

PLANNING BOARD  
FOR THE CITY OF CAMBRIDGE  
GENERAL HEARING  
Tuesday, March 7, 2017  
7:00 p.m.  
in  
Second Floor Meeting Room  
344 Broadway  
Cambridge, Massachusetts

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

Iram Farooq, Assistant City Manager

**Community Development Staff:**

Liza Paden  
Jeff Roberts  
Swaathi Joseph

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# I N D E X

## PAGE

### **GENERAL BUSINESS**

Update from the Community  
Development Department 3

Adoption of Planning Board meeting transcripts  
5

### **Public Hearing**

7:00 p.m. 74 Holworthy Street, Allerton Homes, LLC, seeks a special permit pursuant to Sections 5.53 -- more than one structure on a lot in a Residence B District and 8.22.2c Alteration of a nonconforming structure for a proposal to construct a single-family residence greater than 75 feet from the front lot line and to the rear of an existing single family structure. 6

### **General Business**

PB#303 -- MIT SoMa Open Space Design Review -- comment will be taken. 60

PB#303 -- MIT SoMa Building 3 Design Review -- comment will be taken. 143

BZA012303-2016 -- 40 Erie Street, variance to install a wall sign 24'4" from the ground to the top of the sign, taller than the 20-foot height limit. Section 7.16.22.C. 230

Keyword Index

## PROCEEDINGS

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H. THEODORE COHEN: All right, good evening everyone. Welcome to the March 7th meeting of the Planning Board. Just mention that we are being livestreamed so please all the members, please speak into your microphones clearly. And members of the public and presenters, when you come up, please speak into the microphone there. And first start with our update from Community Development Department.

IRAM FAROOQ: Thank you, Mr. Chair. Tonight's hearing will be on 74 Holworthy Street. It's up on the screen behind you.

And under General Business you'll have design review for building 3 of MIT's South of Main development as well as the open space. This is continued from the last meeting.

And you'll also be looking at a BZA sign variance on Erie Street.

Next meeting will be March 21st, and the public hearing will be on rezoning to facilitate reconstruction of buildings damaged by fire under Section -- modification to Section 8.23 of the Zoning Ordinance. And there will also be a design review item for building 1 which is the residential building North of Main Street MIT PUD.

March 28th will be the next Planning Board meeting, and there will be a hearing on the Harding petition which is in Central Square in the Mass. and Main area along Bishop Allen.

And there will also be a General Business item design review of building 5 of MIT's South of Main development. So you will be seeing a lot of MIT in March.

In terms of Ordinance Committee meeting hearings, there will be a hearing on the Harding petition March 16th and a hearing on the reconstruction of buildings damaged by fire, the zoning changes to accommodate that on March 29th.

On March 22nd CDD and the Department of Public Health will be holding a joint public meeting to discuss an urban agriculture policy, and that will be at seven p.m. at the senior center.

Those are really the highlights for today and thank you so much.

H. THEODORE COHEN: Thank you.

Liza, are there transcripts to be approved?

LIZA PADEN: We have the March -- sorry. The January 24th transcript and it's certified.

H. THEODORE COHEN: Can I have a motion

to accept the transcript?

LOUIS J. BACCI, JR.: So moved.

H. THEODORE COHEN: Any second?

STEVEN COHEN: Second.

H. THEODORE COHEN: All those in favor?

(Show of hands.)

H. THEODORE COHEN: Thank you.

STEVEN COHEN: Is there a meeting next week?

H. THEODORE COHEN: No, there is meeting next week. It's the 21st and the 28th.

Now we have a public hearing with regard to 74 Holworthy Street for a Special Permit pursuant to Section 5.53 for more than one structure on a lot in a Residence B District, and pursuant to 8.22.2c alteration of a nonconforming structure for a proposal to construct a single-family residence greater than 75 feet from

the front lot line and to the rear of an existing single-family structure.

ROBERT GREEN: Good evening. My name is Bob Green. My daughter Kendall and I are the owners of Allerton Homes which is the owner of 74 Holworthy Street. And we're here tonight with our architects Mark Boyes-Watson and Lee Levi Tofias, our contractor. David Dimas from Acon (phonetic), and our attorney Brian Grossman.

There are two Special Permits, as the Chairman said, before you tonight. One's for the construction of multiple dwellings on a residential lot more than 75 feet from the street. And secondly for the -- for an approximately 300 square foot addition to a prior nonconforming use, nonconforming in its side yard setback.

74 Holworthy Street is a house that was

built in approximately 1876. It's about 1500 square feet, two stories, sitting on a lot of about 50 feet wide and 180 feet deep. Holworthy Street itself consists of one and two-family homes mostly, a few multi-family structures. And on the street there are four I believe other lots that have a similar front and rear yard multiple residential dwellings as we're proposing to do with 74 Holworthy.

The reason for that, for the Special Permit is that the as-of-right condition would be -- the as-of-right solution would be to construct one long building which could either be a single-family home or a two-family. Somewhat out of character with the way these lots are treated elsewhere on Holworthy Street and also not as sympathetic to the historic nature of the existing house which would probably have to be a



reconstruction or demolished.

The proposed two structure solution, as I said, is similar to the treatment on four other lots so it's in keeping with the street, the character of the street.

On January 31st I believe it was we held a neighborhood meeting at 68 Holworthy which is next-door to the property. About a half a dozen of the neighbors attended. There were a number of questions. They were generally favorable comments on the design. And the neighbors to either side of 74 Holworthy have submitted letters approving of the Special Permit applications.

I think with that I'd turn it over to Mark Boyes=Watson who will talk to you for a minute or two about the design.

MARK BOYES-WATSON: Thank you. Mark

Boyes-Watson, Boyes-Watson Architects, 30 Bowes Street in Somerville.

As Bob said, if you look at the Assessor's map here, generally there is a pattern of development already established on Holworthy with buildings in behind the buildings and fairly simple straight driveways coming down off of the street. And proposed, this is an aerial of that. And you can see the overall pattern. Holworthy is a pretty normative street with houses on the street and then houses behind. And we intend to keep that pattern. And the way that -- by separating the house and having it in back, we get to leave the historic structure as Bob Green was just saying, preserving it. And then we also allow a sort of similar pattern of use as we build the new structure. So the little red hat mansard is the existing house. The Special

Permit for that is simply a 300 square foot second floor addition at the rear of the property so it doesn't really make a difference on the street. And I'll show you a bit more about that in a minute.

This basically -- there are two elements of relief. That little small square here is a second floor addition, which because that house is nonconforming and that extension is more than ten percent of the area of the structure, it requires a Special Permit.

And then the rear house, as you see in this plan, has a simple driveway and the cars are kept out of the backyard. So really they go about halfway down the property and they're kept towards Holworthy and still in a very simple, simplest possible arrangement so as to not to pave very much of the lot, and then the new house

is here. It's a two-story structure that is, you know, of more contemporary design and doesn't -- by not attaching to the historic house, there's no conflict between this sort of scale of that front house and the new house.

So this is just very quickly looking -- this is the extension which needs the Special Permit. We're actually using -- it's conforming, although in the sense that this extension conforms to all of the setback requirements, so it's simply because it's more than ten percent that it requires a Special Permit.

So the back house is -- these are just plans of the back house. The entry here is -- and I'll show you a little view of that. It has the advantage, you can see it from the street. It's a fairly simple organization in terms of the urban design on Holworthy. Simple two-story

structure. This is the basement and attic and roof plan, beg your pardon.

Just to go through the elevations of the houses. That's the extension right here on the back of the mansard. Here the elevations of the proposed new building.

And basically, again, one of the advantages of separating these is both, they don't conflict with each other aesthetically, but also the way that that whole bit of Holworthy works is there's lots of light and air around each structure. It also enables us to, you know, get private gardens, private gardens in the backs of both structures. There are some advantages in the building being located further back on its lot.

This is just a view down the driveway. And that driveway is the existing driveway.

We're not proposing to leave it like that. It will be repaved with brick, brick at the parking spaces, but basically here you can see both front doors are nice and visible from the street and the houses sit together.

And then this is the view of the rear. And there's a, as was said, it was 180-foot lot. So there's a lot of green space and it's very pleasant at the back of the lot. This house participates in that. And the red house, the front house, also gets a garden between the two houses which again is one of the advantages of being able to set the house back on its lot.

So we did look at the shadow effects of the houses. And north is actually to your left in this picture. And as you see, this is your -- this is the -- is this summer? No, this is spring and fall. So basically the top is the

existing and the bottom is the proposed, and you can see that the new structure is -- in the fall and the spring not really impacting the abutting houses. Summer of course is not, is much better and is very little impact of the lot. And then here's the winter solstice, and you can see again the top is the existing condition and you can see that the -- it's the time of day shortly before dusk here that the new house shades mainly the empty part of the adjacent lot. So that's the shadow studies.

And so, that's the basics of it, but I'm happy to answer any questions. I can flip back through the presentation if there's something else you want to see. But I flipped over a slide that every -- all of this was in your presentation. I'm just going to flip you back and actually leave -- this drawing was not in

your presentation. You have some handouts. So you passed them out? So this was not in the submitted and I think there will be some questions about the landscape, so maybe I'll very, very quickly to go through.

Basically the intention is to fence the lot. And here's that garden that services the mansard and here's the private garden that services the back building. And we intend to use a -- pavers and bluestone for the entries to make sure that we have a high quality landscape. We are trying to avoid to the greatest extent possible primitive fence which we'll work out with the neighbors. We're not clear and there's a fairly simple arrangement.

H. THEODORE COHEN: Thank you.

Board members, do you have any questions right now?



STEVEN COHEN: I do.

H. THEODORE COHEN: Steve.

STEVEN COHEN: I have just one, maybe two questions, Mark, just to make sure I understand correctly. If the structures had been attached, I guess my questions are about the 75 foot. If the structures had been attached, could they extend beyond the 75-foot line? They could extend as far back in the lot as this house?

MARK BOYES-WATSON: That's correct. As long as they were attached.

STEVEN COHEN: As long as they're attached.

MARK BOYES-WATSON: It's only the attachment that causes those requirements for a Special Permit.

STEVEN COHEN: And all the other houses on the block, the second rear houses, were they

built before that 75-foot regulation was put in place?

MARK BOYES-WATSON: As far as I know, but I may not be.

HUGH RUSSELL: No. I would say half of them were built after.

MARK BOYES-WATSON: On this block?

HUGH RUSSELL: Yeah.

MARK BOYES-WATSON: Yeah.

And actually you can see over here on Cushing where they're connected, you know, the concatenated structures that come to the same point in the back lots on Cushing. But on the Holworthy it's independent houses.

STEVEN COHEN: Okay, thank you.

H. THEODORE COHEN: Just one question I have. I have not seen the letters from the neighbors. Where -- okay. I guess we will see

them.

And also let's go to public comment.

Thank you.

SWAATHI JOSEPH: Excuse me, Mr. Chair, I have a small announcement. One of the staff members' car is being blocked by a red Toyota. If it belongs to somebody in here, it would be a big help if you can move that.

AHMED NUR: I just heard it. Somebody is probably moving it now. I just heard something move out there.

SWAATHI JOSEPH: Thank you.

H. THEODORE COHEN: Do we have a sign-up list?

LIZA PADEN: There's nobody on it.

H. THEODORE COHEN: Nobody on it.

Is there anyone who wishes to speak?

Okay, please come forward. State your

name and address and we ask that you speak for only three minutes. There's a light system, and once you're approaching the end of your three minutes, you'll get a yellow light and we ask you to wrap up. And when it's red, your time is up.

NAN WEISSMAN: Thank you. Nan Weissman, 41C Cushing Street. And I -- this looks great. I'll be happy to welcome this building to the neighborhood. I had some concerns about shadow which the shadow study addressed and that's good to see. I have two questions:

One is whether the design of the new structure will have the wide entryways, doors, that make it accessible for seniors and people with mobility disabilities? That would be good to see in new housing built within the city.

And the other is about the financial wherewithal with the LLC. I understand the

people behind it have experience. I don't know about the capitalization of the LLC and whether that's something you can properly inquire into? Because I hate to see this get started and screeched to a halt for financial reasons.

Thank you.

H. THEODORE COHEN: Thank you.

Is there anyone else who wishes to speak?

(No Response.)

H. THEODORE COHEN: None appearing.

Board members, I will ask the question, Mr. Mark Boyes-Watson, will the access comply or meet access requirements for people with handicaps?

MARK BOYES-WATSON: So, as a single-family house it's not required to, but -- and in fact -- but in this case the entrance is very close to grade, so I think it will meet the

standard that people can announce themselves, so they can get to the buzzer which is -- it's not a requirement but it happens to be a feature of this design.

H. THEODORE COHEN: Okay, thank you.

Board members, questions? Comments?

Steve.

STEVEN COHEN: Yeah, I'll just do the logical follow-up to my earlier questions. You know, if he could build that far back in the lot beyond the 75-foot lot line as a single structure, you know, you're doing so in two separate structures is from my perspective preferable in any event. So I mean we still have to comply with the specific regulatory requirements, but since, you know, this is the central issue, building beyond the 75-foot line, I'm certainly fine with doing so here and it is

consistent with the pattern of development in the surroundings. And I like the design as well. So in general and in concept, I -- it's a no-brainer for me. I mean, I think it's worth commenting on the specifics, but in general I think it's a perfectly fine, unobjectionable approach.

H. THEODORE COHEN: Tom.

TOM SIENIEWICZ: Really just a quick question. The photo simulation showed the building with the backyard in the foreground from the rear, showed a really large mature tree on the left-hand side of that photo simulation. Is that the one that's being removed? And if it is, I just want to ask about that because that seems like a tragedy.

MARK BOYES-WATSON: Yeah. There are, there are -- let me just go to -- the tree, these trees -- this tree is being removed. These trees

we're preserving. I can't remember which one is actually in the -- I can look. This one we won't be able to save. But this one we are intending to save. I can see if I can find the view.

Yeah, that one is not gonna survive. I think there's one just to the left of this that does. If you go back to the Google Earth there's quite a lot -- I know, I know there are quite a lot of trees in this.

TOM SIENIEWICZ: Well, I have to ask if it's possible to move the building south to save the tree?

MARK BOYES-WATSON: It's possible to move the building south. Whether it will save the tree or not is another question. Because Res B asked for a minimum of seven-foot, six and a total of 20. So we can move it a little bit left to right. There is a structure on the left. So



we were deferring away from the structure, but I take your point, it puts us close to the tree. Because right to the left of that is a house.

H. THEODORE COHEN: Hugh.

HUGH RUSSELL: Just a little history from my memory. When the first couple of houses were built on Holworthy Street and possibly on Cushing Street, people in the neighborhood got concerned because they didn't like the particular development. They weren't high quality subsequent ones. There was quite a long study. This occurs on a few other streets in Residence B Districts that are sort of scattered around the western part of the city. And this formula was thought up as a way of protecting the mid-block space with the requirement of a Special Permit if you were building two structures. And I -- so what's happened is everybody who has developed

basically built two structures, and they've all come for permits and it's all been reviewed. They've talked to the neighbors. They've been making adjustments. They talk to the Board. They made adjustments. And so I think the legislation has been successful, but essentially it says this is a sensitive thing to do in this lower density neighborhood and it warrants this kind of a review. But every time it's come before this Board, the Board has, you know, been, you know, convinced that breaking it in two separate structures makes sense for basically the same reasons that are coming forward tonight. So, you know, I'm just convinced now as I was the previous half dozen times. I'm amused and interested to see Mark designing a house other than in rather traditional style and that's sort of fun. And, you know, it's an opportunity that

you've got a lot of freedom basically there. You can do the best you can. So I would support this.

Well, I guess the other point I would make, another piece of history, there is a provision in the alteration of nonconforming buildings which was put in by a study committee consisting of Les Barber, myself, and I think Richard Morgan when he was the zoning specialist at the Building Department. And the goal was to try to identify changes at the Zoning Board always created relief for and make them as of right. So one of the provisions was a second-story addition on a story -- over a one-story wing. This is no longer -- even though it's in the law, it's no longer interpreted as being possible without a Special Permit. Because I ran into this in my own house several years ago

and discussed it with Ranjit, who said that based on the court decisions, he felt that this step was needed.

H. THEODORE COHEN: Right, I can add a little history to that which is not unique to Cambridge, but up until probably the mid-80s Planning Boards and BZAs and building departments, traditionally said just going up higher within the height limitations on a nonconforming structure did not require a Special Permit, but then there was a court decision. Goldenhurst decision I believe that said that still changes the building vis-a-vis the neighborhood and it required the Planning Board to review it and issue a Special Permit or to get a variance for it. So that's, it happens sort of statewide what had been traditionally done suddenly was no longer allowed.

Ahmed.

AHMED NUR: Yeah, just I also like this.

I just had a quick question with the parking.

The parking to the new unit seems to going forward at the moment showing seven feet or so, and I don't know how much you thought about whether they go forward or back up? It looks very narrow, about ten feet wide that driveway, by 70 feet possibly? That's one question that I had. I wondered if you should, you know, delete that and maybe have two parking spaces next to each other on the first house and have that green space instead of a parking lot going all the way in.

And also with the fire department, what do you do for fire suppression for the house in the back? Just a thought.

H. THEODORE COHEN: Do you wish to

respond?

MARK BOYES-WATSON: Yes. I'll answer the last first. Actually, we'll probably be providing a fast sprinkler system in this building. It's the recommendation of the fire department that we do so. We're going to do that. And when it gets to be this distance behind the first house they like to see that.

Relative to the parking, we debated this, but the reason that we have it configured the way it is, is so that you have a consistent path through as a pedestrian going to your front door that doesn't have to squeeze between the two cars. So we looked at it both ways. You know, I think once you're traversing down that driveway and, you know, another 20 feet is not a huge impediment. Of course there is a question why don't you try and turn the cars around? And then

you really start to gobble up the lot. If you look at Holworthy as a pattern, they're all backing out on to Holworthy and that's the least impact on the landscaping. So that was our thinking.

H. THEODORE COHEN: Any other comments? Questions?

TOM SIENIEWICZ: I would just go back to the tree. If the, you know, if the tree's not statutory hardship, right? The presence of that tree. You know, I would argue the community that's concerned about the environment, a tree of that maturity, it's a question of carbon. It's an environment for birds and animals in this community. It's a relatable shade. It's very, very significant. And presence of that tree is an asset not only to this property but to the community at large I would argue. And one of the

tenants of the Special Permit criteria just talked about green space, open space, not affecting and trying to preserve that in the backyard, a sense of that, over co-joined building. And so I think it would be a shame to lose that, especially as we're looking closer at the drawings, there seems to be, you know, relatively modest modifications that could be made to the design that might preserve that significant specimen. So for me it gives me pause and makes me have this thought that we should think about as a city make -- protecting trees, making -- significant trees part of hardship and that would be a something to review. That's the future that's not the existing condition.

It's a serious concern for this board member.



H. THEODORE COHEN: And so would you suggest a condition that the house, the rear house be re-sited in an attempt to preserve the tree?

TOM SIENIEWICZ: That would be terrific if we could have that condition with the Special Permit. Again, there is a bay projection on that side of the building. I understand dimensionally it's important for the bedroom above and the living room, you could see the building could still function beautifully without it. And maybe, I don't know enough about where the tree root ball is or what kind of tree it is, how far you'd have to be away to try to save it. I'm not an expert in this, but I'd sure like to have it examined.

H. THEODORE COHEN: Other board members have -- do you feel about this issue?

STEVEN COHEN: Yeah, I -- you know, I totally sympathize with the concerns of the tree, Tom, and actually once upon a time 20 years ago I spent \$20,000 moving a tree which is surprising. But I would be kind of reluctant to put that in as an unqualified condition on this. You know, if all the Board really feels strongly about the tree, I -- you know, I'd say, you know, maybe ask them, you know, to use reasonable efforts to consider moving. But I mean there are a lot of factors involved. We don't know exactly what the impact would be on the design and, you know, I anyway don't really know the value of the tree and how special it is and I would just ask them to use reasonable efforts. And I would be reluctant to go --

TOM SIENIEWICZ: I think the condition was to study it. I think what Ted suggested was

study with staff.

STEVEN COHEN: By all means. Study sure.

H. THEODORE COHEN: I think -- it wasn't quite what I suggested. I was asking what we should do. So would you be content with the condition that whether the tree can be saved and if it is possible to re-site the house in such a manner as to re-site, as to save the tree, something to be discussed between the proponent and staff?

TOM SIENIEWICZ: Yes.

H. THEODORE COHEN: Other members?

Hugh.

HUGH RUSSELL: It seems to me that calls for a level of judgment in the decisionmaking that doesn't appropriately fall with the staff and they might wish to be -- not have that responsibility. I think it's, you know, you --

TOM SIENIEWICZ: Have them come back then?

HUGH RUSSELL: Yeah.

I think if we're going to do that, then I think we have to hold on to this and hear it ourselves.

H. THEODORE COHEN: Yeah, and I guess my concern with the whole discussion is that we've had a number of other cases involving trees and that there is nothing in the Ordinance and there's nothing in Cambridge general ordinances that protect trees. And maybe that's a flaw, but I don't think there is anything that requires that trees on private property be preserved.

TOM SIENIEWICZ: Well, within the very conditions that we're considering tonight, it asks that we make a finding that the lot be preserved to enhance the living environment for

residents of the lot, right?

H. THEODORE COHEN: Right.

TOM SIENIEWICZ: There are a number of ways with a number of conditions within the Special Permit that we have to find which relate directly to the environmental quality of this lot in the neighborhood, especially the general conditions for a Special Permit. That, you know, maybe I'm being a stick in the mud, but it seems like the tree, this large mature tree and its effect on the local environment goes to the very heart of the findings we're supposed to make tonight. They're right in the matter that's before us tonight. I grant you there's no tree ordinance. And by the way, the last big tree argument happened to be in this neighborhood as well.

H. THEODORE COHEN: Right. And it

appears that the houses that are being built there are quite lovely and fit right into the neighborhood.

So I mean what is the Board's preference? That we continue the matter -- I'm sorry, that we continue the matter and ask the proponent to investigate the possibility of re-siting the rear house in an attempt to preserve the tree?

Yes.

ATTORNEY BRIAN GROSSMAN: If I may.

Again, Brian Grossman, Anderson and Kreiger on behalf of the applicant. In terms of looking at it from a front to back perspective, it doesn't look like, you know, we have a whole lot of room in terms of shift. So I think if the only question is which side do you provide the greater setback on? And talking with Mark, we could move the buildings to the shorter setback as to the

south which would give you the greatest chance of preserving that tree as you noted.

There's nothing in the specific criteria that requires preserving the tree itself. It talks about preserving open space. We certainly think we've done that and naturally to provide in terms of providing openness on the lot. But in terms of location, the best opportunity to preserve the tree, as Mark said in his original presentation and response to a question, the original thought process was to move the one structure, the new structure further away from an existing one. And so there's competing interests there. If the judgment of the Board is well, we'd rather see a little bit more densification, see those three structures closer together to try to gain the opportunity to preserve the tree, we can make that design change.

TOM SIENIEWICZ: Well, there's another way to affect the dimensions and the width and modify the design of the building. There's nothing that says that's a fixed dimension for the design. You've got a very skilled architect here and domestic architect. There's another way to look at the lot besides moving the existing configuration back and sliding it back and forth.

HUGH RUSSELL: I'd say if you look at the basement plan, there's yet another thing that might be considered. It appears that under the bay window there are area ways back there so that the foundation is actually only four and a half or eight feet away from the property line and very close. There is a tree in Mid Cambridge that was preserved by the Mid Cambridge Conservation District. I assume Steve knows about this, on the house built on the house built



behind Broadway. It's about a block from here. They took extraordinary measures to not build the basement, to build it over the roots of the tree. There was a magnificent tree. I don't know if it survived or not.

STEVEN COHEN: (Inaudible.)

HUGH RUSSELL: We can look at it on Google map.

TOM SIENIEWICZ: Well, self-consciously I don't know if this is a magnificent tree either. I just saw it in the photograph on the presentation. And I saw it on Google Earth. Maybe an arborist will come in here and say it's passed its prime which most arborists will do under these circumstances.

STEVEN COHEN: Exactly.

TOM SIENIEWICZ: I don't know. I don't have the facts about the nature or the age of the

health or what species.

STEVEN COHEN: What kind of tree is it?

MARK BOYES-WATSON: You know, I don't know. It's a -- I just want to -- it's interesting because I feel a little bit in the cross hairs here, because it's interesting because the neighbor to the right really wants us to take the tree down.

So what happened was we took that as a kind of okay thing at that point because they hate the tree. So I share all the -- so -- and it would be advantageous to be able to continue the project. And I have done exactly that. We did one on Broadway where we actually modified the foundation and avoided -- and I recently renovated a house on Brattle Street actually where there's a beech, and there is a huge tree root running through the kind of -- they extended

it and there's like -- it's about this big, running through under the porch, which is now enclosed, through the house and out to the backyard. So all things are possible.

So we did not get an arborist report on the tree or anything like that because of the neighbor. And so that's the situation. And what would be great for the proponent would be to be able to move the house in that lateral direction and proceed, but that is the story of the tree, no kidding.

H. THEODORE COHEN: Is the neighbor who wants the tree removed here this evening?

UNIDENTIFIED MEMBER FROM THE AUDIENCE: He's one who signed one of the letters.

MARK BOYES-WATSON: The one.

JOHN HAWKINSON: Can you use the microphone, please?

MARK BOYES-WATSON: Is that 76 Holworthy?

UNIDENTIFIED MEMBER FROM THE AUDIENCE:

Yes.

STEVEN COHEN: You know, if we save the tree she may oppose the project.

MARY FLYNN: Exactly.

LOUIS J. BACCI, JR.: I mean just in a good faith measure they could have come in here and cut this tree down a month ago and they would have avoided all of this and we would have never even had to consider it. Maybe we don't want to -- the proponent's clearing these lots before they build them so we can save some trees. It just seems like it makes it impossible.

H. THEODORE COHEN: I guess board members what is your pleasure?

Hugh.

HUGH RUSSELL: Well, I was taken by the

Google Earth view that shows the entire back of the site covered by trees. So I presume there would be more pruning involved. But there's a lot of tree cover on this site. Maybe it's enough. Maybe they're doing their share.

THACHER TIFFANY: I'll weigh in.

H. THEODORE COHEN: Thacher.

THACHER TIFFANY: I'm okay with losing the tree because I think it's a better site design without it. I think with keeping the building away from the other building is a good thing and having kind of a more of a side yard on the side of the building that has entries makes a lot of sense. Of course the building could be redesigned, but it just, it seems like a good outcome. And I'm looking at the pictures towards the back, and I'm also not an arborist, but I'm not struck by -- and I'm not struck by this size

and caliper of the tree. But, you know, that's not a professional opinion.

H. THEODORE COHEN: Ahmed.

AHMED NUR: Yeah, I kind of lay somewhere in between where I don't see the harm to put a note in there saying to try to do the best you can to preserve this tree based on Tom's recommendation for. You know, University of Colorado did a study for trees and they said tree roots spread two to four times the size of the crown. That's one way of looking at it. If it's an oak tree, they say the furthest the branch usually lies underneath a root. Or a maple. So I'm pretty sure if they have that in mind that it would be okay with me anyway.

H. THEODORE COHEN: I'm fairly indifferent although I am somewhat hesitant to require projects to deal with trees where I agree

with what Lou said is that they could have cleared the lot before coming here and we wouldn't have had this discussion.

I also recently had to have a large tree in the rear of my lot removed because it was diseased and it seemed painful losing it. However, the increase of sunlight into the backyard has more than compensated for the loss of the tree. And so, you know, I think it's -- I think what the owners of this lot and with what the abutters of the lot think are fairly significant. I mean, yes, trees are wonderful but additional sunlight is wonderful. So as I say, I'm sort of indifferent with where we go.

MARK BOYES-WATSON: If I may. I was just talking to Bob Green, but I think that I've had exactly that problem with the scale of trees and houses, because we have that thing like this tree

predates all the houses, etcetera. But I'm very sympathetic to the criticism of -- so one approach that we will be absolutely open to is some requirement that we plant in appropriate places on the lot that -- Bob -- ever since I started working with him has always taken care of the landscape of his project. And that may be a few years before they contribute the same carbon footprint. But that would be something that would be satisfactory to the proponent.

CATHERINE PRESTON CONNOLLY: Just to weigh in here. I generally agree with Ted. I'm also a little bit hesitant to start pushing this too far -- is it south? Because I note that we very quickly run into another tree when we do that, and I would hate for us to end up losing both of them where one could still be preserved. I think, you know, the quality of the landscaping



matters a lot. And frankly, it will matter a lot to the marketability of the homes. And so I think an appropriate condition about the quality of the landscaping is warranted here, but I am not inclined to -- particularly where the neighbor would like the one tree being removed to be removed, I'm not necessarily inclined to require that we -- that the proponent attempt to save it.

H. THEODORE COHEN: Mary.

MARY FLYNN: I don't feel the need to save this particular tree. I do think that the landscaping has been thought out and I would be, again, if the abutter is actually in favor of taking down the tree, I think that's -- that says a lot. Plus, you know, moving it further south does bring it closer to another home which in many cases can be, you know, really difficult for

the adjacent neighbor and somewhat intrusive. So I would be inclined to just approve it without doing anything to the tree.

H. THEODORE COHEN: Hugh.

HUGH RUSSELL: I'm sure you're going to love this comment, but there's actually another tree proposed to be removed (Inaudible). And it's shown in views 1 and 2 on the sheet and page 12.

AHMED NUR: It's also on this page right here. It's right here.

HUGH RUSSELL: Right.

MARY FLYNN: So that's the one in front.

AHMED NUR: That's the one in the front by the road.

HUGH RUSSELL: It's actually more valuable for the street.

AHMED NUR: Yes.

H. THEODORE COHEN: Could someone explain the sewer damage and the obligation to remove the tree? Or is it just a question of roots getting into the sewer?

MARK BOYES-WATSON: Levi's going to answer that and he was at the meeting and I'd rather you have firsthand testimony.

LEE LEVI TOFIAS: Lee Levi Tofias, T-O-F-I-A-S. And so, yes, so at the meeting -- is it Gary?

H. THEODORE COHEN: Is the microphone on?

LEE LEVI TOFIAS: So at the community meeting the neighbor's house we were at at 68 Holworthy was complaining about problems that he's had to his sewer which the connection comes in a long the, on the side of the house there and the roots from the tree have caused him significant issues and costs over the years. I'm

not sure the specifics of it, but that was, that was one of his requests was to remove that tree.

H. THEODORE COHEN: Well, I sympathize with that problem since the tree in front of my house gets into our sewer all the time and looks necessary to be reamed out periodically. I guess I would be disinclined to lose a street tree, a large street tree or something that can be managed versus the tree on the side where I note that the abutter just wants the tree removed has a very large empty lot next to it. Whereas if you move the house to the south, you're getting closer to an existing structure and residence. But.... other people have comments?

ATTORNEY BRIAN GROSSMAN: Mr. Chairman, if I may, as regard to that tree though the one noted to be removed for the sewer damage, that's not essential to the project. So if the Board

were so inclined to move to approve the project but require that tree to remain, that would be acceptable to the proponent.

H. THEODORE COHEN: Well, I would be in favor of saying the tree on the front has to remain.

LOUIS J. BACCI, JR.: Absolutely.

H. THEODORE COHEN: We seem to have agreement on that issue.

TOM SIENIEWICZ: Plant some more trees in the back.

H. THEODORE COHEN: And planting some more trees in the back. Tom, does that resolve your issues?

TOM SIENIEWICZ: Yes. I would defer to the neighbors. And I'm -- if it's in the backyard and the neighbors want it demolished, you know, I respect that.

I appreciate Lou's comment as well, but I'm sorry, I'll continue to advocate for trees for the next four years that I'm on this Board brace yourselves.

H. THEODORE COHEN: All right. Well, we have two issues before us, two -- requests for two Special Permits.

And so with regard for more than one structure containing a principal residential use, we have to find that the development of two structures will provide identifiable benefits beyond that provided by construction in a single structure considering the following:

Extent to which preservation of a large continuous open space in the rear of the lot or series of adjacent lots is achieved.

And we've seen two landscaped areas and two patios.

Incentives to locate buildings and parking in the front half of the lot for the prevailing development pattern in the neighborhood.

We've seen that that driveway setup and in fact the two structures on the lot is certainly prevailing in that street and in that neighborhood.

Providing an enriched living environment for residents on the lot.

Maintaining a front tree and requiring some additional landscaping I think gets us there.

Incentives to retain existing structures, particularly structures that are preferably preserved. I think we did receive something from the Historical Commission. And I think they did not really opine because they said the building

was going to be maintained, but it is an historic structure and I think they would definitely prefer for it to be preserved instead of having it torn down and having one large structure created.

Opportunities to reduce visual impact of parking from the public street in the adjacent lots. It's mimicking the parking that is already there.

And opportunities to reduce height and bulk of new construction is deeper into a lot or structures on abutting lots.

This structure is in compliance with zoning in all respects and is two smaller structures than one large one.

And conforms to the general criteria for issuance of a Special Permit which is under Section 10.43 which we're all familiar with.



So is everyone comfortable with making all of those findings?

STEVEN COHEN: Yes.

MARY FLYNN: Yes.

H. THEODORE COHEN: Okay.

Then the second Special Permit is for the addition to the existing nonconforming structure under Section 8.22.2c. As I understand it, the existing structure is too close to I guess the north side line, and that's the nonconformance. This addition is pulled back and will be in compliance with the current side line requirement. So we have to find the additional not be substantially more detrimental to the neighborhood than the existing nonconforming use.

There's no further violation of the dimensional requirements of Article 5.

And compliance with parking requirements

similar to Article 6.

Are we comfortable with making all of those findings?

CATHERINE PRESTON CONNOLLY: Yes.

STEVEN COHEN: Yes.

H. THEODORE COHEN: Okay.

So, CDD had wanted to have ongoing review particularly with regard of selection of paving materials and landscaping and minimize visual impact of the driving and parking area and review of all landscaping details and proposed plantings and treatment of space between the two dwellings.

So could we have a motion to grant the two requested Special Permits in accordance with the findings that we have just made subject to the condition that the tree in the front of the property on Holworthy Street not be removed and that additional trees be planted in the rear of

the property, rear and I guess the middle.

TOM SIENIEWICZ: Where appropriate.

H. THEODORE COHEN: Where appropriate  
subject to the review of CDD.

HUGH RUSSELL: So moved.

H. THEODORE COHEN: Is there a second?

STEVEN COHEN: Second.

H. THEODORE COHEN: Discussion?

(No Response.)

H. THEODORE COHEN: All those in favor?

(Show of hands.)

H. THEODORE COHEN: It's unanimous.

Thank you very much.

Liza is MIT?

LIZA PADEN: Are they here? Yes.

H. THEODORE COHEN: We'll take a five  
minute break while they set up.

(A short recess was taken.)

H. THEODORE COHEN: Welcome back. We are now going into a period of General Business with regard to Planning Board case No. 303, MIT South of Main open space design review. We will take comment on this, and then following that proceeding, we'll have another General Business matter regarding the same Special Permit with regard to design review of building 3.

For people who weren't in at the beginning, we are streaming live, so please speak into the microphones at all times.

We ready?

SARAH GALLOP: Good evening. I'm Sarah Gallop. I work at MIT in government and community relations, and we are delighted to be back to talk with you about our SoMa public realms plans and we're super excited it's not eleven o'clock.

H. THEODORE COHEN: We are, too.

SARAH GALLOP: We're also looking forward to presenting details on our SoMa building 3 tonight. And while I'm standing here, I want to thank you for the recent approval on our SoMa building No. 4. So we really appreciate that. We're really excited to be working with you and moving this project ahead.

As you know, the open space was approved as part of our Kendall Square initiative PUD Special Permit and it's subject to ongoing design review and that's what brings us here tonight.

We presented our plans to you on November 29th and we've been working internally at MIT and also with CDD staff. I think we've had four or so meetings with staff. And we've been trying to refine the details of the plan to ensure that we address your observations, your questions, and

your feedback.

We think now we have better defined how the spaces will be used for activities, bicycling, walking, and accessing transit.

We've advanced the details of the relationship between the buildings and the open space.

And we've progressed our materials to include unique and playful elements that we think will make it a truly memorable place.

While we'll continue to work with the staff on the details, I hope it's not too forward of us to say that we hope for your design approval tonight.

I'm joined by several folks from MIT's public realm team including Maureen McCaffrey from MIT's real estate group. Mary Lydecker from Hargreaves and Jesse Baerkahn from Graffito SP

who will be presenting with me tonight.

In our view the SoMa open space area provides an unprecedented opportunity for us to collectively knit the MIT and the Cambridge communities together. In fact, we envision the SoMa public realm as the centerpiece as the Kendall initiative. It's a place where we want to create a bustling welcoming gateway with a new eastern entry to our campus right next to the T. It's a place where we want to build a dynamic space that draws in and connects people locally and globally. We want to establish a go-to spot where people know that they'll be in the midst of innovation, discovery, and fun.

We want to create a place where people can attend grand festivals and experience day-to-day wonders. Ultimately our goal is that people in Cambridge and across the world might

say, hey, let's go to see MIT's Kendall open space because they know it's a place where they can count on seeing something new, having fun, learning something, meeting people, and experiencing some surprises. In other words, exactly what you would expect when you go to Kendall Square in Cambridge, Massachusetts.

When we were with you last November, you had a number of good questions for us about the open space which we perceived to fall within three main themes:

"What will make the space memorable everyday?" You asked us. "How do the buildings relate to the open space?" "What will people do here?" And "How will the programming work?" We thought these were very good questions and we're gonna try to answer them tonight.

An overarching objective for the open



space is to offer new and different activities on a daily basis. We want to create a sense of expectation and anticipation about what you might encounter any time. This could include the kinds of experiences that you see here related to invention, music, public art, meeting people, good old fashioned playing, or entertainment. Or the purpose of your visit might be to read, learn, shop, eat, or do nothing at all.

We plan to achieve this daily experience by creating a uniquely designed foundational open space that include elements that will ground its dynamic feel, like a variety of seating including custom designed benches, a lawn area for lounging or participating in activities, clear pathways with diverse paving and lighting features, and layered plantings.

We believe that all of these components

will encourage interaction and discovery. In a moment Mary Lydecker from Hargreaves will walk you through the design details that we feel will accomplish this sense of excitement that we're committed to creating.

The public realm will be further animated by its relationship with the ground floor spaces. The buildings and the open space have intentionally been designed to facilitate spill out and cross-fertilization. After Mary, Jesse Baerkahn from Graffito will speak to this interaction.

One of the most exciting opportunities and possibilities for this space is its ability to be dynamic and ever green, reflecting the very nature of innovation and discovery. As we all know today's opportunities and interests are going to be different from tomorrows, whether

we're serving trends and leisure activities, advances of science, or the evolving nature of art, this space will be able to showcase societal and cultural changes over time. MIT's commitment to the Planning Board and to the community is that this will be a vibrant and successful place. A memorable destination that will become an icon of Kendall Square and a must visit attraction when visitors come to the region. We'll accomplish this through robust programming that is curated by MIT, but is developed with the input of the Kendall community, the people who live and work here.

Now I'll turn it over to Mary Lydecker who will walk you through the design elements of the public recommend.

MARY LYDECKER: Thank you, Sarah, and thank you all for being here tonight.

As Sarah mentioned, I'm a landscape architect with Hargreaves Associations and I have had the privilege of working this project for the past two years from the initial concept and programming segment through the detailed design that I'm excited to share with you tonight.

And as someone who both lives and works in Cambridge, it really has been a truly thrilling experience to be part of the singular opportunity to craft the future of our public realm doing it to make it a place that's as memorable everyday through inclusive urban form emphasizing pedestrian-focussed design such as shaded streetscapes and welcoming and pull users into our core open space. Through engaged-site features and amenities. These are those elements that create the platform for the daily life of this community. The paving, the feature

lighting, the custom furniture, the urban gardens, and the unexpected finds that make people say you have to go to Kendall Square. And a true commitment to an inside/outside public recommend. An open space that is inseparable from the buildings around it.

And as we presented to you in November, the vision for the landscape is a total transformation from surface parking lots to welcoming public open space that includes pedestrianized streets that unify the landscape, a broad and diverse urban forest, and spaces that are designed for flexible programming, both active and passive.

The landscape is composed of two primary intersecting zones, the gateway at Main Street and the T, and the core open space which is an extension of MIT's Infinite Corridor out into the

public realm.

The design engages the entire streetscape network to serve as welcoming public gateways to the core open space. Not only at the gateway but at Carlton, Hayward, and Wadsworth. Active public ground floors with dynamic facades and doorways are key to pulling people down into the core open space. And the gateway at the T is of course an essential transitional experience.

This is where we bring together public transport with the life of Kendall Square and Main Street and bringing it together with the dynamic cultural activities and spaces we have at the gateway such as the MIT Museum, the MIT Press, the welcome center, and the forum.

And when we see the T station as a real pivotal opportunity for enhancing the Cambridge public realm, this will be a transformation of an

uninspiring and disorienting corridor with a largely opaque head house into a bustling civic community.

We see here the existing and the proposed head house with Main Street to the north. The design opens up zones for circulation on all sides of the head house for ease of pedestrian movement. These are zones which are narrow today as five to nine feet.

And the gateway, the head house is surrounded by exciting, vibrant ground floor uses. In addition to the MIT Museum, the MIT Press, the forum, and the welcome center, we also have a cafe and food market up along Main Street.

Here we see the gateway in aerial looking south from Main Street with SoMa building 4 to the left and SoMa building 5 to the right. A new T head house will anchor the space. An open and

transparent concept to allow a visual link back from Main Street into the core open space. And unit paving extends from building face to building face to maximize open pedestrian flow and programming. We really do believe that the people are the key feature in this area.

And you see as well ground floor spill out at the building edges activating the gateway along with movable tables and chairs for impromptu gatherings or events such as musical performance you see towards the center.

The paving design at the gateway will empathize it as a distinct space while also offering a simple and cohesive material transition from Main Street back into the core open space. In addition, custom multi-head light poles further mark the gateway, playful, animated forms that are visible from all sides of the T



head house.

We've now moved further south between SoMa building 4 and the T head house looking towards Carlton Street where we see the food trucks. And we see how active ground floors and spill out pull visitors to this gateway towards the core open space visible through that light and transparent T head house. In addition it's the trees and pedestrian lighting, clear onsite way finding and movable tables and chairs that additionally support the diversity of this public realm.

We've now moved east to the North End of Hayward Street close to the second T inbound entrance on Main Street. This is another important gateway experience. We're next to SoMa building 4 and looking south along SoMa building 3.

The sidewalks have been widened on both sides of the street from what are seven feet today to a minimum of nine feet, allowing for a continuous allay of street trees. This is really important for creating a comfortable pedestrian experience along with the active ground floor at SoMa building 3 which we see here, linking from Main Street back to that open space, where Hayward transitions to a shared street condition which you can see in the distance. Prioritizing that pedestrian experience.

And we've now turned around 180 degrees looking towards Main Street from the south end of Hayward Street where you can more easily see that shared street condition, a zone of flush paving from street to the open space, with removable bollards to restrict the through traffic.

This end of Hayward Street offers an

entry experience from Amherst with a broad sidewalk on the west, which you see here, including the Hubway station and vegetation that extends and wraps around the garage ramp wall, you see here articulated with vertical grooves. In addition to a widened nine-foot sidewalks on the east side of the street along with continuous street trees.

In November you asked for further information on this area, and so a closer plan view allows us to see the streetscape and the ramp wall in more detail. We're now rotated. If you look at the little key map, Hayward is shown at the bottom, Amherst to the left, and Main Street to the right. And at almost 17 feet wide the sidewalk along here allows for continuous street trees, but also a permanent 27 dock Hubway station that occupies over 50 percent of the wall

face. And as I mentioned, a band of woody evergreen vegetation that extends wrapping around the north face of the wall which is accented by that vertical groove form liner texture.

And finally Wadsworth Street where we're looking from the north towards SoMa building 3 in our foreground. Wadsworth is a really key gateway experience for the neighborhood, not only into our open space, but also to Memorial Drive and to the Charles River beyond. The sidewalk today is very constrained at six-and-a-half feet wide. We widened it to nine feet minimum along SoMa building 3 around for a continuous row of street trees. And this is complemented by a broad promenade over 20 feet wide on the east side with a double row of street trees and benches.

Clearly marked streets facilitate shared

car and bicycle use while active ground floors again enliven that streetscape.

And while this active and pedestrian focus streetscape design attracts and directs users, we also feel that clear on-site way finding on the open space such as pedestrian signage and directories further orient users. And this is augmented by the creative use of technology to both generate and promote open space programming for the diverse group of users that we anticipate for this space.

And it's this programming that we believe will activate this core space which we have begun to call the Infinite Commons, which is a nod to the extension of MIT's Infinite Corridor out into this public realm of Cambridge forming the spine of the landscape a kind of civic promenade.

You see here the shifting bands of trees,

lawn, and urban gardens that organize the open space. Maintaining flexibility for a range of evolving activities, but also offering that shade and amenities like benches for everyday neighborhood use.

We have four program rooms that you see here distributed through the landscape, which are distinguished by special stone paving and custom furniture. It's important to remember, again, here that the transformation of sections of Carlton and Hayward Street into pedestrianize shared streets is really essential for creating this cohesive and singular landscape.

Here we are at Carlton Street south of the T head house looking south towards Hayward and Wadsworth. And this is where we see the Infinite Common, there's a hub of activity bringing together students and neighbors,

visitors, families, workers.

And this is where we also see the creative and engaging site features and every day amenities that would distinguish this open space from the robust and vibrant paving design, feature lighting installation, multimedia projection wall, to the simple movable tables and chairs, flexible program rooms with custom furnishings, the urban gardens, and the expanded urban forest. These are the distinct features that will make this a memorable space and which I will walk you through now.

As we've described the ground plane is intentionally open for circulation and programming, but it's also a really incredible canvas, an opportunity to maximize visual appeal of the landscape and the animation of that surface. Here we're looking at a small sample

area just south of SoMa building 4. The paving field is created using a three color mix with just enough contrast so that there's a sparkle to the paving without blinding reflectivity. Then we have the darker permeable paving bands which mark the tree rows. These are located over continuous soil trenches. And then the central promenade of the Infinite Commons highlighted in thicker shifting bands of vibrant and deep color.

The pallet has been carefully selected to extend from a range of warm greys through darker browns and purples to deep reds and we have samples here today with us.

And here we see a sample of that paving in context. Again, with the paving the distinctively marked extension of Infinite Corridor into the public realm, the civic promenade, which at night is further emphasized



by this lighting installation extending from Carlton Street to Wadsworth Street. This includes small in-ground fixtures that are counter sunken pavers compliant with the lighting guidelines as well as active daytime use on the surface. And these are fixtures that can be programmed in a variety of ways to create an engaging and interactive feature that identifies the open space at a larger scale. And we wanted to note that these are similar fixtures to the ones that installed at the Collier Memorial. Notable because it's a lighting experience that really has been deeply compelling to the community, much loved and visited by the broader public.

And at night the garage head house is another opportunity to transform and enliven this landscape.

We're now on Hayward Street looking west where you see the in ground lighting installation to our right. And you see how the northern face of the head house has been transformed into a multimedia projection wall. Perfect for outdoor evening movies.

In November you asked for more detail on this feature as well, and we have been working with an audiovisual expert to design the appropriate conditions for outdoor projection and viewing accommodating an audience of 200 to 400. And design so that the equipment can be easily removed since this is also going to be a prime lawn for picnicking, for throwing a frisbee, or for building a snowman.

And this kind of flexible use in the landscape that we anticipate really requires a careful balance of diverse fixed and movable

seating.

We will have 100 sets of tables and chairs dedicated to public open space use. But we're also really excited about the opportunities for custom furniture here, particularly for defining and activating the program rooms. So each of the program rooms has a distinct identity. For instance, A associated with the form spill out.

B, with the stage performance.

And C and D which are extensions of the civic promenade which are perfect for informal expeditions, gatherings, or family play.

We are exploring a range of directions, straight from curvy, some that are more seats or more platform trying to find the right balance. All options elegantly yet playfully integrate materials layering deeply pattern stone with wood

and light, as well as multisensory interests through the relationship of these forms to the planting around them.

The design explores both horizontal changes narrow to wide as well as vertical changes ups and downs, looking for opportunities for leaning, more reclining or for gathering, studying, performing, or playing. And above all looking to create uniquely memorable site features that invite, engage interaction in the landscape.

In this program room, we're between Hayward Street and Wadsworth Street looking west. And we see how that custom furniture layers together with the stone paving, the promenade, the tree canopy, the lawns and the urban gardens. Every day amenities that form the platform for community life here. Noting in particular here

how these urban gardens are also key to defining the program rooms.

In November we discussed the project's broad and diverse tree canopy and we believe that the underscore planting will be equally compelling which is carefully selected and grouped for visual and structural characteristics for microclimate conditions and for resiliency.

And we see resiliency for planting in this project as a rather broad concept focussed not only on species that will thrive and contribute to the long-term ecological function of this site, but species that offer spatial structure and involving seasonal display, that combine more formal plantings with mixed plantings and including selections that are tactile opportunities for learning, engaging, and for respite.

Resiliency is an essential objective of this project as a whole, not just for the planting but evident in the thoughtful relationship of the open space with the surrounding buildings and their active ground floors. We see these as inseparable entities, the inside and the outside. Here we are on the south side of SoMa building 4 where the MIT forum spills out into the program room. Seeing how the furniture, the urban gardens, the lighting, and the tree canopy all encourage an integrated indoor/outdoor experience.

Again, at the entrance to the residential dorms on the south side of SoMa building 4, the open space extends the ground floor uses around it, a place to spill out, to sit and play, to gather and reflect, to people watch, and also just to move through.

This will be a landscape that is active and open everyday and in all seasons, with evolving activities in the open space that are balanced to vibrant ground floor uses.

And I will now hand it over to Jesse who will further discuss this important relationship of the open space to the surrounding buildings.

JESSE BAERKAHN: Thank you, Mary. Good evening. My name is Jesse Baerkahn. I'm the President of Graffito SP, and as many of you know, I've been working on this project for a few years now and excited to be before you tonight of course.

My team's work has always focussed on the ground floor plan for the neighborhood, and in doing this precise question How do the buildings relate to the open space? And before I answer this question, I want to provide a quick

refresher as the general goals and identity of the place we will create.

The ground floor of this neighborhood will be diverse, vibrant, and active in a multitude of ways. It will be unique to its environment both in the way it culturally aligns with MIT's spirit of discovery, community learning, and openness, and also being part of the East Cambridge neighborhood. Our plans make this neighborhood increasingly valuable and increasingly usable to the various communities in and around Kendall Square, balancing cutting edge and local independent concepts with the necessary anchor operations that this neighborhood so desperately needs.

Here is a quick visual reminder of some of the specific retail targets we've been talking about for the past few years. Notice those uses



in the top row are ordinary of what many communities want but which today, other than restaurants really don't exist in Kendall Square.

The second row gives some definition of those retail concepts that we feel specifically belong in this context at the intersection of MIT, Main Street, and East Cambridge.

Providing the physical canvas and space to accommodate this exciting range of ground floor uses has been an opportunity our team has been working through since this project's inception. As shown here, are the existing retail spaces in and around Main Street. So when I go between slides -- I'll do it one more time -- existing condition. And this is the transformation that will occur when South of Main Street is built out. Equal thought has gone into the sort of uses we will target and how we will

design and construct such spaces that can house said uses. Careful attention has been paid to delivery conditions of the various premises and how they relate to the various public realm elements that will be introduced to the open space. This thinking and planning has been critical to our team. The connection and synergy between retail and open space is key to the success of this project.

Through our ongoing planning process we've looked extensively at national and international precedent and of course at very local successes for inspiration and for guidance.

We focussed on the idea of porousness and embraced the paradigm for the ground floor that is inclusive of both indoor and outdoor space.

We thought carefully about how hard lines and edges that so often separate private and

public realm must be blurred in this neighborhood.

Nowhere will this be more thoughtfully play out than at the gateway where a unique and powerful mix of retail, academic, infrastructure, and open space elements. The key corners of buildings 4 and 5 and all along Main Street have appropriately been held for third party operators. The only exception being the MIT Press, which while it has an affiliation with MIT, is a great retail use, which we think is important to keep on Main Street. As we move down to the most active edges of Main Street, we get the Forum and the MIT Museum, both spaces that will transform throughout the day and seasons and are critical to validating this neighborhood within the specific context. Throughout the neighborhood we see retail placed

on every edge of every building and various corresponding spill out zones where interior uses and programs will intersect with exterior elements and programs. This commitment to activating all edges of all buildings is important to realizing those goals stated on my first slide and is a threshold element in providing the mixed use environment and the give and take that comes along with the exciting landscape Mary explained just moments ago.

Our team is sincerely excited to move these plans forward and with the arts and programmatic elements that Sarah will now walk you through, there should be no doubt we are creating for Cambridge a world class retail district that is synergistic with an attitude to our open space plans.

SARAH GALLOP: Thanks, Jesse.

Now we're gonna address the final theme that you've asked us about relating to operations and programming.

First, as Jesse mentioned and is MIT's tradition, public art will continue to play a prominent role in the Kendall area. I think you're aware, we've talked with you before, that MIT has a large contemporary art collection, and that we established a percent for art program back in 1968 which allots two percent of each new renovation of building private and commissioned art. Our list of visual arts center oversees this, and it's one of the most active percent for art programs in the country with commissions bringing new works to the campus annually.

One area that we think will be an appropriate canvas for public art are the under areas of the cantilevered surfaces. We've

previously shown you some light displays that depicts how that might look.

And as we described during our SoMa building 4 design review process, we've already established a general time frame for our percent for art program for the whole Kendall initiative that anticipates new heart being installed in 2020.

We envision the art to be engaging, interactive, and evolving. It will include permanent public art on the cantilevered surfaces as well as in key places in the open space in order to draw people in. It will also include temporary features such as festivals or installations that represent the evolving expression of the cities and the institute's cultural life.

You'll probably recognize some of these

images. On the top right is our green building lit up with a No. 5 for the Patriots Superbowl win. The bottom left is our alchemist installation right in front of our student center. And I love this one because a young person is hanging out inside of it. And then the bottom middle one is a scene for our 2011 Festival of Art Science and Technology, the fast light show. I think some of you saw that. Experienced that.

We understand that active and meaningful programming is the key to making the open space successful. We feel like it's gonna be a space like no other at MIT. It's designed to showcase the advancements of MIT and others in Kendall Square and to provide a place for recreational events for the entire community. We envision it as a place where people keep coming back because

there's always something fresh and unexpected happening. In part, our vision is inspired by successful community-wide events that we host regularly at MIT. So you'll see images here from our 2016 celebrating a century in Cambridge events, maker fairs, the Cambridge science festival. Of course that's Tim the Beaver down there with some kids on the bottom left. The Lemelson-EurekaFest and the ever steady presences of Hackathons at MIT.

I'd like to walk you through the types of programming and the activities that we envisioned taking place in the public realm.

We intend for the open space to be active at all times of the day. This is a question that came to us a lot. We want to just walk through a typical day for you to give you a sense of what it might be like.



So, in the morning, eight a.m. to twelve, you might come to the open space for a yoga class, a game of foosball, a tai chi class, to read, or to play ping pong. And here's how that might look.

And then in the afternoon say twelve to five you might come to the open space to play chess. Give your kids the opportunity to play, listen to piano playing, talk with a robot, or get lunch at a food truck. And here's how that might look.

And then in the evening from five to ten say, you might come to watch a movie, listen to a band, or watch a performance. And here's how that might look.

And many people have asked us how it will work in the winter, which of course it has to. We can imagine a holiday market, a wine tasting,

a gathering around a fire pit or an ice sculpting competition. Here's how that might look.

And finally we're very excited about the prospect of hosting large festivals or events like the Cambridge Science Festival or an MIT open house or the Taste of Cambridge or a hub week event or an MIT solve program. The possibilities are endless. In this diagram we've imagined hosting a Cambridge science festival event.

And here are some more scenes from MIT's 2016 community open house that took place in Killian Court and other campus courtyards. These are the kinds of activities that we can easily imagine taking place in the Kendall open space.

Our approach to design -- to the design of the public realm is to create a place that is welcoming, comfortable, flexible, memorable, and

special everyday. We'll do this by starting with a solid foundation of every day amenities, including the design features that Mary described such as movable furniture, abundant plantings, inviting lawns, distinct paving. And then layered on top of that will be daily programs, such as games, food, art exhibits, lectures, and reading rooms that will attract people to the space every day.

Then the space will be further activated by weekly and monthly programs such as exercise classes and musical performances that people can mark in their calendars and count on.

And finally this space can be home to many of Cambridge's and MIT's existing special events along with other events that we haven't even imagined yet.

This closing slide, again, offers a

glimpse into what could be. MIT is committed to making the Kendall open space successful. As you know, we're working with Biederman Ventures as we design the public realm. We understand the staffing, management, and investment that is required to implement and oversee a comprehensive open space endeavor such as this. We'll be hiring a full time director of public programming to manage the efforts, who incidentally will likely be situated in SoMa building 4, right next to the open space. We expect to bring that person on board about a year before the open space is completed so she or he can establish the operation. So perhaps sometime in 2018. We'll also be forming the open space and retail advisory committee. We're required to present a preliminary plan to the advisory committee six months before substantial completion of the open

space, but we expect to establish the committee well in advance of that schedule. So perhaps sometime in 2019.

As we conclude, I really want to thank the Community Development Department staff for all the time and care that they have given to our plans and thoughts here. They've thought through every detail with us, and we will continue to work with them on the details of what we're showing you this evening.

I think our closing thought is that we sincerely hope that the thorough consideration that we've given your questions and observations has been demonstrated in tonight's presentation. We are aware of the responsibility that we have to get this right. We're confident in our ability to do so. Kendall Square, Cambridge, and MIT are amazing places that we want to showcase

and celebrate. I know that's our -- we all have the same objective. So we plan to build a destination that reflects our world renowned reputation for being curious, inventive, ahead of the curve, and welcoming to all.

Thank you very much and we'll be happy to try to answer your questions.

H. THEODORE COHEN: Thank you.

Board members, questions? Comments?

(No Response.)

H. THEODORE COHEN: Well, we will take general comments, but I thought maybe should we raise some issues first or does it matter? Want to hear from the public first?

Okay, are there members of the public who wish to speak? Guess not.

Oh, Heather.

HEATHER HOFFMAN: Hello. Heather

Hoffman, 213 Hurley Street. I had made this comment before, but apparently no one agreed with me, but I think that those trees -- I understand, you know, lines of trees and all of that, but this looks like a tree farm. I, you know, like, you can get the combines through and everything. It's -- if you take a look around on the other side of Broadway, you will see a whole lot of landscaping that isn't anywhere near as big as this, but has so much more visual allure than these, just static lines of trees. You can do better. For that matter, I mean take a look even closer at the good gardens that Boston Properties has. Again, they're like curves. I felt like they're offering someone to buy a French curve so that you guys could do something that just wasn't straight lines.

And the other thing -- oh, and also

choice of plants. I hope there will be flowers, because when I heard, you know, the greenery, I thought of the things that I refer to as corporate gardens, that, you know, might have a couple of flowers for a few weeks in the spring time. And other than that are green, green, green. And I like green as much as anybody else but I like the other colors, too. So then beyond that I did notice one picture with lights that looked -- that reminded me, and not in a good way, of the lights where Vertex isn't anymore. I forget what they're calling it now, but in Cambridgeport, the parking lot with the lights I think you can see from three miles away except for the buildings in between. They don't need to be that bright. And there will be people living there, you know, you got dorms and although students like to party and all of that --



SARAH GALLOP: Not our students.

HEATHER HOFFMAN: You don't repeal the laws of kids. But those dorms do tend to be grad students. They often have children, small children, and they think those small children should have darkness to sleep in and stuff like that. And I firmly believe in the bit of whimsy and all of that, but it was just these tubes that I saw in one of the pictures, that just made me think that this is going to be way, way, way too bright for no good reason. And I'm trying to think. I think that's, that's everything that immediately occurred to me. I mean, I like the idea of fun. I think that you have learned something from what Harvard's been doing to enliven the yard and the science center plaza, and those are good things and lots of people use them, so please do that. And I did see the nod

to Spin Jam. I hope you get all of the rest, more than just one juggler. Because Spin Jam shows up, you will know, you have created a good open space.

So thank you.

H. THEODORE COHEN: Thank you.

Is there anyone else who wishes to speak?

(No Response.)

H. THEODORE COHEN: If not, board members? Hugh.

HUGH RUSSELL: So I think it's great that the open space structures, this whole area, and that there's a substantial amount of green and that it's recognized that it's characterized as a connecting space primarily with more of the east/west passageway that, you know, is calling it as an extension of the Infinite Corridor. You know, it's fairly good. There's some connecting

points in the middle that need to be worked out, not on this site, but like a block west. So that's, you know, that's good. There are some things that I commented on before that don't seem to have changed much which is a little discouraging.

So on the north side of the space are where buildings, you know it, 3, 4, 5, are all located and there's a hard space that's fairly wide abutting up into each of these buildings. And I mentioned before that the residential lobby of residential building had a piece of hard space. Now I think just -- it's about 30 feet wide, which is a little bit wider than this room, and it's about 80 feet long, which is about two and a half of these rooms, and it narrows a little bit towards the west end. It's paved entirely, there's one tree. Although there's a

line of trees, you know, along the south edge, but no benches. I don't think that's going to either serve the residents of the building or be very nice. I still don't think it's going to be very nice. And I think, you know, if you wanted to wait for somebody outside the door, think about that.

I think it's probably also, the one that's active retail use there, and then the uses spill out, but I don't think there's going to be spill out of the residential lobby.

And then the benches. And this reminds me of the Frank Lloyd Wright's statement that he was always nursing some sore part of his body as a result of sitting on his own furniture. So it is like a, every illustration you showed of chairs and benches shows things that look pretty uncomfortable. And I want to have you just

appreciate what is more comfortable, you're sitting in them, and they have good back support and the seat slopes a little bit towards the back. And so I think we should require that a certain proportion of the seating in the area not be art but be actually comfortable. And, you know, the movable chairs look like the jazzed up colors of a Parisian park benches which are not comfortable. The chairs in Harvard Yard by contrast are pretty nice in terms of being able to sit in them.

THACHER TIFFANY: Also Parisian.

HUGH RUSSELL: So I think that, I think that needs work.

And then I still think there are going to be a number of kids living in the graduate student dormitories and I don't see where they're really going to find too much to do. They can

climb over the benches, there's an illustration there, if they're of a certain age, but I think the really -- there has to be more fixed stuff that you can go to, you can sit down if you're an adult and you can watch your kids do something that is of interest to them. There may not be very many teenagers, so we don't need a basketball court. But I kind of defer to my colleagues who have children to provide the ideas.

So those are -- I guess the other comment I made was -- had to do with how does a bicyclist know how to behave in this space? And this particular set of drawings doesn't have the bicycle circulation plans that were submitted before. But I know there are bicycle destinations in terms of bike rooms that are in or adjacent to this space. I'm not sure we've

gotten, you know, the right answers. I mean I think the way in which Hayward and Wadsworth Streets are defined kind of allows you to think that if you're a bicyclist, that's the place where you would be okay to ride, maybe not at top speed, but I still think it's really worked out. And to bring up the Harvard example of the science air plaza, there are a number of bike routes that go beside and across that plaza. I've decided I will shift down two gears when I do that so that I'm going only about twice as fast as a pedestrian so that I can stop really quickly, but it's pretty chaotic there. They didn't really think about that. And I think it's really fun to ride through tents on your bicycle. And, you know, the benches are kind of interesting obstacles. And so I mean it's, it's lively enough if you're on a bicycle, but I'm not

sure it's safe enough for the pedestrians. So, and again, this isn't part of this presentation, but I think it's something that we have to keep reviewing as the plans develop. And maybe you, the city need to keep reviewing.

So, you know, I'm pretty happy about it, but it needs more detail work to be done.

H. THEODORE COHEN: Tom.

TOM SIENIEWICZ: I didn't make a lot of notes and I'm pretty happy, too, so I wanted to talk about a couple of things.

One, I'll start with the relationship between the buildings and the space. Thank you for the presentation about the retail. It all looks extraordinary. It will of course depend on vagaries of the market and when this thing is built ultimately, and I hope it comes close to what was described by the consultant from



Graffito. But that is my question about the relationship with the building. The landscape actually related to the retail in any way. It in fact related to the cantilevers, the major architectural master planning for schema for the architecture. And I'm now looking at this for, I don't know, the third or the fourth time, I still don't understand what those things are especially as they relate to the public space.

Is it a porch?

Is it an academic porch?

Is it a veranda that sort of provides shade or a social space?

Is it a stage where something happens underneath it?

Is it simply a place where something extraordinary happens and those periodic rainstorms or snowstorms so you can get shelter,

right? I mean, it could be an amazing place. And the description of the ceiling actually being Baroque, right, that it's going to have art on it, and I hope it has Baroque-like art and color like was shown in the precedent. I think that could be amazing. Maybe it should be gold leaf, you know, referenced alchemy, right, which is the actual foundation of MIT that you're trying to make gold over there.

Is it a bandstand? But there is no deformation in any way in the landscape. The landscape has its own organization and it has its own scheme, its own diagram. It comes to the cantilever and just keeps going. There's sometimes some trees. There is no reference to it other than a very, very faint dotted line which indicates that you've got a massive architectural roof above you. I'm deeply puzzled

by that. I don't understand why there can be no relationship between the floor of the porch and the roof of the porch. It makes no sense to me at all, because I think those are places. So I don't know why there's no carpet there.

So, that was my question the last time and I'm sorry for dragging this out, but I think it was misunderstood last time. That's No. 1.

No. 2, you're going to laugh at this because this is within the same context about the piano dropping out of the sky. But I was in terminal C travelling with which every two months, and as you go through security, they have a banner for every Red Sox world series, every Celtics world series, every Bruins Stanley Cup. And now I think they're running out of room, we've got another football championship, but it's impressive and you make everybody in the nation

walk under this thing. Right? And I was like wow, that's cool. And then I was like, wait a minute, wait a minute, is that really what my state's all about? You know, we're the innovation capital of the world. We're the brainiac capital of the United States. Just voted No. 1, right? And MIT is the epicenter of that. So where are the noble banners, right? Where does MIT take a moment in its public space, in its landscape on its campus to do the equivalent to brag as we properly should about the extraordinary intellectual capacity that has been fostered by your institution? Talk about making a place that could be marked so specifically by MIT.

And so it's -- I know I'm not the designer, but that's an example of the way in which you have serious memorialization of the

amazing things that are going on at MIT there.

And I'm sure there's a space somewhere in A, B, or C where that could happen.

So lastly, the presence of art, oh, my gosh, that's important and MIT does contribute fantastically to the city. And the images that were shown there included Henry Moore and Duba Faye and Richard Serra and Alexander Calder, and some of the most extraordinary sculptures of the last century.

The MIT Museum has coddled really an amazing artist. There are galleries devoted to the work of Arthur Danzig who Rube Goldberg-like takes machinery, motion, mathematics, and makes them artful and beautiful. I would say the two percent that you're earmarking of the cost of this development, I would give them one and three quarters of that percent to commission some

pieces. He's absolutely an artist. He's an artist in residence at MIT who has been there for 20 plus years and absolutely represents the intersection of what you're doing with the human in just extraordinary ways. And that's just another -- I'm not the designer, I'm not the commissioner, but I can give you Arthur's phone number if you don't have it. A plug for an artist who really represents the future of American sculpture in a way with special relationship to MIT.

So I think we're really getting there. The quality of the programming, the quality of the detail, the qualities of the materials, the thoughtfulness that this landscape architect demonstrated tonight and your commitment to programming this twelve months a year. I hope that we need 24/7, 16 hours a day might be good

enough. So we're well on our way.

So those are my specific comments. Thank you.

H. THEODORE COHEN: Anyone else?

Mary.

MARY FLYNN: I'm feeling very good about this space as well. I don't have sort of the broader vision that Tom is talking about, but I certainly agree with a lot of the concepts that both he and Hugh have discussed. My comments are much more specific and detailed I guess. The lighting that Heather mentioned at the entryway by the T, I agree with her. I don't really understand it and I don't know -- it looks too big and massive to me. So I'm not really sure what the intent is. I mean, it almost looks as though you were planning on a performance there because it almost looks like stage lighting. But

you didn't mention anything about performances. There was the spill out, but again, I don't quite get the relationship of the lighting to how you described the use of the space. So I would think something that's a little bit more modest might be appropriate.

I did like a lot of the ideas with the activities. You know, the book carts and that sort of thing. I think that there will be a lot of things for kids there that are not the typical playground, but it may, again, be useful to think a little bit more about some more pieces that would be something that you would see in a typical playground that, you know, kids could use everyday.

The seating, I agree with Hugh's comments on the little bistro chairs. Those are good for about 15 minutes, half an hour most, and then you



want to move along. And maybe that's the idea that people are going to keep moving and they just be there for a short time, but I think if you could mix it up with something that's a little bit more comfortable, would be great.

The more bench-type seating -- you showed the different types of potential forms for that, I think it would be a mistake to make that very linear, because as Heather pointed out, you know, pretty much the space itself is linear. And I think what you can do with the seating is offset that.

The other thing I like about more of the curved benches is that it's more intimate, I think. You could have little groups of people at the curves having their own little conversation as opposed to having this long row, you know, where people are sitting and it's, you know, it's

a little bit harder to interact with the people that you might be sitting with.

And then the last concern I had was the garage wall. I know that there's hub space there and then there's some plantings. I don't know what the drop is on the other side of that wall as you go down the ramp, what the deepest point is, but and I don't know what the standard is for safety on the other side. Clearly we don't want little kids climbing on it, and one would hope their parents would be attentive enough that they don't get over there. But I have visions of high school kids, you know, going down and, you know, maybe trying to try to walk along a wall or something of that nature.

So then that might be also a place where you think about some public art. You know, maybe there's some sort of, you know, artful screen or

type of thing that could go along the top of it to just add some additional height, but still be open enough that it doesn't completely be a blocked view. I don't know, I just have -- I also don't know what you're planning in terms of like sort of late night hours, you know, in terms of security. But that's what I worry about more is, you know, high school kids going down late at night with their skateboards or whatever and heading to the walls and that sort of thing.

But overall I think it's just great and I only wish it was coming sooner than 2020.

H. THEODORE COHEN: Catherine.

CATHERINE PRESTON CONNOLLY: I don't have a lot to add. I do want to echo Hugh's comments about the cyclists. I made that comment back in November and noted that the only picture at the time of cyclists in the space was one walking

their bike. I do think that unless that gets adequately addressed here, is there going to be a lot of pedestrian/cyclist conflicts? But otherwise I'm generally pleased and look forward to it being constructed.

H. THEODORE COHEN: Thacher, do you have any comments?

THACHER TIFFANY: I'm actually having a really hard time visualizing what the space is going to be like and how it's going to work. I mean, I think the vision is exciting and, you know, if the programming can be done the way it's envisioned, it will be great, but I just, you know, obviously it's not going to be a 24/7, you know, space. It's something a little less. I just don't know how much less. I have been drawing lines, you know, from the T to the various key entry points. You know, none of them

go down the Infinite Corridor. So is the Infinite Corridor is actually busy or maybe the Infinite Corridor is a bike lane.

All of the various program spots -- one clarifying question, there's various brown pads here and there. Are those elevate stages or just, is that a surface?

MARY LYDECKER: It's a paved surface. It's a material, a stone that distinguishes those program rooms. It's flush with the concrete.

THACHER TIFFANY: Okay. So that's part of the same area. So, you know, it's really, it just really depends on the programming. Are those going to be great spaces or are they going to be just like random squares in the landscape? I don't know. And, you know, I think about -- I think Hugh's point is great. How will kids be able to use space? I love wandering around the

city with my dog and my two-year-old looking for places to hang out even in the middle of the winter, just getting outside a little bit. And I would hope we could come here and hang out, but I don't know if it's going to be fun despite all your renderings. I don't know. You know, there obviously isn't a playground. You know, that would be a choice not to do it. Should we insist on it? I mean it's -- this is a campus. It's not a typical thing to have, but something play-like, you know. Maybe the benches are kind of going in that direction.

I think I just want to second everything everybody else just said.

I totally agree with Tom on the cantilever. It's very bizarre that the cantilevers don't relate to the landscape plan. You know, there are tree rows directly underneath

them. I hope the trees will do well there. You know, I thought Hugh, Hugh had great thoughts about the seating. You know, I'm sure you don't want to imitate Harvard, but they, the seating in the yard is like quite remarkable. That transformation. I'm sure you've seen it. Those are, those are great seats and the fun colors. And, you know, it's just a relaxing place. You just want to go sit in those chairs even if you don't have time to stop.

I like the bragging space, I do. I hope that you integrate that. And the kinetic sculpture. That's what he calls it work.

TOM SIENIEWICZ: Yeah.

THACHER TIFFANY: Or something in that vain makes a lot of sense. You know, that exhibit at the MIT Museum, it has been there forever and has a lot of significance to people

in Cambridge. So bringing that outside in a large way does make a lot of sense.

H. THEODORE COHEN: Steve.

STEVEN COHEN: So much has been said, I don't want to add too much to that. I guess I would only make the observation that it's perfectly clear that you guys, that MIT takes this very seriously, this outdoor space, and that you thought hard about it and that you had raised some serious talent to design and think about and create this space. I imagine that we'll evolve a little bit over the next three years before it actually gets implemented, and I would imagine even after it's built, that its uses are likely to evolve over time as you get feedback not only from your own staff and people but most importantly from users. So I have a lot of confidence and I'm impressed by the process and



the personnel that you've committed to the process, and I think it's really exciting. I'm pretty confident you're going to create something really special. I have more confidence than Thatcher has that it will be fun. I'm not sure how much fun it will be for my grandchildren, but I expected to have fun there. And I think it's great for MIT and I think it's great for Cambridge and I really look forward to seeing the vision realized.

H. THEODORE COHEN: Lou.

LOUIS J. BACCI, JR.: Again, how many times can you say it? Although I did think there should be someplace for younger people, people visiting the museum, great time there. There's no place to hang out. You know, it's really not that kind of scale. The lighting, I agree it's very tall, seems out of scale. And it doesn't

seem to have any, I don't know, cozy areas. Anything comfortable. It's very stock. And I know possibly it's meant to be out in the open and very transparent. And one thing I would also like to see is elevations of the head house with all of its ramps and outside furniture and whatever else is around it. It has never been a clear elevation on this.

And I do agree with Mary that on the top of the wall going into the garage, we probably should think about that.

I think that's it.

H. THEODORE COHEN: Okay.

Well, I mean I would echo pretty much everything else that everyone else has said. I think the retail, if it works out great, it will warm up the entire environment and it will draw people in and people will be walking around.

I really think there needs to be something for kids. I mean, I know it's MIT and it's a school, but there are going to be kids living there, and I think -- really, I do think a playground would be good. You know, something for kids to climb on, something for parents to be sitting around watching their kids doing that. You know, maybe if there were a water feature somewhere. I mean if we're talking about Harvard and the area near the science center, those benches are incredibly uncomfortable to sit in, they're hard to sit in. You know, you can't quite figure out, so I would not use that as a model, but the fountain there is one of the best things around and it used to be near Pooh's tree which was also a thing that kids would go to and look at and play at. And I think, you know, if these weren't dorms, if these weren't graduate

student housing, you would expect to have kids there, it could be a different issue. But you are going to have kids there.

I like the area around the head house. I think it makes a nice space and, you know, is tieing things together.

Now, I don't have the vision to know when all of trees when are matured what it's going to look like and feel like under all the trees. I suspect it's not going to make much difference whether they're in rows or some kind of circular with the tree canopy, it will just feel terrific.

I appreciate that there's now some richer colors in the ground. You know, the earlier results were shades of grey and now bringing in some of the purples and maroons, whatever they are, I think is good.

I like the underground lighting, and I

think it would be really great if it could be programmed to spell out things. You know, in Lincoln Center they have them and it spells out information about what's going on on the stairs. So I think that would be cool. And even if it's not spelling, something that was just, you know, creating patterns all the time would be something for everybody to look at and for kids to be playing with.

You know, that's really all I have.

Everybody else's comments I think we're all sort of, you know, liking things in general but hoping for some more things and maybe it's something that evolves over time as people use it and you find out what's there and what you're missing. But I think the fact that, Sarah, that you like the white sculpture, I don't remember its name, that there was a kid sitting in it, playing in

it. I mean, we want the kids to do that and we want, you know, the adults to do that too and for everybody to really get to enjoy the space.

So, Jeff, what if anything more do you need from us?

JEFF ROBERTS: So this is one of the design review elements of the SoMa PUD, and according to the Special Permit, the Planning Board, it would be just like any building, the Planning Board reviews it and votes to grant approval of the design and that approval has to come before a Building Permit for any of the buildings can go forward. So like with any design elements, and we've been -- I've been trying to, you know, keep notes of the issues that have come up. There could be design elements that are left to staff for further review. In this case it just sounds like there

are some particular questions or interests of the Board that are things that really come further down the road in -- tend to come further down the road in landscape design and some of the programming is worked out a bit more, we could have the approval subject to some check-ins at certain, you know, points in the evolution of the design as we typically do and at the staff level as designs evolve, sometimes we will advise that we -- or we would bring that back to the Board just to show here's how it's been moving along.

But as always, if there's any specific guidance that the Planning Board wants to emphasize or be direct about, then it's helpful for us to know that so that we can help guide the continuing staff level review.

LOUIS J. BACCI, JR.: I have a question quick for Jeff.

H. THEODORE COHEN: Lou.

LOUIS J. BACCI, JR.: Building Permit for the open space or a particular building?

JEFF ROBERTS: Well, for the buildings, and specifically it's for the above ground portions of the building. So the Special Permit allows the parking garage to proceed with a Building Permit without having to undergo design review, but then Building Permits for any of the above ground buildings, 5 -- 6, 5, 4, 3, and 2, would be contingent on the approval for the open space. So, again, the Board, if the Board felt like at this level of design it had gotten to a point where the Board could approve it with some ongoing items to be further reviewed by staff and potentially brought back to the Planning Board periodically to check in, that would be an approach the Board could take at this point.



And, again, if there were specific items, the specific aspects of this design as it's been presented in this form, that the Board would explicitly want to have revisited or studied further, we would include that as a continuing review condition of the approval.

H. THEODORE COHEN: So board members, do we feel that we could give approval of the plan now subject to ongoing review from staff and with staff bringing it back to the Board periodically for us, you know -- certainly if there were issues or at least status reports of where things are. And if we were to do that, do we want to specify particular areas which would seem to me, I would try to summarize what's been said, would be the relationship of the cantilevers to the landscape plan as a whole.

The relationship of bicyclists and

pedestrians and how they're both going to use both the property.

Issues of lighting, particularly in the head house area.

What, if anything, can make it even more child friendly?

And, you know, I guess maybe the types of seating that will be used, you know, throughout to make sure that while attractive, it's also comfortable. That is something that people want to be using. I think those were the issues I wanted to add.

Other things people want to add?

JEFF ROBERTS: Mr. Chair, I'll just point something out as well and Suzannah may be the one working on this with Stuart who couldn't be here, one of the things we noted in our report which I don't think came up very much in this discussion

is a -- one of the questions that was asked by the Board is really what's going to make this space memorable? And they noted in their plan an area that would be designated as what they call a special activity feature which in the staff's review we looked at that as really a great, and obviously it's not decided exactly what that would be, but given the location, having something there really would have the potential to serve as a magnet. It could be something playful, something people could sort of mess around with. It could be something that relates to MIT in the way that it's described. So I think that that while it doesn't seem to have been fully determined what that will be at this phase of the design, it could play some of the roles that the Planning Board is interested in seeing. And we're certainly excited about seeing

how that evolves and what it would become. And that's something that we would ask, but probably would be included in the continuing review.

H. THEODORE COHEN: Well, that sounds great. I mean that could go to Tom's suggestion of some sort of kinetic or other interactive sculpture and maybe even the MIT Hall of Fame.

TOM SIENIEWICZ: 87 noble prizes by the way.

H. THEODORE COHEN: You could have 87. Hugh.

STEVEN COHEN: More than that --

HUGH RUSSELL: The art scape plaza in front of the residential entry.

H. THEODORE COHEN: Yes, right.

TOM SIENIEWICZ: I had this suggestion. The landscape cannot be divorced from the architectural design. Sorry to be so traditional

in my thinking here. But could we not just say, I know we've approved one project, I believe one, can we not just say that, you know, when each building comes back, that, you know, to address Hugh's specific concerns as it relates to entries with the building that we review the landscape base around each project. That gives another level of scrutiny and probably the right time to review those details. It could be thresholds and entries and signage all around the bases of the building.

H. THEODORE COHEN: I think we'll have the opportunity to do that in five minutes.

And I think the one last thing is the design of the garage ramp and know that's going to be used.

LOUIS J. BACCI, JR.: That whole area.

H. THEODORE COHEN: So are we prepared to

go forward and approve it subject to those issues that are going to be subject of further review and being brought back to us as appropriate?

So do we have a motion -- I don't know, you need a motion to approve subject to --

JEFF ROBERTS: Approval is subject to an affirmative vote of at least five members of the Planning Board.

H. THEODORE COHEN: All right.

All those in favor?

(Show of hands.)

H. THEODORE COHEN: Thank you.

SARAH GALLOP: Thank you very much.

H. THEODORE COHEN: Very good. Now we go to part two.

SARAH GALLOP: We look forward to coming back and tell you more about it.

H. THEODORE COHEN: And so now we have

review, design review of building 3.

(Pause.)

MAUREEN McCaffrey: Are you okay for me to begin?

H. Theodore Cohen: Yes, now we'll have the design review of SoMa building 3.

MAUREEN McCaffrey: Thank you.

Thanks for having us today. We are, as you can imagine, thrilled to be back to you for design review for SoMa building 3. As you know, this is a laboratory building, and we've been receiving significant interest from potential tenants. We're excited to advance the project to the timing that the tenants are looking for.

The design of SoMa building 3 hasn't changed from what was approved for SoMa PUD last spring when the building received positive reaction from this board. Since that time we've

had many meetings with staff on all aspects of the project and we submitted a comprehensive design review package in November. We're here today to provide a more granular level of detail than what you saw last spring, and while we may continue to work with staff on the details, we hope that we can obtain your design review approval today.

As you know, SoMa building 3 is set behind and incorporates 238 Main Street, the Kendall building, or as many people call it, the clock tower building. We've been designing this building for the past two and a half years and are particularly proud of a few things. I'll give you three.

First, is its integration with 238 Main Street. As we'll talk about later in our presentation, we've been able to preserve this



very important building while insuring an active ground floor. We've been working with Charlie Sullivan for a number of years and he's comfortable with the details. And, of course, we'll keep Charlie informed and engaged as we continue, as we do with all of our historically significant buildings.

Second, we've been able to achieve a nearly continuous active ground floor. The building is situated at an important location. It's between two gateways to the open space. Hayward Street and Wadsworth Street, and it has an active edge along the open space. This level of ground floor activation is due in part to the fact that we've invested in locating all parking and loading below grade. We've separated the loading access to building 4, so this only needs to accommodate access to the below grade parking.

Finally, we've also designed the ground floor to allow for a larger amenity retailer. In the many years we've been discussing this project with the community, we've heard a strong desire for a pharmacy. We've accommodated a large space in that building to that use and we've been talking to pharmacies about this space.

With me tonight is Matt Pierce from Perkins and Will. And I apologize, Robert Brown was with us last week, but couldn't be with us. Tonight he's home sick with laryngitis. I hope he's live streaming this right now. We'll have a quiz tomorrow with all the football we talk about tonight. I'm sure he's going to love we've been calling him Tom Brady and we're bringing in Jimmy Garoppolo as a substitute.

We have a great presentation, and it's the highlights of the project. We have more

detail available so we welcome your questions. In addition, the memo that the city staff provided for this meeting, had requested five relatively minor items. We've given that information to the city staff and of course we've incorporated it in this presentation where appropriate.

I'm going to hand this over to Matt.

MATTHEW PIERCE: Hi, I'm Matthew Pierce from Perkins and Will. Thank you for having us.

JEFF ROBERTS: Matt, you need to --

MATTHEW PIERCE: I will in one second. I wanted to bring up our model of the building.

I'll reintroduce myself at the microphone. I'm Matthew Pierce from Perkins and Will. And I just placed a model up here. It's a larger scale model of just building 3 which I think will be really helpful in helping you

understand the building clearly.

Just to orient ourselves, building 3 is right here between obviously buildings 2 and 4, directly south of 238 Main Street, and with frontage on the open space. And as Maureen was describing, the ground floor we've really made an extraordinary effort to create as many opportunities for active use on the ground floor as possible. As you see on this plan, we have 238 Main Street here and the entry to -- the existing entry to 238 Main Street in its current location, and this we'll talk about more how we're modifying that.

An atrium that goes from the ground floor up to the underside of the seventh floor that has, there's also accessible from Wadsworth Street, you can enter from Wadsworth Street. And also that entry space continues all the way

through to the south side and connects to the open space. So as you see, we've -- as Maureen was describing, we have the parking entry ramp along Wadsworth Street. And we've worked really, really hard to take everything else that we can that's not an active use and put it in other places to really free up as much opportunity for activity on the ground floor as possible.

As Mary discussed also, we've widened both the sidewalks on both Wadsworth and Hayward Streets.

And on the south side of the street we were discussing about the landscape. We do have sort of a landing pad in that landscape design that responds to -- specifically to the ground floor configuration of building 3 at that kind of secondary entry at the south.

If we move up to the second floor of the

building, you'll see the atrium between 238 Main Street and building 3 which is here. The east -- the west end of the enclosure of that atrium is right here and the east is here. There is a roof at level 2 between buildings 238 and building 3. And as you can see here on the east end of the building, we've located the transformers and switch gear all on level 2 both sort of in response to resiliency and, you know, the operation of the building, and also really to get those things off of the ground floor to create as much opportunity for activity on the ground floor as possible.

Also at this point, 238 Main Street is with most likely be an office building because of the existing floor to floor heights whereas building 3 is intended to be a lab/office building.

As we move up to the typical lower floor plans, that would be three through five, you'll see that same atrium extending from that same point on the west which corresponds with the underside of the cantilever, so really the space under the cantilever on the north side of the building is enclosed beneath that with the glass walls of the atrium.

And as you can see, we have a very simple kind of building form that on the bottom, the bottom half of the building is running east/west on the east/west axis and then later rotates 90 degrees on the upper levels.

Level 6 here is sort of the floor that mediates between those two rotating volumes. So it's sort of a collar that's set back from the plane of the walls above and below and is more transparent. And it also has an accessible

terrace for the lab office tenants. And at this point we're looking at the roof of 238 Main Street.

And as we get above -- as the mass is rotated 90 degrees, the lab office floors continue. If you're looking down on that terrace level 6 and the roof of level 2 and we're aligned to the east and presenting the narrow side of the building to Main Street, and as the backdrop to the clock tower of 238 Main Street.

And then on the roof of the building we've worked very hard to conceal as much as we possibly can within the enclosed penthouse which are two enclosed penthouses on top of the building which you can see here in the model. They're sort of grey band at the top which is louvers that allow for the ventilation of the equipment of the penthouse, and the strobic fans



you can see here are arranged very carefully and you can see the model carefully in the center of the building, and basically as far away from the north edge and south edge as possible. You'll see in some of the perspectives that we have to reduce their visibility in the city.

And other elements on the roof, the cooling tower and generator, they're sunken wells so they're not visible above the parapet of the building.

Here we have the building section looking east. So on the left side is 238 Main Street, our new entry through the building which brings you into the atrium that goes up all the way up to the underside of the cantilever of the building. So this is a glazed wall right here between the underside of that cantilever and the parapet of 238 Main Street. And then that lobby

space continues all the way through from Main Street through to the south to the open space here.

This is the sort of collar of that sixth floor that mediates between the two rotating volumes. And the grey zone you see in here is actually the structural transfer floor that supports the cantilever above. And then above level 12 are two levels of enclosed penthouse. As I was saying, the recessed wells for equipment such as generators and cooling towers that are not visible from below.

And then another section cut east/west looking to the north, looking to Main Street, and this is that sixth floor terrace space. And you see the parking garage, one level -- one of the levels of the parking garage as shown here. The parking garage goes several levels below this

building. And, again, that collar, that sort of set back at the sixth floor and the two levels of penthouse here.

So this is a view from Third Street looking south. And all the views will show the strobic fans modelled in the view. So if you can't see them, it's because you can't see them. And so we've looked at that very carefully. And I think we feel like we've responded very carefully to the presence and the importance of the clock tower of 238 Main Street with the narrow side of the building as a backdrop to that historic building.

And this is a view -- a street level view on Wadsworth view looking south. I think Mary showed earlier as well. Looking at this is the -- this is the entry at the east end of the atrium right here, and you can see that, that

glass wall continues up above that. There's active use storefront in this area adjacent to that entry, and then this is where we have the parking entry and exit, and then that active use space wrapping around the southeast corner of the building into the open space.

And this is a view I think Mary showed as well looking down Hayward Street where you see the existing storefronts of 238 Main Street and beyond is the storefront of building 3 which is set back slightly from the corner, from that south/west corner of 238 Main Street.

So this is a picture, a view from the southwest looking northeast and we've taken a little liberty of hiding some trees in this area to allow you to see the building more clearly. It would be in the foreground, but as you can see, you know, we have a very simple envelope of

the building which is a combination of glass and aluminum -- vertical aluminum fins which we really feel extremely simple, but elegant and can respond in a very dynamic way to your changing point of view in the city as you walk around the building as you see it from different points of view, and as the sun moves throughout the sky and, you know, from some points of view appears more transparent than others, more opaque, and can also pick up the light, you know, the glow from inside of the building in the early evening. So we think this is really, really kind of dynamic solution. It's very simple but we think it will be very rich in its expression on a daily basis.

And as you can see here, the aluminum fins continue from the occupied laboratory office floors all the way up through the penthouse. And

that glass that's in the occupied floors, transitions to become horizontal louvers in between those vertical fins at the penthouse area. So it's sort of from some points of view you may notice those, the louvers and others, they will become continuous with the fabric of the facade below.

And acknowledging that we are in the northeast and it's not always sunny and warm, here's a view during the winter that I think Mary showed as well with -- in the landscape presentation. But, again, we think this will be, that skin will be really dynamic both from the way the light from the outside hits it and also the way it reflects the activity that's happening inside of the building.

So here we have a couple of photographs of 238, existing 238 Main Street for reference.

We've worked very closely with Charlie Sullivan on our interventions in this building. So our new atrium will abut this building sort of in this area here. The building was, you know, built in two phases, this is why you see the slightly different window patterns on the east end versus the west end and those will remain. And then we'll have a further presentation. We'll talk about the modifications that we're making to the entry of the building as it takes on a new function as an entry of not just building 238 but also building 3.

So the north elevation, you're standing on Main Street looking south here, and you can see as I said, the entry to 238 Main Street keeping all the major elements without the kind of white (inaudible), the pilasters, and the frame around the existing door. You'll see here

this is the kind of recessed, slightly recessed surface of the glazing for the atrium here, which is on a five-foot, six wide module and then above that the vertical fins are half that module which is two-foot, nine and they extend from that cantilever up to the penthouse where we transition from glass to louvers. And this is that six level terrace on the west end of the building.

Here you're standing on Hayward Street looking east. And similar to the perspective we were recently looking at, this is the storefront of 238 Main Street. This lower level band of storefront is slightly recessed from the face, the west face of 238 Main Street, and the atrium is quite deeply recessed, which I think you can see them all right here. This has this sort of a deep kind of recess separating the two buildings



where they interface on the west end.

And then the elevation on Wadsworth Street, this is the east elevation looking to the west, all the same facade elements. This is that kind of collar at the sixth floor which becomes the east wall of the atrium and also the entry to the east end of the atrium here, storefront in this area and the parking entry and exit and then the storefront wrapping that southeast corner of the building.

This is the south facade. So you're standing on the south side looking to the north to Main Street. And, again, this is all the same facade elements. That collar at the sixth floor and the terrace. Storefront, we have a louver band above the storefront for ventilation for both the restaurants and for the garage. And this is that southern entry and exit from the

building lobby and atrium.

So here is a little bit more detail zooming in a little closer on that south side of that building. This is the entry I was just referring to. That's the south entry to the lobby. That horizontal louver band here you see above the storefront. There's a slight shift that you can see in the plan in the storefront on the west side versus the east side in a subtle way acknowledge the entry to the building here. And I think you can start to see how, depending on your point of view, the transparency of the building varies in their fluxivity of the building varies in a dynamic way as you see looking a little more perpendicular, the building becoming more transparent, a bit more opaque obliquely and reflecting the sky more as it rises up.

The soffit that we've talked about is an opportunity for artwork right here. Before that it's applied as a white aluminum panel ready to receive. It's sort of a canvas for that artwork.

And then here's a detail of that vertical fin system which clads most of the facade. So these are the nine foot -- I'm sorry, nine foot -- nine inch deep aluminum louvers. They're spaced two-foot, nine on center. There's a shadow box at the floor level that it has a dark color so it really blends during the day with the glass. And there's a light fit pattern from the floor level that's a similar height. The similar dark color, it would not be very visible from the exterior but sort of a privacy screen with people sitting at the permanent wall and the labs and offices.

Zooming in a little bit more closely near

the base. This is the southwest corner of the building, again, that louver band which is as we say, ventilation for the garage and the restaurants and it's also the zone plan for tenant signage in front of those louvers and in the proper height in compliance with the sign ordinance in that zone beneath the second floor.

And then this is section through that area. We were asked to provide a little more detail on some of these areas. So that's the storefront at the ground floor, the recess where that louver band really articulates the transition from the storefront to the upper facade. That shadow box and the nine-inch deep aluminum fin right here. And that's the same thing and that's axonometrics and you can see it a little more three dimensionally in the ventilation right there.

If you move up, take that same view and kind of slide up to the sixth floor to look a little more closely at the materials. Again, these are the vertical fins and that two foot, nine on center. The module on the collar on the sixth level is five, five-foot, six on center and has no fins. So it's smooth and transparent in contrast to the texture of the facade from below. And this is that, you can see the shadow box at the floor level and at the structural transfer floor.

And then as we get up to the top of the building, same facade continues up and that glass changes from transitions from glass to very finely spaced horizontal louvers.

And this is again a detail we were asked to provide showing how that transition happens. Where over here this is the glass facade. We

have a very special mullion condition at the sealant level, where there's a mullion behind the glass where it doesn't penetrate the glass. The first penthouse this is where it transitions from glass to horizontal louver.

So these are -- this is, these are two photos of the mockup that we've made available to view at 195 Albany Street. It felt like there's most productive to view this outdoors where it can reflect the sky and get natural light, but as you see here, we took photos from two different points of view just illustrating, you know, some of the differences when you have the side that's in shade of the louver versus the side that's in the sun, and you can note that the louver itself has an asymmetrical shape, it's sort of a J-shape in profile and you see this short leg here and long leg and flat on the back side. And this is

that shadow box that we're talking about, so it has a dark back painted surface held back from the back side of the glass.

And this is the mullion that attaches to the back side of the glass but doesn't actually penetrate through to the exterior.

An example of this glass and use in the city, this is the seaport, 101 Seaport building PricewaterhouseCoopers building has the same glass used on this facade. So that's something you can see in the city as an example of this glass in use.

And if we zoom in, go around now around the base of the building at the storefronts and how they relate to the ground floor plan of the landscape. This is the elevation of 238 Main Street and the corresponding plan with that, so all of these, all the structure, all the exterior

walls essentially intact on either side of the entry and we'll have a little more detail further in the presentation about how we're modifying this entry to 238 which we've worked with Charlie very closely on.

So this is the drawing, an elevation drawing of the entry to 238 Main Street. Right now you see there's some slight asymmetry between the door that's been added on the left side and the vitrine that's present on the right side. We're essentially looking to keep the overall structure and hierarchy of this piece with pilasters -- the dominant pilasters the aperture at the top and this kind of frame around the opening which we've talked with Charlie about essentially keeping that frame, that marble frame, and the kind of white painted stone surround. But then creating more transparency in



those, in the entry that's appropriate to a building of this scale. And really trying to accentuate the importance of that central, the central bays in the building a more transparent and more grand.

So to make our way around to Hayward Street. Let's say this is, again, where the louver ban between the storefront and the second floor happens. This facade. The west facade of the atrium is set back considerably from this side of the building.

And as we make our way around to the south again this is that south entry that connects into the building lobby into that atrium. With the offset in that area with an opaque wall right here. And this is, that's the line of the cantilever but right there the stashed linear and the soffit at the bottom of the second

floor.

And then the elevation and plan on Wadsworth Street, again, zooming in, that's the, this is the end of the atrium which is close, close to the sidewalk on this end of the building an entry at that side, storefront at 238 Main Street, storefront in -- near the entry in building 3, some egress doors in this area, and then the parking entry and exit and then the storefront -- that transparent storefront that wraps that southeast corner of the building.

And finally returning to the view of this in the winter and I'll turn the presentation back to Maureen.

MAUREEN McCaffrey: Thank you, Matt.

Thank you to the Planning Board members for your time on this building and of all of SoMa. As I mentioned at the outset, we have a

great team at Perkins and Will who have been working through the design of this building for almost three years now along with the involvement of MIT's Dean of the School of Architecture and Planning and others. We've worked with CDD staff regarding the details over the past six months and have taken into account your feedback from a year ago. We are incredibly proud of this building. We really are looking forward to construction and making it a reality.

We're happy to take any questions you may have and we really appreciate your time tonight.

H. THEODORE COHEN: Okay, thank you.

Board members have any questions right now?

(No Response.)

H. THEODORE COHEN: Is there any member of the public who wishes to comment?

CAROL O'HARE: My name is Carol O'Hare,

172 Magazine Street. MIT and their architect have assured me that the mechanical penthouse, two stories at the top, will not be lit from inside or from outside, but once burned; twice shy, twice burned, thrice shy. I say that because Zinc committed to not have a mechanical penthouse lit up, it was in writing, and they sold the building and the subsequent owner did not get that message for one reason or another, and so we have litigation.

I say it also because as you may not know, 50 Binney Street which came before you, it's an Alexandria property, it is 10 or 12 stories and it, too, has a two-story mechanical penthouse. It's almost completed. The building is almost completed and suddenly the original Zinc was January of 2016 when its lights went on -- 2015. 2016, January, just two months ago,

Binney Street turned its mechanical penthouse lights on. Well, I went through the file and discovered that David Manfredi, the original architect with whom I talked at MIT's presentation last week, had no such lighting presented to the Board, your Board. And apparently according to the plans that were submitted to you, neither did the actual architect of the building here what looked to me like nighttime plans. These were submitted for your approval. Maybe they're dusk, but that mechanical penthouse is not lit like the lit up windows below. This is what you approved. And nevertheless that building turned its mechanical penthouse on in January. And they have turned it off. But if the lighting ordinance, which is now before the Ordinance Committee, that is the outdoor lighting ordinance, stays the way it is,

it may very well not prohibit the lighting of mechanical penthouses from within or without. And if that were the case, they could take -- turn their lights back on. So I would ask you to use this building as an example in which you say no mechanical penthouse lighting within or without. Not that I distrust MIT, I do not distrust them, but they have assured me, and I believe them, that they will not light these mechanical -- this mechanical penthouse. And I would like you to recognize that and somehow get it into the record.

As for signage, there is a sign band along the base of the building as you've seen, but what about the branding sign that their corporate tenant may insist on? I suggest that that, that should have been put to bed five years ago when there was an attempt to allow corporate

branding signs high up on buildings and 15,000 residents signed a petition and that was rescinded. So that I would ask you to ask this applicant, MIT to not permit branding signs, meaning signs higher than permitted on the wall or the penthouse of the building. There is no reason for them. They distract, they light up the sky unnecessarily. They can't be seen from automobiles if they're way finding and so forth.

Thank you very much.

H. THEODORE COHEN: Thank you.

Is there anyone else who wishes to speak?

Heather.

CAROL O'HARE: If anybody hasn't seen the Alexandria building lit up. They turn them off.

HEATHER HOFFMAN: Hello, Heather Hoffman, 213 Hurley Street and I don't have too much to add to what Carol said. I agree with all of it.

And I would just tell you that the Alexandria lights were described as a light box and we don't need those. So because -- now, I have no reason to believe that MIT is planning on selling these buildings either before or after they're built, but what I've seen is legal work that I would be embarrassed to have done where people don't look at the files and they just do whatever they feel like doing. They think that city staff should be doing all of their research for them, which is not fair to city staff. So please, put it in writing in a place -- now, with Zinc they said well, it was only one sentence. I said well, how long does it take to say no lights? But the fact is that people are trying to do these things to be distinctive and stand out, and I would like them to stand out for the beauty of the architecture. I remain skeptical about this



building like the others, but that's probably just me. But still they should stand out for that, they should stand out for the fabulous tenants they have in there, and not because they can be seen from six miles away.

So, thank you.

H. THEODORE COHEN: Thank you.

Is there anyone else who wishes to speak?

(No Response.)

H. THEODORE COHEN: If not, Board Members, questions? Comments?

Hugh.

HUGH RUSSELL: I have a question about the curtain wall which is -- I looked at the mockup and it appeared there were no thermal breaks built in to the curtain wall. Is that the case?

MATTHEW PIERCE: No. Let's see, I'll go

back to that photo. No, I think, you can see right here, and I believe we have the, I mean there's a thermal break here. I mean basically we have the glasses adhered to, adhere to the mullion. So there's basically no mullion cap, there's nothing projecting through the envelope. They have a transmits cold from the inside to the outside.

HUGH RUSSELL: What about the fins?

MATTHEW PIERCE: The fins are -- well, they have to be connected back to the, back to the vertical mullion, but I know we've looked very carefully at the thermal performance of the envelope and I think we have about the highest performing envelope that we could achieve.

HUGH RUSSELL: So what's the overall U-value of that envelope? Or R-value.

MAUREEN McCaffrey: I have to look it up.

MATTHEW PIERCE: Yeah, I could look that up and see if I can find that for you.

HUGH RUSSELL: Okay.

TOM SIENIEWICZ: Questions?

H. THEODORE COHEN: Yeah, Tom.

TOM SIENIEWICZ: It's a laboratory building obviously. Is the bench orientation to the curtain wall symmetrical entirely around the building? How does the lab layout?

MATTHEW PIERCE: We've done, we've done various test fits. I mean, I would say it's not prescriptive to how they lay out. Let me get back to a plan here.

I mean, I think the invention is I think what makes most sense. It's kind of most logical is that they're perpendicular to the facade in most cases especially when you get to the upper floor, I think that's -- in the test fits we did,

certainly we can't -- you know, we can't dictate how the tenants have their space but I think that's kind of the most logical that the inventions are perpendicular on each side.

TOM SIENIEWICZ: On all four sides of the building?

MATTHEW PIERCE: Yeah, there may be a point at which when they turn the corner, they come up parallel before they, you know, make the turn.

H. THEODORE COHEN: Anything else?

TOM SIENIEWICZ: Well, I have a lot of comments but I don't want to start.

H. THEODORE COHEN: You may as well.

TOM SIENIEWICZ: I would be happy to.

H. THEODORE COHEN: You may as well start.

TOM SIENIEWICZ: Well, the question about

the bench orientation is not a trick question. I just wanted to understand the relationship of the wall to the inside. Because it's absolutely symmetrical and it's -- and it's true that this Board reviewed this and approved the overall scheme for all of the buildings that MIT was producing, but the scale at which we looked at that was akin to the context, small or even smaller it was a diagram. They're diagrammatic representations of what MIT is willing to produce. This is a presentation that was to show a granular level of detail on the project, and I'm baffled because it's still a diagram to me. I just don't get it. I really don't get it. I don't understand what the proportional program is.

I don't understand the overall massing of it.

I don't understand why it belongs here?  
The precedent that we're given in the seaport.  
It looks like a seaport building which is not a  
district -- it's not well known for its  
architectural flair. MIT's got one chance to  
build Kendall Square, one chance to get it right,  
and if they don't get it right, the students will  
go to Stanford and won't come to MIT and that  
would be terrible. And so, we have to be really,  
really careful with each of these buildings. So  
I just -- I'm deeply, deeply puzzled by this.  
You know, I'm scratching my head. It's, what's  
going on here? You know? I practiced  
architecture for 30 plus years and I'm a city  
planner and I'm LEED certified and well certified  
and a licensed builder and all this stuff, how  
come I don't get this? I just don't -- I can't  
put it together. And I know the dean of the

architecture school and admire him, and the only thing that indicates what's going on in this building are the strobic fins, and thank God for them. It gives it a sense that marks it as a building in which a science might be going on. And I'm glad that you explained the white aluminum panels are your canvas and the way you look at the expression on that fifth elevation which will be the roof of the porch. And so I don't know. I don't know what -- I don't know what to do exactly with this. And the most startling diagram was one that Hugh's got open here which happens to be a diagram that explains this signage location on the building. But what it does in fact due by accident in this leaf is compare the historic building, the tower building, to the proposed building, and you got one of the -- those structures that's preferable

to another. It's got texture and scale and the windows probably open and it's made of pieces that are akin to the scale of a human being and the other one is a diagram. I just don't know what to do or where to start. So I'm startled. I'm surprised by what we're seeing today. That's all -- that's why I didn't want to start because I'm more than a fuss budget on this one.

The windows -- and this is a very good architecture firm. I was going to ask about the opening windows because they built a building and a hospital building where the windows open. And it's one of the most beautiful, amazing, human, intricate structures that's been built in Boston in the last ten years. I mean it, this is a really, really thoughtful, careful, extraordinary firm. And I don't -- that's why I just don't understand what I'm looking at.



H. THEODORE COHEN: Other comments?

HUGH RUSSELL: I share Tom's sort of inability to understand and comment. I think I understand the first story elevation and the renderings, and I -- I think that's fine. It's like it's got -- it's broken up and it's got certain scale. It's carefully thought out. And then there's this curtain wall that, you know -- I mean, you know, I asked the questions about the thermal performance because it looked to me like it was a radiator with the fins on the outside either pulling in heat or radiating out heat. I can't believe that thermal performance is a fraction of what the prescriptive requirements are. I understand you don't, you know, you have an overall energy model and you judge yourself against that kind of a model and that an all glass building cannot possibly perform unless

it's triple glazed. It did not appear to be triple glazed. You know, the decision on the spandrel panels to have the glass continue means that the heat that will go through the glass, strike the great panel behind, and then be inside the envelope and have to be dealt with. And if this doesn't sound to me like the item of sustainability, yet I can see it's going to work visibly if you're trying to get something that's absolutely featureless.

So, I mean all of these buildings have puzzled me. I was somewhat, I was pleased that the next building developed a pallet of color, a scale to the, to the curtain wall, but is, you know, you can, you can relate to in some ways, even though it's between seven stories.

So I don't know what to say about this. And I've been a practicing architect for almost

50 years which probably means that I'm less able to understand it except that this is futuristic architecture from that period 50 years ago.

TOM SIENIEWICZ: I'm trying to, how can we be helpful rather than saying it looks like Empire State Plaza or something. That's not helpful. In my meaning, I just, you know, maybe another presentation to explain what I don't get. I don't know. And I'm sorry, Carol, I don't mean this insulting, but you know a logo on this might help. I mean GE thing or either some would be so proud if GE came to Cambridge.

JOHN HAWKINSON: Tom, is your mic on?

TOM SIENIEWICZ: No, my mic's not on because it's on purpose.

H. THEODORE COHEN: Who would like to go next?

I guess I just want to toss out, I don't

quite -- I mean, I have difficulty with the building, too. I don't quite understand the comment that it relates to 238 Main Street. I mean, if the idea is that it's a blank wall setting off 238, you know, maybe that works. But I don't see how the buildings relate to each other. I thought my not understanding was just my ignorance because I was not an architect.

TOM SIENIEWICZ: It may be my ignorance, too.

H. THEODORE COHEN: I have a couple of other questions to sort of -- is the penthouse transparent or is it opaque?

MATTHEW PIERCE: It's opaque. There are horizontal louvers, solid, I mean make horizontal louvers. So you can't see through.

H. THEODORE COHEN: So you can't see through?

MATTHEW PIERCE: No.

H. THEODORE COHEN: Because in one of the drawings, the renderings, it looked like you could see through it.

MATTHEW PIERCE: No.

H. THEODORE COHEN: Can you put up, you had the rendering of the north elevation. It's the second -- or first real page.

MATTHEW PIERCE: This one? Or the flat elevation drawing.

H. THEODORE COHEN: That one. What is the solid white box at the top in front of the fans?

MATTHEW PIERCE: That is one of the mechanical units that's associated with the fans that I think -- you can't see it there. You can see it on the roof plan. If I can go back to the roof plan.

So I think that is right here.

H. THEODORE COHEN: So is that going to be visible from the street? Because you had another drawing saying this is what you'll see.

MATTHEW PIERCE: No. See that's it right there. It's lower than the, lower than the fans.

H. THEODORE COHEN: But it's above the penthouse?

MATTHEW PIERCE: Yes. But in the middle -- in the middle of the roof. So in the center from east to west and pretty far away from the north edge.

H. THEODORE COHEN: But presumably visible from Third Street.

MATTHEW PIERCE: No, we have -- in the view that we showed from Third Street, we have all of the equipment, everything that's on the roof is represented in this view. So if you

can't see it in this view, it's not visible in this view.

HUGH RUSSELL: So just throwing some numbers in my head, it appears to be about six times set back from the edge of the roof as the height and that's a 235 feet to the parapet point. If you could make it 238, I don't know. So you take 235 and you multiply it by 6, so that means about 1500 feet away you just see the very top corner of it. That's before Cambridge Street, probably about halfway into East Cambridge if there's a -- something that lines up. Third Street has a bend. Several bends.

H. THEODORE COHEN: So you're suggesting no one will be in any location where they can see that?

HUGH RUSSELL: Oh, you can see it from Boston but it's going to be pretty small.

THACHER TIFFANY: You can see it from the Zinc penthouse.

H. THEODORE COHEN: How about from 50 Binney?

LOUIS J. BACCI, JR.: By that pipe you get a view from this. The stacks seem to grow here. They seem to be keep changing size. I do have one question.

Are the mechanicals in this building dedicated to this building?

MATTHEW PIERCE: Yes. Yeah. The -- only serving this building, yes. I mean, actually some of the mechanicals on this are serving, I think we're supplying hot water to 238 Main Street but nothing else in the area.

HUGH RUSSELL: So I'm glad there's a mechanical question. I understand that the left side of the second floor as we're looking at it,



is actually mechanical rooms?

MATTHEW PIERCE: The right side?

HUGH RUSSELL: Yeah.

MATTHEW PIERCE: Go back to that drawing.

On the right side, yes.

HUGH RUSSELL: Right. So what's -- is it clear glass on the facade? Is it like the shadow box?

MATTHEW PIERCE: There's a shadow box.

HUGH RUSSELL: From floor to ceiling?

MATTHEW PIERCE: Yes. The --

HUGH RUSSELL: Is that the thing that's closest to the ground --

TOM SIENIEWICZ: Is dark.

HUGH RUSSELL: -- to show which activity will be dark.

I can understand your desire to locate this equipment there rather than the first floor

and you don't really have a basement because there's all those cars.

MATTHEW PIERCE: Well, I think the basement is also a concern with, you know, with potential flooding.

MAUREEN McCaffrey: I can address that? The purpose of elevating critical equipment like all of the electrical gear and switch gear in transformers to the second floor was really to be above the potential future flood plan. So we went above elevation 26 and put it on the second floor to be able to gain all of that ground floor space for active use.

HUGH RUSSELL: But the implication behind the renderings is that it looks inhabited. I'm looking at this rendering which I think shows it.

MAUREEN McCaffrey: The ground.

HUGH RUSSELL: The second floor.

MAUREEN McCaffrey: Yeah, that rendering is the -- you're looking at the ground floor. We don't, we don't clearly demonstrate that here in this rendering for the second floor. You're talking about the transformer space?

HUGH RUSSELL: Correct. Which I gather is the second floor of this?

MATTHEW PIERCE: Right here.

MAUREEN McCaffrey: Correct.

HUGH RUSSELL: It reflects other things and that's how it gets its life.

STEVEN COHEN: You know what, just so that we can hear another voice. It's difficult for those of us who are not trained in architecture to speak after these two experienced expert guys, so I preface if I say I don't know what I'm talking about. But with that caveat, you know, to some extent I reacted the same way

that I wasn't really sure what I was looking at and what it's going to really look like and feel like in real world. But I frequently feel that way about buildings. And I'm usually surprised in one respect or another after it actually gets built and I see something that I didn't really appreciate from the drawings. So aside from that general reaction of uncertainty, let me just say a few things about what I am saying: First of all, it seems to be obviously primarily about the interesting geometry of, you know, one form and then turning it 90 degrees. I mean, if there's one statement, one descriptive thing to say about the building, it's that geometric twist which is interesting to me and very strong, but especially when you look at the perspective rendering on the cover. When you look at all of the elevations, they're misleading. You know, they're flat and

stupid looking because you don't see the, you know, that geometry. You're just seeing a two-dimensional projection of that geometry. And I also note that from the front, you know, from Main Street, I mean you're primarily seeing existing masonry building with something rising behind it, depending on where you're standing, from the back you see the interesting cantilever. The two side elevations are much less interesting, but the truth is you don't see those side elevations as readily and as importantly as the front and the rear because of the buildings on either side. So I, you know, actually my gut feeling is that the building with three dimensions in the real world is going to be more interesting looking than many of these flat elevations make it look. And if the fins which are projecting out through the building are going

to create some interesting texture, and I imagine light changes during the day, it's going to move and change, you know, it may not be to everybody's taste. But my sense is that the play on the geometry and the texture of the fins and the importance of the front and rear elevation rather than the two sides, you know, I think it could be interesting, probably will be interesting and appealing. Once again, I always have a caveat that I'm not really sure what it's going to look like until you build it, and then it's a little late. But I understand and very much respect the comments that we have, but I'm not sure to my eye that it's quite as dismal or mysterious I guess, you know, and I just wanted to put in that counterpoint.

HUGH RUSSELL: If I could just respond briefly to that.

STEVEN COHEN: Please.

HUGH RUSSELL: If you take the cover rendering and you mentally rotate the top of the tower so that it's --

TOM SIENIEWICZ: Aligned.

HUGH RUSSELL: -- aligns, you say well, God, that would be much, much worse.

STEVEN COHEN: Yes, yes. As I said, for me it's all geometry. And, yeah, you turn it around and it looks like a tombstone.

H. THEODORE COHEN: Can you bring us the model?

MATTHEW PIERCE: Sure.

And I think it's really helpful to get an eye level view versus a bird's eye view. And I think it also kind of rotate -- it's on a pretty small scale, but when you rotate it, you see that, you know, it's perpendicular to the wall

versus from an angle, the capacity to change.  
Like if you hold the model up and look up, you  
can see how not visible, how low visible these  
are and the screen behind the top of the wall.

IRAM FAROOQ: Can you please use the  
microphone?

JEFF ROBERTS: You can turn on one of  
those mics right in front of you and talk into  
it.

MATTHEW PIERCE: Okay. So I think --

THACHER TIFFANY: You have to turn it on.  
Press the button.

MATTHEW PIERCE: Okay.

But I think to Steven's comments, I think  
I agree with you entirely. We had a hard time  
drawing orthographic flat elevations of the  
building because they really don't tell the story  
of the kind of dynamism of the skin which is very



simple and very -- but it's very refined and I think very well calibrated to be a really dynamic and translucent envelope to the building which we think will be, you know, very, very exciting. I think to some of, you know, Tom's questions, I think when we looked at this the whole project, the whole SoMa project wholistically, it's hard to look at this building in isolation because it really has to exist within the larger context of all the other things that are happening around it. And when you look at the building 4, which is very articulate, and it does have more color and a lot of -- more relief in a different way, we feel like they really complement each other, complement each other well. And I think that like Steven was saying, the volumetric move is, you know, on of the -- kind of the main, the big thing, which is I think to Hugh's point, we

studied this quite a lot, resolving the desire for -- towards a more slender face to Main Street and as a backdrop for 238 Main Street. And at the same time resolving that desire for the east/west connection connecting the Infinite Corridor with the Sloan School, it has really resulted, you know, in this kind of unique solution. And I think, you know, to Hugh's questions the U-value of the wall is 0.32 and that mullion at the ceiling line which doesn't penetrate the glass, actually performs better than if you actually penetrate the glass, the center, the center U-value of the glass is better than the perimeter where the mullions penetrate. And with those, you know, broad east and west elevations on the upper portions of the building, that's where you're really getting some good benefit of the solar shading on the east and west

sides, you know, it's a kind of low angle raking sun angles. And, yes, I think it's definitely -- we studied many, many iterations of this, but the -- going back to the clarity of the volumetric idea, we felt like the kind of unified skin was the right approach. And if you combine complexity in the skin with complexity in the form, it would just get, it would be overly busy. So I think in trying to relate the scale, it's true, it's very different. There's no, there's very little similarity in terms of scale and articulation between 238 and the new building. But in terms of the scale, if you know, if you look at that end which is the west end of the building that you see in the model there, the scale of those pieces of the lower mass of the building next to this articulated gap with the recessed atrium, you know, relates really nicely

in terms of that scale. And I think when we looked at those views, we spent a lot of times looking at the views from Third Street looking down and how -- not just how this affects the way the sun reaches Main Street, but also how this exists behind the historic building at 238 Main Street. And as a very respectful backdrop to that, I think we felt that this was a, you know, very strong response to that.

TOM SIENIEWICZ: Well, I think the section is the most successful part of the scheme in my opinion. I think the atrium will be extraordinary between the old building and the new building, that tall vertical space that actually has the same proportion space as the porch space behind it. My initial question about the benches was just questioning the absolute dogged symmetry about the treatment of the wall

all the way around. And so, you know, can program deform it? So no, you know, you've got tenants who want to arrange their suites in different ways so you accommodate them symmetrically all the way around the envelope. I get it, okay.

But then the building has a street front and a park front. It has a north side. It has a south side. It has an east and a west side all of which are playing in the light and addressing very, very different conditions. And so more me that calls into question the absolute dogged symmetry about the wrapper of the building. And do we really need to insist that it's exactly the same in scale all the way around because it's going to be a crystalline and pure form? And for me maybe this is where it comes to questions of architectural taste, but it's a one liner. When

it begins to play in the light, I'm sure it will be dynamic, but still everybody understands the world in varying degrees of light, and I just think it could have more dimension in terms of ideas and architecture and in terms of the way it might deform and recognize its place within our city. It's a specific place within our city. So it's a theme coming back to the landscape looking for a sense of it being something of where we are and this extraordinary place on the planet at MIT.

MAUREEN McCaffrey: I wonder if I could offer a couple of comments as I think back to Hashim's presentation, it's probably almost a year ago. Dean Hashim Sarkis. I would have a hard time getting the words exactly right. Clearly. But his focus and his words to us were about looking at SoMa in its entirety and

achieving harmony among the buildings. That didn't mean that they all were to be the same or all to have the same materiality or the same type of massing, but there were concepts that, or themes that carried through some of the conversations. For example, buildings 2 and 3 belong together from his perspective, and they are very simple and elegant in their strong, bold moves. So the idea that they were two very simple boxes rotated on an axis was, was something that he very much believed in and what Matt is trying to explain, I think, you know, doing a great job explaining, is that with every turn around the building, there's a change in its appearance. So there are areas where it will shimmer with the light and areas where it will appear more grey. I think that building 4 and building 5, similarly, have very different

experiences in their building envelope, but they're a part of the overall harmony of things working together and yet being different.

Clearly I'm not using his words, but as I think about building 3, it's about the simplicity. The simple elegance and the big bold move of that rotation. And I -- it was almost a year ago. I wouldn't expect anybody to remember all of the words that he used.

LOUIS J. BACCI, JR.: I have a quick question. You showed a slide of the mechanical enclosure at the top. It had a larger scale view of the louvers. Could we bring that back up?

MATTHEW PIERCE: Sure.

LOUIS J. BACCI, JR.: Now, I don't know in respect of how much darker that's going to make it, but it does seem on the model that it is considerably darker than on the renderings. From



a view from the street, is that going to be a terribly dark top to that building?

MATTHEW PIERCE: We don't think so. It's the same finish, the same anodized aluminum finish of the vertical, you know, the vertical fins. It appears a little darker because of the spacing between the slats, certainly has an effect, but the materiality is the same.

LOUIS J. BACCI, JR.: No, but that's what I mean, all the shadow lines. Is this going to create a very dark ring around the top of the building as it does in the model?

MATTHEW PIERCE: Yeah, I think when you look at the views from a little further back, I think you get a good -- it's hard to see there. You get a better sense of it. I think the idea of these louvers, the vertical fins that, yeah, it may look a little more different when you see

it, if you look straight up, you're looking perpendicular to the wall you can see here they would be masked by the vertical fins. So I mean I think our intention is that they are, you know, light and reflective as the vertical fins are.

LOUIS J. BACCI, JR.: And also while we're on louvers, louvers around the retail all around the base of the building, they're operable?

MAUREEN McCaffrey: They're for ventilation, for the active use spaces on the ground floor, and for the below grade parking structure.

LOUIS J. BACCI, JR.: So, they'll be constant on? Noise level, any idea? Any problems there as you think of -- there's a lot of active use around this building and don't know the volume that you were talking about here or

the noise level.

MAUREEN McCaffrey: I couldn't address the specific noise level, certainly we've done and we've included an acoustical engineering memo in our package, so we don't anticipate that anything that we're going to be doing in particular at that level of the building is going to be problematic.

LOUIS J. BACCI, JR.: All right. So are we going to be directly venting the garage to those louvers and exhaust smoke and so forth will be coming out of the top of the retail sections of this?

MAUREEN McCaffrey: They're primarily intake. I, and I don't know the linear footage off the top of my head. But all along Hayward Street and the south side are intake for the garage.

LOUIS J. BACCI, JR.: And the other half?

MAUREEN McCaffrey: There's a -- there's a section along Wadsworth Street that I believe is partly, partly exhaust. And then there's a part of the, part of the below grade parking structure that's underneath building 4 that's handled similarly.

LOUIS J. BACCI, JR.: And one more question on Wadsworth Street. We're going to widen the sidewalk? Is that what we're going to --

MAUREEN McCaffrey: The sidewalks, both sidewalks are being widened on Wadsworth.

LOUIS J. BACCI, JR.: Is the parking going away? Wadsworth's a very narrow road. The shuttles and so forth have a very hard time making that turn without having traffic stop coming the other way. Is the parking going away

on Wadsworth Street?

MAUREEN McCaffrey: There's a plan right now that we've worked with the city staff on that has parking changing on Wadsworth Street. I don't believe we have that plan here today, but the parking will be changing on Wadsworth Street.

H. Theodore Cohen: I have to say as I try to think about this in the context of the whole plan, and I didn't, I don't think this model is helping actually, because you're coming over the bridge which you're going to see are two, you know, glass cubes. And I mean building 2 I mean is going to have the big column cantilever and so that might be really interesting. But you're just going to see two big glass cubes. And when you go up Main Street or if you're looking down from Third, you're just going to see a big glass cube behind the 238 Main

Street. And I agree with you, that the best view is from the park behind it, which, you know, MIT students and people will be able to see. But for all the people who are travelling up and down Main Street or on -- in Third or other streets, they're not going to see much of that.

And, you know, it's unfortunate that you reference the seaport, because I think the biggest complaint I hear about it is that it's just glass cubes and, you know, trying to make sure we don't duplicate that, replicate that. You know, a lot of them are very dark glass cubes, but it seems like that's what we're doing here. It gives me pause.

TOM SIENIEWICZ: I want to rise to my own challenge to myself, like, how can I be helpful here? And I agree by the way, Matt, you've been an incredible gentleman to hear pretty strong

criticisms and reactions that you weren't expecting tonight and I really appreciate that, your professionalism. So let me try to be helpful.

There's a building that I know that's basically a simple volume, incredibly simple volume, and from a distance you would say that's the dumbest looking building I ever saw. And it's Exeter library. It looks like the brick warehouse. And even from the middle distance, it looks absolutely vernacular and ordinary, right? But then when you step up close to it, of course for those of us who have been there and know and love that building, and probably the reason why I'm an architect is because I went to that building, it is profoundly beautiful. It has to do with the way it's made and the surprises that you meet, you know, that are unexpected when you

turn the corner, and the scale in the way it which it's all put together is profoundly cozy is an adjective used at the other end of the table tonight, and human, and it's really an extraordinary thing when you get involved. And we have lots of surprises. And it's made beautifully with basically three materials. So there's a minimalist spirit about it which is extraordinarily profound. And I think what you've been trying to do tonight is to convince me or convince the Board that actually this building is operating in the same way. But you've got fins that extend, you know, pretty far out, you know. That's a bit of an engineering feat there coming out nine inches off the face of that building. They're either going to capture the light or going to operate on some level the way that the Cons building works in Exeter.



There's a level of detail that's human, there's a way in which that works visually when you look at it more closely when it plays in light. It's going to be profound and going to be cozier than your first acknowledgement of what you're seeing before you. And so I guess that's -- I'm trying to be helpful. That would be the task.

Well, I think you weren't so successful in convincing this Planning Board member that's the way it's operating. I believe you're believing it's operating that way and that's what you're trying to do. I think to be helpful, I would suggest that maybe I need more convincing or maybe there's a way in which we can look at the details in that light and come back to the Planning Board and say okay, here's ways in which the building deforms the way that Exeter does it in subtle beautiful ways and you didn't see it

before or here's a way in which we modified or adjusted the design to make it operate that way.

So I guess that's -- that may be my failure to understand you tonight, you're trying to convince me that the building's actually operating that way. And, you know, my first blush looking at the object I didn't even understand even proportional scheme, and maybe the building isn't supposed to be understood that way. So I'm trying to be helpful. That's what I think maybe we need to do.

H. THEODORE COHEN: Steve.

STEVEN COHEN: Just two observations:

One is that, you know, ultimately you didn't serve yourself well by failing to show us more perspectives. We have one perspective, it looks pretty good, to me anyway. And I think, you know, we're having difficulty understanding

this building, and to get perspectives, a number of perspectives from different vantage points to give us a sense of what the building is really going to look like in three dimensions in real world. And, again, I think the elevations really hurt us.

The other thing, you know, when you were referencing another building, I was so sure you were going to say a different building. No, but it occurred to me when you started talking about another building, Tom, I thought of the Hancock building which is just a, you know, a slab and all it's about is the geometry. You know? And seeing the geometry of that building from different angles and the way the light plays differently on it and that simple building with that simple, you know, one trick pony turns out to be the most popular or the most beloved

building in the City of Boston. So, you know, I don't know if this has that potential, but it might. And actually there's more going on in this building than there is in the Hancock building. So, you know, I guess I'm -- I'm maintaining an open mind on it, and I think more perspectives from more locations, you know, would help us understand it better and would tell the story much better than what we have.

MATTHEW PIERCE: You mind if I respond to a couple of your comments?

H. THEODORE COHEN: Please do.

MATTHEW PIERCE: So I understand what you're saying, because I think -- I like the Hancock Tower a lot, too. And I think there are a few things that it does aside from just the columns. There are these mullions that have a matte finish against the perplexity of the glass.

That's why it has that same metal panel, and it's light absorbing and really accentuates the slots. It comes down to successfully executing those real details that could be completely pedestrian or really, really spectacular based on how well you execute them. I think the example of I would agree that there are a lot of pretty uninteresting buildings in the seaport. But one that we reference, we did because that, if you go and look at the glass on that building, it's actually very nice, I think. I was there a couple weeks ago on the Summer Street bridge for something else, and the way -- compared to some other buildings that are there, are very flat and not very dynamic, and that glass really captured the gradient of the skies sitting on the other side of the city. And that coupled with the depth that come from those fins which vary and,

you know, receive reflective light and glass, all those things. I think, I think we always struggled to convey things of the architecture and static images, because when you're trying to describe something that's responsive to the environment and you're changing position, I think the sequencing you need more images because it's hard to describe. I think when you see it, in reality, you understand it and you can appreciate it. But you have to convey that effectively that how it changes and how it, from different points of view and different, you know, different times. There might be a time lapse image or video or something, you know, or something moving around because you're trying to describe something that -- I'm trying to describe things with words from static images, but I think to your points, to both of your points, we need to actually

represent some of that, you know, dynamic quality.

TOM SIENIEWICZ: What might help is the mockup, too. I agree with Hugh, although I only seen it in photographs, I didn't have a chance to go see it. I wonder whether that's hurting you just the way it's displayed, that there isn't a shadow -- there isn't a sense of volume behind it the way that the BRA, the Boston people whatever are called now, make us build them. You know, the building like so you get a sense of the space behind and I wonder if that might help you make your case as a full scale model.

H. THEODORE COHEN: Yeah, the mockup --

So, I guess obviously we're going to have to continue this to some future date. You're doing what you think is appropriate and perhaps conferring some more with staff.

HUGH RUSSELL: So, I'm trying to remember the design review for the E.F. second building which in drawings looked kind of scary. And the architect had done a number of buildings in Sweden and was able to show by photograph what happened when a building of considerable complicity actually (inaudible).

H. THEODORE COHEN: And also the glass.

HUGH RUSSELL: Yeah. Good thing they probably changed that gold glass to bronze I guess it is now?

TOM SIENIEWICZ: In that slot.

HUGH RUSSELL: In the slot, yeah.

But you could be kind of -- so I'm wondering this can't be the only building that has silver aluminum fins that are significant that compared to their spacing that has this kind of glass in it that's somewhat reflective because



that's what you have to do to get performance. So there may be other buildings that you have done or are aware of that might also fill us in. The renderings just can't do that. And so that might be another approach of just giving us some more visuals of real buildings that play with the scan in the way that you're doing, not exactly, but sort of analogously.

STEVEN COHEN: You know, I also want to pick up on your suggestion of a video. I remember, I can't remember which building, which presentation it was, but we've seen somebody produce videos.

MAUREEN McCaffrey: It was us.

STEVEN COHEN: Of the -- actually moving around and not only seeing it in three dimensions that way, but seeing how the appearance changes as the light is hitting it from different angles,

and maybe even do it at different times of day.

I don't know how demanding and difficult that is, but given what I'm hearing from the Board I think that it could be a really helpful exercise.

H. THEODORE COHEN: Okay? Any other comments?

THACHER TIFFANY: I'll just pile on one more suggestion --

H. THEODORE COHEN: Okay.

THACHER TIFFANY: -- very quickly. And I think this was alluded to by others, but maybe some more attention to what's happening on the ground floor close up might sort of get us excited with the pedestrian scale. It seems like -- I think most of the images we've seen in that area are a bit from a distance. Like here, but it seems like there's been some thought put into the way that entrance is framed and probably

the way that glass is done would be interesting to see that.

H. THEODORE COHEN: Jeff.

JEFF ROBERTS: I was going to make a comment from Suzannah as well that I'm glad you picked up on. Just to be clear from the Board that it sounds like the consensus is that you'd like to see some further explanation of the proposed design and some greater perspectives, examples, trying to under -- in the sense that I'm getting is that the Board wants to understand better how it works and that's through the instruction. And we'll, and I mean they seem very -- the applicant seem very motivated to move forward with this, so I'm sure if that's what the Board wanted to do, it would be compelled to come forward with that relatively quickly. I just want to make sure that's what the Board is

instructing.

TOM SIENIEWICZ: I think that's part of how we might approach it, but I think that design could change, design changes. You know, and why, wouldn't the fins be horizontal on the south? You know, so that they're actually functioning as screens and vertical on the east and west and get eliminated on the north. I don't know. Or this team has been involved with the building much longer than I have, so I would question the absolute purity of the expression so maybe the design changes.

H. THEODORE COHEN: Right. I would second that. I think my sense is that many members of the Board are not comfortable at this point with this particular design and that suggestions have been made and that maybe there are some design changes that the architects and

the client wish to do, or if they don't wish to do that, then to, you know, try to explain to us better why this is the appropriate design and why it really works and I think that's up to them.

Does that make sense?

MARY FLYNN: Yes.

H. THEODORE COHEN: Okay. Thank you, all.

MAUREEN McCAFFREY: Thank you.

STEVEN COHEN: But other than that we loved it.

H. THEODORE COHEN: We have one more matter.

All right, we have one BZA matter with regard to a sign.

Liza.

LIZA PADEN: Right. So this is a Board of Zoning Appeal sign variance for 40 Erie Street

which is in Special District 8. It used to be the Vertex Pharmaceutical Company and it is now owned by Biomed Realty who extensively renovated the building. The sign variance request is for one of the three pharmaceutical companies that's now in 40 Erie Street. They also have a Flour Bakery in the building which has been very successful.

The proposal for the sign is a wall sign. It's externally illuminated. And the variance relief they're asking for is to put the sign higher than 20 feet on the wall. They want to go to 24 feet four inches. Part of it is that the location of the sign I believe they want to have a sign located on their section of the building and that section of the building has a huge section of glass.

Hugh has the drawings that were part of

the sign certification so you can see what it looks like on that facade. There's also a memo -- an e-mail that I forwarded to you from one of the residents Carol O'Hare.

HUGH RUSSELL: So it's a two-part thing. It can't be above the windowsill on the second floor.

LIZA PADEN: Right.

HUGH RUSSELL: As well as 20 feet.

LIZA PADEN: Right.

HUGH RUSSELL: So the windowsill on the second floor is well below 20 feet.

LIZA PADEN: Well, it's hard to tell exactly where the windowsill would be the way the window is because the windowsill is in from behind the face of the glass.

HUGH RUSSELL: Right. But it's being proposed to be above the second floor windows

rather than --

LIZA PADEN: Yes.

HUGH RUSSELL: -- below them.

LIZA PADEN: Right.

HUGH RUSSELL: And it also says that Carol's analysis was spot on.

H. THEODORE COHEN: Yes.

HUGH RUSSELL: It's not an unattractive sign, it's unnecessary, and it's illegal to paraphrase.

H. THEODORE COHEN: Yes, her analysis is spot on. And, you know, we've been I think proposing signs that don't comply unless there was some real rationale for them. And, you know, I support that position that they shouldn't just grant variances. On the other hand, it's an unusual site on Erie Street which curves around. The Flour Bakery is now right in front of it, and



so you really can't see a sign until you really get beyond Flour Bakery. And, you know, it does -- it's not your logical where they're suggesting the sign go.

TOM SIENIEWICZ: And the specifics of the site, you know, it's set way back from Erie Street where there's a parking lot. And it faces of the bone yard of MIT, a junk yard. It's all vacant and basically vacant industrial land between Fort Washington up in the first research building. So it's a very strange not a residential area set way back. And as this particular condition, architectural condition means that the sign's illegal because he can't put it on the glass you have to put it up higher.

H. THEODORE COHEN: The one thing that struck me as a possible resolution for them is currently the address is on the canopy over the

entrance. And you can't even read the address because it's the same color. So I was saying well, maybe it said Intelia on top of the canopy and then moved an address over to the side on the brick, it would give you an address that you could see and it would give you a sign that complied with the Ordinance. But I mean I agree with everything that Carol said, but it doesn't comply and there's not necessarily any need for it but it is an unusual site.

LIZA PADEN: So is that the Planning Board comments to the Board of Zoning Appeal?

H. THEODORE COHEN: Yeah, perhaps leave it to the Board.

CATHERINE PRESTON CONNOLLY: I think that's right.

H. THEODORE COHEN: Leave it to the Board.

LIZA PADEN: Is that leave it to the Board with comments or leave it to the Board or just the comments?

H. THEODORE COHEN: I would say leave it Board with our comments.

LIZA PADEN: Okay, thank you. Thank you.

H. THEODORE COHEN: All right.

We are adjourned.

(Whereupon, at 11:15 p.m., the

Planning Board Adjourned.)

\* \* \* \* \*

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<p><b>2</b></p> <p><b>2</b> [9] - 50:8, 115:9, 136:10, 148:3, 150:5, 150:8, 152:7, 207:6, 213:13 <b>20</b> [8] - 24:17, 30:16, 34:3, 76:15, 118:3, 230:12, 231:9, 231:12 <b>20-foot</b> [1] - 2:16 <b>200</b> [1] - 82:11 <b>2011</b> [1] - 95:7 <b>2015</b> [1] - 172:18 <b>2016</b> [4] - 96:5, 98:12, 172:17, 172:18 <b>2017</b> [2] - 1:2, 237:8 <b>2018</b> [1] - 100:14 <b>2019</b> [1] - 101:3 <b>2020</b> [2] - 94:8, 123:12 <b>2022</b> [1] - 237:13 <b>213</b> [2] - 103:1, 175:17 <b>21st</b> [2] - 4:3, 6:11</p>	<p><b>3</b></p> <p><b>3</b> [26] - 2:13, 3:16, 60:8, 61:3, 73:18, 74:7, 76:6, 76:13, 107:8, 136:10, 143:1, 143:6, 143:10, 143:15, 144:9, 147:17, 148:2, 149:16, 150:2, 150:5, 150:17, 156:10, 159:12, 170:8, 207:6, 208:5 <b>30</b> [3] - 10:1, 107:13, 182:14 <b>300</b> [2] - 7:15, 11:1 <b>303</b> [1] - 60:3 <b>31st</b> [1] - 9:6 <b>344</b> [1] - 1:4</p>	<p><b>7</b></p> <p><b>7</b> [1] - 1:2 <b>7.16.22.C</b> [1] - 2:16 <b>70</b> [1] - 29:9 <b>74</b> [7] - 2:6, 3:13, 6:13, 7:5, 7:18, 8:9, 9:12 <b>75</b> [4] - 2:9, 6:18, 7:13, 17:6 <b>75-foot</b> [4] - 17:8, 18:1, 22:11, 22:17 <b>76</b> [1] - 44:1 <b>7:00</b> [2] - 1:3, 2:6 <b>7th</b> [1] - 3:4</p>	<p><b>8</b></p> <p><b>8</b> [1] - 230:1 <b>8.22.2c</b> [3] - 2:8, 6:16, 57:8 <b>8.23</b> [1] - 4:6 <b>80</b> [1] - 107:15 <b>87</b> [2] - 140:8, 140:10</p>	<p><b>8</b></p> <p><b>8</b> [3] - 151:12, 152:5, 196:12</p>
	<p><b>4</b></p> <p><b>4</b> [17] - 61:6, 71:16, 73:3, 73:17, 80:1, 86:8, 86:14, 91:7, 94:4, 100:10, 107:8, 136:10, 145:17, 148:3, 201:11, 207:17, 212:6</p>	<p><b>9</b></p>		

<p><b>adjacent</b> [6] - 15:10, 50:1, 54:16, 56:7, 110:18, 156:2</p> <p><b>adjective</b> [1] - 216:3</p> <p><b>adjourned</b> [1] - 235:8</p> <p><b>Adjourned</b> [1] - 235:10</p> <p><b>adjusted</b> [1] - 218:2</p> <p><b>adjustments</b> [2] - 26:4, 26:5</p> <p><b>admire</b> [1] - 183:1</p> <p><b>Adoption</b> [1] - 2:4</p> <p><b>adult</b> [1] - 110:5</p> <p><b>adults</b> [1] - 134:2</p> <p><b>advance</b> [2] - 101:2, 143:13</p> <p><b>advanced</b> [1] - 62:5</p> <p><b>advancements</b> [1] - 95:15</p> <p><b>advances</b> [1] - 67:2</p> <p><b>advantage</b> [1] - 12:16</p> <p><b>advantageous</b> [1] - 42:12</p> <p><b>advantages</b> [3] - 13:8, 13:14, 14:12</p> <p><b>advise</b> [1] - 135:9</p> <p><b>advisory</b> [2] - 100:16, 100:17</p> <p><b>advocate</b> [1] - 54:2</p> <p><b>aerial</b> [2] - 10:8, 71:15</p> <p><b>aesthetically</b> [1] - 13:9</p> <p><b>affect</b> [1] - 40:2</p> <p><b>affecting</b> [1] - 32:3</p> <p><b>affects</b> [1] - 204:4</p> <p><b>affiliation</b> [1] - 91:10</p> <p><b>afternoon</b> [1] - 97:6</p> <p><b>age</b> [2] - 41:18, 110:2</p> <p><b>ago</b> [1] - 27:18, 34:3, 44:9, 92:10, 171:8, 172:18, 174:18, 187:3, 206:15, 208:7, 221:12</p> <p><b>agree</b> [15] - 46:18, 48:12, 119:9, 119:13, 120:16, 126:15, 129:17, 130:9, 175:18, 200:15, 214:1, 214:17, 221:7, 223:4, 234:7</p> <p><b>agreed</b> [1] - 103:2</p> <p><b>agreement</b> [1] - 53:9</p> <p><b>agriculture</b> [1] - 5:8</p> <p><b>ahead</b> [2] - 61:8, 102:4</p> <p><b>AHMED</b> [6] - 19:9, 29:2, 46:4, 50:10, 50:14, 50:18</p> <p><b>Ahmed</b> [3] - 1:9, 29:1, 46:3</p>	<p><b>air</b> [2] - 13:11, 111:8</p> <p><b>akin</b> [2] - 181:8, 184:3</p> <p><b>Albany</b> [1] - 166:8</p> <p><b>alchemist</b> [1] - 95:3</p> <p><b>alchemy</b> [1] - 114:7</p> <p><b>Alexander</b> [1] - 117:8</p> <p><b>Alexandria</b> [3] - 172:13, 175:15, 176:1</p> <p><b>aligned</b> [2] - 152:7, 199:5</p> <p><b>aligns</b> [2] - 88:6, 199:6</p> <p><b>alloy</b> [1] - 74:4</p> <p><b>Allen</b> [1] - 4:14</p> <p><b>Allerton</b> [2] - 2:6, 7:5</p> <p><b>allots</b> [1] - 93:10</p> <p><b>allow</b> [6] - 10:16, 72:1, 146:2, 152:17, 156:16, 174:18</p> <p><b>allowed</b> [1] - 28:18</p> <p><b>allowing</b> [1] - 74:3</p> <p><b>allows</b> [4] - 75:11, 75:16, 111:3, 136:7</p> <p><b>alluded</b> [1] - 226:11</p> <p><b>allure</b> [1] - 103:10</p> <p><b>almost</b> [9] - 75:15, 119:16, 119:18, 171:3, 172:15, 172:16, 186:18, 206:14, 208:7</p> <p><b>alteration</b> [2] - 6:16, 27:6</p> <p><b>Alteration</b> [1] - 2:8</p> <p><b>aluminum</b> [9] - 157:2, 157:16, 163:3, 163:8, 164:15, 183:7, 209:4, 224:16</p> <p><b>amazing</b> [6] - 101:18, 114:1, 114:6, 117:1, 117:12, 184:13</p> <p><b>amenities</b> [5] - 68:16, 78:4, 79:4, 84:17, 99:2</p> <p><b>amenity</b> [1] - 146:2</p> <p><b>American</b> [1] - 118:10</p> <p><b>Amherst</b> [2] - 75:1, 75:14</p> <p><b>amount</b> [1] - 106:13</p> <p><b>amused</b> [1] - 26:15</p> <p><b>analogously</b> [1] - 225:8</p> <p><b>analysis</b> [2] - 232:6, 232:11</p> <p><b>anchor</b> [2] - 71:18, 88:14</p> <p><b>AND</b> [1] - 236:1</p> <p><b>AND/OR</b> [1] - 237:15</p> <p><b>Anderson</b> [1] - 38:11</p> <p><b>angle</b> [2] - 200:1,</p>	<p>203:1</p> <p><b>angles</b> [3] - 203:2, 219:15, 225:18</p> <p><b>animals</b> [1] - 31:14</p> <p><b>animated</b> [2] - 66:6, 72:17</p> <p><b>animation</b> [1] - 79:17</p> <p><b>announce</b> [1] - 22:1</p> <p><b>announcement</b> [1] - 19:5</p> <p><b>annually</b> [1] - 93:15</p> <p><b>anodized</b> [1] - 209:4</p> <p><b>answer</b> [6] - 15:13, 30:2, 51:6, 64:17, 87:17, 102:7</p> <p><b>answers</b> [1] - 111:1</p> <p><b>anticipate</b> [3] - 77:11, 82:17, 211:5</p> <p><b>anticipates</b> [1] - 94:7</p> <p><b>anticipation</b> [1] - 65:3</p> <p><b>ANY</b> [2] - 237:15, 237:15</p> <p><b>anyway</b> [3] - 34:13, 46:15, 218:17</p> <p><b>aperture</b> [1] - 168:13</p> <p><b>apologize</b> [1] - 146:9</p> <p><b>appeal</b> [1] - 79:16</p> <p><b>Appeal</b> [2] - 229:18, 234:12</p> <p><b>appealing</b> [1] - 198:9</p> <p><b>appear</b> [2] - 186:1, 207:17</p> <p><b>appearance</b> [2] - 207:15, 225:17</p> <p><b>appeared</b> [1] - 177:15</p> <p><b>appearing</b> [1] - 21:10</p> <p><b>applicant</b> [3] - 38:12, 175:4, 227:14</p> <p><b>applications</b> [1] - 9:14</p> <p><b>applied</b> [1] - 163:3</p> <p><b>APPLY</b> [1] - 237:15</p> <p><b>appreciate</b> [8] - 54:1, 61:6, 109:1, 132:13, 171:12, 196:7, 215:2, 222:9</p> <p><b>approach</b> [7] - 23:6, 48:3, 98:16, 136:18, 203:6, 225:5, 228:3</p> <p><b>approaching</b> [1] - 20:3</p> <p><b>appropriate</b> [12] - 48:4, 49:3, 59:2, 59:3, 82:10, 93:17, 120:6, 142:3, 147:7, 169:1, 223:17, 229:3</p> <p><b>appropriately</b> [2] - 35:16, 91:8</p> <p><b>approval</b> [11] - 61:5, 62:14, 134:11,</p>	<p>135:6, 136:11, 137:6, 137:8, 142:6, 144:8, 173:11</p> <p><b>approve</b> [5] - 50:2, 53:1, 136:14, 142:1, 142:5</p> <p><b>approved</b> [6] - 5:15, 61:9, 141:2, 143:16, 173:13, 181:5</p> <p><b>approving</b> [1] - 9:13</p> <p><b>April</b> [1] - 237:8</p> <p><b>april</b> [1] - 237:13</p> <p><b>arborist</b> [3] - 41:13, 43:5, 45:17</p> <p><b>arborists</b> [1] - 41:14</p> <p><b>architect</b> [11] - 40:5, 40:6, 68:2, 118:15, 172:1, 173:4, 173:9, 186:18, 188:8, 215:15, 224:4</p> <p><b>Architects</b> [1] - 10:1</p> <p><b>architects</b> [2] - 7:7, 228:18</p> <p><b>architectural</b> [6] - 113:5, 114:18, 140:18, 182:5, 205:18, 233:13</p> <p><b>Architecture</b> [1] - 171:4</p> <p><b>architecture</b> [9] - 113:6, 176:18, 182:14, 183:1, 184:10, 187:3, 195:15, 206:5, 222:3</p> <p><b>area</b> [30] - 4:14, 11:10, 40:12, 58:10, 63:2, 65:14, 72:6, 75:10, 80:1, 93:6, 93:16, 106:12, 109:5, 125:12, 131:10, 132:4, 138:4, 139:4, 141:17, 156:2, 156:15, 158:4, 159:4, 161:8, 164:9, 169:15, 170:8, 192:15, 226:16, 233:12</p> <p><b>areas</b> [7] - 54:17, 93:18, 130:1, 137:14, 164:10, 207:15, 207:16</p> <p><b>argue</b> [2] - 31:11, 31:18</p> <p><b>argument</b> [1] - 37:16</p> <p><b>arrange</b> [1] - 205:3</p> <p><b>arranged</b> [1] - 153:1</p> <p><b>arrangement</b> [2] - 11:17, 16:15</p> <p><b>Art</b> [1] - 95:8</p> <p><b>art</b> [18] - 65:6, 67:3,</p>	<p>93:5, 93:8, 93:9, 93:12, 93:14, 93:17, 94:6, 94:9, 94:11, 99:7, 109:6, 114:3, 114:4, 117:4, 122:17, 140:13</p> <p><b>artful</b> [2] - 117:15, 122:18</p> <p><b>Arthur</b> [1] - 117:13</p> <p><b>Arthur's</b> [1] - 118:7</p> <p><b>Article</b> [2] - 57:17, 58:1</p> <p><b>articulate</b> [1] - 201:12</p> <p><b>articulated</b> [2] - 75:5, 203:17</p> <p><b>articulates</b> [1] - 164:12</p> <p><b>articulation</b> [1] - 203:12</p> <p><b>artist</b> [4] - 117:12, 118:1, 118:2, 118:9</p> <p><b>arts</b> [2] - 92:12, 93:12</p> <p><b>artwork</b> [2] - 163:2, 163:4</p> <p><b>as-of-right</b> [2] - 8:11, 8:12</p> <p><b>aside</b> [2] - 196:7, 220:16</p> <p><b>aspects</b> [2] - 137:2, 144:1</p> <p><b>Assessor's</b> [1] - 10:4</p> <p><b>asset</b> [1] - 31:17</p> <p><b>Assistant</b> [1] - 1:11</p> <p><b>Associate</b> [2] - 1:9, 1:10</p> <p><b>associated</b> [2] - 83:8, 189:15</p> <p><b>Associations</b> [1] - 68:2</p> <p><b>assume</b> [1] - 40:17</p> <p><b>assured</b> [2] - 172:2, 174:8</p> <p><b>asymmetrical</b> [1] - 166:16</p> <p><b>asymmetry</b> [1] - 168:8</p> <p><b>atrium</b> [18] - 148:14, 150:1, 150:3, 151:3, 151:8, 153:14, 155:18, 159:3, 160:2, 160:15, 161:6, 161:7, 162:1, 169:10, 169:15, 170:4, 203:18, 204:12</p> <p><b>attached</b> [4] - 17:5, 17:7, 17:11, 17:13</p> <p><b>attaches</b> [1] - 167:4</p> <p><b>attaching</b> [1] - 12:3</p> <p><b>attachment</b> [1] - 17:15</p> <p><b>attempt</b> [4] - 33:3,</p>
--	--	--	---	---

<p>38:8, 49:8, 174:18  <b>attend</b> [1] - 63:16  <b>attended</b> [1] - 9:9  <b>attention</b> [2] - 90:2, 226:12  <b>attentive</b> [1] - 122:11  <b>attic</b> [1] - 13:1  <b>attitude</b> [1] - 92:16  <b>attorney</b> [1] - 7:9  <b>ATTORNEY</b> [2] - 38:10, 52:15  <b>attract</b> [1] - 99:8  <b>attraction</b> [1] - 67:8  <b>attractive</b> [1] - 138:9  <b>attracts</b> [1] - 77:4  <b>audience</b> [1] - 82:11  <b>AUDIENCE</b> [2] - 43:14, 44:2  <b>audiovisual</b> [1] - 82:9  <b>augmented</b> [1] - 77:8  <b>automobiles</b> [1] - 175:9  <b>available</b> [2] - 147:1, 166:7  <b>avoid</b> [1] - 16:12  <b>avoided</b> [2] - 42:15, 44:10  <b>aware</b> [3] - 93:7, 101:15, 225:3  <b>axis</b> [2] - 151:12, 207:10  <b>axonometrics</b> [1] - 164:16</p>	<p><b>balance</b> [2] - 82:18, 83:16  <b>balanced</b> [1] - 87:4  <b>balancing</b> [1] - 88:12  <b>ball</b> [1] - 33:13  <b>ban</b> [1] - 169:8  <b>band</b> [9] - 76:1, 97:14, 152:16, 160:13, 161:16, 162:6, 164:2, 164:12, 174:13  <b>bands</b> [3] - 77:18, 80:5, 80:9  <b>bandstand</b> [1] - 114:10  <b>banner</b> [1] - 115:14  <b>banners</b> [1] - 116:8  <b>Barber</b> [1] - 27:8  <b>Baroque</b> [2] - 114:3, 114:4  <b>Baroque-like</b> [1] - 114:4  <b>base</b> [5] - 141:7, 164:1, 167:14, 174:14, 210:8  <b>based</b> [3] - 28:1, 46:7, 221:5  <b>basement</b> [5] - 13:1, 40:10, 41:3, 194:1, 194:4  <b>bases</b> [1] - 141:10  <b>basics</b> [1] - 15:12  <b>basis</b> [2] - 65:2, 157:15  <b>basketball</b> [1] - 110:8  <b>bay</b> [2] - 33:7, 40:12  <b>bays</b> [1] - 169:4  <b>beautiful</b> [4] - 117:15, 184:13, 215:16, 217:18  <b>beautifully</b> [2] - 33:11, 216:7  <b>beauty</b> [1] - 176:17  <b>Beaver</b> [1] - 96:7  <b>become</b> [4] - 67:7, 140:1, 158:2, 158:6  <b>becomes</b> [1] - 161:5  <b>becoming</b> [1] - 162:16  <b>bed</b> [1] - 174:17  <b>bedroom</b> [1] - 33:9  <b>beech</b> [1] - 42:17  <b>beg</b> [1] - 13:2  <b>begin</b> [1] - 143:4  <b>beginning</b> [1] - 60:10  <b>begins</b> [1] - 206:1  <b>begun</b> [1] - 77:13  <b>behalf</b> [1] - 38:12  <b>behave</b> [1] - 110:13  <b>behind</b> [19] - 3:14, 10:6, 10:11, 21:1,</p>	<p>30:8, 41:1, 144:10, 166:2, 186:5, 194:14, 197:7, 200:4, 204:6, 204:16, 213:18, 214:2, 223:8, 223:12, 231:16  <b>belong</b> [2] - 89:6, 207:7  <b>belongs</b> [2] - 19:7, 182:1  <b>beloved</b> [1] - 219:18  <b>below</b> [12] - 145:16, 145:18, 151:17, 154:12, 154:18, 158:7, 165:8, 173:13, 210:12, 212:5, 231:12, 232:3  <b>bench</b> [3] - 121:6, 179:7, 181:1  <b>bench-type</b> [1] - 121:6  <b>benches</b> [13] - 65:14, 76:17, 78:4, 108:2, 108:12, 108:17, 109:8, 110:1, 111:16, 121:14, 126:11, 131:11, 204:17  <b>bend</b> [1] - 191:13  <b>bends</b> [1] - 191:13  <b>beneath</b> [2] - 151:7, 164:7  <b>benefit</b> [1] - 202:18  <b>benefits</b> [1] - 54:11  <b>beside</b> [1] - 111:9  <b>best</b> [5] - 27:2, 39:8, 46:6, 131:14, 214:1  <b>better</b> [11] - 15:4, 45:9, 62:2, 103:12, 202:11, 202:13, 209:16, 220:8, 220:9, 227:12, 229:3  <b>between</b> [29] - 12:4, 14:11, 30:13, 35:9, 46:5, 58:12, 62:6, 73:2, 84:12, 89:14, 90:8, 104:15, 112:13, 115:2, 145:11, 148:3, 150:1, 150:5, 151:15, 153:17, 154:5, 158:3, 168:8, 169:8, 186:16, 203:12, 204:13, 209:7, 233:10  <b>beyond</b> [8] - 17:8, 22:11, 22:17, 54:12, 76:10, 104:8, 156:10, 233:2</p>	<p><b>bicycle</b> [5] - 77:1, 110:15, 110:16, 111:15, 111:18  <b>bicycling</b> [1] - 62:4  <b>bicyclist</b> [2] - 110:12, 111:4  <b>bicyclists</b> [1] - 137:18  <b>Biederman</b> [1] - 100:3  <b>big</b> [10] - 19:8, 37:15, 43:1, 103:9, 119:15, 201:17, 208:6, 213:13, 213:16, 213:18  <b>biggest</b> [1] - 214:9  <b>bike</b> [4] - 110:17, 111:8, 124:1, 125:3  <b>Binney</b> [3] - 172:12, 173:1, 192:4  <b>Biomed</b> [1] - 230:3  <b>bird's</b> [1] - 199:15  <b>birds</b> [1] - 31:14  <b>Bishop</b> [1] - 4:14  <b>bistro</b> [1] - 120:17  <b>bit</b> [22] - 11:4, 13:10, 24:17, 39:15, 42:5, 48:13, 105:7, 107:14, 107:17, 109:3, 120:5, 120:12, 121:5, 122:1, 126:3, 128:12, 135:5, 162:2, 162:16, 163:18, 216:14, 226:16  <b>bizarre</b> [1] - 126:16  <b>blank</b> [1] - 188:4  <b>blends</b> [1] - 163:11  <b>blinding</b> [1] - 80:4  <b>block</b> [5] - 17:18, 18:7, 25:15, 41:1, 107:2  <b>blocked</b> [2] - 19:6, 123:4  <b>bluestone</b> [1] - 16:10  <b>blurred</b> [1] - 91:1  <b>blush</b> [1] - 218:7  <b>board</b> [12] - 16:17, 21:11, 22:6, 32:17, 33:17, 44:15, 100:12, 102:9, 106:9, 137:7, 143:18, 171:14  <b>BOARD</b> [1] - 1:1  <b>Board</b> [54] - 2:4, 3:5, 4:12, 26:4, 26:10, 27:11, 28:14, 34:7, 39:14, 52:18, 54:3, 60:3, 67:5, 134:9, 134:10, 135:2, 135:10, 135:13, 136:12, 136:14,</p>	<p>136:16, 136:18, 137:3, 137:10, 139:2, 139:17, 142:8, 170:16, 173:6, 177:10, 181:5, 216:11, 217:9, 217:16, 226:3, 227:6, 227:11, 227:16, 227:18, 228:15, 229:17, 234:12, 234:14, 234:18, 235:2, 235:5, 235:10, 236:6, 236:15  <b>Board's</b> [1] - 38:4  <b>Boards</b> [1] - 28:7  <b>Bob</b> [5] - 7:4, 10:3, 10:14, 47:16, 48:5  <b>body</b> [1] - 108:14  <b>bold</b> [2] - 207:8, 208:6  <b>bollards</b> [1] - 74:17  <b>bone</b> [1] - 233:8  <b>book</b> [1] - 120:8  <b>Boston</b> [5] - 103:13, 184:14, 191:18, 220:1, 223:9  <b>bottom</b> [8] - 15:1, 75:14, 95:3, 95:7, 96:8, 151:10, 151:11, 169:18  <b>Bowes</b> [1] - 10:1  <b>box</b> [8] - 163:10, 164:14, 165:9, 167:1, 176:2, 189:12, 193:8, 193:9  <b>boxes</b> [1] - 207:10  <b>Boyes</b> [4] - 7:7, 10:1, 21:12  <b>BOYES</b> [15] - 9:18, 17:10, 17:14, 18:3, 18:7, 18:9, 21:15, 23:16, 24:13, 30:2, 42:3, 43:16, 44:1, 47:15, 51:5  <b>Boyes-Watson</b> [4] - 7:7, 10:1, 21:12  <b>BOYES-WATSON</b> [15] - 9:18, 17:10, 17:14, 18:3, 18:7, 18:9, 21:15, 23:16, 24:13, 30:2, 42:3, 43:16, 44:1, 47:15, 51:5  <b>Boyes=Watson</b> [1] - 9:16  <b>BRA</b> [1] - 223:9  <b>brace</b> [1] - 54:4  <b>Brady</b> [1] - 146:15  <b>brag</b> [1] - 116:11</p>
<b>B</b>				
<p><b>Bacci</b> [1] - 1:9  <b>BACCI</b> [17] - 6:2, 44:7, 53:7, 129:12, 135:17, 136:2, 141:17, 192:5, 208:10, 208:15, 209:9, 210:6, 210:14, 211:9, 212:1, 212:8, 212:14  <b>backdrop</b> [4] - 152:9, 155:12, 202:3, 204:7  <b>backing</b> [1] - 31:3  <b>backs</b> [1] - 13:13  <b>backyard</b> [6] - 11:14, 23:10, 32:4, 43:4, 47:8, 53:17  <b>BAERKAHN</b> [1] - 87:8  <b>Baerkahn</b> [3] - 62:18, 66:11, 87:9  <b>baffled</b> [1] - 181:13  <b>Bakery</b> [3] - 230:7, 232:18, 233:2</p>				



<p><b>bragging</b> [1] - 127:11  <b>brainer</b> [1] - 23:3  <b>brainiac</b> [1] - 116:6  <b>branch</b> [1] - 46:12  <b>branding</b> [3] - 174:15, 175:1, 175:4  <b>Brattle</b> [1] - 42:16  <b>break</b> [2] - 59:17, 178:3  <b>breaking</b> [1] - 26:11  <b>breaks</b> [1] - 177:16  <b>Brian</b> [2] - 7:9, 38:11  <b>BRIAN</b> [2] - 38:10, 52:15  <b>brick</b> [4] - 14:2, 215:9, 234:5  <b>bridge</b> [2] - 213:11, 221:12  <b>briefly</b> [1] - 198:18  <b>bright</b> [2] - 104:16, 105:11  <b>bring</b> [8] - 49:17, 70:10, 100:11, 111:7, 135:10, 147:13, 199:11, 208:13  <b>bringing</b> [7] - 70:12, 78:18, 93:15, 128:1, 132:15, 137:10, 146:15  <b>brings</b> [2] - 61:12, 153:13  <b>BRISTOL</b> [1] - 237:3  <b>broad</b> [6] - 69:12, 75:1, 76:15, 85:4, 85:10, 202:15  <b>broader</b> [2] - 81:14, 119:8  <b>Broadway</b> [4] - 1:4, 41:1, 42:14, 103:8  <b>broken</b> [1] - 185:6  <b>bronze</b> [1] - 224:10  <b>brought</b> [2] - 136:16, 142:3  <b>brown</b> [1] - 125:5  <b>Brown</b> [1] - 146:9  <b>browns</b> [1] - 80:12  <b>Bruins</b> [1] - 115:15  <b>budget</b> [1] - 184:8  <b>build</b> [10] - 10:17, 22:10, 41:2, 41:3, 44:13, 63:10, 102:2, 182:6, 198:11, 223:10  <b>builder</b> [1] - 182:16  <b>Building</b> [5] - 2:13, 27:10, 134:12, 136:8, 136:9  <b>building</b> [224] - 3:16, 4:8, 4:9, 4:16, 8:13, 13:6, 13:15, 16:9,</p>	<p>20:8, 22:17, 23:10, 24:11, 24:14, 25:17, 28:7, 28:13, 30:5, 32:5, 33:8, 33:10, 40:3, 45:11, 45:13, 45:14, 55:18, 60:8, 61:3, 61:6, 71:16, 71:17, 72:3, 72:4, 72:8, 73:3, 73:17, 74:7, 76:6, 76:13, 80:1, 82:15, 86:8, 86:14, 92:1, 93:11, 94:4, 95:1, 100:10, 107:12, 108:3, 113:2, 134:9, 136:2, 136:3, 136:6, 141:4, 141:6, 141:11, 143:1, 143:6, 143:10, 143:11, 143:15, 143:17, 144:9, 144:11, 144:12, 144:13, 145:1, 145:10, 145:17, 146:6, 147:13, 147:17, 148:1, 148:2, 149:16, 150:1, 150:2, 150:5, 150:7, 150:10, 150:15, 150:17, 150:18, 151:7, 151:10, 151:11, 152:9, 152:11, 152:15, 153:3, 153:10, 153:11, 153:13, 153:16, 155:1, 155:12, 155:13, 156:6, 156:10, 156:16, 157:1, 157:6, 157:11, 158:16, 159:2, 159:3, 159:4, 159:10, 159:12, 160:9, 161:10, 162:1, 162:4, 162:10, 162:13, 162:14, 162:15, 164:2, 165:13, 167:8, 167:9, 167:14, 169:2, 169:4, 169:11, 169:14, 170:5, 170:8, 170:11, 170:17, 171:2, 171:9, 172:8, 172:15, 173:9, 173:14, 174:5, 174:14, 175:6, 175:15, 177:1, 179:7, 179:9, 180:6, 182:3, 183:3, 183:5, 183:14, 183:16,</p>	<p>183:17, 184:11, 184:12, 185:18, 186:13, 188:2, 192:9, 192:10, 192:12, 196:14, 197:6, 197:14, 197:18, 200:17, 201:3, 201:8, 201:11, 202:16, 203:12, 203:15, 203:17, 204:6, 204:13, 204:14, 205:7, 205:13, 207:14, 207:17, 207:18, 208:1, 208:5, 209:2, 209:12, 210:8, 210:17, 211:7, 212:6, 213:12, 215:5, 215:8, 215:14, 215:16, 216:12, 216:16, 216:18, 217:17, 218:9, 219:1, 219:3, 219:8, 219:9, 219:11, 219:12, 219:14, 219:16, 220:1, 220:4, 220:5, 221:10, 223:11, 224:2, 224:6, 224:15, 225:11, 228:9, 230:4, 230:7, 230:15, 230:16, 233:11  <b>building's</b> [1] - 218:5  <b>buildings</b> [42] - 4:5, 5:4, 10:6, 27:7, 38:18, 55:1, 62:6, 64:13, 66:8, 69:6, 86:5, 87:7, 87:16, 91:7, 92:5, 104:15, 107:8, 107:10, 112:13, 134:13, 136:4, 136:10, 145:7, 148:3, 150:5, 160:18, 175:1, 176:5, 181:6, 182:10, 186:11, 188:6, 196:4, 197:12, 207:1, 207:6, 221:8, 221:14, 224:4, 225:2, 225:6  <b>built</b> [18] - 8:1, 18:1, 18:6, 20:16, 25:7, 26:1, 38:1, 40:18, 89:17, 112:17, 128:14, 159:5, 176:5, 177:16, 184:11, 184:14, 196:6  <b>bulk</b> [1] - 56:11</p>	<p><b>burned</b> [2] - 172:4, 172:5  <b>bus</b> [1] - 116:17  <b>BUSINESS</b> [1] - 2:2  <b>Business</b> [5] - 2:11, 3:15, 4:15, 60:2, 60:6  <b>bustling</b> [2] - 63:8, 71:2  <b>busy</b> [2] - 125:2, 203:8  <b>but...</b> [1] - 52:14  <b>button</b> [1] - 200:12  <b>buy</b> [1] - 103:15  <b>buzzer</b> [1] - 22:2  <b>BZA</b> [2] - 4:1, 229:14  <b>BZA012303-2016</b> [1] - 2:15  <b>BZAs</b> [1] - 28:7</p> <p><b>C</b></p> <p><b>cafe</b> [1] - 71:14  <b>Calder</b> [1] - 117:8  <b>calendars</b> [1] - 99:13  <b>calibrated</b> [1] - 201:2  <b>caliper</b> [1] - 46:1  <b>CAMBRIDGE</b> [1] - 1:1  <b>Cambridge</b> [25] - 1:5, 28:6, 36:11, 40:15, 40:16, 63:4, 63:18, 64:7, 68:8, 70:17, 77:16, 88:9, 89:7, 92:15, 96:5, 96:6, 98:5, 98:6, 98:9, 101:17, 128:1, 129:9, 187:12, 191:10, 191:12  <b>Cambridge's</b> [1] - 99:15  <b>Cambridgeport</b> [1] - 104:13  <b>campus</b> [5] - 63:9, 93:15, 98:13, 116:10, 126:9  <b>cannot</b> [2] - 140:17, 185:18  <b>canopy</b> [6] - 84:16, 85:4, 86:11, 132:12, 233:18, 234:3  <b>cantilever</b> [11] - 114:14, 126:16, 151:5, 151:6, 153:15, 153:17, 154:8, 160:6, 169:17, 197:8, 213:14  <b>cantilevered</b> [2] - 93:18, 94:11  <b>cantilevers</b> [3] - 113:4, 126:17,</p>	<p>137:16  <b>canvas</b> [5] - 79:16, 89:8, 93:17, 163:4, 183:7  <b>cap</b> [1] - 178:5  <b>capacity</b> [2] - 116:12, 200:1  <b>capital</b> [2] - 116:5, 116:6  <b>capitalization</b> [1] - 21:2  <b>capture</b> [1] - 216:16  <b>captured</b> [1] - 221:15  <b>CAPTURING</b> [1] - 1:16  <b>car</b> [2] - 19:6, 77:1  <b>carbon</b> [2] - 31:13, 48:8  <b>care</b> [2] - 48:6, 101:6  <b>careful</b> [4] - 82:18, 90:2, 182:10, 184:16  <b>carefully</b> [9] - 80:10, 85:6, 90:17, 153:1, 153:2, 155:8, 155:10, 178:13, 185:7  <b>Carlton</b> [5] - 70:5, 73:4, 78:11, 78:14, 81:2  <b>CAROL</b> [2] - 171:18, 175:14  <b>Carol</b> [5] - 171:18, 175:18, 187:9, 231:4, 234:8  <b>Carol's</b> [1] - 232:6  <b>carpet</b> [1] - 115:5  <b>carried</b> [1] - 207:5  <b>cars</b> [4] - 11:13, 30:14, 30:18, 194:2  <b>carts</b> [1] - 120:8  <b>case</b> [6] - 21:17, 60:3, 134:18, 174:3, 177:17, 223:13  <b>cases</b> [3] - 36:9, 49:18, 179:17  <b>CATHERINE</b> [4] - 48:11, 58:4, 123:14, 234:15  <b>Catherine</b> [4] - 1:6, 123:13, 237:4, 237:10  <b>caused</b> [1] - 51:17  <b>causes</b> [1] - 17:15  <b>caveat</b> [2] - 195:17, 198:10  <b>CDD</b> [5] - 5:6, 58:7, 59:4, 61:15, 171:5  <b>ceiling</b> [3] - 114:2, 193:10, 202:10  <b>celebrate</b> [1] - 102:1</p>
--	--	---	---	---

<p><b>celebrating</b> [1] - 96:5  <b>Celtics</b> [1] - 115:15  <b>Center</b> [1] - 133:3  <b>center</b> [15] - 5:10, 70:15, 71:13, 72:11, 93:12, 95:5, 105:16, 131:10, 153:2, 163:9, 165:5, 165:6, 190:11, 202:13  <b>centerpiece</b> [1] - 63:6  <b>central</b> [4] - 22:17, 80:7, 169:3, 169:4  <b>Central</b> [1] - 4:13  <b>century</b> [2] - 96:5, 117:10  <b>certain</b> [4] - 109:5, 110:2, 135:7, 185:7  <b>certainly</b> [9] - 22:18, 39:5, 55:7, 119:9, 137:11, 139:18, 180:1, 209:7, 211:3  <b>CERTIFICATION</b> [1] - 237:14  <b>certification</b> [1] - 231:1  <b>certified</b> [3] - 5:17, 182:15  <b>Certified</b> [2] - 237:4, 237:11  <b>certify</b> [1] - 237:5  <b>CERTIFYING</b> [1] - 237:16  <b>chair</b> [2] - 3:12, 138:14  <b>Chair</b> [3] - 1:6, 1:6, 19:4  <b>Chairman</b> [2] - 7:11, 52:15  <b>chairs</b> [9] - 72:9, 73:10, 79:8, 83:3, 108:17, 109:7, 109:9, 120:17, 127:9  <b>challenge</b> [1] - 214:16  <b>championship</b> [1] - 115:17  <b>chance</b> [4] - 39:1, 182:5, 182:6, 223:5  <b>CHANGE</b> [6] - 236:8, 236:9, 236:10, 236:11, 236:12, 236:13  <b>change</b> [6] - 39:18, 198:3, 200:1, 207:14, 228:4, 236:6  <b>changed</b> [3] - 107:5, 143:16, 224:10  <b>changes</b> [14] - 5:5, 27:11, 28:13, 67:4, 84:5, 84:6, 165:14,</p>	<p>198:2, 222:11, 225:17, 228:4, 228:12, 228:18, 236:16  <b>changing</b> [5] - 157:4, 192:7, 213:4, 213:6, 222:6  <b>chaotic</b> [1] - 111:13  <b>character</b> [2] - 8:15, 9:5  <b>characteristics</b> [1] - 85:7  <b>characterized</b> [1] - 106:14  <b>Charles</b> [1] - 76:10  <b>Charlie</b> [5] - 145:2, 145:5, 159:1, 168:4, 168:15  <b>check</b> [2] - 135:6, 136:17  <b>check-ins</b> [1] - 135:6  <b>chess</b> [1] - 97:8  <b>chi</b> [1] - 97:3  <b>child</b> [1] - 138:6  <b>children</b> [4] - 105:4, 105:5, 110:9  <b>choice</b> [2] - 104:1, 126:8  <b>circular</b> [1] - 132:11  <b>circulation</b> [3] - 71:6, 79:14, 110:15  <b>circumstances</b> [1] - 41:15  <b>cities</b> [1] - 94:16  <b>city</b> [19] - 20:16, 25:14, 32:12, 112:5, 117:6, 126:1, 147:2, 147:5, 153:6, 157:5, 167:8, 167:11, 176:9, 176:11, 182:14, 206:7, 213:3, 221:17  <b>CITY</b> [1] - 1:1  <b>City</b> [2] - 1:11, 220:1  <b>civic</b> [4] - 71:2, 77:17, 80:17, 83:12  <b>clads</b> [1] - 163:6  <b>clarifying</b> [1] - 125:5  <b>clarity</b> [1] - 203:4  <b>class</b> [3] - 92:15, 97:3  <b>classes</b> [1] - 99:12  <b>clear</b> [8] - 16:14, 65:15, 73:9, 77:5, 128:7, 130:8, 193:7, 227:6  <b>cleared</b> [1] - 47:2  <b>clearing</b> [1] - 44:12  <b>clearly</b> [8] - 3:8, 76:18, 122:9, 148:1, 156:16, 195:3, 206:17, 208:4</p>	<p><b>client</b> [1] - 229:1  <b>climb</b> [2] - 110:1, 131:6  <b>climbing</b> [1] - 122:10  <b>clock</b> [3] - 144:12, 152:10, 155:11  <b>close</b> [10] - 21:18, 25:2, 40:15, 57:9, 73:14, 112:17, 170:4, 170:5, 215:12, 226:13  <b>closely</b> [5] - 159:1, 163:18, 165:3, 168:5, 217:3  <b>closer</b> [7] - 32:6, 39:16, 49:17, 52:13, 75:10, 103:13, 162:3  <b>closest</b> [1] - 193:13  <b>closing</b> [2] - 99:18, 101:11  <b>co</b> [1] - 32:4  <b>co-joined</b> [1] - 32:4  <b>coddled</b> [1] - 117:11  <b>COHEN</b> [140] - 3:3, 5:13, 5:18, 6:3, 6:4, 6:5, 6:7, 6:8, 6:10, 16:16, 17:1, 17:2, 17:3, 17:12, 17:17, 18:15, 18:16, 19:13, 19:16, 21:7, 21:10, 22:5, 22:8, 23:7, 25:4, 28:4, 29:18, 31:6, 33:1, 33:17, 34:1, 35:2, 35:3, 35:12, 36:7, 37:2, 37:18, 41:6, 41:16, 42:2, 43:12, 44:4, 44:15, 45:7, 46:3, 46:16, 49:10, 50:4, 51:1, 51:11, 52:3, 53:4, 53:8, 53:12, 54:5, 57:3, 57:5, 58:5, 58:6, 59:3, 59:6, 59:7, 59:8, 59:10, 59:12, 59:16, 60:1, 61:1, 102:8, 102:11, 106:6, 106:9, 112:8, 119:4, 123:13, 124:6, 128:3, 128:4, 129:11, 130:13, 136:1, 137:7, 140:4, 140:10, 140:12, 140:15, 141:12, 141:18, 142:9, 142:12, 142:14, 142:18, 143:5, 171:13, 171:16, 175:11, 177:7, 177:10, 179:5, 180:11, 180:14,</p>	<p>180:16, 185:1, 187:16, 188:11, 188:17, 189:2, 189:6, 189:11, 190:2, 190:7, 190:13, 191:14, 192:3, 195:12, 199:1, 199:8, 199:11, 213:7, 218:12, 218:13, 220:12, 223:14, 224:8, 225:9, 225:15, 226:5, 226:9, 227:3, 228:13, 229:7, 229:10, 229:12, 232:7, 232:11, 233:16, 234:13, 234:17, 235:4, 235:7  <b>Cohen</b> [2] - 1:6, 1:8  <b>cohesive</b> [2] - 72:14, 78:13  <b>cold</b> [1] - 178:7  <b>collar</b> [6] - 151:16, 154:4, 155:1, 161:5, 161:14, 165:5  <b>colleagues</b> [1] - 110:9  <b>collection</b> [1] - 93:8  <b>collectively</b> [1] - 63:4  <b>Collier</b> [1] - 81:11  <b>color</b> [8] - 80:2, 80:9, 114:4, 163:11, 163:14, 186:13, 201:12, 234:2  <b>Colorado</b> [1] - 46:9  <b>colors</b> [4] - 104:8, 109:8, 127:7, 132:14  <b>column</b> [1] - 213:13  <b>columns</b> [1] - 220:17  <b>combination</b> [1] - 157:1  <b>combine</b> [2] - 85:15, 203:6  <b>combines</b> [1] - 103:6  <b>comfortable</b> [12] - 57:1, 58:2, 74:5, 98:18, 109:1, 109:6, 109:9, 121:5, 130:2, 138:10, 145:4, 228:15  <b>coming</b> [11] - 10:7, 26:13, 47:2, 95:18, 123:12, 142:16, 206:8, 211:12, 212:18, 213:10, 216:15  <b>comment</b> [13] - 2:12, 2:14, 19:2, 50:6, 54:1, 60:5, 103:2,</p>	<p>110:11, 123:16, 171:17, 185:3, 188:3, 227:5  <b>commented</b> [1] - 107:4  <b>commenting</b> [1] - 23:4  <b>comments</b> [24] - 9:11, 22:6, 31:6, 52:14, 102:9, 102:12, 119:2, 119:10, 120:16, 123:15, 124:7, 133:11, 177:11, 180:13, 185:1, 198:13, 200:14, 206:13, 220:11, 226:6, 234:12, 235:2, 235:3, 235:5  <b>commission</b> [1] - 117:18  <b>Commission</b> [2] - 55:17, 237:13  <b>commissioned</b> [1] - 93:11  <b>commissioner</b> [1] - 118:7  <b>commissions</b> [1] - 93:14  <b>commitment</b> [4] - 67:4, 69:4, 92:4, 118:16  <b>committed</b> [4] - 66:5, 100:1, 129:1, 172:6  <b>Committee</b> [2] - 5:1, 173:17  <b>committee</b> [4] - 27:7, 100:16, 100:17, 101:1  <b>Common</b> [1] - 78:17  <b>Commons</b> [2] - 77:14, 80:8  <b>COMMONWEALTH</b> [1] - 237:2  <b>communities</b> [3] - 63:5, 88:11, 89:2  <b>Community</b> [5] - 1:12, 2:3, 3:11, 101:5, 236:3  <b>community</b> [16] - 31:11, 31:15, 31:18, 67:12, 68:18, 71:3, 81:14, 84:18, 88:7, 95:17, 96:3, 98:12, 146:4  <b>community-wide</b> [1] - 96:3  <b>companies</b> [1] - 230:5  <b>Company</b> [1] - 230:2  <b>compare</b> [1] - 183:16</p>
---	--	---	--	--

<p><b>compared</b> [2] - 221:13, 224:17</p> <p><b>compelled</b> [1] - 227:16</p> <p><b>compelling</b> [2] - 81:13, 85:6</p> <p><b>compensated</b> [1] - 47:8</p> <p><b>competing</b> [1] - 39:13</p> <p><b>competition</b> [1] - 98:2</p> <p><b>complaining</b> [1] - 51:14</p> <p><b>complaint</b> [1] - 214:9</p> <p><b>complement</b> [2] - 201:14, 201:15</p> <p><b>complemented</b> [1] - 76:14</p> <p><b>completed</b> [3] - 100:13, 172:15, 172:16</p> <p><b>completely</b> [2] - 123:3, 221:4</p> <p><b>completion</b> [1] - 100:18</p> <p><b>complexity</b> [2] - 203:7</p> <p><b>compliance</b> [4] - 56:13, 57:12, 57:18, 164:6</p> <p><b>compliant</b> [1] - 81:4</p> <p><b>complicity</b> [1] - 224:7</p> <p><b>complied</b> [1] - 234:7</p> <p><b>comply</b> [4] - 21:12, 22:15, 232:13, 234:9</p> <p><b>components</b> [1] - 65:18</p> <p><b>composed</b> [1] - 69:15</p> <p><b>comprehensive</b> [2] - 100:6, 144:2</p> <p><b>concatenated</b> [1] - 18:12</p> <p><b>conceal</b> [1] - 152:12</p> <p><b>concept</b> [4] - 23:3, 68:4, 72:1, 85:10</p> <p><b>concepts</b> [4] - 88:13, 89:5, 119:9, 207:4</p> <p><b>concern</b> [4] - 32:17, 36:8, 122:3, 194:4</p> <p><b>concerned</b> [2] - 25:8, 31:12</p> <p><b>concerns</b> [3] - 20:9, 34:2, 141:5</p> <p><b>conclude</b> [1] - 101:4</p> <p><b>concrete</b> [1] - 125:10</p> <p><b>condition</b> [17] - 8:11, 15:7, 32:16, 33:2, 33:6, 34:6, 34:17, 35:6, 49:3, 58:16, 74:9, 74:15, 89:15, 137:6, 166:1, 233:13</p>	<p><b>conditions</b> [7] - 36:16, 37:4, 37:8, 82:10, 85:8, 90:3, 205:11</p> <p><b>conferring</b> [1] - 223:18</p> <p><b>confidence</b> [2] - 128:18, 129:4</p> <p><b>confident</b> [2] - 101:16, 129:3</p> <p><b>configuration</b> [2] - 40:8, 149:16</p> <p><b>configured</b> [1] - 30:10</p> <p><b>conflict</b> [2] - 12:4, 13:9</p> <p><b>conflicts</b> [1] - 124:3</p> <p><b>conforming</b> [1] - 12:8</p> <p><b>conforms</b> [2] - 12:10, 56:16</p> <p><b>connected</b> [2] - 18:11, 178:11</p> <p><b>connecting</b> [3] - 106:15, 106:18, 202:5</p> <p><b>connection</b> [3] - 51:15, 90:7, 202:5</p> <p><b>connects</b> [3] - 63:11, 149:1, 169:14</p> <p><b>Connolly</b> [1] - 1:6</p> <p><b>CONNOLLY</b> [4] - 48:11, 58:4, 123:14, 234:15</p> <p><b>Cons</b> [1] - 216:18</p> <p><b>consciously</b> [1] - 41:9</p> <p><b>consensus</b> [1] - 227:7</p> <p><b>Conservation</b> [1] - 40:17</p> <p><b>consider</b> [2] - 34:10, 44:11</p> <p><b>considerable</b> [1] - 224:6</p> <p><b>considerably</b> [2] - 169:10, 208:18</p> <p><b>consideration</b> [1] - 101:12</p> <p><b>considered</b> [1] - 40:11</p> <p><b>considering</b> [2] - 36:16, 54:13</p> <p><b>consistent</b> [2] - 23:1, 30:11</p> <p><b>consisting</b> [1] - 27:8</p> <p><b>consists</b> [1] - 8:4</p> <p><b>constant</b> [1] - 210:15</p> <p><b>constrained</b> [1] - 76:11</p> <p><b>construct</b> [4] - 2:9, 6:17, 8:12, 90:1</p> <p><b>constructed</b> [1] - 124:5</p> <p><b>construction</b> [4] -</p>	<p>7:12, 54:12, 56:11, 171:10</p> <p><b>consultant</b> [1] - 112:18</p> <p><b>containing</b> [1] - 54:9</p> <p><b>contemporary</b> [2] - 12:2, 93:8</p> <p><b>content</b> [1] - 35:5</p> <p><b>context</b> [7] - 80:15, 89:6, 91:17, 115:10, 181:8, 201:9, 213:8</p> <p><b>contingent</b> [1] - 136:11</p> <p><b>continue</b> [13] - 38:5, 38:6, 42:12, 54:2, 62:11, 93:5, 101:8, 144:6, 145:6, 152:6, 157:17, 186:3, 223:16</p> <p><b>continued</b> [1] - 3:18</p> <p><b>continues</b> [4] - 148:18, 154:1, 156:1, 165:13</p> <p><b>continuing</b> [3] - 135:16, 137:5, 140:3</p> <p><b>continuous</b> [8] - 54:15, 74:4, 75:7, 75:16, 76:13, 80:7, 145:9, 158:6</p> <p><b>contractor</b> [1] - 7:8</p> <p><b>contrast</b> [3] - 80:3, 109:10, 165:8</p> <p><b>contribute</b> [3] - 48:8, 85:12, 117:5</p> <p><b>CONTROL</b> [1] - 237:15</p> <p><b>conversation</b> [1] - 121:16</p> <p><b>conversations</b> [1] - 207:6</p> <p><b>convey</b> [2] - 222:3, 222:10</p> <p><b>convince</b> [3] - 216:10, 216:11, 218:5</p> <p><b>convinced</b> [2] - 26:11, 26:14</p> <p><b>convincing</b> [2] - 217:9, 217:13</p> <p><b>cool</b> [2] - 116:2, 133:5</p> <p><b>cooling</b> [2] - 153:8, 154:11</p> <p><b>core</b> [8] - 68:15, 69:17, 70:4, 70:8, 72:2, 72:15, 73:7, 77:13</p> <p><b>corner</b> [9] - 156:5, 156:11, 156:12, 161:9, 164:1, 170:11, 180:8, 191:10, 216:1</p>	<p><b>corners</b> [1] - 91:6</p> <p><b>corporate</b> [3] - 104:4, 174:16, 174:18</p> <p><b>correct</b> [3] - 17:10, 195:6, 195:9</p> <p><b>correction</b> [1] - 236:6</p> <p><b>corrections</b> [1] - 236:15</p> <p><b>correctly</b> [1] - 17:5</p> <p><b>corresponding</b> [2] - 92:2, 167:17</p> <p><b>corresponds</b> [1] - 151:4</p> <p><b>Corridor</b> [8] - 69:18, 77:15, 80:17, 106:17, 125:1, 125:2, 125:3, 202:6</p> <p><b>corridor</b> [1] - 71:1</p> <p><b>cost</b> [1] - 117:16</p> <p><b>costs</b> [1] - 51:18</p> <p><b>count</b> [2] - 64:3, 99:13</p> <p><b>counter</b> [1] - 81:4</p> <p><b>counterpoint</b> [1] - 198:16</p> <p><b>country</b> [1] - 93:14</p> <p><b>couple</b> [8] - 25:6, 104:5, 112:11, 158:17, 188:11, 206:13, 220:11, 221:12</p> <p><b>coupled</b> [1] - 221:17</p> <p><b>course</b> [12] - 15:4, 30:17, 45:14, 70:9, 87:13, 90:12, 96:7, 97:17, 112:15, 145:4, 147:5, 215:12</p> <p><b>court</b> [3] - 28:2, 28:11, 110:8</p> <p><b>Court</b> [1] - 98:13</p> <p><b>courtyards</b> [1] - 98:13</p> <p><b>cover</b> [3] - 45:4, 196:17, 199:2</p> <p><b>covered</b> [1] - 45:2</p> <p><b>cozier</b> [1] - 217:4</p> <p><b>cozy</b> [2] - 130:1, 216:2</p> <p><b>craft</b> [1] - 68:10</p> <p><b>create</b> [14] - 63:8, 63:15, 65:2, 68:17, 81:7, 84:9, 88:2, 98:17, 128:11, 129:3, 148:7, 150:11, 198:1, 209:11</p> <p><b>created</b> [4] - 27:12, 56:5, 80:2, 106:3</p> <p><b>creating</b> [7] - 65:11, 66:5, 74:5, 78:12, 92:14, 133:7, 168:18</p>	<p><b>creative</b> [2] - 77:8, 79:3</p> <p><b>criteria</b> [3] - 32:1, 39:3, 56:16</p> <p><b>critical</b> [3] - 90:7, 91:16, 194:7</p> <p><b>criticism</b> [1] - 48:2</p> <p><b>criticisms</b> [1] - 215:1</p> <p><b>cross</b> [2] - 42:6, 66:10</p> <p><b>cross-fertilization</b> [1] - 66:10</p> <p><b>crown</b> [1] - 46:11</p> <p><b>crystalline</b> [1] - 205:16</p> <p><b>cube</b> [1] - 213:18</p> <p><b>cubes</b> [4] - 213:12, 213:16, 214:10, 214:13</p> <p><b>cultural</b> [3] - 67:4, 70:13, 94:17</p> <p><b>culturally</b> [1] - 88:6</p> <p><b>Cup</b> [1] - 115:15</p> <p><b>curated</b> [1] - 67:11</p> <p><b>curious</b> [1] - 102:4</p> <p><b>current</b> [2] - 57:12, 148:11</p> <p><b>curtain</b> [5] - 177:14, 177:16, 179:8, 185:8, 186:14</p> <p><b>curve</b> [2] - 102:5, 103:15</p> <p><b>curved</b> [1] - 121:14</p> <p><b>curves</b> [3] - 103:14, 121:16, 232:17</p> <p><b>curvy</b> [1] - 83:15</p> <p><b>Cushing</b> [4] - 18:11, 18:13, 20:7, 25:7</p> <p><b>custom</b> [7] - 65:14, 69:1, 72:16, 78:8, 79:8, 83:5, 84:14</p> <p><b>cut</b> [2] - 44:9, 154:13</p> <p><b>cutting</b> [1] - 88:12</p> <p><b>cyclists</b> [2] - 123:16, 123:18</p>
		<b>D</b>		
		<p><b>daily</b> [5] - 65:2, 65:10, 68:17, 99:6, 157:14</p> <p><b>damage</b> [2] - 51:2, 52:17</p> <p><b>damaged</b> [2] - 4:5, 5:4</p> <p><b>Danzig</b> [1] - 117:13</p> <p><b>dark</b> [8] - 163:10, 163:14, 167:2, 193:14, 193:16, 209:2, 209:11, 214:12</p> <p><b>darker</b> [5] - 80:5, 80:11, 208:16,</p>		

<p>208:18, 209:6  <b>darkness</b> [1] - 105:6  <b>date</b> [2] - 223:16, 236:7  <b>daughter</b> [1] - 7:4  <b>David</b> [2] - 7:8, 173:3  <b>day-to-day</b> [1] - 63:17  <b>daytime</b> [1] - 81:5  <b>deal</b> [1] - 46:18  <b>dealt</b> [1] - 186:6  <b>Dean</b> [2] - 171:4, 206:15  <b>dean</b> [1] - 182:18  <b>debated</b> [1] - 30:9  <b>decided</b> [2] - 111:10, 139:7  <b>decision</b> [3] - 28:11, 28:12, 186:2  <b>decisionmaking</b> [1] - 35:15  <b>decisions</b> [1] - 28:2  <b>dedicated</b> [2] - 83:3, 192:10  <b>deep</b> [6] - 8:3, 80:9, 80:12, 160:18, 163:8, 164:14  <b>deeper</b> [1] - 56:11  <b>deepest</b> [1] - 122:7  <b>deeply</b> [6] - 81:13, 83:18, 114:18, 160:16, 182:11  <b>defer</b> [2] - 53:15, 110:8  <b>deferring</b> [1] - 25:1  <b>defined</b> [2] - 62:2, 111:3  <b>defining</b> [2] - 83:6, 85:1  <b>definitely</b> [2] - 56:2, 203:2  <b>definition</b> [1] - 89:4  <b>deform</b> [2] - 205:2, 206:6  <b>deformation</b> [1] - 114:11  <b>deforms</b> [1] - 217:17  <b>degrees</b> [5] - 74:12, 151:13, 152:5, 196:12, 206:3  <b>delete</b> [1] - 29:10  <b>delighted</b> [1] - 60:15  <b>delivered</b> [1] - 236:3  <b>delivery</b> [1] - 90:3  <b>demanding</b> [1] - 226:2  <b>demolished</b> [2] - 9:1, 53:17  <b>demonstrate</b> [1] - 195:3  <b>demonstrated</b> [2] - 101:14, 118:16</p>	<p><b>densification</b> [1] - 39:15  <b>density</b> [1] - 26:8  <b>Department</b> [6] - 2:3, 3:11, 5:6, 27:10, 101:5, 236:3  <b>department</b> [2] - 29:15, 30:6  <b>departments</b> [1] - 28:8  <b>depicts</b> [1] - 94:2  <b>depth</b> [1] - 221:18  <b>describe</b> [4] - 222:5, 222:8, 222:15, 222:16  <b>described</b> [7] - 79:13, 94:3, 99:3, 112:18, 120:4, 139:13, 176:2  <b>describing</b> [2] - 148:6, 149:3  <b>description</b> [1] - 114:2  <b>descriptive</b> [1] - 196:13  <b>design</b> [68] - 3:16, 4:8, 4:16, 9:11, 9:17, 12:2, 12:18, 20:12, 22:4, 23:2, 32:9, 34:12, 39:18, 40:3, 40:5, 45:10, 60:4, 60:8, 61:11, 62:13, 66:3, 67:15, 68:5, 68:13, 70:2, 71:6, 72:12, 77:4, 79:5, 82:9, 82:12, 84:4, 90:1, 94:4, 98:16, 99:3, 100:4, 128:10, 134:7, 134:11, 134:14, 134:16, 135:4, 135:8, 136:8, 136:13, 137:2, 139:16, 140:18, 141:15, 143:1, 143:6, 143:10, 143:15, 144:3, 144:7, 149:14, 171:2, 218:2, 224:2, 227:9, 228:3, 228:4, 228:12, 228:16, 228:18, 229:3  <b>Design</b> [2] - 2:12, 2:13  <b>designated</b> [1] - 139:4  <b>designed</b> [6] - 65:11, 65:14, 66:9, 69:13, 95:14, 146:1  <b>designer</b> [2] - 116:17, 118:6</p>	<p><b>designing</b> [2] - 26:16, 144:12  <b>designs</b> [1] - 135:9  <b>desire</b> [4] - 146:4, 193:17, 202:1, 202:4  <b>desperately</b> [1] - 88:15  <b>despite</b> [1] - 126:5  <b>destination</b> [2] - 67:7, 102:3  <b>destinations</b> [1] - 110:17  <b>detail</b> [14] - 75:12, 82:7, 101:8, 112:7, 118:14, 144:4, 147:1, 162:2, 163:5, 164:10, 165:16, 168:2, 181:12, 217:1  <b>detailed</b> [2] - 68:5, 119:11  <b>details</b> [13] - 58:11, 61:3, 61:17, 62:5, 62:12, 66:3, 101:9, 141:9, 144:6, 145:4, 171:6, 217:15, 221:4  <b>determined</b> [1] - 139:15  <b>detrimental</b> [1] - 57:14  <b>develop</b> [1] - 112:4  <b>developed</b> [3] - 25:18, 67:11, 186:13  <b>Development</b> [5] - 1:12, 2:3, 3:11, 101:5, 236:3  <b>development</b> [8] - 3:17, 4:17, 10:5, 23:1, 25:10, 54:10, 55:3, 117:17  <b>devoted</b> [1] - 117:12  <b>diagram</b> [7] - 98:8, 114:13, 181:9, 181:13, 183:12, 183:13, 184:4  <b>diagrammatic</b> [1] - 181:9  <b>dictate</b> [1] - 180:1  <b>difference</b> [2] - 11:3, 132:10  <b>differences</b> [1] - 166:13  <b>different</b> [22] - 65:1, 66:18, 121:7, 132:2, 157:6, 159:6, 166:11, 201:13, 203:10, 205:4, 205:11, 207:18, 208:3, 209:18,</p>	<p>219:2, 219:9, 219:15, 222:11, 222:12, 225:18, 226:1  <b>differently</b> [1] - 219:16  <b>difficult</b> [3] - 49:18, 195:13, 226:2  <b>difficulty</b> [2] - 188:1, 218:18  <b>Dimas</b> [1] - 7:8  <b>dimension</b> [2] - 40:4, 206:4  <b>dimensional</b> [2] - 57:17, 197:3  <b>dimensionally</b> [2] - 33:8, 164:17  <b>dimensions</b> [4] - 40:2, 197:15, 219:4, 225:16  <b>direct</b> [1] - 135:14  <b>DIRECT</b> [1] - 237:15  <b>direction</b> [2] - 43:9, 126:12  <b>DIRECTION</b> [1] - 237:16  <b>directions</b> [1] - 83:14  <b>directly</b> [4] - 37:6, 126:18, 148:4, 211:10  <b>director</b> [1] - 100:8  <b>directories</b> [1] - 77:7  <b>directs</b> [1] - 77:4  <b>disabilities</b> [1] - 20:15  <b>discouraging</b> [1] - 107:6  <b>discovered</b> [1] - 173:3  <b>discovery</b> [4] - 63:14, 66:1, 66:16, 88:7  <b>discuss</b> [2] - 5:8, 87:6  <b>discussed</b> [5] - 28:1, 35:9, 85:3, 119:10, 149:9  <b>discussing</b> [2] - 146:3, 149:13  <b>discussion</b> [4] - 36:8, 47:3, 59:8, 138:18  <b>diseased</b> [1] - 47:6  <b>disinclined</b> [1] - 52:7  <b>dismal</b> [1] - 198:14  <b>disorienting</b> [1] - 71:1  <b>display</b> [1] - 85:14  <b>displayed</b> [1] - 223:7  <b>displays</b> [1] - 94:1  <b>distance</b> [5] - 30:7, 74:10, 215:7, 215:10, 226:16  <b>distinct</b> [4] - 72:13, 79:10, 83:7, 99:5  <b>distinctive</b> [1] -</p>	<p>176:16  <b>distinctively</b> [1] - 80:16  <b>distinguish</b> [1] - 79:4  <b>distinguished</b> [1] - 78:8  <b>distinguishes</b> [1] - 125:9  <b>distract</b> [1] - 175:7  <b>distributed</b> [1] - 78:7  <b>District</b> [4] - 2:8, 6:15, 40:17, 230:1  <b>district</b> [2] - 92:15, 182:4  <b>Districts</b> [1] - 25:13  <b>distrupt</b> [2] - 174:7, 174:8  <b>diverse</b> [6] - 65:16, 69:12, 77:10, 82:18, 85:4, 88:4  <b>diversity</b> [1] - 73:11  <b>divorced</b> [1] - 140:17  <b>dock</b> [1] - 75:17  <b>DOES</b> [1] - 237:15  <b>dog</b> [1] - 126:1  <b>dogged</b> [2] - 204:18, 205:12  <b>domestic</b> [1] - 40:6  <b>dominant</b> [1] - 168:13  <b>done</b> [12] - 28:17, 39:6, 42:13, 112:7, 124:12, 176:7, 179:10, 211:3, 224:4, 225:3, 227:1  <b>door</b> [5] - 9:8, 30:12, 108:6, 159:18, 168:9  <b>doors</b> [3] - 14:4, 20:13, 170:8  <b>doorways</b> [1] - 70:7  <b>dormitories</b> [1] - 109:17  <b>dorms</b> [4] - 86:14, 104:17, 105:3, 131:18  <b>dotted</b> [1] - 114:16  <b>double</b> [1] - 76:16  <b>doubt</b> [1] - 92:14  <b>down</b> [25] - 10:7, 11:15, 13:17, 30:15, 42:8, 44:9, 49:15, 56:4, 70:7, 91:13, 96:7, 110:4, 111:10, 122:7, 122:13, 123:8, 125:1, 135:3, 152:6, 156:8, 204:4, 213:17, 214:4, 221:3  <b>downs</b> [1] - 84:6  <b>dozen</b> [2] - 9:8, 26:15  <b>dragging</b> [1] - 115:7</p>
---	--	---	---	--

<p><b>draw</b> [2] - 94:13, 130:17</p> <p><b>drawing</b> [8] - 15:18, 124:17, 168:6, 168:7, 189:10, 190:4, 193:4, 200:16</p> <p><b>drawings</b> [6] - 32:7, 110:14, 189:3, 196:7, 224:3, 230:18</p> <p><b>draws</b> [1] - 63:11</p> <p><b>Drive</b> [1] - 76:9</p> <p><b>driveway</b> [7] - 11:13, 13:17, 13:18, 29:8, 30:15, 55:5</p> <p><b>driveways</b> [1] - 10:7</p> <p><b>driving</b> [1] - 58:10</p> <p><b>drop</b> [1] - 122:6</p> <p><b>dropping</b> [1] - 115:11</p> <p><b>Duba</b> [1] - 117:7</p> <p><b>due</b> [2] - 145:14, 183:15</p> <p><b>dumbest</b> [1] - 215:8</p> <p><b>duplicate</b> [1] - 214:11</p> <p><b>during</b> [4] - 94:3, 158:10, 163:11, 198:2</p> <p><b>dusk</b> [2] - 15:9, 173:11</p> <p><b>dwellings</b> [3] - 7:12, 8:8, 58:12</p> <p><b>dynamic</b> [13] - 63:10, 65:13, 66:15, 70:6, 70:12, 157:4, 157:13, 158:13, 162:14, 201:2, 206:2, 221:15, 223:1</p> <p><b>dynamism</b> [1] - 200:18</p>	<p>161:3, 161:6, 161:7, 162:9, 190:11, 202:15, 202:18, 205:9, 228:7</p> <p><b>east/west</b> [5] - 106:16, 151:11, 151:12, 154:13, 202:5</p> <p><b>eastern</b> [1] - 63:9</p> <p><b>eat</b> [1] - 65:9</p> <p><b>echo</b> [2] - 123:15, 130:14</p> <p><b>ecological</b> [1] - 85:12</p> <p><b>edge</b> [8] - 88:12, 92:1, 108:1, 145:13, 153:4, 190:12, 191:5</p> <p><b>edges</b> [4] - 72:8, 90:18, 91:13, 92:5</p> <p><b>effect</b> [2] - 37:11, 209:8</p> <p><b>effectively</b> [1] - 222:10</p> <p><b>effects</b> [1] - 14:14</p> <p><b>effort</b> [1] - 148:7</p> <p><b>efforts</b> [3] - 34:9, 34:15, 100:9</p> <p><b>egress</b> [1] - 170:8</p> <p><b>eight</b> [1] - 97:1</p> <p><b>either</b> [10] - 8:13, 9:12, 41:10, 108:3, 168:1, 176:5, 185:12, 187:11, 197:13, 216:16</p> <p><b>electrical</b> [1] - 194:8</p> <p><b>electronically</b> [1] - 236:4</p> <p><b>elegance</b> [1] - 208:6</p> <p><b>elegant</b> [2] - 157:3, 207:8</p> <p><b>elegantly</b> [1] - 83:17</p> <p><b>element</b> [1] - 92:7</p> <p><b>elements</b> [16] - 11:6, 62:9, 65:12, 67:15, 68:16, 90:5, 91:6, 92:4, 92:13, 134:7, 134:14, 134:17, 153:7, 159:16, 161:4, 161:14</p> <p><b>elevate</b> [1] - 125:6</p> <p><b>elevating</b> [1] - 194:7</p> <p><b>elevation</b> [13] - 130:8, 159:13, 161:2, 161:3, 167:16, 168:6, 170:2, 183:8, 185:4, 189:7, 189:10, 194:11, 198:6</p> <p><b>elevations</b> [10] - 13:3, 13:5, 130:5, 196:17, 197:9, 197:11,</p>	<p>197:17, 200:16, 202:16, 219:5</p> <p><b>eleven</b> [1] - 60:18</p> <p><b>eliminated</b> [1] - 228:8</p> <p><b>elsewhere</b> [1] - 8:16</p> <p><b>embarrassed</b> [1] - 176:7</p> <p><b>embraced</b> [1] - 90:15</p> <p><b>empathize</b> [1] - 72:13</p> <p><b>emphasize</b> [1] - 135:14</p> <p><b>emphasized</b> [1] - 80:18</p> <p><b>emphasizing</b> [1] - 68:13</p> <p><b>Empire</b> [1] - 187:6</p> <p><b>empty</b> [2] - 15:10, 52:11</p> <p><b>enables</b> [1] - 13:12</p> <p><b>enclosed</b> [5] - 43:3, 151:7, 152:13, 152:14, 154:9</p> <p><b>enclosure</b> [2] - 150:3, 208:12</p> <p><b>encounter</b> [1] - 65:4</p> <p><b>encourage</b> [2] - 66:1, 86:11</p> <p><b>end</b> [18] - 20:3, 48:16, 74:13, 74:18, 107:17, 150:3, 150:6, 155:17, 159:7, 160:8, 161:1, 161:7, 170:4, 170:5, 203:14, 216:3</p> <p><b>End</b> [1] - 73:13</p> <p><b>endeavor</b> [1] - 100:7</p> <p><b>endless</b> [1] - 98:8</p> <p><b>energy</b> [1] - 185:16</p> <p><b>engage</b> [1] - 84:10</p> <p><b>engaged</b> [2] - 68:15, 145:5</p> <p><b>engaged-site</b> [1] - 68:15</p> <p><b>engages</b> [1] - 70:2</p> <p><b>engaging</b> [4] - 79:3, 81:8, 85:17, 94:9</p> <p><b>engineering</b> [2] - 211:4, 216:14</p> <p><b>enhance</b> [1] - 36:18</p> <p><b>enhancing</b> [1] - 70:17</p> <p><b>enjoy</b> [1] - 134:3</p> <p><b>enliven</b> [3] - 77:2, 81:17, 105:16</p> <p><b>enriched</b> [1] - 55:9</p> <p><b>ensure</b> [1] - 61:17</p> <p><b>enter</b> [1] - 148:17</p> <p><b>entertainment</b> [1] - 65:7</p> <p><b>entire</b> [4] - 45:1, 70:2, 95:17, 130:17</p> <p><b>entirely</b> [3] - 107:18,</p>	<p>179:8, 200:15</p> <p><b>entirety</b> [1] - 206:18</p> <p><b>entities</b> [1] - 86:6</p> <p><b>entrance</b> [5] - 21:17, 73:15, 86:13, 226:18, 234:1</p> <p><b>entries</b> [4] - 16:10, 45:13, 141:5, 141:10</p> <p><b>entry</b> [31] - 12:14, 63:9, 75:1, 124:18, 140:14, 148:10, 148:11, 148:18, 149:3, 149:17, 153:13, 155:17, 156:3, 156:4, 159:10, 159:11, 159:15, 161:6, 161:8, 161:18, 162:4, 162:5, 162:10, 168:2, 168:4, 168:7, 169:1, 169:13, 170:6, 170:7, 170:9</p> <p><b>entryway</b> [1] - 119:12</p> <p><b>entryways</b> [1] - 20:13</p> <p><b>envelope</b> [9] - 156:18, 178:6, 178:14, 178:15, 178:17, 186:6, 201:3, 205:5, 208:1</p> <p><b>environment</b> [9] - 31:12, 31:14, 36:18, 37:11, 55:9, 88:6, 92:8, 130:17, 222:6</p> <p><b>environmental</b> [1] - 37:6</p> <p><b>envision</b> [3] - 63:5, 94:9, 95:17</p> <p><b>envisioned</b> [2] - 96:12, 124:13</p> <p><b>epicenter</b> [1] - 116:7</p> <p><b>equal</b> [1] - 89:17</p> <p><b>equally</b> [1] - 85:5</p> <p><b>equipment</b> [6] - 82:12, 152:18, 154:10, 190:17, 193:18, 194:7</p> <p><b>equivalent</b> [1] - 116:11</p> <p><b>Erie</b> [6] - 2:15, 4:2, 229:18, 230:6, 232:17, 233:6</p> <p><b>Errata</b> [2] - 236:2, 236:7</p> <p><b>ERRATA</b> [1] - 236:1</p> <p><b>especialy</b> [5] - 32:6, 37:7, 113:8, 179:17, 196:15</p> <p><b>essential</b> [4] - 52:18, 70:9, 78:12, 86:1</p>	<p><b>essentially</b> [4] - 26:6, 168:1, 168:11, 168:16</p> <p><b>establish</b> [3] - 63:12, 100:13, 101:1</p> <p><b>established</b> [3] - 10:5, 93:9, 94:5</p> <p><b>estate</b> [1] - 62:17</p> <p><b>etcetera</b> [1] - 48:1</p> <p><b>EurekaFest</b> [1] - 96:9</p> <p><b>evening</b> [9] - 3:4, 7:3, 43:13, 60:13, 82:6, 87:9, 97:12, 101:10, 157:11</p> <p><b>event</b> [3] - 22:14, 98:7, 98:10</p> <p><b>events</b> [7] - 72:10, 95:17, 96:3, 96:6, 98:4, 99:16</p> <p><b>evergreen</b> [1] - 76:2</p> <p><b>everyday</b> [6] - 64:13, 68:12, 78:4, 87:2, 99:1, 120:15</p> <p><b>evident</b> [1] - 86:3</p> <p><b>evolution</b> [1] - 135:7</p> <p><b>evolve</b> [3] - 128:11, 128:15, 135:9</p> <p><b>evolves</b> [2] - 133:14, 140:1</p> <p><b>evolving</b> [5] - 67:2, 78:3, 87:3, 94:10, 94:15</p> <p><b>exactly</b> [12] - 34:11, 41:16, 42:13, 44:6, 47:17, 64:6, 139:7, 183:11, 205:14, 206:16, 225:7, 231:14</p> <p><b>examined</b> [1] - 33:16</p> <p><b>example</b> [7] - 111:7, 116:17, 167:7, 167:11, 174:5, 207:6, 221:6</p> <p><b>examples</b> [1] - 227:10</p> <p><b>except</b> [3] - 104:14, 187:2, 236:15</p> <p><b>exception</b> [1] - 91:9</p> <p><b>excited</b> [10] - 60:17, 61:7, 68:6, 83:4, 87:12, 92:11, 98:3, 139:18, 143:13, 226:14</p> <p><b>excitement</b> [1] - 66:4</p> <p><b>exciting</b> [7] - 66:13, 71:11, 89:9, 92:9, 124:11, 129:2, 201:4</p> <p><b>excuse</b> [1] - 19:4</p> <p><b>execute</b> [1] - 221:6</p> <p><b>executing</b> [1] - 221:3</p> <p><b>exercise</b> [2] - 99:11,</p>
<b>E</b>				
<p><b>e-mail</b> [1] - 231:3</p> <p><b>E.F</b> [1] - 224:2</p> <p><b>early</b> [1] - 157:11</p> <p><b>earmarking</b> [1] - 117:16</p> <p><b>Earth</b> [3] - 24:7, 41:12, 45:1</p> <p><b>ease</b> [1] - 71:7</p> <p><b>easily</b> [3] - 74:14, 82:12, 98:14</p> <p><b>East</b> [3] - 88:9, 89:7, 191:11</p> <p><b>east</b> [20] - 73:13, 75:7, 76:15, 150:2, 150:4, 150:6, 152:8, 153:12, 155:17, 159:6, 160:11,</p>				

<p>226:4  <b>Exeter</b> [3] - 215:9,  216:18, 217:17  <b>exhaust</b> [2] - 211:11,  212:4  <b>exhibit</b> [1] - 127:17  <b>exhibits</b> [1] - 99:7  <b>exist</b> [2] - 89:3, 201:9  <b>existing</b> [25] - 2:10,  7:1, 8:18, 10:18,  13:18, 15:1, 15:7,  32:15, 39:13, 40:7,  52:13, 55:14, 57:7,  57:9, 57:15, 71:4,  89:12, 89:15, 99:15,  148:11, 150:16,  156:9, 158:18,  159:18, 197:6  <b>exists</b> [1] - 204:6  <b>exit</b> [4] - 156:4, 161:8,  161:18, 170:9  <b>expanded</b> [1] - 79:9  <b>expect</b> [5] - 64:6,  100:11, 101:1,  132:1, 208:8  <b>expectation</b> [1] - 65:3  <b>expected</b> [1] - 129:7  <b>expecting</b> [1] - 215:2  <b>expeditions</b> [1] -  83:13  <b>experience</b> [12] -  21:1, 63:16, 65:10,  68:9, 70:9, 73:16,  74:6, 74:11, 75:1,  76:8, 81:12, 86:12  <b>experienced</b> [2] -  95:10, 195:15  <b>experiences</b> [2] -  65:5, 208:1  <b>experiencing</b> [1] -  64:5  <b>expert</b> [3] - 33:15,  82:9, 195:16  <b>Expires</b> [1] - 237:13  <b>explain</b> [4] - 51:1,  187:8, 207:12,  229:2  <b>explained</b> [2] - 92:10,  183:6  <b>explaining</b> [1] -  207:13  <b>explains</b> [1] - 183:13  <b>explanation</b> [1] -  227:8  <b>explicitly</b> [1] - 137:4  <b>explores</b> [1] - 84:4  <b>exploring</b> [1] - 83:14  <b>expression</b> [4] -  94:16, 157:14,  183:8, 228:11  <b>extend</b> [5] - 17:8,</p>	<p>17:9, 80:11, 160:5,  216:13  <b>extended</b> [1] - 42:18  <b>extending</b> [2] - 81:1,  151:3  <b>extends</b> [4] - 72:3,  75:4, 76:2, 86:15  <b>extension</b> [8] - 11:9,  12:7, 12:9, 13:4,  69:18, 77:15, 80:16,  106:17  <b>extensions</b> [1] - 83:11  <b>extensively</b> [2] -  90:11, 230:3  <b>extent</b> [3] - 16:12,  54:14, 195:18  <b>exterior</b> [4] - 92:3,  163:15, 167:6,  167:18  <b>externally</b> [1] - 230:10  <b>extraordinarily</b> [1] -  216:9  <b>extraordinary</b> [11] -  41:2, 112:15,  113:17, 116:12,  117:9, 118:5, 148:7,  184:16, 204:13,  206:10, 216:5  <b>extremely</b> [1] - 157:3  <b>eye</b> [3] - 198:14,  199:15</p> <hr/> <p><b>F</b></p> <hr/> <p><b>fabric</b> [1] - 158:6  <b>fabulous</b> [1] - 177:3  <b>facade</b> [15] - 158:7,  161:4, 161:11,  161:14, 163:6,  164:14, 165:8,  165:13, 165:18,  167:10, 169:9,  179:16, 193:7,  231:2  <b>facades</b> [1] - 70:6  <b>face</b> [10] - 72:3, 72:4,  76:1, 76:3, 82:3,  160:14, 160:15,  202:2, 216:15,  231:16  <b>faces</b> [1] - 233:7  <b>facilitate</b> [3] - 4:4,  66:9, 76:18  <b>fact</b> [8] - 21:17, 55:6,  63:5, 113:4, 133:16,  145:15, 176:14,  183:15  <b>factors</b> [1] - 34:11  <b>facts</b> [1] - 41:18  <b>failing</b> [1] - 218:15  <b>failure</b> [1] - 218:4</p>	<p><b>faint</b> [1] - 114:16  <b>fair</b> [1] - 176:11  <b>fairly</b> [7] - 10:6, 12:17,  16:15, 46:16, 47:11,  106:18, 107:9  <b>fairs</b> [1] - 96:6  <b>faith</b> [1] - 44:8  <b>fall</b> [4] - 14:18, 15:2,  35:16, 64:10  <b>Fame</b> [1] - 140:7  <b>familiar</b> [1] - 56:18  <b>families</b> [1] - 79:1  <b>family</b> [10] - 2:9, 2:10,  6:18, 7:2, 8:4, 8:5,  8:14, 21:16, 83:13  <b>fans</b> [5] - 152:18,  155:6, 189:13,  189:15, 190:6  <b>fantastically</b> [1] -  117:6  <b>far</b> [8] - 17:9, 18:3,  22:10, 33:13, 48:14,  153:3, 190:11,  216:13  <b>farm</b> [1] - 103:5  <b>FAROOQ</b> [2] - 3:12,  200:5  <b>Farooq</b> [1] - 1:11  <b>fashioned</b> [1] - 65:7  <b>fast</b> [3] - 30:4, 95:8,  111:12  <b>favor</b> [5] - 6:5, 49:14,  53:5, 59:10, 142:10  <b>favorable</b> [1] - 9:10  <b>Faye</b> [1] - 117:8  <b>feat</b> [1] - 216:15  <b>feature</b> [9] - 22:3,  68:18, 72:6, 79:6,  79:10, 81:8, 82:8,  131:8, 139:5  <b>featureless</b> [1] -  186:10  <b>features</b> [6] - 65:16,  68:16, 79:3, 84:10,  94:14, 99:3  <b>feedback</b> [3] - 62:1,  128:15, 171:7  <b>feet</b> [26] - 2:9, 6:18,  7:13, 8:2, 8:3, 29:5,  29:8, 29:9, 30:16,  40:14, 71:9, 74:2,  74:3, 75:15, 76:11,  76:12, 76:15,  107:13, 107:15,  191:6, 191:9,  230:12, 230:13,  231:9, 231:12  <b>felt</b> [6] - 28:2, 103:14,  136:12, 166:8,  203:5, 204:8  <b>fence</b> [2] - 16:6, 16:13</p>	<p><b>fertilization</b> [1] -  66:10  <b>Festival</b> [2] - 95:8,  98:5  <b>festival</b> [2] - 96:7,  98:9  <b>festivals</b> [3] - 63:16,  94:14, 98:4  <b>few</b> [9] - 8:5, 25:12,  48:8, 87:11, 88:18,  104:5, 144:14,  196:9, 220:16  <b>field</b> [1] - 80:2  <b>fifth</b> [1] - 183:8  <b>fight</b> [1] - 40:14  <b>figure</b> [1] - 131:13  <b>file</b> [1] - 173:2  <b>files</b> [1] - 176:8  <b>fill</b> [1] - 225:3  <b>fin</b> [2] - 163:6, 164:15  <b>final</b> [1] - 93:1  <b>finally</b> [5] - 76:5, 98:3,  99:14, 146:1,  170:12  <b>financial</b> [2] - 20:17,  21:5  <b>findings</b> [4] - 37:12,  57:2, 58:3, 58:15  <b>fine</b> [3] - 22:18, 23:6,  185:5  <b>finely</b> [1] - 165:15  <b>finish</b> [3] - 209:4,  209:5, 220:18  <b>fins</b> [20] - 157:2,  157:17, 158:3,  160:4, 165:4, 165:7,  178:9, 178:10,  183:3, 185:11,  197:17, 198:5,  209:6, 209:17,  210:3, 210:5,  216:13, 221:18,  224:16, 228:5  <b>fire</b> [6] - 4:5, 5:4,  29:15, 29:16, 30:5,  98:1  <b>firm</b> [2] - 184:10,  184:17  <b>firmly</b> [1] - 105:7  <b>first</b> [18] - 3:10, 25:6,  29:12, 30:3, 30:8,  92:7, 93:4, 102:13,  102:14, 144:16,  166:4, 185:4, 189:8,  193:18, 196:9,  217:5, 218:6,  233:10  <b>firsthand</b> [1] - 51:7  <b>fit</b> [2] - 38:2, 163:12  <b>fits</b> [2] - 179:11,  179:18</p>	<p><b>five</b> [12] - 59:16, 71:9,  97:7, 97:12, 141:13,  142:7, 147:3, 151:2,  160:3, 165:6,  174:17  <b>five-foot</b> [2] - 160:3,  165:6  <b>fixed</b> [3] - 40:4, 82:18,  110:3  <b>fixtures</b> [3] - 81:3,  81:6, 81:10  <b>flair</b> [1] - 182:5  <b>flat</b> [6] - 166:18,  189:9, 196:18,  197:16, 200:16,  221:14  <b>flaw</b> [1] - 36:12  <b>flexibility</b> [1] - 78:2  <b>flexible</b> [4] - 69:13,  79:8, 82:16, 98:18  <b>flip</b> [2] - 15:13, 15:17  <b>flipped</b> [1] - 15:15  <b>flood</b> [1] - 194:10  <b>flooding</b> [1] - 194:5  <b>floor</b> [62] - 11:2, 11:8,  66:7, 71:11, 72:7,  74:6, 86:15, 87:4,  87:15, 88:3, 89:10,  90:15, 115:2, 145:2,  145:9, 145:14,  146:2, 148:6, 148:8,  148:14, 148:15,  149:8, 149:16,  149:18, 150:11,  150:12, 150:16,  151:1, 151:14,  154:5, 154:7,  154:15, 155:2,  161:5, 161:14,  163:10, 163:13,  164:7, 164:11,  165:2, 165:10,  165:11, 167:15,  169:9, 170:1,  179:18, 192:18,  193:10, 193:18,  194:9, 194:12,  194:18, 195:2,  195:4, 195:7,  210:12, 226:13,  231:7, 231:12,  231:18  <b>Floor</b> [1] - 1:4  <b>floors</b> [7] - 70:6, 73:5,  77:1, 86:6, 152:5,  157:18, 158:1  <b>Flour</b> [3] - 230:6,  232:18, 233:2  <b>flow</b> [1] - 72:4  <b>flowers</b> [2] - 104:1,  104:5</p>
--	--	--	--	--

<p><b>flush</b> [2] - 74:15, 125:10</p> <p><b>fluxivity</b> [1] - 162:13</p> <p><b>FLYNN</b> [6] - 44:6, 49:11, 50:13, 57:4, 119:6, 229:6</p> <p><b>Flynn</b> [1] - 1:8</p> <p><b>focus</b> [2] - 77:4, 206:17</p> <p><b>focussed</b> [4] - 68:13, 85:10, 87:14, 90:14</p> <p><b>folks</b> [1] - 62:15</p> <p><b>follow</b> [1] - 22:9</p> <p><b>follow-up</b> [1] - 22:9</p> <p><b>following</b> [2] - 54:13, 60:5</p> <p><b>food</b> [4] - 71:14, 73:4, 97:10, 99:7</p> <p><b>foosball</b> [1] - 97:3</p> <p><b>foot</b> [12] - 7:15, 11:1, 17:6, 24:16, 75:6, 160:3, 160:5, 163:7, 163:8, 163:9, 165:4, 165:6</p> <p><b>footage</b> [1] - 211:15</p> <p><b>football</b> [2] - 115:17, 146:13</p> <p><b>footprint</b> [1] - 48:9</p> <p><b>FOR</b> [1] - 1:1</p> <p><b>foregoing</b> [1] - 236:15</p> <p><b>FOREGOING</b> [1] - 237:14</p> <p><b>foreground</b> [3] - 23:10, 76:7, 156:17</p> <p><b>forest</b> [2] - 69:12, 79:10</p> <p><b>forever</b> [1] - 127:18</p> <p><b>forget</b> [1] - 104:12</p> <p><b>form</b> [9] - 68:12, 76:4, 83:9, 84:17, 137:3, 151:10, 196:11, 203:8, 205:16</p> <p><b>formal</b> [1] - 85:15</p> <p><b>forming</b> [2] - 77:16, 100:15</p> <p><b>forms</b> [3] - 72:18, 84:2, 121:7</p> <p><b>formula</b> [1] - 25:14</p> <p><b>Fort</b> [1] - 233:10</p> <p><b>forth</b> [5] - 40:8, 175:9, 211:11, 212:16, 237:6</p> <p><b>Forum</b> [1] - 91:14</p> <p><b>forum</b> [3] - 70:15, 71:13, 86:8</p> <p><b>forward</b> [15] - 19:18, 26:13, 29:5, 29:7, 61:2, 62:12, 92:12, 124:4, 129:9, 134:13, 142:1, 142:16, 171:9,</p>	<p>227:15, 227:17</p> <p><b>forwarded</b> [1] - 231:3</p> <p><b>fostered</b> [1] - 116:13</p> <p><b>foundation</b> [4] - 40:13, 42:15, 99:2, 114:8</p> <p><b>foundational</b> [1] - 65:11</p> <p><b>fountain</b> [1] - 131:14</p> <p><b>four</b> [9] - 8:6, 9:3, 40:13, 46:10, 54:3, 61:15, 78:6, 180:5, 230:13</p> <p><b>fourth</b> [1] - 113:7</p> <p><b>fraction</b> [1] - 185:14</p> <p><b>frame</b> [5] - 94:5, 159:18, 168:14, 168:16, 168:17</p> <p><b>framed</b> [1] - 226:18</p> <p><b>Frank</b> [1] - 108:13</p> <p><b>frankly</b> [1] - 49:1</p> <p><b>free</b> [1] - 149:7</p> <p><b>freedom</b> [1] - 27:1</p> <p><b>French</b> [1] - 103:15</p> <p><b>frequently</b> [1] - 196:3</p> <p><b>fresh</b> [1] - 96:1</p> <p><b>friendly</b> [1] - 138:6</p> <p><b>frisbee</b> [1] - 82:14</p> <p><b>FROM</b> [2] - 43:14, 44:2</p> <p><b>front</b> [26] - 2:9, 7:1, 8:7, 12:5, 14:3, 14:11, 30:12, 38:13, 50:13, 50:14, 52:4, 53:5, 55:2, 55:11, 58:16, 95:4, 140:14, 164:5, 189:12, 197:4, 197:12, 198:6, 200:8, 205:7, 205:8, 232:18</p> <p><b>frontage</b> [1] - 148:5</p> <p><b>full</b> [2] - 100:8, 223:13</p> <p><b>fully</b> [1] - 139:15</p> <p><b>fun</b> [10] - 26:18, 63:14, 64:3, 105:14, 111:15, 126:5, 127:7, 129:5, 129:6, 129:7</p> <p><b>function</b> [3] - 33:11, 85:12, 159:11</p> <p><b>functioning</b> [1] - 228:6</p> <p><b>furnishings</b> [1] - 79:9</p> <p><b>furniture</b> [8] - 69:1, 78:9, 83:5, 84:14, 86:10, 99:4, 108:15, 130:6</p> <p><b>furthest</b> [1] - 46:12</p> <p><b>fuss</b> [1] - 184:8</p> <p><b>future</b> [5] - 32:15, 68:10, 118:9,</p>	<p>194:10, 223:16</p> <p><b>futuristic</b> [1] - 187:2</p> <hr/> <p><b>G</b></p> <hr/> <p><b>gain</b> [2] - 39:17, 194:12</p> <p><b>galleries</b> [1] - 117:12</p> <p><b>GALLOP</b> [6] - 60:13, 61:2, 92:18, 105:1, 142:13, 142:16</p> <p><b>Gallop</b> [1] - 60:14</p> <p><b>game</b> [1] - 97:3</p> <p><b>games</b> [1] - 99:7</p> <p><b>gap</b> [1] - 203:17</p> <p><b>garage</b> [13] - 75:4, 81:16, 122:4, 130:10, 136:7, 141:15, 154:16, 154:17, 154:18, 161:17, 164:3, 211:10, 211:18</p> <p><b>garden</b> [3] - 14:11, 16:7, 16:8</p> <p><b>gardens</b> [10] - 13:13, 69:2, 78:1, 79:9, 84:16, 85:1, 86:10, 103:13, 104:4</p> <p><b>Garoppolo</b> [1] - 146:16</p> <p><b>Gary</b> [1] - 51:10</p> <p><b>gateway</b> [14] - 63:8, 69:16, 70:4, 70:8, 70:14, 71:10, 71:15, 72:8, 72:12, 72:17, 73:6, 73:16, 76:8, 91:4</p> <p><b>gateways</b> [2] - 70:3, 145:11</p> <p><b>gather</b> [2] - 86:17, 195:6</p> <p><b>gathering</b> [2] - 84:7, 98:1</p> <p><b>gatherings</b> [2] - 72:10, 83:13</p> <p><b>GE</b> [2] - 187:11, 187:12</p> <p><b>gear</b> [3] - 150:8, 194:8</p> <p><b>gears</b> [1] - 111:10</p> <p><b>General</b> [5] - 2:11, 3:15, 4:15, 60:2, 60:6</p> <p><b>GENERAL</b> [2] - 1:2, 2:2</p> <p><b>general</b> [10] - 23:3, 23:5, 36:11, 37:7, 56:16, 88:1, 94:5, 102:12, 133:12, 196:8</p> <p><b>generally</b> [4] - 9:10, 10:4, 48:12, 124:4</p>	<p><b>generate</b> [1] - 77:9</p> <p><b>generator</b> [1] - 153:8</p> <p><b>generators</b> [1] - 154:11</p> <p><b>gentleman</b> [1] - 214:18</p> <p><b>geometric</b> [1] - 196:14</p> <p><b>geometry</b> [7] - 196:11, 197:2, 197:3, 198:5, 199:9, 219:13, 219:14</p> <p><b>given</b> [6] - 101:6, 101:13, 139:8, 147:4, 182:2, 226:3</p> <p><b>glad</b> [3] - 183:6, 192:16, 227:5</p> <p><b>glass</b> [40] - 151:7, 156:1, 157:1, 158:1, 160:7, 163:12, 165:13, 165:14, 165:18, 166:3, 166:5, 167:3, 167:5, 167:7, 167:10, 167:12, 185:18, 186:3, 186:4, 193:7, 202:11, 202:12, 202:13, 213:12, 213:16, 213:18, 214:10, 214:12, 220:18, 221:10, 221:15, 222:1, 224:8, 224:10, 224:18, 227:1, 230:17, 231:16, 233:15</p> <p><b>glasses</b> [1] - 178:4</p> <p><b>glazed</b> [3] - 153:16, 186:1, 186:2</p> <p><b>glazing</b> [1] - 160:2</p> <p><b>glimpse</b> [1] - 100:1</p> <p><b>globally</b> [1] - 63:12</p> <p><b>glow</b> [1] - 157:10</p> <p><b>go-to</b> [1] - 63:12</p> <p><b>goal</b> [2] - 27:10, 63:17</p> <p><b>goals</b> [2] - 88:1, 92:6</p> <p><b>gobble</b> [1] - 31:1</p> <p><b>God</b> [2] - 183:3, 199:7</p> <p><b>gold</b> [3] - 114:6, 114:9, 224:10</p> <p><b>Goldberg</b> [1] - 117:13</p> <p><b>Goldberg-like</b> [1] - 117:13</p> <p><b>goldenhurst</b> [1] - 28:12</p> <p><b>gonna</b> [4] - 24:5, 64:17, 93:1, 95:13</p> <p><b>Google</b> [4] - 24:7, 41:8, 41:12, 45:1</p> <p><b>gosh</b> [1] - 117:5</p> <p><b>government</b> [1] -</p>	<p>60:14</p> <p><b>grad</b> [1] - 105:3</p> <p><b>grade</b> [5] - 21:18, 145:16, 145:18, 210:12, 212:5</p> <p><b>gradient</b> [1] - 221:16</p> <p><b>graduate</b> [2] - 109:16, 131:18</p> <p><b>Graffito</b> [4] - 62:18, 66:11, 87:10, 113:1</p> <p><b>grand</b> [2] - 63:16, 169:5</p> <p><b>grandchildren</b> [1] - 129:6</p> <p><b>grant</b> [4] - 37:14, 58:13, 134:10, 232:16</p> <p><b>granular</b> [2] - 144:4, 181:12</p> <p><b>great</b> [22] - 20:7, 43:8, 91:11, 106:11, 121:5, 123:11, 124:13, 125:14, 125:17, 127:2, 127:7, 129:8, 129:15, 130:16, 133:1, 139:6, 140:5, 146:17, 171:1, 186:5, 207:13</p> <p><b>greater</b> [4] - 2:9, 6:18, 38:16, 227:9</p> <p><b>greatest</b> [2] - 16:12, 39:1</p> <p><b>GREEN</b> [1] - 7:3</p> <p><b>Green</b> [3] - 7:4, 10:14, 47:16</p> <p><b>green</b> [10] - 14:8, 29:12, 32:2, 66:15, 95:1, 104:6, 104:7, 106:13</p> <p><b>greenery</b> [1] - 104:2</p> <p><b>grey</b> [4] - 132:15, 152:16, 154:6, 207:17</p> <p><b>greys</b> [1] - 80:11</p> <p><b>groove</b> [1] - 76:4</p> <p><b>grooves</b> [1] - 75:5</p> <p><b>Grossman</b> [2] - 7:9, 38:11</p> <p><b>GROSSMAN</b> [2] - 38:10, 52:15</p> <p><b>ground</b> [41] - 2:15, 65:12, 66:7, 70:6, 71:11, 72:7, 73:5, 74:6, 77:1, 79:13, 81:3, 82:2, 86:5, 86:15, 87:4, 87:15, 88:3, 89:9, 90:15, 132:14, 136:5, 136:10, 145:2, 145:9, 145:14,</p>
---	--	---	---	--

<p>146:1, 148:6, 148:8, 148:14, 149:8, 149:15, 150:11, 150:12, 164:11, 167:15, 193:13, 194:12, 194:17, 195:2, 210:12, 226:13</p> <p><b>group</b> [2] - 62:17, 77:10</p> <p><b>grouped</b> [1] - 85:7</p> <p><b>groups</b> [1] - 121:15</p> <p><b>grow</b> [1] - 192:6</p> <p><b>guess</b> [20] - 17:6, 18:18, 27:4, 36:7, 44:15, 52:6, 57:9, 59:1, 102:16, 110:11, 119:11, 128:5, 138:7, 187:18, 198:15, 217:6, 218:3, 220:5, 223:15, 224:11</p> <p><b>guidance</b> [2] - 90:13, 135:13</p> <p><b>guide</b> [1] - 135:15</p> <p><b>guidelines</b> [1] - 81:5</p> <p><b>gut</b> [1] - 197:13</p> <p><b>guys</b> [3] - 103:16, 128:7, 195:16</p>	<p>180:15</p> <p><b>hard</b> [15] - 90:17, 107:9, 107:12, 124:9, 128:9, 131:12, 149:5, 152:12, 200:15, 201:7, 206:16, 209:15, 212:16, 222:8, 231:13</p> <p><b>harder</b> [1] - 122:1</p> <p><b>Harding</b> [2] - 4:13, 5:2</p> <p><b>hardship</b> [2] - 31:10, 32:14</p> <p><b>Hargreaves</b> [3] - 62:18, 66:2, 68:2</p> <p><b>harm</b> [1] - 46:5</p> <p><b>harmony</b> [2] - 207:1, 208:2</p> <p><b>Harvard</b> [4] - 109:9, 111:7, 127:4, 131:9</p> <p><b>Harvard's</b> [1] - 105:15</p> <p><b>Hashim</b> [1] - 206:15</p> <p><b>Hashim's</b> [1] - 206:14</p> <p><b>hat</b> [1] - 10:17</p> <p><b>hate</b> [3] - 21:4, 42:11, 48:16</p> <p><b>HAWKINSON</b> [2] - 43:17, 187:13</p> <p><b>Hayward</b> [17] - 70:5, 73:14, 74:9, 74:14, 74:18, 75:13, 78:11, 78:15, 82:1, 84:13, 111:2, 145:12, 149:10, 156:8, 160:10, 169:6, 211:16</p> <p><b>head</b> [18] - 71:2, 71:5, 71:7, 71:10, 71:18, 72:16, 73:1, 73:3, 73:8, 78:15, 81:16, 82:4, 130:5, 132:4, 138:4, 182:12, 191:4, 211:16</p> <p><b>heading</b> [1] - 123:10</p> <p><b>Health</b> [1] - 5:7</p> <p><b>health</b> [1] - 42:1</p> <p><b>hear</b> [5] - 36:5, 102:14, 195:13, 214:9, 214:18</p> <p><b>heard</b> [4] - 19:9, 19:10, 104:2, 146:4</p> <p><b>hearing</b> [8] - 3:13, 4:4, 4:12, 5:2, 5:3, 6:12, 226:3, 237:6</p> <p><b>HEARING</b> [1] - 1:2</p> <p><b>Hearing</b> [1] - 2:5</p> <p><b>hearings</b> [1] - 5:2</p> <p><b>heart</b> [2] - 37:12, 94:7</p> <p><b>heat</b> [3] - 185:12, 186:4</p> <p><b>Heather</b> [6] - 102:17,</p>	<p>102:18, 119:12, 121:9, 175:13, 175:16</p> <p><b>HEATHER</b> [3] - 102:18, 105:2, 175:16</p> <p><b>height</b> [7] - 2:16, 28:9, 56:10, 123:2, 163:13, 164:6, 191:6</p> <p><b>heights</b> [1] - 150:16</p> <p><b>held</b> [3] - 9:6, 91:8, 167:2</p> <p><b>hello</b> [2] - 102:18, 175:16</p> <p><b>help</b> [6] - 19:8, 135:15, 187:11, 220:8, 223:3, 223:12</p> <p><b>helpful</b> [11] - 135:14, 147:18, 187:5, 187:7, 199:14, 214:16, 215:4, 217:7, 217:12, 218:10, 226:4</p> <p><b>helping</b> [2] - 147:18, 213:10</p> <p><b>Henry</b> [1] - 117:7</p> <p><b>hereby</b> [1] - 236:16</p> <p><b>herein</b> [1] - 237:6</p> <p><b>hereunto</b> [1] - 237:7</p> <p><b>hesitant</b> [2] - 46:17, 48:13</p> <p><b>Hi</b> [1] - 147:9</p> <p><b>hiding</b> [1] - 156:15</p> <p><b>hierarchy</b> [1] - 168:12</p> <p><b>high</b> [5] - 16:11, 25:10, 122:12, 123:8, 175:1</p> <p><b>higher</b> [4] - 28:9, 175:5, 230:12, 233:15</p> <p><b>highest</b> [1] - 178:14</p> <p><b>highlighted</b> [1] - 80:8</p> <p><b>highlights</b> [2] - 5:11, 146:18</p> <p><b>hiring</b> [1] - 100:8</p> <p><b>historic</b> [7] - 8:17, 10:14, 12:3, 56:1, 155:13, 183:16, 204:6</p> <p><b>Historical</b> [1] - 55:17</p> <p><b>historically</b> [1] - 145:6</p> <p><b>history</b> [3] - 25:5, 27:5, 28:5</p> <p><b>hits</b> [1] - 158:14</p> <p><b>hitting</b> [1] - 225:18</p> <p><b>HOFFMAN</b> [3] - 102:18, 105:2, 175:16</p>	<p><b>Hoffman</b> [2] - 103:1, 175:16</p> <p><b>hold</b> [2] - 36:5, 200:2</p> <p><b>holding</b> [1] - 5:7</p> <p><b>holiday</b> [1] - 97:18</p> <p><b>Holworthy</b> [22] - 2:6, 3:13, 6:13, 7:6, 7:18, 8:3, 8:9, 8:16, 9:7, 9:12, 10:5, 10:9, 11:16, 12:18, 13:10, 18:14, 25:7, 31:2, 31:3, 44:1, 51:14, 58:17</p> <p><b>home</b> [4] - 8:14, 49:17, 99:14, 146:11</p> <p><b>homes</b> [2] - 8:5, 49:2</p> <p><b>Homes</b> [2] - 2:6, 7:5</p> <p><b>hope</b> [14] - 62:12, 62:13, 101:12, 104:1, 106:1, 112:17, 114:4, 118:17, 122:10, 126:4, 127:1, 127:11, 144:7, 146:11</p> <p><b>hoping</b> [1] - 133:12</p> <p><b>horizontal</b> [8] - 84:4, 158:2, 162:6, 165:15, 166:5, 188:15, 228:5</p> <p><b>hospital</b> [1] - 184:12</p> <p><b>host</b> [1] - 96:3</p> <p><b>hosting</b> [2] - 98:4, 98:9</p> <p><b>hot</b> [1] - 192:14</p> <p><b>hour</b> [1] - 120:18</p> <p><b>hours</b> [2] - 118:18, 123:6</p> <p><b>house</b> [55] - 7:18, 8:18, 10:13, 10:18, 11:8, 11:12, 11:18, 12:3, 12:5, 12:13, 12:14, 14:9, 14:10, 14:11, 14:13, 15:9, 17:9, 21:16, 25:3, 26:16, 27:18, 29:12, 29:16, 30:8, 33:2, 33:3, 35:7, 38:8, 40:18, 42:16, 43:3, 43:9, 51:13, 51:16, 52:5, 52:12, 71:2, 71:5, 71:7, 71:10, 71:18, 73:1, 73:3, 73:8, 78:15, 81:16, 82:4, 90:1, 98:6, 98:12, 130:5, 132:4, 138:4</p> <p><b>houses</b> [14] - 10:10, 10:11, 13:4, 14:5, 14:12, 14:15, 15:4,</p>	<p>17:17, 17:18, 18:14, 25:6, 38:1, 47:18, 48:1</p> <p><b>housing</b> [2] - 20:16, 132:1</p> <p><b>hub</b> [3] - 78:17, 98:6, 122:4</p> <p><b>Hubway</b> [2] - 75:3, 75:17</p> <p><b>huge</b> [3] - 30:16, 42:17, 230:16</p> <p><b>HUGH</b> [45] - 18:5, 18:8, 25:5, 35:14, 36:3, 40:9, 41:7, 44:18, 50:5, 50:12, 50:16, 59:5, 106:11, 109:13, 140:13, 177:13, 178:9, 178:16, 179:3, 185:2, 191:3, 191:17, 192:16, 193:3, 193:6, 193:10, 193:12, 193:15, 194:14, 194:18, 195:6, 195:10, 198:17, 199:2, 199:6, 224:1, 224:9, 224:13, 231:5, 231:9, 231:11, 231:17, 232:3, 232:5, 232:8</p> <p><b>hospital</b> [1] - 184:12</p> <p><b>host</b> [1] - 96:3</p> <p><b>hosting</b> [2] - 98:4, 98:9</p> <p><b>hot</b> [1] - 192:14</p> <p><b>hour</b> [1] - 120:18</p> <p><b>hours</b> [2] - 118:18, 123:6</p> <p><b>house</b> [55] - 7:18, 8:18, 10:13, 10:18, 11:8, 11:12, 11:18, 12:3, 12:5, 12:13, 12:14, 14:9, 14:10, 14:11, 14:13, 15:9, 17:9, 21:16, 25:3, 26:16, 27:18, 29:12, 29:16, 30:8, 33:2, 33:3, 35:7, 38:8, 40:18, 42:16, 43:3, 43:9, 51:13, 51:16, 52:5, 52:12, 71:2, 71:5, 71:7, 71:10, 71:18, 73:1, 73:3, 73:8, 78:15, 81:16, 82:4, 90:1, 98:6, 98:12, 130:5, 132:4, 138:4</p> <p><b>houses</b> [14] - 10:10, 10:11, 13:4, 14:5, 14:12, 14:15, 15:4,</p>
<b>H</b>				
<p><b>Hackathons</b> [1] - 96:10</p> <p><b>hairs</b> [1] - 42:6</p> <p><b>half</b> [12] - 9:8, 18:5, 26:15, 40:13, 55:2, 76:11, 107:16, 120:18, 144:13, 151:11, 160:4, 212:1</p> <p><b>halfway</b> [2] - 11:15, 191:11</p> <p><b>Hall</b> [1] - 140:7</p> <p><b>halt</b> [1] - 21:5</p> <p><b>Hancock</b> [3] - 219:11, 220:4, 220:15</p> <p><b>hand</b> [5] - 23:12, 87:5, 147:8, 232:16, 237:8</p> <p><b>handicaps</b> [1] - 21:14</p> <p><b>handled</b> [1] - 212:7</p> <p><b>handouts</b> [1] - 16:1</p> <p><b>hands</b> [3] - 6:6, 59:11, 142:11</p> <p><b>hang</b> [3] - 126:2, 126:4, 129:16</p> <p><b>hanging</b> [1] - 95:6</p> <p><b>happy</b> [7] - 15:13, 20:8, 102:6, 112:6, 112:10, 171:11,</p>				<p>17:17, 17:18, 18:14, 25:6, 38:1, 47:18, 48:1</p> <p><b>housing</b> [2] - 20:16, 132:1</p> <p><b>hub</b> [3] - 78:17, 98:6, 122:4</p> <p><b>Hubway</b> [2] - 75:3, 75:17</p> <p><b>huge</b> [3] - 30:16, 42:17, 230:16</p> <p><b>HUGH</b> [45] - 18:5, 18:8, 25:5, 35:14, 36:3, 40:9, 41:7, 44:18, 50:5, 50:12, 50:16, 59:5, 106:11, 109:13, 140:13, 177:13, 178:9, 178:16, 179:3, 185:2, 191:3, 191:17, 192:16, 193:3, 193:6, 193:10, 193:12, 193:15, 194:14, 194:18, 195:6, 195:10, 198:17, 199:2, 199:6, 224:1, 224:9, 224:13, 231:5, 231:9, 231:11, 231:17, 232:3, 232:5, 232:8</p> <p><b>hospital</b> [1] - 184:12</p> <p><b>host</b> [1] - 96:3</p> <p><b>hosting</b> [2] - 98:4, 98:9</p> <p><b>hot</b> [1] - 192:14</p> <p><b>hour</b> [1] - 120:18</p> <p><b>hours</b> [2] - 118:18, 123:6</p> <p><b>house</b> [55] - 7:18, 8:18, 10:13, 10:18, 11:8, 11:12, 11:18, 12:3, 12:5, 12:13, 12:14, 14:9, 14:10, 14:11, 14:13, 15:9, 17:9, 21:16, 25:3, 26:16, 27:18, 29:12, 29:16, 30:8, 33:2, 33:3, 35:7, 38:8, 40:18, 42:16, 43:3, 43:9, 51:13, 51:16, 52:5, 52:12, 71:2, 71:5, 71:7, 71:10, 71:18, 73:1, 73:3, 73:8, 78:15, 81:16, 82:4, 90:1, 98:6, 98:12, 130:5, 132:4, 138:4</p> <p><b>houses</b> [14] - 10:10, 10:11, 13:4, 14:5, 14:12, 14:15, 15:4,</p>
<b>I</b>				
				<p><b>ice</b> [1] - 98:1</p> <p><b>icon</b> [1] - 67:7</p> <p><b>idea</b> [8] - 90:14, 105:14, 121:1, 188:4, 203:5, 207:9, 209:16, 210:15</p> <p><b>ideas</b> [3] - 110:10, 120:7, 206:5</p> <p><b>identifiable</b> [1] - 54:11</p>



<p><b>identifies</b> [1] - 81:8  <b>identify</b> [1] - 27:11  <b>identity</b> [2] - 83:8, 88:1  <b>ignorance</b> [2] - 188:8, 188:9  <b>illegal</b> [2] - 232:9, 233:14  <b>illuminated</b> [1] - 230:10  <b>illustrating</b> [1] - 166:12  <b>illustration</b> [2] - 108:16, 110:1  <b>image</b> [1] - 222:13  <b>images</b> [7] - 95:1, 96:4, 117:6, 222:4, 222:7, 222:17, 226:15  <b>imagine</b> [6] - 97:18, 98:15, 128:11, 128:13, 143:9, 198:1  <b>imagined</b> [2] - 98:9, 99:17  <b>imitate</b> [1] - 127:4  <b>immediately</b> [1] - 105:13  <b>impact</b> [5] - 15:5, 31:4, 34:12, 56:6, 58:10  <b>impacting</b> [1] - 15:3  <b>impediment</b> [1] - 30:17  <b>implement</b> [1] - 100:6  <b>implemented</b> [1] - 128:13  <b>implication</b> [1] - 194:14  <b>importance</b> [3] - 155:10, 169:3, 198:6  <b>important</b> [10] - 33:9, 73:16, 74:5, 78:9, 87:6, 91:12, 92:6, 117:5, 145:1, 145:10  <b>importantly</b> [2] - 128:17, 197:11  <b>impossible</b> [1] - 44:14  <b>impressed</b> [1] - 128:18  <b>impressive</b> [1] - 115:18  <b>impromptu</b> [1] - 72:10  <b>IN</b> [2] - 237:7, 237:15  <b>in-ground</b> [1] - 81:3  <b>inability</b> [1] - 185:3  <b>inaudible</b> [2] - 41:6, 159:17  <b>inaudible</b> [1] - 224:7</p>	<p><b>Inaudible</b> [1] - 50:7  <b>inbound</b> [1] - 73:14  <b>INC</b> [1] - 1:16  <b>incentives</b> [2] - 55:1, 55:14  <b>inception</b> [1] - 89:12  <b>inch</b> [2] - 163:8, 164:14  <b>inches</b> [2] - 216:15, 230:13  <b>incidentally</b> [1] - 100:9  <b>inclined</b> [4] - 49:5, 49:7, 50:2, 53:1  <b>include</b> [6] - 62:9, 65:4, 65:12, 94:10, 94:13, 137:5  <b>included</b> [3] - 117:7, 140:3, 211:4  <b>includes</b> [2] - 69:10, 81:3  <b>including</b> [5] - 62:16, 65:13, 75:3, 85:16, 99:3  <b>inclusive</b> [2] - 68:12, 90:16  <b>incorporated</b> [1] - 147:6  <b>incorporates</b> [1] - 144:10  <b>increase</b> [1] - 47:7  <b>increasingly</b> [2] - 88:10, 88:11  <b>incredible</b> [2] - 79:15, 214:18  <b>incredibly</b> [3] - 131:11, 171:8, 215:6  <b>independent</b> [2] - 18:14, 88:13  <b>Index</b> [1] - 2:17  <b>indicates</b> [2] - 114:17, 183:2  <b>indifferent</b> [2] - 46:17, 47:14  <b>indoor</b> [1] - 90:16  <b>indoor/outdoor</b> [1] - 86:12  <b>industrial</b> [1] - 233:9  <b>Infinite</b> [11] - 69:18, 77:14, 77:15, 78:17, 80:8, 80:16, 106:17, 125:1, 125:2, 125:3, 202:5  <b>informal</b> [1] - 83:12  <b>information</b> [3] - 75:10, 133:4, 147:5  <b>informed</b> [1] - 145:5  <b>infrastructure</b> [1] - 91:5  <b>inhabited</b> [1] - 194:15</p>	<p><b>initial</b> [2] - 68:4, 204:16  <b>initiative</b> [3] - 61:10, 63:7, 94:6  <b>innovation</b> [3] - 63:14, 66:16, 116:5  <b>input</b> [1] - 67:12  <b>inquire</b> [1] - 21:3  <b>inseparable</b> [2] - 69:5, 86:6  <b>inside</b> [8] - 86:7, 95:6, 157:11, 158:16, 172:4, 178:7, 181:3, 186:5  <b>inside/outside</b> [1] - 69:4  <b>insist</b> [3] - 126:8, 174:16, 205:14  <b>inspiration</b> [1] - 90:13  <b>inspired</b> [1] - 96:2  <b>install</b> [1] - 2:15  <b>installation</b> [4] - 79:6, 81:1, 82:2, 95:4  <b>installations</b> [1] - 94:15  <b>installed</b> [2] - 81:11, 94:7  <b>instance</b> [1] - 83:8  <b>instead</b> [2] - 29:13, 56:3  <b>institute's</b> [1] - 94:16  <b>institution</b> [1] - 116:13  <b>instructing</b> [1] - 228:1  <b>instruction</b> [1] - 227:13  <b>INSTRUCTIONS</b> [2] - 236:1, 236:5  <b>insulting</b> [1] - 187:10  <b>insuring</b> [1] - 145:1  <b>intact</b> [1] - 168:1  <b>intake</b> [2] - 211:15, 211:17  <b>integrate</b> [2] - 83:17, 127:12  <b>integrated</b> [1] - 86:11  <b>integration</b> [1] - 144:16  <b>Intel</b> [1] - 234:3  <b>intellectual</b> [1] - 116:12  <b>intend</b> [3] - 10:11, 16:9, 96:14  <b>intended</b> [1] - 150:17  <b>intending</b> [1] - 24:3  <b>intent</b> [1] - 119:16  <b>intention</b> [2] - 16:6, 210:4  <b>intentionally</b> [2] - 66:9, 79:14  <b>interact</b> [1] - 122:1</p>	<p><b>interaction</b> [3] - 66:1, 66:12, 84:10  <b>interactive</b> [3] - 81:8, 94:10, 140:6  <b>interest</b> [2] - 110:6, 143:12  <b>interested</b> [2] - 26:16, 139:17  <b>interesting</b> [13] - 42:5, 42:6, 111:17, 196:11, 196:15, 197:8, 197:10, 197:16, 198:1, 198:8, 198:9, 213:15, 227:1  <b>interests</b> [4] - 39:13, 66:17, 84:1, 135:1  <b>interface</b> [1] - 161:1  <b>interior</b> [1] - 92:2  <b>internally</b> [1] - 61:14  <b>international</b> [1] - 90:12  <b>interpreted</b> [1] - 27:16  <b>intersect</b> [1] - 92:3  <b>intersecting</b> [1] - 69:16  <b>intersection</b> [2] - 89:6, 118:4  <b>interventions</b> [1] - 159:2  <b>intimate</b> [1] - 121:14  <b>intricate</b> [1] - 184:14  <b>introduced</b> [1] - 90:5  <b>intrusive</b> [1] - 50:1  <b>invention</b> [2] - 65:6, 179:14  <b>inventions</b> [1] - 180:4  <b>inventive</b> [1] - 102:4  <b>invested</b> [1] - 145:15  <b>investigate</b> [1] - 38:7  <b>investment</b> [1] - 100:5  <b>invite</b> [1] - 84:10  <b>inviting</b> [1] - 99:5  <b>involved</b> [4] - 34:11, 45:3, 216:5, 228:9  <b>involvement</b> [1] - 171:3  <b>involving</b> [2] - 36:9, 85:14  <b>IRAM</b> [2] - 3:12, 200:5  <b>Iram</b> [1] - 1:11  <b>isolation</b> [1] - 201:8  <b>issuance</b> [1] - 56:17  <b>issue</b> [5] - 22:17, 28:15, 33:18, 53:9, 132:2  <b>issues</b> [9] - 51:18, 53:14, 54:6, 102:13, 134:15, 137:12, 138:3, 138:11,</p>	<p>142:1  <b>item</b> [3] - 4:8, 4:16, 186:7  <b>items</b> [3] - 136:15, 137:1, 147:4  <b>iterations</b> [1] - 203:3  <b>itself</b> [4] - 8:4, 39:4, 121:10, 166:15</p> <hr/> <p style="text-align: center;"><b>J</b></p> <hr/> <p><b>J-shape</b> [1] - 166:16  <b>Jam</b> [2] - 106:1, 106:2  <b>January</b> [5] - 5:17, 9:6, 172:17, 172:18, 173:15  <b>jazzed</b> [1] - 109:7  <b>JEFF</b> [7] - 134:6, 136:4, 138:14, 142:6, 147:11, 200:7, 227:4  <b>Jeff</b> [4] - 1:13, 134:4, 135:18, 227:3  <b>Jesse</b> [6] - 62:18, 66:10, 87:5, 87:9, 92:18, 93:4  <b>JESSE</b> [1] - 87:8  <b>Jimmy</b> [1] - 146:15  <b>job</b> [1] - 207:13  <b>JOHN</b> [2] - 43:17, 187:13  <b>joined</b> [2] - 32:4, 62:15  <b>joint</b> [1] - 5:7  <b>JOSEPH</b> [2] - 19:4, 19:12  <b>Joseph</b> [1] - 1:13  <b>JR</b> [17] - 6:2, 44:7, 53:7, 129:12, 135:17, 136:2, 141:17, 192:5, 208:10, 208:15, 209:9, 210:6, 210:14, 211:9, 212:1, 212:8, 212:14  <b>Jr</b> [1] - 1:9  <b>judge</b> [1] - 185:16  <b>judgment</b> [2] - 35:15, 39:14  <b>juggler</b> [1] - 106:2  <b>junk</b> [1] - 233:8</p> <hr/> <p style="text-align: center;"><b>K</b></p> <hr/> <p><b>keep</b> [10] - 10:12, 91:12, 95:18, 112:3, 112:5, 121:2, 134:15, 145:5, 168:11, 192:7</p>
--	---	---	---	--

<p><b>keeping</b> [4] - 9:4, 45:10, 159:16, 168:16</p> <p><b>keeps</b> [1] - 114:14</p> <p><b>Kendall</b> [19] - 7:4, 61:10, 63:7, 64:1, 64:7, 67:8, 67:12, 69:3, 70:11, 88:12, 89:3, 93:6, 94:6, 95:15, 98:15, 100:2, 101:17, 144:11, 182:6</p> <p><b>kept</b> [2] - 11:14, 11:15</p> <p><b>key</b> [10] - 70:7, 72:6, 75:13, 76:7, 85:1, 90:8, 91:6, 94:12, 95:12, 124:18</p> <p><b>Keyword</b> [1] - 2:17</p> <p><b>kid</b> [1] - 133:18</p> <p><b>kidding</b> [1] - 43:11</p> <p><b>kids</b> [20] - 96:8, 97:8, 105:3, 109:16, 110:5, 120:10, 120:14, 122:10, 122:13, 123:8, 125:17, 131:2, 131:3, 131:6, 131:7, 131:16, 132:1, 132:3, 133:8, 134:1</p> <p><b>Killian</b> [1] - 98:13</p> <p><b>kind</b> [38] - 26:9, 33:13, 34:5, 42:2, 42:10, 42:18, 45:12, 46:4, 77:17, 82:16, 110:8, 111:3, 111:16, 126:11, 129:17, 132:11, 149:16, 151:10, 157:12, 159:16, 160:1, 160:18, 161:5, 165:2, 168:14, 168:17, 179:15, 180:3, 185:17, 199:16, 200:18, 201:17, 202:7, 203:1, 203:5, 224:3, 224:14, 224:17</p> <p><b>kinds</b> [2] - 65:4, 98:14</p> <p><b>kinetic</b> [2] - 127:12, 140:6</p> <p><b>knit</b> [1] - 63:4</p> <p><b>known</b> [1] - 182:4</p> <p><b>knows</b> [1] - 40:17</p> <p><b>Kreiger</b> [1] - 38:11</p>	<p><b>laboratory</b> [3] - 143:11, 157:17, 179:6</p> <p><b>labs</b> [1] - 163:16</p> <p><b>land</b> [1] - 233:9</p> <p><b>landing</b> [1] - 149:14</p> <p><b>landscape</b> [32] - 16:4, 16:11, 48:7, 68:1, 69:8, 69:11, 69:15, 77:17, 78:7, 78:13, 79:17, 81:18, 82:17, 84:11, 87:1, 92:10, 113:2, 114:11, 114:12, 116:10, 118:15, 125:15, 126:17, 135:4, 137:17, 140:17, 141:6, 149:13, 149:14, 158:11, 167:16, 206:8</p> <p><b>landscaped</b> [1] - 54:17</p> <p><b>landscaping</b> [8] - 31:4, 48:18, 49:4, 49:13, 55:12, 58:9, 58:11, 103:9</p> <p><b>lane</b> [1] - 125:3</p> <p><b>lapse</b> [1] - 222:13</p> <p><b>large</b> [13] - 23:11, 31:18, 37:10, 47:4, 52:8, 52:11, 54:14, 56:4, 56:15, 93:8, 98:4, 128:2, 146:5</p> <p><b>largely</b> [1] - 71:2</p> <p><b>larger</b> [5] - 81:9, 146:2, 147:17, 201:9, 208:12</p> <p><b>laryngitis</b> [1] - 146:11</p> <p><b>last</b> [14] - 3:18, 30:3, 37:15, 64:8, 115:6, 115:8, 117:10, 122:3, 141:14, 143:16, 144:5, 146:10, 173:5, 184:15</p> <p><b>lastly</b> [1] - 117:4</p> <p><b>late</b> [3] - 123:6, 123:8, 198:12</p> <p><b>lateral</b> [1] - 43:9</p> <p><b>laugh</b> [1] - 115:9</p> <p><b>law</b> [1] - 27:16</p> <p><b>lawn</b> [3] - 65:14, 78:1, 82:14</p> <p><b>lawns</b> [2] - 84:16, 99:5</p> <p><b>laws</b> [1] - 105:3</p> <p><b>Lawson</b> [1] - 237:4</p> <p><b>lay</b> [2] - 46:4, 179:12</p> <p><b>layered</b> [2] - 65:17, 99:6</p> <p><b>layering</b> [1] - 83:18</p>	<p><b>layers</b> [1] - 84:14</p> <p><b>layout</b> [1] - 179:9</p> <p><b>leaf</b> [2] - 114:6, 183:15</p> <p><b>leaning</b> [1] - 84:7</p> <p><b>learn</b> [1] - 65:9</p> <p><b>learned</b> [1] - 105:14</p> <p><b>learning</b> [3] - 64:4, 85:17, 88:8</p> <p><b>least</b> [3] - 31:3, 137:12, 142:7</p> <p><b>leave</b> [8] - 10:14, 14:1, 15:18, 234:13, 234:17, 235:1, 235:2, 235:4</p> <p><b>lectures</b> [1] - 99:7</p> <p><b>LEE</b> [2] - 51:8, 51:12</p> <p><b>Lee</b> [2] - 7:7, 51:8</p> <p><b>LEED</b> [1] - 182:15</p> <p><b>left</b> [14] - 14:15, 23:12, 24:6, 24:17, 24:18, 25:3, 71:17, 75:14, 95:3, 96:8, 134:17, 153:12, 168:9, 192:17</p> <p><b>left-hand</b> [1] - 23:12</p> <p><b>leg</b> [2] - 166:17, 166:18</p> <p><b>legal</b> [1] - 176:6</p> <p><b>legislation</b> [1] - 26:6</p> <p><b>leisure</b> [1] - 67:1</p> <p><b>Lemelson</b> [1] - 96:9</p> <p><b>Lemelson-EurekaFest</b> [1] - 96:9</p> <p><b>Les</b> [1] - 27:8</p> <p><b>less</b> [4] - 124:15, 124:16, 187:1, 197:9</p> <p><b>letters</b> [3] - 9:13, 18:17, 43:15</p> <p><b>level</b> [30] - 35:15, 135:8, 135:16, 136:13, 141:8, 144:4, 145:13, 150:5, 150:8, 151:14, 152:7, 154:9, 154:16, 155:14, 160:8, 160:13, 163:10, 163:13, 165:6, 165:10, 166:2, 181:12, 199:15, 210:15, 211:1, 211:3, 211:7, 216:17, 217:1</p> <p><b>levels</b> [5] - 151:13, 154:9, 154:17, 154:18, 155:2</p> <p><b>Levi</b> [2] - 7:7, 51:8</p> <p><b>LEVI</b> [2] - 51:8, 51:12</p>	<p><b>Levi's</b> [1] - 51:5</p> <p><b>liberty</b> [1] - 156:15</p> <p><b>library</b> [1] - 215:9</p> <p><b>License</b> [1] - 237:12</p> <p><b>licensed</b> [1] - 182:16</p> <p><b>lies</b> [1] - 46:13</p> <p><b>life</b> [5] - 68:17, 70:11, 84:18, 94:17, 195:11</p> <p><b>light</b> [28] - 13:11, 20:2, 20:4, 72:16, 73:7, 84:1, 94:1, 95:9, 157:10, 158:14, 163:12, 166:10, 174:9, 175:7, 176:2, 198:2, 205:10, 206:1, 206:3, 207:16, 210:5, 216:17, 217:3, 217:15, 219:15, 221:2, 222:1, 225:18</p> <p><b>lighting</b> [20] - 65:16, 69:1, 73:9, 79:6, 81:1, 81:4, 81:12, 82:2, 86:10, 119:12, 119:18, 120:3, 129:17, 132:18, 138:3, 173:5, 173:16, 173:18, 174:1, 174:6</p> <p><b>lights</b> [8] - 104:9, 104:11, 104:13, 172:17, 173:2, 174:4, 176:2, 176:14</p> <p><b>likely</b> [3] - 100:10, 128:14, 150:15</p> <p><b>limit</b> [1] - 2:16</p> <p><b>limitations</b> [1] - 28:9</p> <p><b>Lincoln</b> [1] - 133:3</p> <p><b>line</b> [12] - 2:9, 7:1, 17:8, 22:11, 22:17, 40:14, 57:10, 57:12, 108:1, 114:16, 169:17, 202:10</p> <p><b>LINE</b> [1] - 236:8</p> <p><b>linear</b> [4] - 121:9, 121:10, 169:18, 211:15</p> <p><b>liner</b> [2] - 76:4, 205:18</p> <p><b>lines</b> [7] - 90:17, 103:4, 103:11, 103:17, 124:17, 191:12, 209:10</p> <p><b>link</b> [1] - 72:1</p> <p><b>linking</b> [1] - 74:7</p> <p><b>list</b> [2] - 19:14, 93:12</p> <p><b>listen</b> [2] - 97:9, 97:13</p> <p><b>lit</b> [6] - 95:2, 172:3, 172:7, 173:12,</p>	<p>175:15</p> <p><b>litigation</b> [1] - 172:10</p> <p><b>live</b> [3] - 60:10, 67:13, 146:12</p> <p><b>lively</b> [1] - 111:18</p> <p><b>lives</b> [1] - 68:7</p> <p><b>livestreamed</b> [1] - 3:6</p> <p><b>living</b> [6] - 33:10, 36:18, 55:9, 104:16, 109:16, 131:4</p> <p><b>LIZA</b> [12] - 5:16, 19:15, 59:15, 229:17, 231:8, 231:10, 231:13, 232:2, 232:4, 234:11, 235:1, 235:6</p> <p><b>Liza</b> [4] - 1:12, 5:14, 59:14, 229:16</p> <p><b>LLC</b> [3] - 2:7, 20:18, 21:2</p> <p><b>Lloyd</b> [1] - 108:13</p> <p><b>loading</b> [2] - 145:16, 145:17</p> <p><b>lobby</b> [6] - 107:11, 108:11, 153:18, 162:1, 162:6, 169:14</p> <p><b>local</b> [3] - 37:11, 88:13, 90:13</p> <p><b>locally</b> [1] - 63:11</p> <p><b>locate</b> [2] - 55:1, 193:17</p> <p><b>located</b> [5] - 13:15, 80:6, 107:9, 150:7, 230:15</p> <p><b>locating</b> [1] - 145:15</p> <p><b>location</b> [7] - 39:8, 139:8, 145:10, 148:12, 183:14, 191:15, 230:14</p> <p><b>locations</b> [1] - 220:7</p> <p><b>logical</b> [4] - 22:9, 179:15, 180:3, 233:3</p> <p><b>logo</b> [1] - 187:10</p> <p><b>long-term</b> [1] - 85:12</p> <p><b>look</b> [45] - 10:3, 14:14, 24:2, 31:2, 38:14, 40:7, 40:9, 41:7, 75:13, 94:2, 97:5, 97:11, 97:15, 98:2, 103:7, 103:12, 108:17, 109:7, 124:4, 129:9, 131:17, 132:9, 133:8, 142:16, 165:2, 176:7, 178:18, 179:1, 183:8, 196:2, 196:16, 196:17,</p>
<p><b>L</b></p>				
<p><b>lab</b> [3] - 152:1, 152:5, 179:9</p> <p><b>lab/office</b> [1] - 150:17</p>				

<p>197:17, 198:11, 200:2, 201:8, 201:11, 203:14, 209:14, 209:18, 210:1, 217:2, 217:14, 219:4, 221:10</p> <p><b>looked</b> [14] - 30:14, 90:11, 104:10, 139:6, 155:8, 173:9, 177:14, 178:12, 181:7, 185:10, 189:3, 201:6, 204:2, 224:3</p> <p><b>looking</b> [54] - 4:1, 12:6, 32:6, 38:12, 45:16, 46:11, 61:2, 71:15, 73:3, 73:17, 74:13, 76:6, 78:15, 79:18, 82:1, 84:6, 84:9, 84:13, 113:6, 126:1, 143:14, 152:2, 152:6, 153:11, 154:14, 155:5, 155:15, 155:16, 156:8, 156:14, 159:14, 160:11, 160:12, 161:3, 161:12, 162:15, 168:11, 171:9, 184:18, 192:18, 194:16, 195:2, 196:1, 197:1, 197:16, 204:3, 206:8, 206:18, 210:1, 213:17, 215:8, 218:7</p> <p><b>looks</b> [16] - 20:7, 29:7, 52:5, 103:5, 112:15, 119:14, 119:16, 119:18, 182:3, 187:5, 194:15, 199:10, 215:9, 215:11, 218:17, 231:2</p> <p><b>lose</b> [2] - 32:6, 52:7</p> <p><b>losing</b> [3] - 45:8, 47:6, 48:16</p> <p><b>loss</b> [1] - 47:8</p> <p><b>Lou</b> [3] - 47:1, 129:11, 136:1</p> <p><b>Lou's</b> [1] - 54:1</p> <p><b>Louis</b> [1] - 1:9</p> <p><b>LOUIS</b> [17] - 6:2, 44:7, 53:7, 129:12, 135:17, 136:2, 141:17, 192:5, 208:10, 208:15, 209:9, 210:6, 210:14, 211:9, 212:1, 212:8, 212:14</p>	<p><b>lounging</b> [1] - 65:14</p> <p><b>louver</b> [8] - 161:15, 162:6, 164:2, 164:12, 166:5, 166:14, 166:15, 169:8</p> <p><b>louvers</b> [14] - 152:17, 158:2, 158:5, 160:7, 163:8, 164:5, 165:15, 188:15, 188:16, 208:13, 209:17, 210:7, 211:11</p> <p><b>love</b> [5] - 50:6, 95:5, 125:18, 146:14, 215:14</p> <p><b>loved</b> [2] - 81:14, 229:11</p> <p><b>lovely</b> [1] - 38:2</p> <p><b>low</b> [2] - 200:3, 203:1</p> <p><b>lower</b> [6] - 26:8, 151:1, 160:13, 190:6, 203:16</p> <p><b>lunch</b> [1] - 97:10</p> <p><b>Lydecker</b> [3] - 62:17, 66:2, 67:14</p> <p><b>LYDECKER</b> [2] - 67:17, 125:8</p>	<p>204:6, 213:16, 213:18, 214:5</p> <p><b>main</b> [2] - 64:11, 201:17</p> <p><b>maintained</b> [1] - 56:1</p> <p><b>maintaining</b> [3] - 55:11, 78:2, 220:6</p> <p><b>major</b> [2] - 113:4, 159:16</p> <p><b>maker</b> [1] - 96:6</p> <p><b>manage</b> [1] - 100:9</p> <p><b>managed</b> [1] - 52:9</p> <p><b>management</b> [1] - 100:5</p> <p><b>Manager</b> [1] - 1:11</p> <p><b>Manfredi</b> [1] - 173:3</p> <p><b>manner</b> [1] - 35:8</p> <p><b>mansard</b> [3] - 10:18, 13:5, 16:8</p> <p><b>map</b> [3] - 10:4, 41:8, 75:13</p> <p><b>maple</b> [1] - 46:13</p> <p><b>marble</b> [1] - 168:16</p> <p><b>March</b> [9] - 1:2, 3:4, 4:3, 4:11, 4:18, 5:3, 5:5, 5:6, 5:16</p> <p><b>MARK</b> [15] - 9:18, 17:10, 17:14, 18:3, 18:7, 18:9, 21:15, 23:16, 24:13, 30:2, 42:3, 43:16, 44:1, 47:15, 51:5</p> <p><b>Mark</b> [6] - 7:7, 9:16, 17:4, 26:16, 38:17, 39:9</p> <p><b>mark</b> [5] - 9:18, 21:12, 72:17, 80:6, 99:13</p> <p><b>marked</b> [3] - 76:18, 80:16, 116:14</p> <p><b>market</b> [3] - 71:14, 97:18, 112:16</p> <p><b>marketability</b> [1] - 49:2</p> <p><b>marks</b> [1] - 183:4</p> <p><b>maroons</b> [1] - 132:16</p> <p><b>MARY</b> [8] - 44:6, 49:11, 50:13, 57:4, 67:17, 119:6, 125:8, 229:6</p> <p><b>Mary</b> [15] - 1:8, 49:10, 62:17, 66:2, 66:10, 67:14, 87:8, 92:10, 99:3, 119:5, 130:9, 149:9, 155:15, 156:7, 158:10</p> <p><b>masked</b> [1] - 210:3</p> <p><b>masonry</b> [1] - 197:6</p> <p><b>Mass</b> [1] - 4:14</p> <p><b>mass</b> [2] - 152:4, 203:16</p> <p><b>MASSACHUSETTS</b></p>	<p>[1] - 237:2</p> <p><b>Massachusetts</b> [2] - 1:5, 64:7</p> <p><b>massing</b> [2] - 181:17, 207:4</p> <p><b>massive</b> [2] - 114:17, 119:15</p> <p><b>master</b> [1] - 113:5</p> <p><b>material</b> [2] - 72:14, 125:9</p> <p><b>materiality</b> [2] - 207:3, 209:8</p> <p><b>materials</b> [6] - 58:9, 62:8, 83:18, 118:14, 165:3, 216:7</p> <p><b>mathematics</b> [1] - 117:14</p> <p><b>Matt</b> [6] - 146:8, 147:8, 147:11, 170:15, 207:12, 214:17</p> <p><b>matte</b> [1] - 220:18</p> <p><b>matter</b> [9] - 37:13, 38:5, 38:6, 49:1, 60:7, 102:13, 103:12, 229:13, 229:14</p> <p><b>matters</b> [1] - 49:1</p> <p><b>MATTHEW</b> [30] - 147:9, 147:12, 177:18, 178:10, 179:1, 179:10, 180:7, 188:14, 189:1, 189:5, 189:9, 189:14, 190:5, 190:9, 190:15, 192:11, 193:2, 193:4, 193:9, 193:11, 194:3, 195:8, 199:13, 200:10, 200:13, 208:14, 209:3, 209:13, 220:10, 220:13</p> <p><b>Matthew</b> [2] - 147:9, 147:15</p> <p><b>mature</b> [2] - 23:11, 37:10</p> <p><b>matured</b> [1] - 132:8</p> <p><b>maturity</b> [1] - 31:13</p> <p><b>MAUREEN</b> [17] - 143:3, 143:7, 170:15, 178:18, 194:6, 194:17, 195:1, 195:9, 206:12, 210:10, 211:2, 211:14, 212:2, 212:12, 213:2, 225:14, 229:9</p> <p><b>Maureen</b> [4] - 62:16,</p>	<p>148:5, 149:2, 170:14</p> <p><b>maximize</b> [2] - 72:4, 79:16</p> <p><b>McCaffrey</b> [18] - 62:16, 143:3, 143:7, 170:15, 178:18, 194:6, 194:17, 195:1, 195:9, 206:12, 210:10, 211:2, 211:14, 212:2, 212:12, 213:2, 225:14, 229:9</p> <p><b>mean</b> [41] - 22:14, 23:4, 34:10, 38:4, 44:7, 47:12, 103:12, 105:13, 111:1, 111:17, 114:1, 119:16, 124:11, 126:9, 130:14, 131:2, 131:9, 134:1, 140:5, 178:2, 178:3, 179:11, 179:14, 184:15, 185:9, 186:11, 187:9, 187:11, 188:1, 188:4, 188:15, 192:12, 196:12, 197:5, 207:2, 209:10, 210:3, 213:12, 213:13, 227:13, 234:7</p> <p><b>meaning</b> [2] - 175:5, 187:7</p> <p><b>meaningful</b> [1] - 95:11</p> <p><b>means</b> [5] - 35:2, 186:3, 187:1, 191:9, 233:14</p> <p><b>meant</b> [1] - 130:3</p> <p><b>measure</b> [1] - 44:8</p> <p><b>measures</b> [1] - 41:2</p> <p><b>mechanical</b> [14] - 172:2, 172:6, 172:14, 173:1, 173:12, 173:14, 174:2, 174:6, 174:10, 189:15, 192:17, 193:1, 208:11</p> <p><b>mechanicals</b> [2] - 192:9, 192:13</p> <p><b>mediates</b> [2] - 151:15, 154:5</p> <p><b>meet</b> [3] - 21:13, 21:18, 215:18</p> <p><b>meeting</b> [16] - 2:4, 3:5, 3:18, 4:3, 4:12, 5:1, 5:8, 6:8, 6:10, 9:7, 51:6, 51:9, 51:13, 64:4, 65:6,</p>
	<b>M</b>			
	<p><b>machinery</b> [1] - 117:14</p> <p><b>Magazine</b> [1] - 172:1</p> <p><b>magnet</b> [1] - 139:10</p> <p><b>magnificent</b> [2] - 41:4, 41:10</p> <p><b>mail</b> [1] - 231:3</p> <p><b>Main</b> [58] - 3:17, 4:9, 4:14, 4:17, 60:4, 69:16, 70:11, 71:5, 71:14, 71:16, 72:2, 72:15, 73:15, 74:8, 74:13, 75:14, 89:7, 89:13, 89:16, 91:7, 91:12, 91:13, 144:10, 144:16, 148:4, 148:10, 148:11, 150:1, 150:14, 152:2, 152:9, 152:10, 153:12, 153:18, 154:1, 154:14, 155:11, 156:9, 156:12, 158:18, 159:14, 159:15, 160:13, 160:15, 161:13, 167:16, 168:7, 170:6, 188:3, 192:14, 197:5, 202:2, 202:3, 204:5,</p>			

<p>147:3  <b>Meeting</b> [1] - 1:4  <b>meetings</b> [2] - 61:16, 144:1  <b>Member</b> [7] - 1:7, 1:7, 1:8, 1:8, 1:9, 1:9, 1:10  <b>member</b> [3] - 32:18, 171:16, 217:9  <b>MEMBER</b> [2] - 43:14, 44:2  <b>members</b> [16] - 3:7, 3:8, 16:17, 21:11, 22:6, 33:17, 35:12, 44:15, 102:9, 102:15, 106:10, 137:7, 142:7, 170:16, 171:14, 228:15  <b>Members</b> [1] - 177:11  <b>members'</b> [1] - 19:6  <b>memo</b> [3] - 147:2, 211:4, 231:2  <b>memorable</b> [8] - 62:10, 64:12, 67:7, 68:12, 79:11, 84:9, 98:18, 139:3  <b>Memorial</b> [2] - 76:9, 81:11  <b>memorialization</b> [1] - 116:18  <b>memory</b> [1] - 25:6  <b>mentally</b> [1] - 199:3  <b>mention</b> [2] - 3:5, 120:1  <b>mentioned</b> [6] - 68:1, 76:1, 93:4, 107:11, 119:12, 170:18  <b>mess</b> [1] - 139:11  <b>message</b> [1] - 172:9  <b>metal</b> [1] - 221:1  <b>mic</b> [1] - 187:13  <b>mic's</b> [1] - 187:14  <b>microclimate</b> [1] - 85:8  <b>microphone</b> [5] - 3:10, 43:18, 51:11, 147:15, 200:6  <b>microphones</b> [2] - 3:7, 60:11  <b>mics</b> [1] - 200:8  <b>mid</b> [1] - 25:15  <b>Mid</b> [2] - 40:15, 40:16  <b>mid-80s</b> [1] - 28:6  <b>mid-block</b> [1] - 25:15  <b>middle</b> [7] - 59:1, 95:7, 107:1, 126:2, 190:10, 215:10  <b>midst</b> [1] - 63:13  <b>might</b> [32] - 32:9, 35:17, 40:11, 63:18,</p>	<p>65:3, 65:8, 94:2, 96:18, 97:2, 97:5, 97:7, 97:11, 97:13, 97:15, 98:2, 104:4, 118:18, 120:5, 122:2, 122:16, 183:5, 187:10, 206:6, 213:14, 220:3, 222:13, 223:3, 223:12, 225:3, 225:5, 226:13, 228:3  <b>miles</b> [2] - 104:14, 177:5  <b>mimicking</b> [1] - 56:8  <b>mind</b> [3] - 46:14, 220:6, 220:10  <b>minimalist</b> [1] - 216:8  <b>minimize</b> [1] - 58:9  <b>minimum</b> [3] - 24:16, 74:3, 76:12  <b>minor</b> [1] - 147:4  <b>minute</b> [5] - 9:17, 11:5, 59:17, 116:3  <b>minutes</b> [4] - 20:2, 20:4, 120:18, 141:13  <b>misleading</b> [1] - 196:18  <b>missing</b> [1] - 133:15  <b>mistake</b> [1] - 121:8  <b>misunderstood</b> [1] - 115:8  <b>MIT</b> [53] - 2:12, 2:13, 4:9, 4:18, 59:14, 60:3, 60:14, 61:14, 63:4, 67:11, 70:14, 71:12, 86:8, 89:7, 91:9, 91:11, 91:14, 93:8, 95:14, 95:15, 96:4, 96:10, 98:5, 98:7, 100:1, 101:18, 114:8, 116:7, 116:9, 116:15, 117:1, 117:5, 117:11, 118:2, 118:11, 127:17, 128:7, 129:8, 131:2, 139:13, 140:7, 172:1, 174:7, 175:4, 176:4, 181:6, 181:10, 182:8, 206:11, 214:2, 233:8  <b>MIT's</b> [15] - 3:16, 4:16, 62:15, 62:17, 64:1, 67:4, 69:18, 77:15, 88:7, 93:4, 98:11, 99:15, 171:4, 173:4, 182:5  <b>mix</b> [3] - 80:2, 91:5, 121:4</p>	<p><b>mixed</b> [2] - 85:15, 92:8  <b>mobility</b> [1] - 20:15  <b>mockup</b> [4] - 166:7, 177:15, 223:4, 223:14  <b>model</b> [15] - 131:14, 147:13, 147:16, 147:17, 152:15, 153:2, 185:16, 185:17, 199:12, 200:2, 203:15, 208:17, 209:12, 213:10, 223:13  <b>modelled</b> [1] - 155:6  <b>modest</b> [2] - 32:8, 120:5  <b>modification</b> [1] - 4:6  <b>modifications</b> [2] - 32:8, 159:9  <b>modified</b> [2] - 42:14, 218:1  <b>modify</b> [1] - 40:3  <b>modifying</b> [2] - 148:13, 168:3  <b>module</b> [3] - 160:3, 160:4, 165:5  <b>moment</b> [3] - 29:5, 66:2, 116:9  <b>moments</b> [1] - 92:10  <b>month</b> [1] - 44:9  <b>monthly</b> [1] - 99:11  <b>months</b> [5] - 100:18, 115:13, 118:17, 171:6, 172:18  <b>Moore</b> [1] - 117:7  <b>Morgan</b> [1] - 27:9  <b>morning</b> [1] - 97:1  <b>most</b> [20] - 41:14, 66:13, 91:13, 93:13, 117:9, 120:18, 128:16, 150:15, 163:6, 166:9, 179:15, 179:17, 180:3, 183:11, 184:13, 204:11, 219:18, 226:15  <b>mostly</b> [1] - 8:5  <b>motion</b> [5] - 5:18, 58:13, 117:14, 142:4, 142:5  <b>motivated</b> [1] - 227:14  <b>movable</b> [6] - 72:9, 73:10, 79:7, 82:18, 99:4, 109:7  <b>move</b> [21] - 19:8, 19:11, 24:11, 24:13, 24:17, 38:17, 39:11, 43:9, 52:12, 53:1, 86:18, 91:12, 92:11,</p>	<p>121:1, 149:18, 151:1, 165:1, 198:2, 201:16, 208:6, 227:14  <b>moved</b> [5] - 6:2, 59:5, 73:2, 73:13, 234:4  <b>movement</b> [1] - 71:8  <b>moves</b> [2] - 157:7, 207:9  <b>movie</b> [1] - 97:13  <b>movies</b> [1] - 82:6  <b>moving</b> [10] - 19:10, 34:4, 34:10, 40:7, 49:16, 61:8, 121:2, 135:11, 222:14, 225:15  <b>mud</b> [1] - 37:9  <b>mullion</b> [7] - 166:1, 166:2, 167:4, 178:5, 178:12, 202:10  <b>mullions</b> [2] - 202:14, 220:17  <b>multi</b> [2] - 8:5, 72:16  <b>multi-family</b> [1] - 8:5  <b>multi-head</b> [1] - 72:16  <b>multimedia</b> [2] - 79:6, 82:5  <b>multiple</b> [2] - 7:12, 8:7  <b>multiply</b> [1] - 191:8  <b>multisensory</b> [1] - 84:1  <b>multitude</b> [1] - 88:5  <b>museum</b> [1] - 129:15  <b>Museum</b> [5] - 70:14, 71:12, 91:14, 117:11, 127:17  <b>music</b> [1] - 65:6  <b>musical</b> [2] - 72:10, 99:12  <b>must</b> [2] - 67:8, 91:1  <b>mysterious</b> [1] - 198:15</p>	<p>122:15  <b>near</b> [5] - 103:9, 131:10, 131:15, 163:18, 170:7  <b>nearly</b> [1] - 145:9  <b>necessarily</b> [2] - 49:7, 234:9  <b>necessary</b> [2] - 52:6, 88:13  <b>need</b> [16] - 49:11, 104:15, 107:1, 110:7, 112:5, 118:18, 134:5, 142:5, 147:11, 176:3, 205:14, 217:13, 218:11, 222:7, 222:18, 234:9  <b>needed</b> [1] - 28:3  <b>needs</b> [6] - 12:7, 88:15, 109:14, 112:7, 131:1, 145:17  <b>neighbor</b> [5] - 42:7, 43:7, 43:12, 49:6, 50:1  <b>neighbor's</b> [1] - 51:13  <b>neighborhood</b> [21] - 9:7, 20:9, 25:8, 26:8, 28:14, 37:7, 37:16, 38:3, 55:4, 55:8, 57:15, 76:8, 78:5, 87:15, 88:3, 88:9, 88:10, 88:14, 91:2, 91:17, 91:18  <b>neighbors</b> [8] - 9:9, 9:11, 16:14, 18:18, 26:3, 53:16, 53:17, 78:18  <b>network</b> [1] - 70:3  <b>never</b> [2] - 44:10, 130:7  <b>nevertheless</b> [1] - 173:14  <b>new</b> [23] - 10:17, 11:18, 12:5, 13:6, 15:2, 15:9, 20:12, 20:16, 29:4, 39:12, 56:11, 63:8, 64:3, 65:1, 71:17, 93:10, 93:15, 94:7, 153:13, 159:3, 159:11, 203:12, 204:14  <b>next</b> [15] - 4:3, 4:11, 6:8, 6:11, 9:8, 29:11, 52:11, 54:3, 63:9, 73:16, 100:10, 128:12, 186:13, 187:17, 203:17  <b>next-door</b> [1] - 9:8  <b>nice</b> [6] - 14:4, 108:4,</p>
<b>N</b>				
<p><b>name</b> [5] - 7:3, 20:1, 87:9, 133:17, 171:18  <b>NAN</b> [1] - 20:6  <b>Nan</b> [1] - 20:6  <b>narrow</b> [6] - 29:8, 71:8, 84:5, 152:8, 155:12, 212:15  <b>narrows</b> [1] - 107:16  <b>nation</b> [1] - 115:18  <b>national</b> [1] - 90:11  <b>natural</b> [1] - 166:10  <b>naturally</b> [1] - 39:6  <b>nature</b> [5] - 8:17, 41:18, 66:16, 67:2,</p>				

<p>108:5, 109:10, 132:5, 221:11</p> <p><b>nicely</b> [1] - 203:18</p> <p><b>night</b> [4] - 80:18, 81:16, 123:6, 123:9</p> <p><b>nighttime</b> [1] - 173:10</p> <p><b>nine</b> [12] - 71:9, 74:3, 75:6, 76:12, 160:5, 163:7, 163:8, 163:9, 164:14, 165:5, 216:15</p> <p><b>nine-foot</b> [1] - 75:6</p> <p><b>nine-inch</b> [1] - 164:14</p> <p><b>no-brainer</b> [1] - 23:3</p> <p><b>noble</b> [2] - 116:8, 140:8</p> <p><b>nobody</b> [2] - 19:15, 19:16</p> <p><b>noise</b> [3] - 210:15, 211:1, 211:3</p> <p><b>nonconformance</b> [1] - 57:10</p> <p><b>nonconforming</b> [9] - 2:8, 6:16, 7:16, 11:9, 27:6, 28:10, 57:7, 57:15</p> <p><b>none</b> [2] - 21:10, 124:18</p> <p><b>normative</b> [1] - 10:10</p> <p><b>north</b> [15] - 14:15, 57:10, 71:5, 76:3, 76:6, 107:7, 151:6, 153:4, 154:14, 159:13, 161:12, 189:7, 190:12, 205:8, 228:8</p> <p><b>North</b> [2] - 4:9, 73:13</p> <p><b>northeast</b> [2] - 156:14, 158:9</p> <p><b>northern</b> [1] - 82:3</p> <p><b>NOT</b> [1] - 237:15</p> <p><b>notable</b> [1] - 81:12</p> <p><b>Notary</b> [2] - 237:4, 237:11</p> <p><b>note</b> [7] - 46:6, 48:14, 52:9, 81:10, 166:15, 197:4, 236:6</p> <p><b>noted</b> [6] - 39:2, 52:17, 123:17, 138:17, 139:3, 236:16</p> <p><b>notes</b> [2] - 112:10, 134:15</p> <p><b>nothing</b> [7] - 36:10, 36:11, 39:3, 40:4, 65:9, 178:6, 192:15</p> <p><b>notice</b> [3] - 88:18, 104:9, 158:5</p> <p><b>noting</b> [1] - 84:18</p> <p><b>November</b> [8] - 61:13, 64:8, 69:7, 75:9,</p>	<p>82:7, 85:3, 123:17, 144:3</p> <p><b>nowhere</b> [1] - 91:3</p> <p><b>number</b> [11] - 9:9, 36:9, 37:3, 37:4, 64:9, 109:16, 111:8, 118:8, 145:3, 219:1, 224:4</p> <p><b>numbers</b> [1] - 191:4</p> <p><b>NUR</b> [6] - 19:9, 29:2, 46:4, 50:10, 50:14, 50:18</p> <p><b>Nur</b> [1] - 1:9</p> <p><b>nursing</b> [1] - 108:14</p> <hr/> <p><b>O</b></p> <hr/> <p><b>o'clock</b> [1] - 60:18</p> <p><b>O'HARE</b> [2] - 171:18, 175:14</p> <p><b>O'Hare</b> [2] - 171:18, 231:4</p> <p><b>oak</b> [1] - 46:12</p> <p><b>object</b> [1] - 218:7</p> <p><b>objective</b> [3] - 64:18, 86:1, 102:2</p> <p><b>obligation</b> [1] - 51:2</p> <p><b>obliquely</b> [1] - 162:17</p> <p><b>observation</b> [1] - 128:6</p> <p><b>observations</b> [3] - 61:18, 101:13, 218:13</p> <p><b>obstacles</b> [1] - 111:17</p> <p><b>obtain</b> [1] - 144:7</p> <p><b>obviously</b> [7] - 124:14, 126:7, 139:7, 148:3, 179:7, 196:10, 223:15</p> <p><b>occupied</b> [2] - 157:17, 158:1</p> <p><b>occupies</b> [1] - 75:18</p> <p><b>occur</b> [1] - 89:16</p> <p><b>occurred</b> [2] - 105:13, 219:10</p> <p><b>occurs</b> [1] - 25:12</p> <p><b>OF</b> [5] - 1:1, 237:2, 237:14, 237:15, 237:16</p> <p><b>offer</b> [3] - 65:1, 85:13, 206:13</p> <p><b>offering</b> [3] - 72:14, 78:3, 103:15</p> <p><b>offers</b> [2] - 74:18, 99:18</p> <p><b>office</b> [4] - 150:15, 152:1, 152:5, 157:17</p> <p><b>offices</b> [1] - 163:17</p> <p><b>OFFICIAL</b> [1] - 1:16</p>	<p><b>offset</b> [2] - 121:11, 169:15</p> <p><b>often</b> [2] - 90:18, 105:4</p> <p><b>old</b> [3] - 65:7, 126:1, 204:13</p> <p><b>on-site</b> [1] - 77:5</p> <p><b>once</b> [5] - 20:3, 30:15, 34:3, 172:4, 198:9</p> <p><b>one</b> [99] - 2:7, 6:14, 8:4, 8:13, 13:7, 14:12, 17:3, 18:16, 19:5, 20:12, 23:13, 24:1, 24:2, 24:3, 24:5, 24:6, 27:13, 27:15, 29:9, 31:18, 39:11, 39:13, 42:14, 43:15, 43:16, 46:11, 48:2, 48:17, 49:6, 50:13, 50:14, 52:2, 52:16, 54:8, 56:4, 56:15, 66:13, 89:14, 93:13, 93:16, 95:5, 95:7, 103:2, 104:9, 105:9, 106:2, 107:18, 108:8, 112:12, 117:17, 122:10, 123:18, 125:4, 130:4, 131:14, 134:6, 138:15, 138:17, 139:1, 141:2, 141:14, 147:12, 154:16, 172:9, 176:13, 182:5, 182:6, 183:12, 183:18, 184:4, 184:8, 184:13, 189:2, 189:9, 189:11, 189:14, 191:15, 192:8, 196:5, 196:11, 196:13, 200:7, 205:18, 212:8, 218:14, 218:16, 219:17, 221:8, 226:7, 229:12, 229:14, 230:5, 231:3, 233:16</p> <p><b>one's</b> [1] - 7:11</p> <p><b>one-story</b> [1] - 27:15</p> <p><b>ones</b> [2] - 25:11, 81:11</p> <p><b>ongoing</b> [5] - 58:7, 61:11, 90:10, 136:15, 137:9</p> <p><b>onsite</b> [1] - 73:9</p> <p><b>opaque</b> [6] - 71:2, 157:9, 162:16, 169:16, 188:13, 188:14</p> <p><b>Open</b> [1] - 2:12</p>	<p><b>open</b> [76] - 3:17, 32:2, 39:5, 48:3, 54:15, 60:4, 61:9, 62:6, 63:2, 64:1, 64:10, 64:14, 64:18, 65:11, 66:8, 68:15, 69:5, 69:10, 69:17, 70:4, 70:8, 71:18, 72:2, 72:4, 72:16, 73:7, 74:8, 74:16, 76:9, 77:6, 77:9, 78:1, 79:4, 79:14, 81:9, 83:3, 86:4, 86:15, 87:2, 87:3, 87:7, 87:17, 90:5, 90:8, 91:6, 92:16, 94:12, 95:12, 96:14, 97:2, 97:7, 98:6, 98:12, 98:15, 100:2, 100:7, 100:11, 100:12, 100:15, 100:18, 106:4, 106:12, 123:3, 130:3, 136:3, 136:11, 145:11, 145:13, 148:5, 149:2, 154:2, 156:6, 183:12, 184:2, 184:12, 220:6</p> <p><b>opening</b> [2] - 168:15, 184:11</p> <p><b>openness</b> [2] - 39:7, 88:8</p> <p><b>opens</b> [1] - 71:6</p> <p><b>operable</b> [1] - 210:9</p> <p><b>operate</b> [2] - 216:17, 218:2</p> <p><b>operating</b> [4] - 216:12, 217:10, 217:11, 218:6</p> <p><b>operation</b> [2] - 100:14, 150:10</p> <p><b>operations</b> [2] - 88:14, 93:2</p> <p><b>operators</b> [1] - 91:9</p> <p><b>opine</b> [1] - 55:18</p> <p><b>opinion</b> [2] - 46:2, 204:12</p> <p><b>opportunities</b> [8] - 56:6, 56:10, 66:13, 66:17, 83:4, 84:6, 85:17, 148:8</p> <p><b>opportunity</b> [14] - 26:18, 39:8, 39:17, 63:3, 68:10, 70:17, 79:16, 81:17, 89:10, 97:8, 141:13, 149:7, 150:12, 163:2</p> <p><b>oppose</b> [1] - 44:5</p> <p><b>opposed</b> [1] - 121:17</p> <p><b>options</b> [1] - 83:17</p> <p><b>order</b> [1] - 94:13</p>	<p><b>ordinance</b> [4] - 37:15, 164:7, 173:16, 173:18</p> <p><b>Ordinance</b> [5] - 4:7, 5:1, 36:10, 173:17, 234:7</p> <p><b>ordinances</b> [1] - 36:11</p> <p><b>ordinary</b> [2] - 89:1, 215:11</p> <p><b>organization</b> [2] - 12:17, 114:12</p> <p><b>organize</b> [1] - 78:1</p> <p><b>orient</b> [2] - 77:7, 148:2</p> <p><b>orientation</b> [2] - 179:7, 181:1</p> <p><b>original</b> [5] - 39:9, 39:11, 172:16, 173:3, 236:2</p> <p><b>orthographic</b> [1] - 200:16</p> <p><b>otherwise</b> [1] - 124:4</p> <p><b>ourselves</b> [2] - 36:6, 148:2</p> <p><b>outcome</b> [1] - 45:16</p> <p><b>outdoor</b> [5] - 82:5, 82:10, 90:16, 128:8, 173:18</p> <p><b>outdoors</b> [1] - 166:9</p> <p><b>outset</b> [1] - 170:18</p> <p><b>outside</b> [9] - 86:7, 108:6, 126:3, 128:1, 130:6, 158:14, 172:4, 178:8, 185:11</p> <p><b>overall</b> [8] - 10:9, 123:11, 168:11, 178:16, 181:5, 181:17, 185:16, 208:2</p> <p><b>overarching</b> [1] - 64:18</p> <p><b>overly</b> [1] - 203:8</p> <p><b>oversee</b> [1] - 100:6</p> <p><b>oversees</b> [1] - 93:12</p> <p><b>own</b> [8] - 27:18, 108:15, 114:12, 114:13, 121:16, 128:16, 214:15</p> <p><b>owned</b> [1] - 230:3</p> <p><b>owner</b> [2] - 7:5, 172:8</p> <p><b>owners</b> [2] - 7:5, 47:10</p> <hr/> <p><b>P</b></p> <hr/> <p><b>p.m</b> [4] - 1:3, 2:6, 5:9, 235:9</p> <p><b>package</b> [2] - 144:3, 211:5</p>
---	--	---	---	--

<p><b>pad</b> [1] - 149:14</p> <p><b>PADEN</b> [12] - 5:16, 19:15, 59:15, 229:17, 231:8, 231:10, 231:13, 232:2, 232:4, 234:11, 235:1, 235:6</p> <p><b>Paden</b> [1] - 1:12</p> <p><b>pads</b> [1] - 125:5</p> <p><b>page</b> [3] - 50:9, 50:10, 189:8</p> <p><b>PAGE</b> [2] - 2:1, 236:8</p> <p><b>paid</b> [1] - 90:2</p> <p><b>painful</b> [1] - 47:6</p> <p><b>painted</b> [2] - 167:2, 168:17</p> <p><b>pallet</b> [2] - 80:10, 186:13</p> <p><b>panel</b> [3] - 163:3, 186:5, 221:1</p> <p><b>panels</b> [2] - 183:7, 186:3</p> <p><b>paradigm</b> [1] - 90:15</p> <p><b>paralle</b> [1] - 180:9</p> <p><b>parapet</b> [3] - 153:9, 153:18, 191:6</p> <p><b>paraphrase</b> [1] - 232:10</p> <p><b>pardon</b> [1] - 13:2</p> <p><b>parents</b> [2] - 122:11, 131:6</p> <p><b>Parisian</b> [2] - 109:8, 109:12</p> <p><b>park</b> [3] - 109:8, 205:8, 214:2</p> <p><b>parking</b> [30] - 14:2, 29:3, 29:4, 29:11, 29:13, 30:9, 55:2, 56:7, 56:8, 57:18, 58:10, 69:9, 104:13, 136:7, 145:15, 145:18, 149:3, 154:16, 154:17, 154:18, 156:4, 161:8, 170:9, 210:12, 212:5, 212:14, 212:18, 213:4, 213:6, 233:7</p> <p><b>part</b> [20] - 15:10, 25:14, 32:13, 61:10, 68:9, 88:8, 96:2, 108:14, 112:2, 125:11, 142:15, 145:14, 204:11, 208:2, 212:5, 228:2, 230:13, 230:18, 231:5</p> <p><b>participates</b> [1] - 14:10</p> <p><b>participating</b> [1] -</p>	<p>65:15</p> <p><b>particular</b> [10] - 25:9, 49:12, 84:18, 110:14, 135:1, 136:3, 137:14, 211:7, 228:16, 233:13</p> <p><b>particularly</b> [6] - 49:5, 55:15, 58:8, 83:5, 138:3, 144:14</p> <p><b>partly</b> [2] - 212:4</p> <p><b>party</b> [2] - 91:8, 104:18</p> <p><b>passageway</b> [1] - 106:16</p> <p><b>passed</b> [3] - 16:2, 41:14, 68:4</p> <p><b>passive</b> [1] - 69:14</p> <p><b>past</b> [3] - 88:18, 144:13, 171:6</p> <p><b>path</b> [1] - 30:11</p> <p><b>pathways</b> [1] - 65:15</p> <p><b>patios</b> [1] - 54:18</p> <p><b>Patriots</b> [1] - 95:2</p> <p><b>pattern</b> [9] - 10:4, 10:9, 10:12, 10:16, 23:1, 31:2, 55:3, 83:18, 163:12</p> <p><b>patterns</b> [2] - 133:7, 159:6</p> <p><b>pause</b> [3] - 32:11, 143:2, 214:14</p> <p><b>pave</b> [1] - 11:18</p> <p><b>paved</b> [2] - 107:17, 125:8</p> <p><b>pavers</b> [2] - 16:10, 81:4</p> <p><b>paving</b> [15] - 58:8, 65:16, 68:18, 72:3, 72:12, 74:15, 78:8, 79:5, 80:1, 80:4, 80:5, 80:14, 80:15, 84:15, 99:5</p> <p><b>PB#303</b> [2] - 2:12, 2:13</p> <p><b>pedestrian</b> [12] - 30:12, 68:13, 71:7, 72:4, 73:9, 74:5, 74:11, 77:3, 77:6, 111:12, 221:4, 226:14</p> <p><b>pedestrian-focussed</b> [1] - 68:13</p> <p><b>pedestrian/cyclist</b> [1] - 124:3</p> <p><b>pedestrianize</b> [1] - 78:11</p> <p><b>pedestrianized</b> [1] - 69:11</p> <p><b>pedestrians</b> [2] - 112:1, 138:1</p>	<p><b>penetrate</b> [5] - 166:3, 167:6, 202:11, 202:12, 202:14</p> <p><b>penthouse</b> [20] - 152:13, 152:18, 154:9, 155:3, 157:18, 158:3, 160:6, 166:4, 172:2, 172:7, 172:15, 173:1, 173:12, 173:15, 174:6, 174:10, 175:6, 188:12, 190:8, 192:2</p> <p><b>penthouses</b> [2] - 152:14, 174:2</p> <p><b>people</b> [47] - 20:14, 21:1, 21:13, 22:1, 25:8, 52:14, 60:9, 63:11, 63:13, 63:15, 63:18, 64:4, 64:14, 65:6, 67:12, 69:3, 70:7, 72:6, 86:17, 94:13, 95:18, 97:16, 99:8, 99:12, 104:16, 105:17, 121:2, 121:15, 121:18, 122:1, 127:18, 128:16, 129:14, 130:18, 133:14, 138:10, 138:13, 139:11, 144:11, 163:15, 176:7, 176:15, 214:3, 214:4, 223:9</p> <p><b>perceived</b> [1] - 64:10</p> <p><b>percent</b> [9] - 11:10, 12:11, 75:18, 93:9, 93:10, 93:13, 94:5, 117:16, 117:18</p> <p><b>perfect</b> [2] - 82:5, 83:12</p> <p><b>perfectly</b> [2] - 23:6, 128:7</p> <p><b>perform</b> [1] - 185:18</p> <p><b>performance</b> [8] - 72:11, 83:10, 97:14, 119:17, 178:13, 185:10, 185:13, 225:1</p> <p><b>performances</b> [2] - 99:12, 120:1</p> <p><b>performing</b> [2] - 84:8, 178:15</p> <p><b>performs</b> [1] - 202:11</p> <p><b>perhaps</b> [4] - 100:14, 101:2, 223:17, 234:13</p> <p><b>perimeter</b> [1] - 202:14</p> <p><b>period</b> [2] - 60:2, 187:3</p> <p><b>periodic</b> [1] - 113:17</p>	<p><b>periodically</b> [3] - 52:6, 136:17, 137:10</p> <p><b>Perkins</b> [4] - 146:9, 147:10, 147:15, 171:1</p> <p><b>permanent</b> [3] - 75:17, 94:11, 163:16</p> <p><b>permeable</b> [1] - 80:5</p> <p><b>permit</b> [2] - 2:7, 175:4</p> <p><b>Permit</b> [25] - 6:13, 8:11, 9:13, 11:1, 11:11, 12:8, 12:12, 17:16, 25:16, 27:17, 28:11, 28:15, 32:1, 33:7, 37:5, 37:8, 56:17, 57:6, 60:7, 61:11, 134:8, 134:12, 136:2, 136:6, 136:8</p> <p><b>permits</b> [1] - 26:2</p> <p><b>Permits</b> [4] - 7:10, 54:7, 58:14, 136:9</p> <p><b>permitted</b> [1] - 175:5</p> <p><b>perpendicular</b> [5] - 162:15, 179:16, 180:4, 199:18, 210:2</p> <p><b>perplexity</b> [1] - 220:18</p> <p><b>person</b> [2] - 95:6, 100:12</p> <p><b>personnel</b> [1] - 129:1</p> <p><b>perspective</b> [6] - 22:13, 38:13, 160:11, 196:16, 207:7, 218:16</p> <p><b>perspectives</b> [6] - 153:5, 218:16, 219:1, 219:2, 220:7, 227:9</p> <p><b>petition</b> [3] - 4:13, 5:3, 175:2</p> <p><b>Pharmaceutical</b> [1] - 230:2</p> <p><b>pharmaceutical</b> [1] - 230:5</p> <p><b>pharmacies</b> [1] - 146:7</p> <p><b>pharmacy</b> [1] - 146:5</p> <p><b>phase</b> [1] - 139:16</p> <p><b>phases</b> [1] - 159:5</p> <p><b>phone</b> [1] - 118:7</p> <p><b>phonetic</b> [1] - 7:9</p> <p><b>photo</b> [3] - 23:9, 23:12, 178:1</p> <p><b>photograph</b> [2] - 41:11, 224:5</p> <p><b>photographs</b> [2] - 158:17, 223:5</p>	<p><b>photos</b> [2] - 166:7, 166:11</p> <p><b>physical</b> [1] - 89:8</p> <p><b>piano</b> [2] - 97:9, 115:11</p> <p><b>pick</b> [2] - 157:10, 225:10</p> <p><b>picked</b> [1] - 227:6</p> <p><b>picnicking</b> [1] - 82:14</p> <p><b>picture</b> [4] - 14:16, 104:9, 123:17, 156:13</p> <p><b>pictures</b> [2] - 45:16, 105:9</p> <p><b>piece</b> [3] - 27:5, 107:12, 168:12</p> <p><b>pieces</b> [4] - 118:1, 120:12, 184:2, 203:16</p> <p><b>Pierce</b> [3] - 146:8, 147:9, 147:15</p> <p><b>PIERCE</b> [30] - 147:9, 147:12, 177:18, 178:10, 179:1, 179:10, 180:7, 188:14, 189:1, 189:5, 189:9, 189:14, 190:5, 190:9, 190:15, 192:11, 193:2, 193:4, 193:9, 193:11, 194:3, 195:8, 199:13, 200:10, 200:13, 208:14, 209:3, 209:13, 220:10, 220:13</p> <p><b>pilasters</b> [3] - 159:17, 168:13</p> <p><b>pile</b> [1] - 226:7</p> <p><b>ping</b> [1] - 97:4</p> <p><b>pipe</b> [1] - 192:5</p> <p><b>pit</b> [1] - 98:1</p> <p><b>pivotal</b> [1] - 70:17</p> <p><b>place</b> [27] - 18:2, 62:10, 63:7, 63:10, 63:15, 64:2, 67:6, 68:11, 86:16, 88:2, 95:16, 95:18, 96:13, 98:12, 98:15, 98:17, 111:4, 113:16, 114:1, 116:14, 122:16, 127:8, 129:16, 176:12, 206:6, 206:7, 206:10</p> <p><b>placed</b> [2] - 91:18, 147:16</p> <p><b>places</b> [6] - 48:5, 94:12, 101:18, 115:4, 126:2, 149:7</p>
---	---	--	--	---

<p><b>plan</b> [26] - 11:13, 13:2, 40:10, 61:17, 65:10, 75:10, 87:15, 100:17, 102:2, 126:17, 137:8, 137:17, 139:3, 148:9, 162:8, 164:4, 167:15, 167:17, 170:2, 179:13, 189:17, 189:18, 194:10, 213:2, 213:5, 213:9</p> <p><b>plane</b> [2] - 79:13, 151:17</p> <p><b>planet</b> [1] - 206:10</p> <p><b>planner</b> [1] - 182:15</p> <p><b>planning</b> [6] - 90:6, 90:10, 113:5, 119:17, 123:5, 176:4</p> <p><b>PLANNING</b> [1] - 1:1</p> <p><b>Planning</b> [21] - 2:4, 3:5, 4:11, 28:7, 28:14, 60:3, 67:5, 134:8, 134:10, 135:13, 136:16, 139:17, 142:8, 170:16, 171:5, 217:9, 217:16, 234:11, 235:10, 236:6, 236:15</p> <p><b>plans</b> [12] - 12:14, 60:17, 61:13, 88:9, 92:12, 92:17, 101:7, 110:15, 112:4, 151:2, 173:7, 173:10</p> <p><b>plant</b> [2] - 48:4, 53:10</p> <p><b>planted</b> [1] - 58:18</p> <p><b>planting</b> [5] - 53:12, 84:3, 85:5, 85:9, 86:3</p> <p><b>plantings</b> [6] - 58:11, 65:17, 85:15, 85:16, 99:4, 122:5</p> <p><b>plants</b> [1] - 104:1</p> <p><b>platform</b> [3] - 68:17, 83:16, 84:17</p> <p><b>play</b> [13] - 83:13, 86:16, 91:4, 93:5, 97:4, 97:7, 97:8, 126:11, 131:17, 139:16, 198:4, 206:1, 225:6</p> <p><b>play-like</b> [1] - 126:11</p> <p><b>playful</b> [3] - 62:9, 72:17, 139:11</p> <p><b>playfully</b> [1] - 83:17</p> <p><b>playground</b> [4] - 120:11, 120:14, 126:7, 131:5</p>	<p><b>playing</b> [6] - 65:7, 84:8, 97:9, 133:9, 133:18, 205:10</p> <p><b>plays</b> [2] - 217:3, 219:15</p> <p><b>Plaza</b> [1] - 187:6</p> <p><b>plaza</b> [4] - 105:16, 111:8, 111:9, 140:13</p> <p><b>pleasant</b> [1] - 14:9</p> <p><b>pleased</b> [2] - 124:4, 186:12</p> <p><b>pleasure</b> [1] - 44:16</p> <p><b>plug</b> [1] - 118:8</p> <p><b>plus</b> [3] - 49:16, 118:3, 182:14</p> <p><b>point</b> [18] - 18:13, 25:2, 27:4, 42:10, 122:7, 125:17, 136:14, 136:18, 138:14, 150:14, 151:4, 152:2, 157:5, 162:12, 180:8, 191:7, 201:18, 228:16</p> <p><b>pointed</b> [1] - 121:9</p> <p><b>points</b> [11] - 107:1, 124:18, 135:7, 157:6, 157:8, 158:4, 166:12, 219:2, 222:11, 222:17, 222:18</p> <p><b>poles</b> [1] - 72:17</p> <p><b>policy</b> [1] - 5:8</p> <p><b>pong</b> [1] - 97:4</p> <p><b>pony</b> [1] - 219:17</p> <p><b>Pooh's</b> [1] - 131:15</p> <p><b>popular</b> [1] - 219:18</p> <p><b>porch</b> [7] - 43:2, 113:10, 113:11, 115:2, 115:3, 183:9, 204:16</p> <p><b>porousness</b> [1] - 90:14</p> <p><b>portions</b> [2] - 136:6, 202:16</p> <p><b>position</b> [2] - 222:6, 232:15</p> <p><b>positive</b> [1] - 143:17</p> <p><b>possibilities</b> [2] - 66:14, 98:8</p> <p><b>possibility</b> [1] - 38:7</p> <p><b>possible</b> [12] - 11:17, 16:13, 24:11, 24:13, 27:17, 35:7, 43:4, 148:9, 149:8, 150:13, 153:4, 233:17</p> <p><b>possibly</b> [5] - 25:7, 29:9, 130:3, 152:13, 185:18</p>	<p><b>potential</b> [6] - 121:7, 139:9, 143:12, 194:5, 194:10, 220:2</p> <p><b>potentially</b> [1] - 136:16</p> <p><b>powerful</b> [1] - 91:5</p> <p><b>practiced</b> [1] - 182:13</p> <p><b>practicing</b> [1] - 186:18</p> <p><b>precedent</b> [3] - 90:12, 114:5, 182:2</p> <p><b>precise</b> [1] - 87:16</p> <p><b>predates</b> [1] - 48:1</p> <p><b>preface</b> [1] - 195:16</p> <p><b>prefer</b> [1] - 56:3</p> <p><b>preferable</b> [2] - 22:14, 183:18</p> <p><b>preferably</b> [1] - 55:15</p> <p><b>preference</b> [1] - 38:4</p> <p><b>preliminary</b> [1] - 100:17</p> <p><b>premises</b> [1] - 90:3</p> <p><b>prepared</b> [1] - 141:18</p> <p><b>prescriptive</b> [2] - 179:12, 185:14</p> <p><b>presence</b> [4] - 31:10, 31:16, 117:4, 155:10</p> <p><b>presences</b> [1] - 96:9</p> <p><b>present</b> [2] - 100:16, 168:10</p> <p><b>presentation</b> [20] - 15:14, 15:17, 16:1, 39:10, 41:12, 101:14, 112:2, 112:14, 144:18, 146:17, 147:6, 158:12, 159:8, 168:3, 170:13, 173:5, 181:11, 187:8, 206:14, 225:12</p> <p><b>presented</b> [4] - 61:13, 69:7, 137:3, 173:6</p> <p><b>presenters</b> [1] - 3:9</p> <p><b>presenting</b> [3] - 61:3, 63:1, 152:8</p> <p><b>preservation</b> [1] - 54:14</p> <p><b>preserve</b> [8] - 32:3, 32:9, 33:3, 38:8, 39:9, 39:17, 46:7, 144:18</p> <p><b>preserved</b> [6] - 36:14, 36:18, 40:16, 48:17, 55:16, 56:3</p> <p><b>preserving</b> [5] - 10:15, 24:1, 39:2, 39:4, 39:5</p> <p><b>President</b> [1] - 87:10</p>	<p><b>press</b> [1] - 200:12</p> <p><b>Press</b> [3] - 70:14, 71:13, 91:10</p> <p><b>PRESTON</b> [4] - 48:11, 58:4, 123:14, 234:15</p> <p><b>Preston</b> [1] - 1:6</p> <p><b>presumably</b> [1] - 190:13</p> <p><b>presume</b> [1] - 45:2</p> <p><b>pretty</b> [17] - 10:10, 46:14, 108:17, 109:10, 111:13, 112:6, 112:10, 121:10, 129:3, 130:14, 190:11, 191:18, 199:16, 214:18, 216:13, 218:17, 221:7</p> <p><b>prevailing</b> [2] - 55:3, 55:7</p> <p><b>previous</b> [1] - 26:15</p> <p><b>previously</b> [1] - 94:1</p> <p><b>PricewaterhouseCoopers</b> [1] - 167:9</p> <p><b>primarily</b> [4] - 106:15, 196:10, 197:5, 211:14</p> <p><b>primary</b> [1] - 69:15</p> <p><b>prime</b> [2] - 41:14, 82:13</p> <p><b>primitive</b> [1] - 16:13</p> <p><b>principal</b> [1] - 54:9</p> <p><b>prioritizing</b> [1] - 74:10</p> <p><b>privacy</b> [1] - 163:15</p> <p><b>private</b> [6] - 13:13, 16:8, 36:14, 90:18, 93:11</p> <p><b>privilege</b> [1] - 68:3</p> <p><b>prizes</b> [1] - 140:8</p> <p><b>problem</b> [2] - 47:17, 52:4</p> <p><b>problematic</b> [1] - 211:8</p> <p><b>problems</b> [2] - 51:14, 210:16</p> <p><b>proceed</b> [2] - 43:10, 136:7</p> <p><b>proceeding</b> [1] - 60:6</p> <p><b>proceedings</b> [1] - 237:6</p> <p><b>process</b> [5] - 39:11, 90:10, 94:4, 128:18, 129:2</p> <p><b>produce</b> [2] - 181:11, 225:13</p> <p><b>producing</b> [1] - 181:7</p> <p><b>productive</b> [1] - 166:9</p> <p><b>professional</b> [1] - 46:2</p> <p><b>professionalism</b> [1] -</p>	<p>215:3</p> <p><b>profile</b> [1] - 166:17</p> <p><b>profound</b> [2] - 216:9, 217:4</p> <p><b>profoundly</b> [2] - 215:16, 216:2</p> <p><b>program</b> [14] - 78:6, 79:8, 83:6, 83:7, 84:12, 85:2, 86:9, 93:9, 94:6, 98:7, 125:4, 125:10, 181:15, 205:2</p> <p><b>programatic</b> [1] - 92:13</p> <p><b>programmed</b> [2] - 81:7, 133:2</p> <p><b>programming</b> [17] - 64:15, 67:10, 68:5, 69:13, 72:5, 77:10, 77:12, 79:15, 93:3, 95:12, 96:12, 100:8, 118:13, 118:17, 124:12, 125:13, 135:5</p> <p><b>programs</b> [5] - 92:3, 92:4, 93:14, 99:6, 99:11</p> <p><b>progressed</b> [1] - 62:8</p> <p><b>prohibit</b> [1] - 174:1</p> <p><b>project</b> [20] - 42:13, 44:5, 48:7, 52:18, 53:1, 61:8, 68:3, 85:10, 86:2, 87:11, 90:9, 141:2, 141:7, 143:13, 144:2, 146:3, 146:18, 181:12, 201:6, 201:7</p> <p><b>project's</b> [2] - 85:3, 89:11</p> <p><b>projecting</b> [2] - 178:6, 197:18</p> <p><b>projection</b> [5] - 33:7, 79:7, 82:5, 82:10, 197:3</p> <p><b>projects</b> [1] - 46:18</p> <p><b>promenade</b> [6] - 76:15, 77:17, 80:8, 80:18, 83:12, 84:15</p> <p><b>prominent</b> [1] - 93:6</p> <p><b>promote</b> [1] - 77:9</p> <p><b>proper</b> [1] - 164:6</p> <p><b>properly</b> [2] - 21:3, 116:11</p> <p><b>Properties</b> [1] - 103:13</p> <p><b>property</b> [10] - 9:8, 11:2, 11:15, 31:17, 36:14, 40:14, 58:17, 59:1, 138:2, 172:13</p> <p><b>proponent</b> [6] - 35:9,</p>
--	---	---	--	--

<p>38:6, 43:8, 48:10, 49:8, 53:3</p> <p><b>proponent's</b> [1] - 44:12</p> <p><b>proportion</b> [2] - 109:5, 204:15</p> <p><b>proportional</b> [2] - 181:15, 218:8</p> <p><b>proposal</b> [3] - 2:8, 6:17, 230:9</p> <p><b>proposed</b> [10] - 9:2, 10:8, 13:6, 15:1, 50:7, 58:11, 71:4, 183:17, 227:9, 231:18</p> <p><b>proposing</b> [3] - 8:8, 14:1, 232:13</p> <p><b>prospect</b> [1] - 98:4</p> <p><b>protect</b> [1] - 36:12</p> <p><b>protecting</b> [2] - 25:15, 32:12</p> <p><b>proud</b> [3] - 144:14, 171:8, 187:12</p> <p><b>provide</b> [9] - 38:16, 39:6, 54:11, 87:18, 95:16, 110:9, 144:4, 164:9, 165:17</p> <p><b>provided</b> [2] - 54:12, 147:3</p> <p><b>provides</b> [2] - 63:3, 113:12</p> <p><b>providing</b> [5] - 30:4, 39:7, 55:9, 89:8, 92:8</p> <p><b>provision</b> [1] - 27:6</p> <p><b>provisions</b> [1] - 27:13</p> <p><b>pruning</b> [1] - 45:3</p> <p><b>Public</b> [4] - 2:5, 5:7, 237:4, 237:11</p> <p><b>public</b> [40] - 3:8, 4:4, 5:7, 6:12, 19:2, 56:7, 60:16, 62:16, 63:6, 65:6, 66:6, 67:16, 68:10, 69:4, 69:10, 70:1, 70:3, 70:6, 70:10, 70:18, 73:11, 77:16, 80:17, 81:15, 83:3, 90:4, 91:1, 93:5, 93:17, 94:11, 96:13, 98:17, 100:4, 100:8, 102:14, 102:15, 113:9, 116:9, 122:17, 171:17</p> <p><b>PUD</b> [4] - 4:10, 61:10, 134:7, 143:16</p> <p><b>pull</b> [2] - 68:14, 73:6</p> <p><b>pulled</b> [1] - 57:11</p> <p><b>pulling</b> [2] - 70:7, 185:12</p> <p><b>pure</b> [1] - 205:16</p>	<p><b>purity</b> [1] - 228:11</p> <p><b>purples</b> [2] - 80:12, 132:16</p> <p><b>purpose</b> [3] - 65:8, 187:15, 194:7</p> <p><b>pursuant</b> [3] - 2:7, 6:14, 6:16</p> <p><b>pushing</b> [1] - 48:13</p> <p><b>put</b> [16] - 18:1, 27:7, 34:5, 46:5, 149:6, 174:17, 176:11, 182:18, 189:6, 194:11, 198:16, 216:2, 226:17, 230:11, 233:15</p> <p><b>puts</b> [1] - 25:2</p> <p><b>puzzled</b> [3] - 114:18, 182:11, 186:12</p> <p><b>Q</b></p> <p><b>qualities</b> [1] - 118:14</p> <p><b>quality</b> [8] - 16:11, 25:10, 37:6, 48:18, 49:3, 118:13, 223:2</p> <p><b>quarters</b> [1] - 117:18</p> <p><b>questioning</b> [1] - 204:17</p> <p><b>questions</b> [28] - 9:10, 15:13, 16:4, 16:17, 17:4, 17:6, 20:11, 22:6, 22:9, 31:7, 61:18, 64:9, 64:16, 101:13, 102:7, 102:9, 135:1, 139:1, 147:1, 171:11, 171:14, 177:11, 179:4, 185:9, 188:12, 201:5, 202:9, 205:17</p> <p><b>quick</b> [6] - 23:8, 29:3, 87:18, 88:16, 135:18, 208:10</p> <p><b>quickly</b> [6] - 12:6, 16:5, 48:15, 111:13, 226:10, 227:17</p> <p><b>quite</b> [13] - 24:7, 24:8, 25:11, 35:4, 38:2, 120:2, 127:5, 131:13, 160:16, 188:1, 188:2, 198:14, 202:1</p> <p><b>quiz</b> [1] - 146:13</p> <p><b>R</b></p> <p><b>R-value</b> [1] - 178:17</p> <p><b>radiating</b> [1] - 185:12</p> <p><b>radiator</b> [1] - 185:11</p> <p><b>rainstorms</b> [1] -</p>	<p>113:18</p> <p><b>raise</b> [1] - 102:13</p> <p><b>raised</b> [1] - 128:9</p> <p><b>raking</b> [1] - 203:1</p> <p><b>ramp</b> [5] - 75:4, 75:12, 122:7, 141:15, 149:3</p> <p><b>ramps</b> [1] - 130:6</p> <p><b>ran</b> [1] - 27:18</p> <p><b>random</b> [1] - 125:15</p> <p><b>range</b> [4] - 78:2, 80:11, 83:14, 89:9</p> <p><b>Ranjit</b> [1] - 28:1</p> <p><b>rather</b> [8] - 26:17, 39:15, 51:7, 85:10, 187:5, 193:18, 198:7, 232:1</p> <p><b>rationale</b> [1] - 232:14</p> <p><b>re</b> [4] - 33:3, 35:7, 35:8, 38:7</p> <p><b>re-site</b> [2] - 35:7, 35:8</p> <p><b>re-sited</b> [1] - 33:3</p> <p><b>re-siting</b> [1] - 38:7</p> <p><b>reaches</b> [1] - 204:5</p> <p><b>reacted</b> [1] - 195:18</p> <p><b>reaction</b> [2] - 143:18, 196:8</p> <p><b>reactions</b> [1] - 215:1</p> <p><b>read</b> [4] - 65:8, 97:4, 234:1, 236:15</p> <p><b>readily</b> [1] - 197:11</p> <p><b>reading</b> [2] - 99:8, 236:6</p> <p><b>ready</b> [2] - 60:12, 163:3</p> <p><b>real</b> [9] - 62:17, 70:16, 189:8, 196:3, 197:15, 219:4, 221:4, 225:6, 232:14</p> <p><b>reality</b> [2] - 171:10, 222:9</p> <p><b>realized</b> [1] - 129:10</p> <p><b>realizing</b> [1] - 92:6</p> <p><b>really</b> [102] - 5:11, 11:3, 11:14, 15:3, 23:8, 23:11, 31:1, 34:7, 34:13, 42:7, 49:18, 55:18, 61:6, 61:7, 68:8, 72:5, 74:4, 76:7, 78:12, 79:15, 81:13, 82:17, 83:4, 89:3, 101:4, 109:18, 110:3, 111:6, 111:12, 111:14, 111:15, 116:3, 117:11, 118:9, 118:12, 119:13, 119:15, 124:9, 125:12, 125:13, 129:2,</p>	<p>129:4, 129:9, 129:16, 131:1, 131:4, 133:1, 133:10, 134:3, 135:2, 139:2, 139:6, 139:9, 147:18, 148:6, 149:4, 149:5, 149:7, 150:10, 151:5, 157:3, 157:12, 158:13, 163:11, 164:12, 169:2, 171:9, 171:12, 181:14, 182:9, 182:10, 184:16, 194:1, 194:9, 196:1, 196:2, 196:6, 198:10, 199:14, 200:17, 201:2, 201:9, 201:14, 202:6, 202:17, 203:18, 205:14, 213:14, 215:2, 216:4, 219:3, 219:5, 221:2, 221:5, 221:15, 226:4, 229:4, 233:1</p> <p><b>realm</b> [14] - 62:16, 63:6, 66:6, 68:11, 70:1, 70:18, 73:12, 77:16, 80:17, 90:4, 91:1, 96:13, 98:17, 100:4</p> <p><b>realms</b> [1] - 60:17</p> <p><b>Realty</b> [1] - 230:3</p> <p><b>reamed</b> [1] - 52:6</p> <p><b>rear</b> [16] - 2:9, 7:1, 8:7, 11:2, 11:12, 14:6, 17:18, 23:11, 33:2, 38:7, 47:5, 54:15, 58:18, 59:1, 197:12, 198:6</p> <p><b>reason</b> [8] - 8:10, 30:10, 105:11, 172:9, 175:7, 176:3, 215:14, 236:7</p> <p><b>REASON</b> [6] - 236:9, 236:10, 236:11, 236:12, 236:13, 236:14</p> <p><b>reasonable</b> [2] - 34:9, 34:15</p> <p><b>reasons</b> [2] - 21:5, 26:13</p> <p><b>receive</b> [3] - 55:16, 163:4, 222:1</p> <p><b>received</b> [1] - 143:17</p> <p><b>receiving</b> [1] - 143:12</p> <p><b>recent</b> [1] - 61:5</p> <p><b>recently</b> [3] - 42:15, 47:4, 160:12</p> <p><b>recess</b> [3] - 59:18, 160:18, 164:11</p>	<p><b>recessed</b> [6] - 154:10, 160:1, 160:14, 160:16, 203:18</p> <p><b>reclining</b> [1] - 84:7</p> <p><b>recognize</b> [3] - 94:18, 174:11, 206:6</p> <p><b>recognized</b> [1] - 106:14</p> <p><b>recommend</b> [2] - 67:16, 69:5</p> <p><b>recommendation</b> [2] - 30:5, 46:8</p> <p><b>reconstruction</b> [3] - 4:5, 5:4, 9:1</p> <p><b>record</b> [3] - 174:12, 236:16, 237:6</p> <p><b>RECORD</b> [1] - 1:16</p> <p><b>recreational</b> [1] - 95:16</p> <p><b>red</b> [4] - 10:17, 14:10, 19:6, 20:5</p> <p><b>Red</b> [1] - 115:14</p> <p><b>redesigned</b> [1] - 45:15</p> <p><b>reds</b> [1] - 80:12</p> <p><b>reduce</b> [3] - 56:6, 56:10, 153:6</p> <p><b>refer</b> [1] - 104:3</p> <p><b>reference</b> [4] - 114:15, 158:18, 214:8, 221:9</p> <p><b>referenced</b> [1] - 114:7</p> <p><b>referencing</b> [1] - 219:8</p> <p><b>referring</b> [1] - 162:5</p> <p><b>refine</b> [1] - 61:17</p> <p><b>refined</b> [1] - 201:1</p> <p><b>reflect</b> [2] - 86:17, 166:10</p> <p><b>reflecting</b> [2] - 66:15, 162:17</p> <p><b>reflective</b> [3] - 210:5, 222:1, 224:18</p> <p><b>reflectivity</b> [1] - 80:4</p> <p><b>reflects</b> [3] - 102:3, 158:15, 195:10</p> <p><b>refresher</b> [1] - 88:1</p> <p><b>regard</b> [7] - 6:12, 52:16, 54:8, 58:8, 60:3, 60:8, 229:15</p> <p><b>regarding</b> [2] - 60:7, 171:6</p> <p><b>region</b> [1] - 67:9</p> <p><b>regularly</b> [1] - 96:4</p> <p><b>regulation</b> [1] - 18:1</p> <p><b>regulatory</b> [1] - 22:15</p> <p><b>reintroduce</b> [1] - 147:14</p> <p><b>relatable</b> [1] - 31:15</p> <p><b>relate</b> [10] - 37:5, 64:14, 87:17, 90:4,</p>
--	---	---	--	---



<p>113:9, 126:17, 167:15, 186:15, 188:6, 203:9 <b>related</b> [3] - 65:5, 113:3, 113:4 <b>relates</b> [4] - 139:12, 141:5, 188:3, 203:18 <b>relating</b> [1] - 93:2 <b>relations</b> [1] - 60:15 <b>relationship</b> [13] - 62:6, 66:7, 84:2, 86:4, 87:6, 112:12, 113:2, 115:2, 118:11, 120:3, 137:16, 137:18, 181:2 <b>relative</b> [1] - 30:9 <b>relatively</b> [3] - 32:8, 147:4, 227:17 <b>relaxing</b> [1] - 127:8 <b>relief</b> [4] - 11:7, 27:12, 201:13, 230:11 <b>reluctant</b> [2] - 34:5, 34:16 <b>remain</b> [4] - 53:2, 53:6, 159:7, 176:18 <b>remarkable</b> [1] - 127:5 <b>remember</b> [7] - 24:1, 78:9, 133:17, 208:8, 224:1, 225:11 <b>reminded</b> [1] - 104:10 <b>reminder</b> [1] - 88:12 <b>reminds</b> [1] - 108:12 <b>removable</b> [1] - 74:16 <b>remove</b> [2] - 51:2, 52:2 <b>removed</b> [11] - 23:13, 23:18, 43:13, 47:5, 49:6, 49:7, 50:7, 52:10, 52:17, 58:17, 82:13 <b>rendering</b> [6] - 189:7, 194:16, 195:1, 195:4, 196:16, 199:3 <b>renderings</b> [6] - 126:6, 185:5, 189:3, 194:15, 208:18, 225:4 <b>renovated</b> [2] - 42:16, 230:3 <b>renovation</b> [1] - 93:11 <b>renowned</b> [1] - 102:3 <b>repaved</b> [1] - 14:2 <b>repeal</b> [1] - 105:2 <b>replicate</b> [1] - 214:11 <b>report</b> [2] - 43:5, 138:17 <b>Reporter</b> [2] - 237:4,</p>	<p>237:11 <b>REPORTER</b> [1] - 237:16 <b>REPORTERS</b> [1] - 1:16 <b>reports</b> [1] - 137:12 <b>represent</b> [2] - 94:15, 223:1 <b>representations</b> [1] - 181:10 <b>represented</b> [1] - 190:18 <b>represents</b> [2] - 118:3, 118:9 <b>REPRODUCTION</b> [1] - 237:15 <b>reputation</b> [1] - 102:4 <b>request</b> [1] - 230:4 <b>requested</b> [2] - 58:14, 147:3 <b>requests</b> [2] - 52:2, 54:6 <b>require</b> [5] - 28:10, 46:18, 49:8, 53:2, 109:4 <b>required</b> [4] - 21:16, 28:14, 100:6, 100:16 <b>requirement</b> [4] - 22:3, 25:16, 48:4, 57:13 <b>requirements</b> [7] - 12:10, 17:15, 21:13, 22:16, 57:17, 57:18, 185:14 <b>requires</b> [5] - 11:11, 12:12, 36:13, 39:4, 82:17 <b>requiring</b> [1] - 55:11 <b>Res</b> [1] - 24:15 <b>rescinded</b> [1] - 175:3 <b>research</b> [2] - 176:10, 233:10 <b>Residence</b> [3] - 2:8, 6:15, 25:12 <b>residence</b> [4] - 2:9, 6:18, 52:13, 118:2 <b>residential</b> [10] - 4:9, 7:13, 8:8, 54:9, 86:13, 107:11, 107:12, 108:11, 140:14, 233:12 <b>residents</b> [5] - 37:1, 55:10, 108:3, 175:2, 231:4 <b>resiliency</b> [4] - 85:8, 85:9, 86:1, 150:9 <b>resolution</b> [1] - 233:17 <b>resolve</b> [1] - 53:13 <b>resolving</b> [2] - 202:1,</p>	<p>202:4 <b>respect</b> [4] - 53:18, 196:5, 198:13, 208:16 <b>RESPECT</b> [1] - 237:15 <b>respectful</b> [1] - 204:7 <b>respects</b> [1] - 56:14 <b>respite</b> [1] - 85:18 <b>respond</b> [4] - 30:1, 157:4, 198:17, 220:10 <b>responded</b> [1] - 155:9 <b>responds</b> [1] - 149:15 <b>Response</b> [6] - 21:9, 59:9, 102:10, 106:8, 171:15, 177:9 <b>response</b> [3] - 39:10, 150:9, 204:9 <b>responsibility</b> [2] - 35:18, 101:15 <b>responsive</b> [1] - 222:5 <b>rest</b> [1] - 106:1 <b>restaurants</b> [3] - 89:3, 161:17, 164:4 <b>restrict</b> [1] - 74:17 <b>result</b> [1] - 108:15 <b>resulted</b> [1] - 202:7 <b>results</b> [1] - 132:15 <b>retail</b> [15] - 88:17, 89:5, 89:13, 90:8, 91:5, 91:11, 91:18, 92:15, 100:15, 108:9, 112:14, 113:3, 130:16, 210:7, 211:12 <b>retailer</b> [1] - 146:2 <b>retain</b> [1] - 55:14 <b>returning</b> [1] - 170:12 <b>review</b> [31] - 3:16, 4:8, 4:16, 26:9, 28:15, 32:14, 58:7, 58:10, 59:4, 60:4, 60:8, 61:12, 94:4, 134:7, 134:18, 135:16, 136:9, 137:6, 137:9, 139:6, 140:3, 141:6, 141:9, 142:2, 143:1, 143:6, 143:10, 144:3, 144:7, 224:2 <b>Review</b> [2] - 2:12, 2:13 <b>reviewed</b> [3] - 26:2, 136:15, 181:5 <b>reviewing</b> [2] - 112:4, 112:5 <b>reviews</b> [1] - 134:10 <b>revisited</b> [1] - 137:4 <b>rezoning</b> [1] - 4:4 <b>rich</b> [1] - 157:14</p>	<p><b>Richard</b> [2] - 27:9, 117:8 <b>richer</b> [1] - 132:13 <b>ride</b> [2] - 111:5, 111:15 <b>ring</b> [1] - 209:11 <b>rise</b> [1] - 214:15 <b>rises</b> [1] - 162:17 <b>rising</b> [1] - 197:6 <b>River</b> [1] - 76:10 <b>road</b> [4] - 50:15, 135:3, 135:4, 212:15 <b>ROBERT</b> [1] - 7:3 <b>Robert</b> [1] - 146:9 <b>Roberts</b> [1] - 1:13 <b>ROBERTS</b> [7] - 134:6, 136:4, 138:14, 142:6, 147:11, 200:7, 227:4 <b>robot</b> [1] - 97:9 <b>robust</b> [2] - 67:10, 79:5 <b>role</b> [1] - 93:6 <b>roles</b> [1] - 139:17 <b>roof</b> [14] - 13:2, 114:18, 115:3, 150:4, 152:2, 152:7, 152:11, 153:7, 183:9, 189:17, 189:18, 190:10, 190:18, 191:5 <b>room</b> [6] - 33:10, 38:14, 84:12, 86:9, 107:14, 115:16 <b>Room</b> [1] - 1:4 <b>rooms</b> [10] - 78:6, 79:8, 83:6, 83:7, 85:2, 99:8, 107:16, 110:17, 125:10, 193:1 <b>root</b> [3] - 33:13, 42:18, 46:13 <b>roots</b> [4] - 41:3, 46:10, 51:3, 51:17 <b>rotate</b> [3] - 199:3, 199:16, 199:17 <b>rotated</b> [3] - 75:12, 152:5, 207:10 <b>rotates</b> [1] - 151:12 <b>rotating</b> [2] - 151:15, 154:5 <b>rotation</b> [1] - 208:7 <b>routes</b> [1] - 111:9 <b>row</b> [5] - 76:13, 76:16, 89:1, 89:4, 121:17 <b>rows</b> [3] - 80:6, 126:18, 132:11 <b>Rube</b> [1] - 117:13 <b>run</b> [1] - 48:15 <b>running</b> [4] - 42:18,</p>	<p>43:2, 115:16, 151:11 <b>RUSSELL</b> [45] - 18:5, 18:8, 25:5, 35:14, 36:3, 40:9, 41:7, 44:18, 50:5, 50:12, 50:16, 59:5, 106:11, 109:13, 140:13, 177:13, 178:9, 178:16, 179:3, 185:2, 191:3, 191:17, 192:16, 193:3, 193:6, 193:10, 193:12, 193:15, 194:14, 194:18, 195:6, 195:10, 198:17, 199:2, 199:6, 224:1, 224:9, 224:13, 231:5, 231:9, 231:11, 231:17, 232:3, 232:5, 232:8 <b>Russell</b> [1] - 1:7</p>
<b>S</b>				
<p><b>safe</b> [1] - 112:1 <b>safety</b> [1] - 122:9 <b>SAME</b> [1] - 237:15 <b>sample</b> [2] - 79:18, 80:14 <b>samples</b> [1] - 80:13 <b>SARAH</b> [6] - 60:13, 61:2, 92:18, 105:1, 142:13, 142:16 <b>Sarah</b> [5] - 60:13, 67:17, 68:1, 92:13, 133:16 <b>Sarkis</b> [1] - 206:15 <b>satisfactory</b> [1] - 48:10 <b>save</b> [10] - 24:3, 24:4, 24:11, 24:14, 33:14, 35:8, 44:4, 44:13, 49:9, 49:12 <b>saved</b> [1] - 35:6 <b>saw</b> [6] - 41:11, 41:12, 95:9, 105:9, 144:5, 215:8 <b>scale</b> [23] - 12:4, 47:17, 81:9, 129:17, 129:18, 147:17, 169:2, 181:7, 184:1, 184:3, 185:7, 186:14, 199:17, 203:9, 203:11, 203:13, 203:16, 204:1, 205:15, 208:12, 216:1, 223:13, 226:14 <b>scan</b> [1] - 225:7</p>				

<p><b>scape</b> [1] - 140:13</p> <p><b>scary</b> [1] - 224:3</p> <p><b>scattered</b> [1] - 25:13</p> <p><b>scene</b> [1] - 95:7</p> <p><b>scenes</b> [1] - 98:11</p> <p><b>schedule</b> [1] - 101:2</p> <p><b>schema</b> [1] - 113:5</p> <p><b>scheme</b> [4] - 114:13, 181:6, 204:11, 218:8</p> <p><b>School</b> [2] - 171:4, 202:6</p> <p><b>school</b> [4] - 122:13, 123:8, 131:3, 183:1</p> <p><b>science</b> [7] - 67:2, 96:6, 98:9, 105:16, 111:8, 131:10, 183:5</p> <p><b>Science</b> [2] - 95:8, 98:5</p> <p><b>scratching</b> [1] - 182:12</p> <p><b>screeched</b> [1] - 21:5</p> <p><b>screen</b> [4] - 3:14, 122:18, 163:15, 200:4</p> <p><b>screens</b> [1] - 228:7</p> <p><b>scrutiny</b> [1] - 141:8</p> <p><b>sculpting</b> [1] - 98:1</p> <p><b>sculpture</b> [4] - 118:10, 127:13, 133:17, 140:7</p> <p><b>sculptures</b> [1] - 117:9</p> <p><b>sealant</b> [1] - 166:2</p> <p><b>seaport</b> [5] - 167:8, 182:2, 182:3, 214:8, 221:8</p> <p><b>Seaport</b> [1] - 167:8</p> <p><b>seasonal</b> [1] - 85:14</p> <p><b>seasons</b> [2] - 87:2, 91:16</p> <p><b>seat</b> [1] - 109:3</p> <p><b>seating</b> [9] - 65:13, 83:1, 109:5, 120:16, 121:6, 121:11, 127:3, 127:4, 138:8</p> <p><b>seats</b> [2] - 83:15, 127:7</p> <p><b>Second</b> [1] - 1:4</p> <p><b>second</b> [30] - 6:3, 6:4, 11:2, 11:8, 17:18, 27:14, 57:6, 59:6, 59:7, 73:14, 89:4, 126:13, 145:8, 147:12, 149:18, 164:7, 169:8, 169:18, 189:8, 192:18, 194:9, 194:11, 194:18, 195:4, 195:7, 224:2, 228:14, 231:6,</p>	<p>231:12, 231:18</p> <p><b>second-story</b> [1] - 27:14</p> <p><b>secondary</b> [1] - 149:17</p> <p><b>secondly</b> [1] - 7:14</p> <p><b>Section</b> [6] - 2:16, 4:6, 6:14, 56:18, 57:8</p> <p><b>section</b> [8] - 153:11, 154:13, 164:8, 204:11, 212:3, 230:15, 230:16, 230:17</p> <p><b>Sections</b> [1] - 2:7</p> <p><b>sections</b> [2] - 78:10, 211:12</p> <p><b>security</b> [2] - 115:13, 123:7</p> <p><b>see</b> [128] - 10:9, 11:12, 12:16, 14:3, 14:16, 15:2, 15:6, 15:7, 15:15, 18:10, 18:18, 20:11, 20:16, 21:4, 24:4, 26:16, 30:8, 33:10, 39:15, 39:16, 46:5, 64:1, 65:5, 70:16, 71:4, 71:15, 72:7, 72:11, 73:4, 73:5, 74:7, 74:10, 74:14, 75:2, 75:5, 75:11, 77:18, 78:6, 78:16, 79:2, 80:14, 82:2, 82:3, 84:14, 85:9, 86:6, 91:18, 96:4, 103:8, 104:14, 105:18, 109:17, 120:13, 130:5, 148:9, 149:2, 150:1, 150:6, 151:3, 151:9, 152:15, 153:1, 153:2, 153:5, 154:6, 154:16, 155:7, 155:18, 156:8, 156:16, 156:18, 157:6, 157:16, 159:5, 159:15, 159:18, 160:17, 162:6, 162:8, 162:11, 162:14, 164:16, 165:9, 166:11, 166:17, 167:11, 168:8, 177:18, 178:1, 179:2, 186:8, 188:6, 188:16, 188:17, 189:4, 189:16, 189:17, 190:4, 190:5, 191:1, 191:9, 191:15, 191:17, 192:1, 196:6, 197:1, 197:8,</p>	<p>197:10, 199:17, 200:3, 203:15, 209:15, 209:18, 210:2, 213:11, 213:15, 213:18, 214:3, 214:6, 217:18, 222:8, 223:6, 227:2, 227:8, 231:1, 233:1, 234:6</p> <p><b>seeing</b> [13] - 4:17, 64:3, 86:9, 129:9, 139:18, 184:6, 197:2, 197:5, 217:5, 219:14, 225:16, 225:17</p> <p><b>seeks</b> [1] - 2:7</p> <p><b>seem</b> [10] - 53:8, 107:4, 130:1, 137:14, 139:14, 192:6, 192:7, 208:17, 227:13, 227:14</p> <p><b>segment</b> [1] - 68:5</p> <p><b>selected</b> [2] - 80:10, 85:6</p> <p><b>selection</b> [1] - 58:8</p> <p><b>selections</b> [1] - 85:16</p> <p><b>self</b> [1] - 41:9</p> <p><b>self-consciously</b> [1] - 41:9</p> <p><b>selling</b> [1] - 176:4</p> <p><b>senior</b> [1] - 5:9</p> <p><b>seniors</b> [1] - 20:14</p> <p><b>sense</b> [21] - 12:9, 26:12, 32:4, 45:14, 65:2, 66:4, 96:17, 115:3, 127:16, 128:2, 179:15, 183:4, 198:4, 206:9, 209:16, 219:3, 223:8, 223:11, 227:10, 228:14, 229:5</p> <p><b>sensitive</b> [1] - 26:7</p> <p><b>sentence</b> [1] - 176:13</p> <p><b>separate</b> [3] - 22:13, 26:12, 90:18</p> <p><b>separated</b> [1] - 145:16</p> <p><b>separating</b> [3] - 10:13, 13:8, 160:18</p> <p><b>sequencing</b> [1] - 222:7</p> <p><b>series</b> [3] - 54:16, 115:14, 115:15</p> <p><b>serious</b> [3] - 32:17, 116:18, 128:10</p> <p><b>seriously</b> [1] - 128:8</p> <p><b>Serra</b> [1] - 117:8</p> <p><b>serve</b> [4] - 70:3, 108:3, 139:10,</p>	<p>218:15</p> <p><b>services</b> [2] - 16:7, 16:9</p> <p><b>servicing</b> [3] - 67:1, 192:12, 192:13</p> <p><b>set</b> [13] - 14:13, 59:17, 110:14, 144:9, 151:16, 155:2, 156:11, 169:10, 191:5, 233:6, 233:12, 237:6, 237:7</p> <p><b>setback</b> [4] - 7:17, 12:10, 38:17, 38:18</p> <p><b>sets</b> [1] - 83:2</p> <p><b>setting</b> [1] - 188:5</p> <p><b>setup</b> [1] - 55:5</p> <p><b>seven</b> [5] - 5:9, 24:16, 29:5, 74:2, 186:16</p> <p><b>seven-foot</b> [1] - 24:16</p> <p><b>seventh</b> [1] - 148:15</p> <p><b>several</b> [4] - 27:18, 62:15, 154:18, 191:13</p> <p><b>sewer</b> [5] - 51:2, 51:4, 51:15, 52:5, 52:17</p> <p><b>shade</b> [4] - 31:15, 78:3, 113:13, 166:14</p> <p><b>shaded</b> [1] - 68:14</p> <p><b>shades</b> [2] - 15:9, 132:15</p> <p><b>shading</b> [1] - 202:18</p> <p><b>shadow</b> [12] - 14:14, 15:11, 20:9, 20:10, 163:10, 164:14, 165:9, 167:1, 193:7, 193:9, 209:10, 223:8</p> <p><b>shame</b> [1] - 32:5</p> <p><b>shape</b> [2] - 166:16</p> <p><b>share</b> [4] - 42:11, 45:5, 68:6, 185:2</p> <p><b>shared</b> [4] - 74:9, 74:15, 76:18, 78:12</p> <p><b>SHEET</b> [1] - 236:1</p> <p><b>sheet</b> [2] - 50:8, 236:7</p> <p><b>Sheet</b> [2] - 236:2, 236:7</p> <p><b>shelter</b> [1] - 113:18</p> <p><b>shift</b> [3] - 38:15, 111:10, 162:7</p> <p><b>shifting</b> [2] - 77:18, 80:9</p> <p><b>shimmer</b> [1] - 207:16</p> <p><b>shop</b> [1] - 65:9</p> <p><b>short</b> [3] - 59:18, 121:3, 166:17</p> <p><b>shorter</b> [1] - 38:18</p> <p><b>Shorthand</b> [2] - 237:4, 237:11</p>	<p><b>shortly</b> [1] - 15:8</p> <p><b>show</b> [12] - 6:6, 11:4, 12:15, 59:11, 95:9, 135:11, 142:11, 155:5, 181:11, 193:15, 218:15, 224:5</p> <p><b>showcase</b> [3] - 67:3, 95:14, 101:18</p> <p><b>showed</b> [9] - 23:9, 23:11, 108:16, 121:6, 155:16, 156:7, 158:11, 190:16, 208:11</p> <p><b>showing</b> [3] - 29:5, 101:10, 165:17</p> <p><b>shown</b> [7] - 50:8, 75:13, 89:12, 94:1, 114:5, 117:7, 154:17</p> <p><b>shows</b> [4] - 45:1, 106:3, 108:17, 194:16</p> <p><b>shuttles</b> [1] - 212:16</p> <p><b>shy</b> [2] - 172:5</p> <p><b>sick</b> [1] - 146:11</p> <p><b>side</b> [52] - 7:16, 9:12, 23:12, 33:8, 38:16, 45:12, 45:13, 51:16, 52:9, 57:10, 57:12, 75:7, 76:16, 86:8, 86:14, 103:8, 107:7, 122:6, 122:9, 149:1, 149:12, 151:6, 152:8, 153:12, 155:12, 161:12, 162:3, 162:9, 166:13, 166:14, 166:18, 167:3, 167:5, 168:1, 168:9, 168:10, 169:11, 170:6, 180:4, 192:18, 193:2, 193:5, 197:9, 197:11, 197:13, 205:8, 205:9, 211:17, 221:17, 234:4</p> <p><b>sides</b> [6] - 71:7, 72:18, 74:2, 180:5, 198:7, 203:1</p> <p><b>sidewalk</b> [5] - 75:2, 75:16, 76:10, 170:5, 212:10</p> <p><b>sidewalks</b> [5] - 74:1, 75:6, 149:10, 212:12, 212:13</p> <p><b>Sieniewicz</b> [1] - 1:7</p> <p><b>SIENIEWICZ</b> [36] - 23:8, 24:10, 31:8, 33:5, 34:17, 35:11, 36:1, 36:15, 37:3,</p>
---	--	--	---	---

<p>40:1, 41:9, 41:17, 53:10, 53:15, 59:2, 112:9, 127:14, 140:8, 140:16, 179:4, 179:6, 180:5, 180:12, 180:15, 180:18, 187:4, 187:14, 188:9, 193:14, 199:5, 204:10, 214:15, 223:3, 224:12, 228:2, 233:5</p> <p><b>Sign</b> [1] - 236:7</p> <p><b>sign</b> [20] - 2:15, 2:16, 4:1, 19:13, 164:6, 174:13, 174:15, 229:15, 229:18, 230:4, 230:9, 230:11, 230:14, 230:15, 231:1, 232:9, 233:1, 233:4, 234:6</p> <p><b>sign's</b> [1] - 233:14</p> <p><b>sign-up</b> [1] - 19:13</p> <p><b>signage</b> [5] - 77:7, 141:10, 164:5, 174:13, 183:14</p> <p><b>SIGNATURE</b> [1] - 236:1</p> <p><b>signed</b> [2] - 43:15, 175:2</p> <p><b>significance</b> [1] - 127:18</p> <p><b>significant</b> [8] - 31:16, 32:10, 32:13, 47:12, 51:18, 143:12, 145:7, 224:16</p> <p><b>signs</b> [4] - 175:1, 175:4, 175:5, 232:13</p> <p><b>silver</b> [1] - 224:16</p> <p><b>similar</b> [8] - 8:7, 9:3, 10:16, 58:1, 81:10, 160:11, 163:13</p> <p><b>similarity</b> [1] - 203:11</p> <p><b>similarly</b> [2] - 207:18, 212:7</p> <p><b>simple</b> [20] - 10:7, 11:13, 11:16, 12:17, 12:18, 16:15, 72:14, 79:7, 151:9, 156:18, 157:3, 157:13, 201:1, 207:8, 207:10, 208:6, 215:6, 219:16, 219:17</p> <p><b>simplest</b> [1] - 11:17</p> <p><b>simplicity</b> [1] - 208:5</p> <p><b>simply</b> [3] - 11:1, 12:11, 113:16</p>	<p><b>simulation</b> [2] - 23:9, 23:12</p> <p><b>sincerely</b> [2] - 92:11, 101:12</p> <p><b>single</b> [8] - 2:9, 2:10, 6:18, 7:2, 8:14, 21:16, 22:11, 54:12</p> <p><b>single-family</b> [5] - 2:9, 6:18, 7:2, 8:14, 21:16</p> <p><b>singular</b> [2] - 68:9, 78:13</p> <p><b>sit</b> [7] - 14:5, 86:16, 109:11, 110:4, 127:9, 131:11, 131:12</p> <p><b>site</b> [14] - 35:7, 35:8, 45:2, 45:4, 45:9, 68:15, 77:5, 79:3, 84:9, 85:13, 107:2, 232:17, 233:6, 234:10</p> <p><b>sited</b> [1] - 33:3</p> <p><b>siting</b> [1] - 38:7</p> <p><b>sitting</b> [9] - 8:2, 108:15, 109:2, 121:18, 122:2, 131:7, 133:18, 163:16, 221:16</p> <p><b>situated</b> [2] - 100:10, 145:10</p> <p><b>situation</b> [1] - 43:7</p> <p><b>six</b> [9] - 24:16, 76:11, 100:17, 160:3, 160:8, 165:6, 171:6, 177:5, 191:4</p> <p><b>six-and-a-half</b> [1] - 76:11</p> <p><b>sixth</b> [7] - 154:4, 154:15, 155:2, 161:5, 161:14, 165:2, 165:6</p> <p><b>size</b> [3] - 45:18, 46:10, 192:7</p> <p><b>skateboards</b> [1] - 123:9</p> <p><b>skeptical</b> [1] - 176:18</p> <p><b>skies</b> [1] - 221:16</p> <p><b>skilled</b> [1] - 40:5</p> <p><b>skin</b> [4] - 158:13, 200:18, 203:5, 203:7</p> <p><b>sky</b> [5] - 115:11, 157:7, 162:17, 166:10, 175:8</p> <p><b>slab</b> [1] - 219:12</p> <p><b>slats</b> [1] - 209:7</p> <p><b>sleep</b> [1] - 105:6</p> <p><b>slender</b> [1] - 202:2</p> <p><b>slide</b> [5] - 15:15, 92:7, 99:18, 165:2,</p>	<p>208:11</p> <p><b>slides</b> [1] - 89:14</p> <p><b>sliding</b> [1] - 40:8</p> <p><b>slight</b> [2] - 162:7, 168:8</p> <p><b>slightly</b> [4] - 156:11, 159:6, 160:1, 160:14</p> <p><b>Sloan</b> [1] - 202:6</p> <p><b>slopes</b> [1] - 109:3</p> <p><b>slot</b> [2] - 224:12, 224:13</p> <p><b>slots</b> [1] - 221:2</p> <p><b>small</b> [9] - 11:7, 19:5, 79:18, 81:3, 105:4, 105:5, 181:8, 191:18, 199:17</p> <p><b>smaller</b> [2] - 56:14, 181:9</p> <p><b>smoke</b> [1] - 211:11</p> <p><b>smooth</b> [1] - 165:7</p> <p><b>snowman</b> [1] - 82:15</p> <p><b>snowstorms</b> [1] - 113:18</p> <p><b>social</b> [1] - 113:13</p> <p><b>societal</b> [1] - 67:3</p> <p><b>soffit</b> [2] - 163:1, 169:18</p> <p><b>soil</b> [1] - 80:7</p> <p><b>solar</b> [1] - 202:18</p> <p><b>sold</b> [1] - 172:8</p> <p><b>solid</b> [3] - 99:2, 188:15, 189:12</p> <p><b>solstice</b> [1] - 15:6</p> <p><b>solution</b> [4] - 8:12, 9:2, 157:13, 202:8</p> <p><b>solve</b> [1] - 98:7</p> <p><b>SoMa</b> [29] - 2:12, 2:13, 60:16, 61:3, 61:5, 63:2, 63:6, 71:16, 71:17, 73:3, 73:16, 73:17, 74:7, 76:6, 76:13, 80:1, 86:8, 86:14, 94:3, 100:10, 134:7, 143:6, 143:10, 143:15, 143:16, 144:9, 170:18, 201:7, 206:18</p> <p><b>someone</b> [3] - 51:1, 68:7, 103:15</p> <p><b>someplace</b> [1] - 129:14</p> <p><b>Somerville</b> [1] - 10:2</p> <p><b> sometime</b> [2] - 100:14, 101:3</p> <p><b>sometimes</b> [2] - 114:15, 135:9</p> <p><b>somewhat</b> [5] - 8:14, 46:17, 50:1, 186:12, 224:18</p>	<p><b>somewhere</b> [3] - 46:4, 117:2, 131:9</p> <p><b>sooner</b> [1] - 123:12</p> <p><b>sore</b> [1] - 108:14</p> <p><b>sorry</b> [7] - 5:16, 38:5, 54:2, 115:7, 140:18, 163:7, 187:9</p> <p><b>sort</b> [33] - 10:16, 12:4, 25:13, 26:17, 28:16, 47:14, 89:18, 113:12, 119:7, 120:9, 122:18, 123:6, 123:10, 133:11, 139:11, 140:6, 149:14, 150:8, 151:14, 151:16, 152:16, 154:4, 155:1, 158:4, 159:3, 160:17, 163:4, 163:15, 166:16, 185:2, 188:12, 225:8, 226:13</p> <p><b>sound</b> [1] - 186:7</p> <p><b>sounds</b> [3] - 134:18, 140:4, 227:7</p> <p><b>south</b> [34] - 24:11, 24:14, 39:1, 48:14, 49:16, 52:12, 71:16, 73:2, 73:17, 74:13, 78:14, 78:15, 80:1, 86:8, 86:14, 108:1, 148:4, 149:1, 149:12, 149:17, 153:4, 154:2, 155:5, 155:15, 159:14, 161:11, 161:12, 162:3, 162:5, 169:13, 205:9, 211:17, 228:5</p> <p><b>South</b> [4] - 3:16, 4:16, 60:3, 89:16</p> <p><b>south/west</b> [1] - 156:12</p> <p><b>southeast</b> [3] - 156:5, 161:9, 170:11</p> <p><b>southern</b> [1] - 161:18</p> <p><b>southwest</b> [2] - 156:14, 164:1</p> <p><b>Sox</b> [1] - 115:14</p> <p><b>SP</b> [2] - 62:18, 87:10</p> <p><b>Space</b> [1] - 2:12</p> <p><b>space</b> [122] - 3:17, 14:8, 25:16, 29:13, 32:2, 39:5, 54:15, 58:12, 60:4, 61:9, 62:7, 63:2, 63:11, 64:2, 64:10, 64:12, 64:14, 65:1, 65:12, 66:8, 66:14, 67:3, 68:15, 69:5, 69:10, 69:17, 70:4, 70:8,</p>	<p>71:18, 72:2, 72:13, 72:16, 73:7, 74:8, 74:16, 76:9, 77:6, 77:10, 77:11, 77:13, 78:2, 79:4, 79:11, 81:9, 83:3, 86:4, 86:15, 87:3, 87:7, 87:17, 89:8, 90:6, 90:8, 90:16, 91:6, 92:16, 94:12, 95:12, 95:13, 96:14, 97:2, 97:7, 98:15, 99:9, 99:10, 99:14, 100:2, 100:7, 100:11, 100:13, 100:15, 101:1, 106:4, 106:12, 106:15, 107:7, 107:9, 107:13, 110:13, 110:18, 112:13, 113:9, 113:13, 116:9, 117:2, 119:7, 120:4, 121:10, 122:4, 123:18, 124:9, 124:15, 125:18, 127:11, 128:8, 128:11, 132:5, 134:3, 136:3, 136:12, 139:3, 145:11, 145:13, 146:5, 146:7, 148:5, 148:18, 149:2, 151:5, 154:1, 154:2, 154:15, 156:5, 156:6, 180:2, 194:13, 195:5, 204:14, 204:15, 204:16, 223:11</p> <p><b>spaced</b> [2] - 163:9, 165:15</p> <p><b>spaces</b> [11] - 14:3, 29:11, 62:3, 66:7, 69:12, 70:13, 89:13, 90:1, 91:14, 125:14, 210:11</p> <p><b>spacing</b> [2] - 209:7, 224:17</p> <p><b>spandrel</b> [1] - 186:3</p> <p><b>sparkle</b> [1] - 80:3</p> <p><b>spatial</b> [1] - 85:13</p> <p><b>Special</b> [26] - 6:13, 7:10, 8:10, 9:13, 10:18, 11:11, 12:7, 12:12, 17:16, 25:16, 27:17, 28:10, 28:15, 32:1, 33:6, 37:5, 37:8, 54:7, 56:17, 57:6, 58:14, 60:7, 61:11, 134:8, 136:6, 230:1</p> <p><b>special</b> [9] - 2:7, 34:14, 78:8, 99:1,</p>
---	--	--	--	--

<p>99:15, 118:10, 129:4, 139:5, 166:1</p> <p><b>specialist</b> [1] - 27:9</p> <p><b>species</b> [3] - 42:1, 85:11, 85:13</p> <p><b>specific</b> [12] - 22:15, 39:3, 88:17, 91:17, 119:2, 119:11, 135:12, 137:1, 137:2, 141:5, 206:7, 211:3</p> <p><b>specifically</b> [4] - 89:5, 116:15, 136:5, 149:15</p> <p><b>specifics</b> [3] - 23:5, 52:1, 233:5</p> <p><b>specify</b> [1] - 137:14</p> <p><b>specimen</b> [1] - 32:10</p> <p><b>spectacular</b> [1] - 221:5</p> <p><b>speed</b> [1] - 111:6</p> <p><b>spell</b> [1] - 133:2</p> <p><b>spelling</b> [1] - 133:6</p> <p><b>spells</b> [1] - 133:3</p> <p><b>spent</b> [2] - 34:4, 204:2</p> <p><b>spill</b> [9] - 66:9, 72:7, 73:6, 83:9, 86:16, 92:2, 108:10, 108:11, 120:2</p> <p><b>spills</b> [1] - 86:9</p> <p><b>Spin</b> [2] - 106:1, 106:2</p> <p><b>spine</b> [1] - 77:16</p> <p><b>spirit</b> [2] - 88:7, 216:8</p> <p><b>spot</b> [3] - 63:12, 232:6, 232:12</p> <p><b>spots</b> [1] - 125:4</p> <p><b>spread</b> [1] - 46:10</p> <p><b>spring</b> [5] - 14:18, 15:3, 104:5, 143:17, 144:5</p> <p><b>sprinkler</b> [1] - 30:4</p> <p><b>square</b> [4] - 7:15, 8:2, 11:1, 11:7</p> <p><b>Square</b> [11] - 4:13, 61:10, 64:7, 67:8, 69:3, 70:11, 88:12, 89:3, 95:16, 101:17, 182:6</p> <p><b>squares</b> [1] - 125:15</p> <p><b>squeeze</b> [1] - 30:13</p> <p><b>SS</b> [1] - 237:3</p> <p><b>stacks</b> [1] - 192:6</p> <p><b>staff</b> [24] - 19:5, 35:1, 35:10, 35:16, 61:15, 61:16, 62:12, 101:5, 128:16, 134:17, 135:8, 135:16, 136:15, 137:9, 137:10, 144:1, 144:6, 147:2, 147:5, 171:5, 176:9,</p>	<p>176:11, 213:3, 223:18</p> <p><b>Staff</b> [1] - 1:12</p> <p><b>staff's</b> [1] - 139:5</p> <p><b>staffing</b> [1] - 100:5</p> <p><b>stage</b> [3] - 83:10, 113:14, 119:18</p> <p><b>stages</b> [1] - 125:6</p> <p><b>stairs</b> [1] - 133:4</p> <p><b>stand</b> [4] - 176:16, 176:17, 177:2, 177:3</p> <p><b>standard</b> [2] - 22:1, 122:8</p> <p><b>standing</b> [5] - 61:4, 159:13, 160:10, 161:12, 197:7</p> <p><b>Stanford</b> [1] - 182:8</p> <p><b>Stanley</b> [1] - 115:15</p> <p><b>start</b> [9] - 3:10, 31:1, 48:13, 112:12, 162:11, 180:13, 180:17, 184:5, 184:7</p> <p><b>started</b> [3] - 21:4, 48:6, 219:10</p> <p><b>starting</b> [1] - 99:1</p> <p><b>startled</b> [1] - 184:5</p> <p><b>startling</b> [1] - 183:12</p> <p><b>stash</b> [1] - 169:17</p> <p><b>State</b> [1] - 187:6</p> <p><b>state</b> [1] - 19:18</p> <p><b>state's</b> [1] - 116:4</p> <p><b>statement</b> [2] - 108:13, 196:13</p> <p><b>statement(s)</b> [1] - 236:17</p> <p><b>States</b> [1] - 116:6</p> <p><b>statewide</b> [1] - 28:17</p> <p><b>static</b> [3] - 103:11, 222:4, 222:17</p> <p><b>station</b> [3] - 70:16, 75:3, 75:18</p> <p><b>status</b> [1] - 137:12</p> <p><b>statutory</b> [1] - 31:10</p> <p><b>stays</b> [1] - 173:18</p> <p><b>steady</b> [1] - 96:9</p> <p><b>step</b> [2] - 28:2, 215:12</p> <p><b>Steve</b> [5] - 17:2, 22:7, 40:17, 128:3, 218:12</p> <p><b>Steven</b> [2] - 1:8, 201:16</p> <p><b>STEVEN</b> [26] - 6:4, 6:8, 17:1, 17:3, 17:12, 17:17, 18:15, 22:8, 34:1, 35:2, 41:6, 41:16, 42:2, 44:4, 57:3, 58:5, 59:7, 128:4, 140:12, 195:12, 199:1,</p>	<p>199:8, 218:13, 225:9, 225:15, 229:10</p> <p><b>Steven's</b> [1] - 200:14</p> <p><b>stick</b> [1] - 37:9</p> <p><b>still</b> [13] - 11:16, 22:14, 28:13, 33:11, 48:17, 108:4, 109:15, 111:6, 113:7, 123:2, 177:2, 181:13, 206:2</p> <p><b>stock</b> [1] - 130:2</p> <p><b>stone</b> [5] - 78:8, 83:18, 84:15, 125:9, 168:17</p> <p><b>stop</b> [3] - 111:12, 127:10, 212:17</p> <p><b>storefront</b> [17] - 156:2, 156:10, 160:12, 160:14, 161:7, 161:9, 161:15, 161:16, 162:7, 162:8, 164:11, 164:13, 169:8, 170:6, 170:7, 170:10</p> <p><b>storefronts</b> [2] - 156:9, 167:14</p> <p><b>stories</b> [4] - 8:2, 172:3, 172:14, 186:16</p> <p><b>story</b> [10] - 12:1, 12:18, 27:14, 27:15, 43:10, 172:14, 185:4, 200:17, 220:9</p> <p><b>straight</b> [4] - 10:7, 83:15, 103:17, 210:1</p> <p><b>strange</b> [1] - 233:11</p> <p><b>streaming</b> [2] - 60:10, 146:12</p> <p><b>Street</b> [114] - 2:6, 2:15, 3:13, 4:2, 4:9, 6:13, 7:6, 7:18, 8:4, 8:16, 10:2, 20:7, 25:7, 25:8, 42:16, 58:17, 69:16, 70:11, 71:5, 71:14, 71:16, 72:2, 72:15, 73:4, 73:14, 73:15, 74:8, 74:13, 74:14, 74:18, 75:15, 76:5, 78:11, 78:14, 81:2, 82:1, 84:13, 89:7, 89:13, 89:17, 91:7, 91:12, 91:13, 103:1, 144:10, 144:17, 145:12, 148:4, 148:10, 148:11, 148:17, 149:4, 150:2, 150:14,</p>	<p>152:3, 152:9, 152:10, 153:12, 153:18, 154:2, 154:14, 155:4, 155:11, 156:8, 156:9, 156:12, 158:18, 159:14, 159:15, 160:10, 160:13, 160:15, 161:3, 161:13, 166:8, 167:17, 168:7, 169:7, 170:3, 170:7, 172:1, 172:12, 173:1, 175:17, 188:3, 190:14, 190:16, 191:11, 191:13, 192:15, 197:5, 202:2, 202:3, 204:3, 204:5, 204:7, 211:17, 212:3, 212:9, 213:1, 213:4, 213:6, 213:16, 214:1, 214:5, 221:12, 229:18, 230:6, 232:17, 233:7</p> <p><b>street</b> [30] - 7:14, 8:6, 9:4, 9:5, 10:8, 10:10, 10:11, 11:4, 12:16, 14:4, 50:17, 52:7, 52:8, 55:7, 56:7, 74:2, 74:4, 74:9, 74:15, 74:16, 75:7, 75:8, 75:17, 76:14, 76:16, 149:12, 155:14, 190:3, 205:7, 209:1</p> <p><b>Streets</b> [2] - 111:3, 149:11</p> <p><b>streets</b> [5] - 25:12, 69:11, 76:18, 78:12, 214:5</p> <p><b>streetscape</b> [4] - 70:2, 75:11, 77:2, 77:4</p> <p><b>streetscapes</b> [1] - 68:14</p> <p><b>strike</b> [1] - 186:5</p> <p><b>strobic</b> [3] - 152:18, 155:6, 183:3</p> <p><b>strong</b> [5] - 146:4, 196:15, 204:9, 207:8, 214:18</p> <p><b>strongly</b> [1] - 34:7</p> <p><b>struck</b> [3] - 45:18, 233:17</p> <p><b>structural</b> [3] - 85:7, 154:7, 165:10</p> <p><b>structure</b> [34] - 2:7, 2:8, 2:10, 6:15, 6:17, 7:2, 9:2,</p>	<p>10:14, 10:17, 11:10, 12:1, 13:1, 13:12, 15:2, 20:13, 22:12, 24:18, 25:1, 28:10, 39:12, 52:13, 54:9, 54:13, 56:2, 56:4, 56:13, 57:7, 57:9, 85:14, 167:18, 168:12, 210:13, 212:6</p> <p><b>structures</b> [19] - 8:5, 13:14, 17:5, 17:7, 18:12, 22:13, 25:17, 26:1, 26:12, 39:16, 54:11, 55:6, 55:14, 55:15, 56:12, 56:15, 106:12, 183:18, 184:14</p> <p><b>struggled</b> [1] - 222:3</p> <p><b>Stuart</b> [1] - 138:16</p> <p><b>student</b> [3] - 95:4, 109:17, 132:1</p> <p><b>students</b> [6] - 78:18, 104:18, 105:1, 105:4, 182:7, 214:3</p> <p><b>studied</b> [3] - 137:4, 202:1, 203:3</p> <p><b>studies</b> [1] - 15:11</p> <p><b>study</b> [7] - 20:10, 25:11, 27:7, 34:18, 35:1, 35:2, 46:9</p> <p><b>studying</b> [1] - 84:8</p> <p><b>stuff</b> [3] - 105:6, 110:3, 182:16</p> <p><b>stupid</b> [1] - 197:1</p> <p><b>style</b> [1] - 26:17</p> <p><b>subject</b> [9] - 58:15, 59:4, 61:11, 135:6, 137:9, 142:1, 142:2, 142:5, 142:6</p> <p><b>submitted</b> [6] - 9:12, 16:3, 110:15, 144:2, 173:8, 173:10</p> <p><b>subscribe</b> [1] - 236:16</p> <p><b>subsequent</b> [2] - 25:11, 172:8</p> <p><b>substantial</b> [2] - 100:18, 106:13</p> <p><b>substantially</b> [1] - 57:14</p> <p><b>substitute</b> [1] - 146:16</p> <p><b>subtle</b> [2] - 162:9, 217:18</p> <p><b>success</b> [1] - 90:9</p> <p><b>successes</b> [1] - 90:13</p> <p><b>successful</b> [8] - 26:6, 67:6, 95:13, 96:3, 100:2, 204:11, 217:8, 230:8</p>
---	--	--	--	---

<p><b>successfully</b> [1] - 221:3</p> <p><b>suddenly</b> [2] - 28:18, 172:16</p> <p><b>suggest</b> [3] - 33:2, 174:16, 217:13</p> <p><b>suggested</b> [2] - 34:18, 35:4</p> <p><b>suggesting</b> [2] - 191:14, 233:4</p> <p><b>suggestion</b> [4] - 140:5, 140:16, 225:10, 226:8</p> <p><b>suggestions</b> [1] - 228:17</p> <p><b>suites</b> [1] - 205:3</p> <p><b>Sullivan</b> [2] - 145:3, 159:1</p> <p><b>summarize</b> [1] - 137:15</p> <p><b>summer</b> [2] - 14:17, 15:4</p> <p><b>Summer</b> [1] - 221:12</p> <p><b>sun</b> [4] - 157:7, 166:15, 203:2, 204:5</p> <p><b>sunken</b> [2] - 81:4, 153:8</p> <p><b>sunlight</b> [2] - 47:7, 47:13</p> <p><b>sunny</b> [1] - 158:9</p> <p><b>super</b> [1] - 60:17</p> <p><b>Superbowl</b> [1] - 95:2</p> <p><b>supplying</b> [1] - 192:14</p> <p><b>support</b> [4] - 27:2, 73:11, 109:2, 232:15</p> <p><b>supports</b> [1] - 154:8</p> <p><b>supposed</b> [2] - 37:12, 218:9</p> <p><b>suppression</b> [1] - 29:16</p> <p><b>surface</b> [7] - 69:9, 79:18, 81:6, 125:7, 125:8, 160:2, 167:2</p> <p><b>surfaces</b> [2] - 93:18, 94:11</p> <p><b>surprised</b> [2] - 184:6, 196:4</p> <p><b>surprises</b> [3] - 64:5, 215:17, 216:6</p> <p><b>surprising</b> [1] - 34:4</p> <p><b>surround</b> [1] - 168:18</p> <p><b>surrounded</b> [1] - 71:11</p> <p><b>surrounding</b> [2] - 86:5, 87:7</p> <p><b>surroundings</b> [1] - 23:2</p> <p><b>survive</b> [1] - 24:5</p>	<p><b>survived</b> [1] - 41:5</p> <p><b>suspect</b> [1] - 132:10</p> <p><b>sustainability</b> [1] - 186:8</p> <p><b>Suzannah</b> [2] - 138:15, 227:5</p> <p><b>SWAATHI</b> [2] - 19:4, 19:12</p> <p><b>Swaathi</b> [1] - 1:13</p> <p><b>Sweden</b> [1] - 224:5</p> <p><b>switch</b> [2] - 150:8, 194:8</p> <p><b>symmetrical</b> [2] - 179:8, 181:4</p> <p><b>symmetrically</b> [1] - 205:5</p> <p><b>symmetry</b> [2] - 204:18, 205:13</p> <p><b>sympathetic</b> [2] - 8:17, 48:2</p> <p><b>sympathize</b> [2] - 34:2, 52:3</p> <p><b>synergistic</b> [1] - 92:16</p> <p><b>synergy</b> [1] - 90:7</p> <p><b>system</b> [3] - 20:2, 30:4, 163:6</p>	<p>174:16</p> <p><b>tenants</b> [7] - 32:1, 143:13, 143:14, 152:1, 177:4, 180:2, 205:3</p> <p><b>tend</b> [2] - 105:3, 135:3</p> <p><b>tents</b> [1] - 111:15</p> <p><b>term</b> [1] - 85:12</p> <p><b>terminal</b> [1] - 115:12</p> <p><b>terms</b> [15] - 5:1, 12:17, 38:12, 38:15, 39:7, 39:8, 109:10, 110:17, 123:5, 123:6, 203:11, 203:13, 204:1, 206:4, 206:5</p> <p><b>terrace</b> [5] - 152:1, 152:6, 154:15, 160:8, 161:15</p> <p><b>terrible</b> [1] - 182:9</p> <p><b>terribly</b> [1] - 209:2</p> <p><b>terrific</b> [2] - 33:5, 132:12</p> <p><b>test</b> [2] - 179:11, 179:18</p> <p><b>testimony</b> [1] - 51:7</p> <p><b>texture</b> [5] - 76:4, 165:8, 184:1, 198:1, 198:5</p> <p><b>THACHER</b> [10] - 45:6, 45:8, 109:12, 124:8, 125:11, 127:15, 192:1, 200:11, 226:7, 226:10</p> <p><b>Thacher</b> [4] - 1:10, 45:7, 124:6, 129:5</p> <p><b>THE</b> [8] - 1:1, 1:16, 43:14, 44:2, 237:14, 237:15, 237:15, 237:16</p> <p><b>theme</b> [2] - 93:1, 206:8</p> <p><b>themes</b> [2] - 64:11, 207:5</p> <p><b>themselves</b> [1] - 22:1</p> <p><b>Theodore</b> [1] - 1:6</p> <p><b>THEODORE</b> [114] - 3:3, 5:13, 5:18, 6:3, 6:5, 6:7, 6:10, 16:16, 17:2, 18:16, 19:13, 19:16, 21:7, 21:10, 22:5, 23:7, 25:4, 28:4, 29:18, 31:6, 33:1, 33:17, 35:3, 35:12, 36:7, 37:2, 37:18, 43:12, 44:15, 45:7, 46:3, 46:16, 49:10, 50:4, 51:1, 51:11, 52:3, 53:4, 53:8, 53:12, 54:5, 57:5, 58:6,</p>	<p>59:3, 59:6, 59:8, 59:10, 59:12, 59:16, 60:1, 61:1, 102:8, 102:11, 106:6, 106:9, 112:8, 119:4, 123:13, 124:6, 128:3, 129:11, 130:13, 136:1, 137:7, 140:4, 140:10, 140:15, 141:12, 141:18, 142:9, 142:12, 142:14, 142:18, 143:5, 171:13, 171:16, 175:11, 177:7, 177:10, 179:5, 180:11, 180:14, 180:16, 185:1, 187:16, 188:11, 188:17, 189:2, 189:6, 189:11, 190:2, 190:7, 190:13, 191:14, 192:3, 199:11, 213:7, 218:12, 220:12, 223:14, 224:8, 226:5, 226:9, 227:3, 228:13, 229:7, 229:12, 232:7, 232:11, 233:16, 234:13, 234:17, 235:4, 235:7</p> <p><b>therefor</b> [1] - 236:7</p> <p><b>thermal</b> [5] - 177:15, 178:3, 178:13, 185:10, 185:13</p> <p><b>they've</b> [4] - 26:1, 26:3, 101:7</p> <p><b>thicker</b> [1] - 80:9</p> <p><b>thinking</b> [3] - 31:5, 90:6, 141:1</p> <p><b>Third</b> [7] - 155:4, 190:14, 190:16, 191:13, 204:3, 213:17, 214:5</p> <p><b>third</b> [2] - 91:8, 113:7</p> <p><b>THIS</b> [1] - 237:14</p> <p><b>thorough</b> [1] - 101:12</p> <p><b>thoughtful</b> [2] - 86:3, 184:16</p> <p><b>thoughtfully</b> [1] - 91:3</p> <p><b>thoughtfulness</b> [1] - 118:15</p> <p><b>thoughts</b> [2] - 101:7, 127:2</p> <p><b>three</b> [17] - 20:2, 20:3, 39:16, 64:11, 80:2, 104:14, 117:17, 128:12, 144:15, 151:2, 164:17, 171:3, 197:14,</p>	<p>216:7, 219:4, 225:16, 230:5</p> <p><b>threshold</b> [1] - 92:7</p> <p><b>thresholds</b> [1] - 141:9</p> <p><b>thrilled</b> [1] - 172:5</p> <p><b>thrilling</b> [1] - 143:9</p> <p><b>thrive</b> [1] - 85:11</p> <p><b>throughout</b> [4] - 91:15, 91:18, 138:8, 157:7</p> <p><b>throwing</b> [2] - 82:14, 191:3</p> <p><b>tieing</b> [1] - 132:6</p> <p><b>TIFFANY</b> [1] - 1:10</p> <p><b>TIFFANY</b> [10] - 45:6, 45:8, 109:12, 124:8, 125:11, 127:15, 192:1, 200:11, 226:7, 226:10</p> <p><b>Tim</b> [1] - 96:7</p> <p><b>timing</b> [1] - 143:14</p> <p><b>TO</b> [1] - 237:15</p> <p><b>today</b> [11] - 5:11, 71:8, 74:3, 76:11, 80:13, 89:2, 143:8, 144:4, 144:8, 184:6, 213:5</p> <p><b>today's</b> [1] - 66:17</p> <p><b>Tofias</b> [2] - 7:8, 51:8</p> <p><b>TOFIAS</b> [2] - 51:8, 51:12</p> <p><b>together</b> [12] - 14:5, 39:16, 63:5, 70:10, 70:12, 78:18, 84:15, 132:6, 182:18, 207:7, 208:3, 216:2</p> <p><b>TOM</b> [36] - 23:8, 24:10, 31:8, 33:5, 34:17, 35:11, 36:1, 36:15, 37:3, 40:1, 41:9, 41:17, 53:10, 53:15, 59:2, 112:9, 127:14, 140:8, 140:16, 179:4, 179:6, 180:5, 180:12, 180:15, 180:18, 187:4, 187:14, 188:9, 193:14, 199:5, 204:10, 214:15, 223:3, 224:12, 228:2, 233:5</p> <p><b>tom</b> [1] - 187:13</p> <p><b>Tom</b> [10] - 1:7, 23:7, 34:3, 53:13, 112:8, 119:8, 126:15, 146:15, 179:5, 219:11</p> <p><b>Tom's</b> [4] - 46:7, 140:5, 185:2, 201:5</p>
<b>T</b>				
<p><b>T-O-F-I-A-S</b> [1] - 51:9</p> <p><b>table</b> [1] - 216:3</p> <p><b>tables</b> [4] - 72:9, 73:10, 79:7, 83:2</p> <p><b>tactile</b> [1] - 85:17</p> <p><b>tai</b> [1] - 97:3</p> <p><b>talent</b> [1] - 128:10</p> <p><b>talks</b> [1] - 39:5</p> <p><b>tall</b> [2] - 129:18, 204:14</p> <p><b>taller</b> [1] - 2:16</p> <p><b>target</b> [1] - 89:18</p> <p><b>targets</b> [1] - 88:17</p> <p><b>task</b> [1] - 217:7</p> <p><b>Taste</b> [1] - 98:6</p> <p><b>taste</b> [2] - 198:4, 205:18</p> <p><b>tasting</b> [1] - 97:18</p> <p><b>team</b> [6] - 62:16, 89:10, 90:7, 92:11, 171:1, 228:9</p> <p><b>team's</b> [1] - 87:14</p> <p><b>technology</b> [1] - 77:9</p> <p><b>Technology</b> [1] - 95:8</p> <p><b>Ted</b> [2] - 34:18, 48:12</p> <p><b>teenagers</b> [1] - 110:7</p> <p><b>temporary</b> [1] - 94:14</p> <p><b>ten</b> [5] - 11:10, 12:11, 29:8, 97:12, 184:15</p> <p><b>tenant</b> [2] - 164:5,</p>				

<p><b>tombstone</b> [1] - 199:10</p> <p><b>tomorrow</b> [1] - 146:13</p> <p><b>tomorrows</b> [1] - 66:18</p> <p><b>tonight</b> [23] - 7:6, 7:11, 26:13, 36:16, 37:13, 37:14, 61:4, 61:12, 62:14, 63:1, 64:17, 67:18, 68:6, 87:12, 118:16, 146:8, 146:11, 146:14, 171:12, 215:2, 216:4, 216:10, 218:4</p> <p><b>tonight's</b> [2] - 3:13, 101:14</p> <p><b>took</b> [4] - 41:2, 42:9, 98:12, 166:11</p> <p><b>top</b> [24] - 2:16, 14:18, 15:7, 89:1, 95:1, 99:6, 111:5, 123:1, 130:9, 152:14, 152:16, 165:12, 168:14, 172:3, 189:12, 191:10, 199:3, 200:4, 208:12, 209:2, 209:11, 211:12, 211:16, 234:3</p> <p><b>torn</b> [1] - 56:4</p> <p><b>toss</b> [1] - 187:18</p> <p><b>total</b> [2] - 24:17, 69:8</p> <p><b>totally</b> [2] - 34:2, 126:15</p> <p><b>towards</b> [11] - 11:16, 45:16, 72:11, 73:4, 73:6, 74:13, 76:6, 78:15, 107:17, 109:3, 202:2</p> <p><b>tower</b> [6] - 144:12, 152:10, 153:8, 155:11, 183:16, 199:4</p> <p><b>Tower</b> [1] - 220:15</p> <p><b>towers</b> [1] - 154:11</p> <p><b>Toyota</b> [1] - 19:6</p> <p><b>tradition</b> [1] - 93:5</p> <p><b>traditional</b> [2] - 26:17, 140:18</p> <p><b>traditionally</b> [2] - 28:8, 28:17</p> <p><b>traffic</b> [2] - 74:17, 212:17</p> <p><b>tragedy</b> [1] - 23:15</p> <p><b>trained</b> [1] - 195:14</p> <p><b>transcript</b> [6] - 5:17, 6:1, 236:2, 236:6, 236:15, 236:16</p> <p><b>TRANSCRIPT</b> [1] - 237:14</p> <p><b>transcripts</b> [2] - 2:4,</p>	<p>5:14</p> <p><b>transfer</b> [2] - 154:7, 165:10</p> <p><b>transform</b> [2] - 81:17, 91:15</p> <p><b>transformation</b> [5] - 69:9, 70:18, 78:10, 89:16, 127:6</p> <p><b>transformed</b> [1] - 82:4</p> <p><b>transformer</b> [1] - 195:5</p> <p><b>transformers</b> [2] - 150:7, 194:9</p> <p><b>transit</b> [1] - 62:4</p> <p><b>transition</b> [4] - 72:15, 160:7, 164:13, 165:17</p> <p><b>transitional</b> [1] - 70:9</p> <p><b>transitions</b> [4] - 74:9, 158:2, 165:14, 166:4</p> <p><b>translucent</b> [1] - 201:3</p> <p><b>transmits</b> [1] - 178:7</p> <p><b>transparency</b> [2] - 162:12, 168:18</p> <p><b>transparent</b> [10] - 72:1, 73:8, 130:4, 151:18, 157:9, 162:16, 165:7, 169:4, 170:10, 188:13</p> <p><b>transport</b> [1] - 70:10</p> <p><b>travelling</b> [2] - 115:12, 214:4</p> <p><b>traversing</b> [1] - 30:15</p> <p><b>treated</b> [1] - 8:15</p> <p><b>treatment</b> [3] - 9:3, 58:12, 204:18</p> <p><b>tree</b> [78] - 23:11, 23:17, 23:18, 24:12, 24:15, 25:2, 31:9, 31:11, 31:12, 31:16, 33:4, 33:12, 33:13, 34:2, 34:4, 34:8, 34:13, 35:6, 35:8, 37:10, 37:14, 37:15, 38:8, 39:2, 39:4, 39:9, 39:17, 40:15, 41:3, 41:4, 41:10, 42:2, 42:8, 42:11, 42:17, 43:6, 43:10, 43:13, 44:5, 44:9, 45:4, 45:9, 46:1, 46:7, 46:9, 46:12, 47:4, 47:9, 47:18, 48:15, 49:6, 49:12, 49:15, 50:3, 50:7, 51:3, 51:17, 52:2, 52:4, 52:7, 52:8,</p>	<p>52:9, 52:10, 52:16, 53:2, 53:5, 55:11, 58:16, 80:6, 84:16, 85:4, 86:11, 103:5, 107:18, 126:18, 131:15, 132:12</p> <p><b>tree's</b> [1] - 31:9</p> <p><b>trees</b> [34] - 23:18, 24:9, 32:13, 36:9, 36:12, 36:14, 44:13, 45:2, 46:9, 46:18, 47:12, 47:17, 53:10, 53:13, 54:2, 58:18, 73:9, 74:4, 75:8, 75:17, 76:14, 76:16, 77:18, 103:3, 103:4, 103:11, 108:1, 114:15, 127:1, 132:8, 132:9, 156:15</p> <p><b>trenches</b> [1] - 80:7</p> <p><b>trends</b> [1] - 67:1</p> <p><b>trick</b> [2] - 181:1, 219:17</p> <p><b>triple</b> [2] - 186:1, 186:2</p> <p><b>truck</b> [1] - 97:10</p> <p><b>trucks</b> [1] - 73:5</p> <p><b>true</b> [4] - 69:4, 181:4, 203:10, 237:6</p> <p><b>truly</b> [2] - 62:10, 68:8</p> <p><b>truth</b> [1] - 197:10</p> <p><b>try</b> [12] - 27:11, 30:18, 33:14, 39:16, 46:6, 64:17, 102:7, 122:14, 137:15, 213:8, 215:3, 229:2</p> <p><b>trying</b> [25] - 16:12, 32:3, 61:16, 83:16, 105:11, 114:8, 122:14, 134:15, 169:2, 176:15, 186:9, 187:4, 203:9, 207:12, 214:10, 216:10, 217:6, 217:12, 218:4, 218:10, 222:4, 222:15, 222:16, 224:1, 227:10</p> <p><b>tubes</b> [1] - 105:8</p> <p><b>Tuesday</b> [1] - 1:2</p> <p><b>turn</b> [14] - 9:15, 30:18, 67:14, 170:13, 174:4, 175:15, 180:8, 180:10, 199:9, 200:7, 200:11, 207:14, 212:17, 216:1</p> <p><b>turned</b> [4] - 74:12, 173:1, 173:14, 173:15</p>	<p><b>turning</b> [1] - 196:12</p> <p><b>turns</b> [1] - 219:17</p> <p><b>twelve</b> [3] - 97:1, 97:6, 118:17</p> <p><b>twice</b> [3] - 111:11, 172:4, 172:5</p> <p><b>twist</b> [1] - 196:14</p> <p><b>two</b> [64] - 7:10, 8:2, 8:4, 8:14, 9:2, 9:17, 11:6, 12:1, 12:18, 14:11, 17:3, 20:11, 22:12, 25:17, 26:1, 26:11, 29:11, 30:13, 46:10, 54:6, 54:7, 54:10, 54:17, 54:18, 55:6, 56:14, 58:12, 58:14, 68:4, 69:15, 93:10, 107:15, 111:10, 115:12, 117:15, 126:1, 142:15, 144:13, 145:11, 151:15, 152:14, 154:5, 154:9, 155:2, 159:5, 160:5, 160:18, 163:9, 165:4, 166:6, 166:11, 172:3, 172:14, 172:18, 195:15, 197:3, 197:9, 198:7, 207:9, 213:12, 213:15, 218:13, 231:5</p> <p><b>two-dimensional</b> [1] - 197:3</p> <p><b>two-family</b> [2] - 8:4, 8:14</p> <p><b>two-foot</b> [2] - 160:5, 163:9</p> <p><b>two-part</b> [1] - 231:5</p> <p><b>two-story</b> [3] - 12:1, 12:18, 172:14</p> <p><b>two-year-old</b> [1] - 126:1</p> <p><b>type</b> [3] - 121:6, 123:1, 207:3</p> <p><b>types</b> [3] - 96:11, 121:7, 138:7</p> <p><b>typical</b> [5] - 96:17, 120:10, 120:14, 126:10, 151:1</p> <p><b>typically</b> [1] - 135:8</p>	<p>232:8</p> <p><b>uncertainty</b> [1] - 196:8</p> <p><b>uncomfortable</b> [2] - 108:18, 131:11</p> <p><b>UNDER</b> [1] - 237:15</p> <p><b>under</b> [12] - 3:15, 4:5, 40:11, 41:15, 43:2, 56:17, 57:8, 93:17, 116:1, 132:9, 151:6, 227:10</p> <p><b>undergo</b> [1] - 136:8</p> <p><b>underground</b> [1] - 132:18</p> <p><b>underneath</b> [4] - 46:13, 113:15, 126:18, 212:6</p> <p><b>underscore</b> [1] - 85:5</p> <p><b>underside</b> [4] - 148:15, 151:5, 153:15, 153:17</p> <p><b>undersigned</b> [1] - 237:4</p> <p><b>understood</b> [1] - 218:9</p> <p><b>unexpected</b> [3] - 69:2, 96:1, 215:18</p> <p><b>unfortunate</b> [1] - 214:7</p> <p><b>UNIDENTIFIED</b> [2] - 43:14, 44:2</p> <p><b>unified</b> [1] - 203:5</p> <p><b>unify</b> [1] - 69:11</p> <p><b>uninspiring</b> [1] - 71:1</p> <p><b>uninteresting</b> [1] - 221:8</p> <p><b>unique</b> [5] - 28:5, 62:9, 88:5, 91:4, 202:7</p> <p><b>uniquely</b> [2] - 65:11, 84:9</p> <p><b>unit</b> [2] - 29:4, 72:3</p> <p><b>United</b> [1] - 116:6</p> <p><b>units</b> [1] - 189:15</p> <p><b>University</b> [1] - 46:8</p> <p><b>unless</b> [3] - 124:1, 185:18, 232:13</p> <p><b>UNLESS</b> [1] - 237:15</p> <p><b>unnecessarily</b> [1] - 175:8</p> <p><b>unnecessary</b> [1] - 232:9</p> <p><b>unobjectionable</b> [1] - 23:6</p> <p><b>unprecedented</b> [1] - 63:3</p> <p><b>unqualified</b> [1] - 34:6</p> <p><b>unusual</b> [2] - 232:17, 234:10</p> <p><b>up</b> [65] - 3:9, 3:14, 19:13, 20:5, 22:9,</p>
			<p><b>U</b></p>	
			<p><b>U-value</b> [3] - 178:17, 202:9, 202:13</p> <p><b>ultimately</b> [3] - 63:17, 112:17, 218:14</p> <p><b>unanimous</b> [1] - 59:12</p> <p><b>unattractive</b> [1] -</p>	

<p>25:15, 28:6, 28:8, 29:7, 31:1, 48:16, 59:17, 71:6, 71:14, 95:2, 106:3, 107:10, 109:7, 111:7, 121:4, 130:17, 134:16, 138:18, 147:13, 147:16, 148:15, 149:7, 149:18, 151:1, 153:14, 156:1, 157:10, 157:18, 160:6, 162:18, 165:1, 165:2, 165:12, 165:13, 172:7, 173:12, 175:1, 175:7, 175:15, 178:18, 179:2, 180:9, 185:6, 189:6, 191:13, 200:2, 208:13, 210:1, 213:16, 214:4, 215:12, 225:10, 226:13, 227:6, 229:4, 233:10, 233:15</p> <p><b>Update</b> [1] - 2:3</p> <p><b>update</b> [1] - 3:11</p> <p><b>upper</b> [4] - 151:13, 164:13, 179:17, 202:16</p> <p><b>ups</b> [1] - 84:6</p> <p><b>urban</b> [11] - 5:8, 12:18, 68:12, 69:1, 69:12, 78:1, 79:9, 79:10, 84:16, 85:1, 86:10</p> <p><b>usable</b> [1] - 88:11</p> <p><b>useful</b> [1] - 120:11</p> <p><b>users</b> [5] - 68:14, 77:5, 77:7, 77:10, 128:17</p> <p><b>uses</b> [10] - 71:12, 86:15, 87:4, 88:18, 89:10, 89:18, 90:2, 92:2, 108:9, 128:14</p>	<p>230:4, 230:10</p> <p><b>variances</b> [1] - 232:16</p> <p><b>varies</b> [2] - 162:13, 162:14</p> <p><b>variety</b> [2] - 65:13, 81:7</p> <p><b>various</b> [8] - 88:11, 90:3, 90:4, 92:1, 124:18, 125:4, 125:5, 179:11</p> <p><b>vary</b> [1] - 221:18</p> <p><b>varying</b> [1] - 206:3</p> <p><b>vegetation</b> [2] - 75:3, 76:2</p> <p><b>ventilation</b> [5] - 152:17, 161:16, 164:3, 164:18, 210:11</p> <p><b>venting</b> [1] - 211:10</p> <p><b>Ventures</b> [1] - 100:3</p> <p><b>veranda</b> [1] - 113:12</p> <p><b>vernacular</b> [1] - 215:11</p> <p><b>versus</b> [6] - 52:9, 159:7, 162:9, 166:14, 199:15, 200:1</p> <p><b>Vertex</b> [2] - 104:11, 230:2</p> <p><b>vertical</b> [16] - 75:5, 76:4, 84:5, 157:2, 158:3, 160:4, 163:5, 165:4, 178:12, 204:14, 209:5, 209:17, 210:3, 210:5, 228:7</p> <p><b>vibrant</b> [6] - 67:6, 71:11, 79:5, 80:9, 87:4, 88:4</p> <p><b>Vice</b> [1] - 1:6</p> <p><b>video</b> [2] - 222:13, 225:10</p> <p><b>videos</b> [1] - 225:13</p> <p><b>view</b> [37] - 12:15, 13:17, 14:6, 24:4, 45:1, 63:2, 75:11, 123:4, 155:4, 155:6, 155:14, 155:15, 156:7, 156:13, 157:5, 157:7, 157:8, 158:4, 158:10, 162:12, 165:1, 166:8, 166:9, 166:12, 170:12, 190:16, 190:18, 191:1, 191:2, 192:6, 199:15, 208:12, 209:1, 214:1, 222:12</p> <p><b>viewing</b> [1] - 82:11</p> <p><b>views</b> [5] - 50:8,</p>	<p>155:5, 204:2, 204:3, 209:14</p> <p><b>violation</b> [1] - 57:16</p> <p><b>vis</b> [2] - 28:13</p> <p><b>vis-a-vis</b> [1] - 28:13</p> <p><b>visibility</b> [1] - 153:6</p> <p><b>visible</b> [11] - 14:4, 72:18, 73:7, 153:9, 154:12, 163:14, 190:3, 190:14, 191:1, 200:3</p> <p><b>visibly</b> [1] - 186:9</p> <p><b>vision</b> [6] - 69:8, 96:2, 119:8, 124:11, 129:10, 132:7</p> <p><b>visions</b> [1] - 122:12</p> <p><b>visit</b> [2] - 65:8, 67:8</p> <p><b>visited</b> [1] - 81:14</p> <p><b>visiting</b> [1] - 129:15</p> <p><b>visitors</b> [3] - 67:9, 73:6, 79:1</p> <p><b>visual</b> [8] - 56:6, 58:9, 72:1, 79:16, 85:7, 88:16, 93:12, 103:10</p> <p><b>visualizing</b> [1] - 124:9</p> <p><b>visually</b> [1] - 217:2</p> <p><b>visuals</b> [1] - 225:6</p> <p><b>vitrine</b> [1] - 168:10</p> <p><b>voice</b> [1] - 195:13</p> <p><b>volume</b> [5] - 210:18, 215:6, 215:7, 223:8, 236:6</p> <p><b>volumes</b> [2] - 151:15, 154:6</p> <p><b>volumetric</b> [2] - 201:16, 203:4</p> <p><b>vote</b> [1] - 142:7</p> <p><b>voted</b> [1] - 116:7</p> <p><b>votes</b> [1] - 134:10</p>	<p><b>walking</b> [3] - 62:4, 123:18, 130:18</p> <p><b>wall</b> [31] - 2:15, 75:4, 75:12, 75:18, 76:3, 79:7, 82:5, 122:4, 122:6, 122:14, 130:10, 153:16, 156:1, 161:6, 163:16, 169:16, 175:5, 177:14, 177:16, 179:8, 181:3, 185:8, 186:14, 188:4, 199:18, 200:4, 202:9, 204:18, 210:2, 230:9, 230:12</p> <p><b>walls</b> [4] - 123:10, 151:8, 151:17, 168:1</p> <p><b>wandering</b> [1] - 125:18</p> <p><b>wants</b> [5] - 42:7, 43:13, 52:10, 135:13, 227:11</p> <p><b>warehouse</b> [1] - 215:10</p> <p><b>warm</b> [3] - 80:11, 130:17, 158:9</p> <p><b>warranted</b> [1] - 49:4</p> <p><b>warrants</b> [1] - 26:8</p> <p><b>Washington</b> [1] - 233:10</p> <p><b>watch</b> [4] - 86:17, 97:13, 97:14, 110:5</p> <p><b>watching</b> [1] - 131:7</p> <p><b>water</b> [2] - 131:8, 192:14</p> <p><b>Watson</b> [4] - 7:7, 10:1, 21:12</p> <p><b>WATSON</b> [15] - 9:18, 17:10, 17:14, 18:3, 18:7, 18:9, 21:15, 23:16, 24:13, 30:2, 42:3, 43:16, 44:1, 47:15, 51:5</p> <p><b>ways</b> [10] - 30:14, 37:4, 40:12, 81:7, 88:5, 118:5, 186:15, 205:4, 217:16, 217:18</p> <p><b>week</b> [5] - 6:9, 6:11, 98:7, 146:10, 173:5</p> <p><b>weekly</b> [1] - 99:11</p> <p><b>weeks</b> [2] - 104:5, 221:12</p> <p><b>weigh</b> [2] - 45:6, 48:12</p> <p><b>WEISSMAN</b> [1] - 20:6</p> <p><b>Weissman</b> [1] - 20:6</p> <p><b>welcome</b> [6] - 3:4,</p>	<p>20:8, 60:1, 70:15, 71:13, 147:1</p> <p><b>welcoming</b> [6] - 63:8, 68:14, 69:10, 70:3, 98:18, 102:5</p> <p><b>wells</b> [2] - 153:8, 154:10</p> <p><b>west</b> [20] - 75:2, 82:1, 84:13, 107:2, 107:17, 150:3, 151:4, 159:7, 160:8, 160:15, 161:1, 161:4, 162:9, 169:9, 190:11, 202:15, 202:18, 203:14, 205:9, 228:7</p> <p><b>western</b> [1] - 25:14</p> <p><b>whereas</b> [2] - 52:11, 150:16</p> <p><b>WHEREOF</b> [1] - 237:7</p> <p><b>wherewithal</b> [1] - 20:18</p> <p><b>whimsy</b> [1] - 105:7</p> <p><b>white</b> [6] - 133:17, 159:17, 163:3, 168:17, 183:6, 189:12</p> <p><b>whole</b> [12] - 13:10, 36:8, 38:14, 86:2, 94:6, 103:8, 106:12, 137:17, 141:17, 201:6, 201:7, 213:9</p> <p><b>wholistically</b> [1] - 201:7</p> <p><b>wide</b> [11] - 8:3, 20:13, 29:8, 75:15, 76:12, 76:15, 84:5, 96:3, 107:10, 107:14, 160:3</p> <p><b>widen</b> [1] - 212:10</p> <p><b>widened</b> [5] - 74:1, 75:6, 76:12, 149:9, 212:13</p> <p><b>wider</b> [1] - 107:14</p> <p><b>width</b> [1] - 40:2</p> <p><b>willing</b> [1] - 181:10</p> <p><b>win</b> [1] - 95:3</p> <p><b>window</b> [3] - 40:12, 159:6, 231:15</p> <p><b>windows</b> [6] - 173:13, 184:2, 184:9, 184:11, 184:12, 231:18</p> <p><b>window sill</b> [4] - 231:6, 231:11, 231:14, 231:15</p> <p><b>wine</b> [1] - 97:18</p> <p><b>wing</b> [1] - 27:15</p> <p><b>winter</b> [5] - 15:6, 97:17, 126:3, 158:10, 170:13</p>
<p><b>V</b></p> <p><b>vacant</b> [2] - 233:9</p> <p><b>vagaries</b> [1] - 112:16</p> <p><b>vain</b> [1] - 127:16</p> <p><b>validating</b> [1] - 91:16</p> <p><b>valuable</b> [2] - 50:17, 88:10</p> <p><b>value</b> [5] - 34:13, 178:17, 202:9, 202:13</p> <p><b>vantage</b> [1] - 219:2</p> <p><b>variance</b> [6] - 2:15, 4:2, 28:16, 229:18,</p>		<p><b>W</b></p> <p><b>Wadsworth</b> [21] - 70:5, 76:5, 76:7, 78:16, 81:2, 84:13, 111:2, 145:12, 148:16, 148:17, 149:4, 149:10, 155:15, 161:2, 170:3, 212:3, 212:9, 212:13, 213:1, 213:4, 213:6</p> <p><b>wadsworth's</b> [1] - 212:15</p> <p><b>wait</b> [3] - 108:6, 116:2, 116:3</p> <p><b>walk</b> [9] - 66:2, 67:15, 79:12, 92:13, 96:11, 96:16, 116:1, 122:14, 157:5</p>		

<p><b>wish</b> [6] - 29:18, 35:17, 102:16, 123:12, 229:1</p> <p><b>wishes</b> [6] - 19:17, 21:8, 106:7, 171:17, 175:12, 177:8</p> <p><b>WITNESS</b> [1] - 237:7</p> <p><b>wonder</b> [3] - 206:12, 223:6, 223:12</p> <p><b>wondered</b> [1] - 29:10</p> <p><b>wonderful</b> [2] - 47:12, 47:13</p> <p><b>wondering</b> [1] - 224:15</p> <p><b>wonders</b> [1] - 63:17</p> <p><b>wood</b> [1] - 83:18</p> <p><b>woody</b> [1] - 76:1</p> <p><b>words</b> [6] - 64:5, 206:16, 206:17, 208:4, 208:9, 222:16</p> <p><b>workers</b> [1] - 79:1</p> <p><b>works</b> [9] - 13:11, 68:7, 93:15, 130:16, 188:5, 216:18, 217:2, 227:12, 229:4</p> <p><b>world</b> [10] - 63:18, 92:15, 102:3, 115:14, 115:15, 116:5, 196:3, 197:15, 206:3, 219:5</p> <p><b>worry</b> [1] - 123:7</p> <p><b>worse</b> [1] - 199:7</p> <p><b>worth</b> [1] - 23:4</p> <p><b>wow</b> [1] - 116:2</p> <p><b>wrap</b> [1] - 20:5</p> <p><b>wrapper</b> [1] - 205:13</p> <p><b>wrapping</b> [3] - 76:2, 156:5, 161:9</p> <p><b>wraps</b> [2] - 75:4, 170:11</p> <p><b>Wright's</b> [1] - 108:13</p> <p><b>writing</b> [2] - 172:7, 176:12</p> <p><b>www.reportersinc. com</b> [1] - 1:17</p>	<p>34:3, 48:8, 51:18, 54:3, 68:4, 87:12, 88:18, 118:3, 128:12, 144:13, 145:3, 146:3, 171:3, 174:17, 182:14, 184:15, 187:1, 187:3</p> <p><b>yellow</b> [1] - 20:4</p> <p><b>yoga</b> [1] - 97:2</p> <p><b>young</b> [1] - 95:5</p> <p><b>younger</b> [1] - 129:14</p> <p><b>yourself</b> [2] - 185:16, 218:15</p> <p><b>yourselves</b> [1] - 54:4</p>
<p><b>Y</b></p>	<p><b>Z</b></p>
<p><b>Yard</b> [1] - 109:9</p> <p><b>yard</b> [7] - 7:16, 8:7, 45:12, 105:16, 127:5, 233:8</p> <p><b>year</b> [6] - 100:12, 118:17, 126:1, 171:8, 206:15, 208:7</p> <p><b>years</b> [19] - 27:18,</p>	<p><b>Zelinski</b> [2] - 237:4, 237:10</p> <p><b>Zinc</b> [4] - 172:6, 172:17, 176:12, 192:2</p> <p><b>zone</b> [4] - 74:15, 154:6, 164:4, 164:7</p> <p><b>zones</b> [4] - 69:16, 71:6, 71:8, 92:2</p> <p><b>Zoning</b> [4] - 4:7, 27:11, 229:18, 234:12</p> <p><b>zoning</b> [3] - 5:5, 27:9, 56:14</p> <p><b>zoom</b> [1] - 167:13</p> <p><b>zooming</b> [3] - 162:3, 163:18, 170:3</p>