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PLANNING BOARD FOR THE CITY OF CAMBRIDGE

GENERAL HEARING

Tuesday, December 6, 2011

7:00 p.m.

in

Second Floor Meeting Room, 344 Broadway  
City Hall Annex -- McCusker Building  
Cambridge, Massachusetts

- Hugh Russell, Chair
- Thomas Anninger, Vice Chair
- William Tibbs, Member
- Pamela Winters, Member
- Steven Winter, Member
- H. Theodore Cohen, Member
- Charles Studen, Associate Member
- Ahmed Nur, Associate Member

Community Development Staff:  
Brian Murphy, Assistant City Manager for  
Community Development

- Susan Glazer
- Liza Paden
- Roger Boothe
- Stuart Dash
- Jeff Roberts



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1 Harvard Square. And Novartis is very -- I've  
2 worked with them before and they're very  
3 focussed on.

4 HUGH RUSSELL: Excuse me, Michael,  
5 did you mean Harvard Yard?

6 MICHAEL VAN VALKENBURGH: What did I  
7 say?

8 HUGH RUSSELL: Harvard Square.

9 MICHAEL VAN VALKENBURGH: No, not  
10 Harvard Square. Harvard Yard. There is a  
11 difference.

12 HUGH RUSSELL: We don't have movable  
13 chairs in Harvard Square.

14 MICHAEL VAN VALKENBURGH: No, we  
15 don't.

16 But the idea is that there's a series  
17 of informal spaces with chairs. If it's a  
18 cold day, you can pull the chair into the  
19 sun. If it's a sunny day, you can pull it  
20 into the shade. And the furniture we're  
21 looking at is wood. The planting is

1 structured by native plants, New England  
2 plants. It's not exclusively native. We  
3 want to pull in things that the Arnold has  
4 introduced at seasonal variety. Especially  
5 pushing spring and fall to try to get, I  
6 mean, it doesn't feel like the second week of  
7 December today, but, you know, a lot of times  
8 in Cambridge November's great to be outside,  
9 April can be great, and so the plantings  
10 really focus on spring and fall as well.

11 There will be very good illumination.  
12 And in terms of the paving there will be a  
13 combination of hard surfaces so that we're  
14 super easy to navigate and wheel chairs or  
15 people with any issues about walking  
16 services, but the area of the garden over  
17 here or courtyard will use decomposed  
18 granite, the sort of improved version of that  
19 that stays plate, stays where it is because  
20 of amendment.

21 And that's basically the idea of the



1 courtyard. Thank you.

2 PAMELA WINTERS: I was just curious  
3 whether or not you had considered any sort of  
4 a winter garden in that area?

5 MICHAEL VAN VALKENBURGH: You mean  
6 in the landscape is there like a greenhouse?

7 PAMELA WINTERS: No, no, just a  
8 winter garden that would be berries and --

9 MICHAEL VAN VALKENBURGH: Oh, yeah.  
10 Definitely. I mean one of the things that  
11 was a delight in the process was a request  
12 from Novartis to include some birch trees.  
13 So there were, like, placing those against  
14 evergreens so, you know, it looks good in  
15 winter.

16 PAMELA WINTERS: Great.

17 MICHAEL VAN VALKENBURGH: Berries  
18 are in the design, but they're always only  
19 there until the birds decide they want to eat  
20 them.

21 PAMELA WINTERS: No, that's true.

1                   MICHAEL VAN VALKENBURGH: They're  
2 like a temporary amenity.

3                   PAMELA WINTERS: Okay, thank you.

4                   ATTORNEY JAMES RAFFERTY: This  
5 concludes our presentation on design. We  
6 also have a world famous traffic engineer who  
7 can go through his findings. And I know  
8 that's one of the more exciting aspects for  
9 the evening for many Board members. We have  
10 a 500-page appendix, and if you don't believe  
11 what he says, I refer to Ms. Clippinger's  
12 memo because she ratifies what he's done.

13                  SCOTT THORNTON: We do try to save  
14 the best for last.

15                  Anyway, Scott Thornton with Vanasse and  
16 Associates. So just to talk about the  
17 preparation of the transportation impact  
18 study from the project, I'll just hit on a  
19 few highlights. We did prepare the TIS in  
20 coordination with the scope issued by the  
21 Traffic Department. And we generally

1 focussed on the intersections around the  
2 sites. So Main Street to the north; Mass.  
3 Ave. to the south; Osborne and Windsor Street  
4 about 12 intersections in total. And the  
5 thing that's working, one of the things  
6 that's working with the traffic analysis for  
7 the project is that you have a lot of the --  
8 well, the Polaroid building and, Analog  
9 Devices building both vacant. Analog Devices  
10 building obviously is not there. So the  
11 traffic levels on the streets adjacent to the  
12 site are minimal. Mass. Ave. carries about  
13 19,000 vehicles a day. Osborne Street  
14 carries about 200. State Street carries  
15 about 500. And as Maya mentioned, State  
16 Street is where the access for the vehicles,  
17 for bicycles, for the cars to the garage and  
18 the loading is going to occur.

19 So in addition to the -- in addition to  
20 the fact that the vacant buildings out there  
21 providing a lot of, a lot of capacity on the

1 existing roadways that this, that can  
2 accommodate the traffic impact from this  
3 project, you also have the Novartis Complex  
4 at 250 and 220 Mass. Ave., and their PTDM  
5 measures that they've been very aggressive in  
6 implementing so much so that they're  
7 currently showing a 35 percent SOV low chair.  
8 And the SOV percentage relates to the percent  
9 of employees that drive alone to work. So  
10 only about 35 percent of their employees  
11 choose to drive to the garage.

12 So, when you combine the two, those two  
13 aspects with the load of traffic volume in  
14 the area and then those aggressive PTDM  
15 measures, we're showing there's no change in  
16 level of service at any of the intersections  
17 in the study area.

18 In fact, the other board shows the  
19 Special Permit criteria summary. And in the  
20 five categories the trip generation with the  
21 vehicle level of service, traffic on

1 residential streets, the pedestrian level of  
2 service, and the vehicle queues at the  
3 intersections is 171 total criteria that were  
4 reviewed. And the project exceeds seven of  
5 those and meets 164. Of those seven that are  
6 met, that are exceeded, four of them occur at  
7 one intersection. The intersection of  
8 Osborne Street and Main Street, and those  
9 are -- those occur under existing conditions.  
10 So with or without the project you would  
11 still have those exceedances.

12 The other three indicators are related  
13 to the trip generation and to pedestrian  
14 level of service at the Windsor Street  
15 intersection.

16 So, in summary, you know, we think that  
17 the aggressive PTDM measures, in fact, the  
18 capacity out there is -- the two things  
19 together are gonna work with this project,  
20 minimize the effect of the traffic generation  
21 from the project, and also minimize the

1 effect on the street effort.

2 And I'll turn it back over to Jim.

3 ATTORNEY JAMES RAFFERTY: And  
4 finally, we're in complete compliance with  
5 the directives provided to us by Ms. Paden.  
6 The two buildings, the courtyard, and traffic  
7 study in less than 30 minutes. We're now  
8 pleased to report that through our  
9 presentation and eager to respond to any  
10 inquiries that the Board may have.

11 HUGH RUSSELL: Okay, thank you.

12 So this is also going to be a public  
13 hearing. So do people want to ask questions  
14 before or go on to the public hearing?

15 CHARLES STUDEN: Hugh, I actual do  
16 have a question.

17 HUGH RUSSELL: Sure.

18 CHARLES STUDEN: I know we're going  
19 to have an opportunity to talk further about  
20 the design aspects of this project and I can  
21 tell you already I'm liking very much what I

1 see here. It's really quite interesting, and  
2 responds, I think, to some of the earlier  
3 discussions that we had regarding this  
4 development earlier. But one of the things  
5 that no one talked about, and I'm curious  
6 about, is with the entrance to the complex  
7 mid-block, between Windsor Street and Albany  
8 Street and the need for pedestrians, I  
9 assume, to move from the existing Novartis  
10 campus on foot very often, are they going to  
11 be running across Mass. Ave. mid-block to get  
12 to the entrance of the building or will there  
13 be crosswalks at Windsor or Albany? It seems  
14 very confusing to me and I wondered if  
15 someone can comment on that.

16 ATTORNEY JAMES RAFFERTY: Well,  
17 essentially we have had extensive  
18 conversations with the Traffic Parking and  
19 Transportation Department about that.  
20 Currently there is a signalized crosswalk as  
21 you know at Albany and Mass. Ave. And the

1 plan does not contemplate any additional  
2 crosswalks across Mass. Ave. And I think  
3 there's -- we have discussed that, and I  
4 think it's probably best to leave the  
5 rationale behind that to the department  
6 responsible. I think there's some thinking  
7 that pedestrians should be encouraged to use  
8 the crosswalks at the signalized  
9 intersection. But beyond that, I think I  
10 would probably be speaking out of turn. So I  
11 will say that it was a subject of  
12 conversation and, yes, there will be  
13 exchanges of people and employees across the  
14 street and we're planning on using existing  
15 crosswalks to accommodate them.

16 CHARLES STUDEN: And one further  
17 clarification actually, and that has to do  
18 with public access to the open space which I  
19 like very much. I see in the document  
20 references to controlled public access, and I  
21 wondered exactly what that meant. I think on



1 page 13, I'm not sure, I can't remember,  
2 there was some that would be accessible only  
3 during business hours. Does that mean that  
4 some way that space will be secured at the  
5 perimeters during non-business hours and on  
6 weekends or is it going to be open for the  
7 public to use it always?

8 ATTORNEY JAMES RAFFERTY: I would  
9 say with confidence not always. I think  
10 there is the off hour and when -- how off  
11 hours get defined. But there definitely is a  
12 need to balance openness, permeability and  
13 public access with some very real control and  
14 security issues. Candidly we continue to  
15 explore what options exist, and we'd spent a  
16 great deal of time in the month leading up to  
17 this hearing looking at alternatives, and it  
18 became clear to us that the solution needs to  
19 be a collaborative one from the operational  
20 side at Novartis, from the design team, both  
21 the architects of the buildings and the

1           Landscape architect, and the informed advice  
2           of the Community Development Department about  
3           what expectations are around this. So, our  
4           hope would be that we would be able to  
5           achieve a decision in this process that  
6           allowed for a return, either to the staff or  
7           perhaps more appropriately ultimately to the  
8           Board, for approval as to how that gets  
9           implemented. But there will need to be an  
10          ability to limit off hours late at night  
11          access through the courtyard.

12                   CHARLES STUDEN: And I would suggest  
13           that that has the potential to significantly  
14           impact the design depending on what control  
15           measures are.

16                   ATTORNEY JAMES RAFFERTY: We don't  
17           disagree, and that's why it became clear to  
18           us frankly that it couldn't be simply an  
19           after thought. It does require the  
20           collective input of building designers,  
21           Landscape architects, and program operators

1 at Novartis. So, it was clear -- to be  
2 perfectly honest, we were sitting in a room  
3 looking at an exhaustive number of issues and  
4 someone noticed on the calendar that the  
5 timeline that they've got all around the room  
6 calls for the building to be open in February  
7 of 2015. And we realize, well, we might have  
8 more than a week to come up with the answer  
9 here. So the thinking was we -- it's been  
10 prominent in our thinking, and even more so  
11 when we brought the design to the staff, very  
12 high on the list, a clear guideline issue in  
13 Special District 15. So it's very mindful,  
14 and I think we're now filtering through the  
15 operational side of Novartis as well as the  
16 design side. It's going to take a little bit  
17 of a while, but the strong conviction is  
18 there exists the capability to come up with  
19 the solution that satisfies everyone.

20 CHARLES STUDEN: Thank you.

21 HUGH RUSSELL: I think we'll want to

1 hear from Traffic Transportation and Parking  
2 Department at some point. Do you want to do  
3 that now or before the --

4 CHARLES STUDEN: I'm wondering if  
5 perhaps we could. It seems that we're on the  
6 topic and this is in reference to the  
7 mid-block crossing idea. And the idea that  
8 pedestrians will actually cross at the  
9 intersections at the ends and I'm wondering  
10 about that.

11 HUGH RUSSELL: Sue.

12 SUSAN CLIPPINGER: Sue Clippinger.  
13 You have the memo that we prepared. I mean,  
14 the significant things here are that Novartis  
15 has been very active on their existing  
16 building in providing good TDM strategies.  
17 They have a very low parking ratio. So those  
18 are two very strong components of this  
19 project.

20 We obviously strongly support the use  
21 of State Street for the functional activities

1 and providing the improved pedestrian  
2 environments for Osborne and Windsor. So I  
3 think that sort of was what the overall of  
4 stuff.

5 In terms of the mid-block crossing,  
6 you'll be really surprised to hear that I'm  
7 not a big advocate of a mid-block crossing of  
8 Mass. Ave. between two signalized locations.  
9 The existing Novartis building does have a  
10 door on Landsdowne Street which lines up with  
11 the corner where there's one crosswalk. I'm  
12 sure there will be people who will go running  
13 across the street, but I think we would be  
14 very, very uncomfortable making that an  
15 organized crossing location. We want people  
16 using either Albany or Landsdowne. It does,  
17 it is on either side of the two buildings  
18 that connect there. And we're obviously  
19 trying to make sure that Mass. Ave. functions  
20 well. Those intersections function well.

21 It would be really hard to provide the

1 level of service for mid-block crossing there  
2 without having a huge impact on traffic.  
3 And, therefore, not necessarily making it  
4 safer for the pedestrians who might not wait  
5 for the light or wait for the proper  
6 crossing.

7 CHARLES STUDEN: Sue, where are most  
8 of the Novartis employees who are working in  
9 the existing campus, where would they be  
10 coming? Would they be walking in fact down  
11 Landsdowne Street to get to the complex or is  
12 there a, is there a -- what I'm not clear of,  
13 and none of the drawings show this, is where  
14 is the connection to the Novartis complex?

15 ATTORNEY JAMES RAFFERTY:

16 (Indicating.)

17 CHARLES STUDEN: On Windsor.

18 ATTORNEY JAMES RAFFERTY: At Mass.  
19 and Windsor. It's the gap between the Necco  
20 building and the new 220 Mass. Ave. building.  
21 There's a courtyard there. And that's --

1           that's the chief entrance.

2                   CHARLES STUDEN:   So that works then  
3           I think I'm understanding that there's a  
4           crosswalk at Windsor.

5                   SUSAN CLIPPINGER:   At Landsdowne.

6                   CHARLES STUDEN:   Not one at Windsor?

7                   SUSAN CLIPPINGER:   No.

8                   CHARLES STUDEN:   Okay.

9                   HUGH RUSSELL:   So what you're saying  
10          is that you couldn't just write a crosswalk  
11          at Windsor because that wouldn't -- that  
12          would be unsafe for the pedestrians.   You'd  
13          have to put a pedestrian light there and a  
14          pedestrian light messes up the traffic?

15                   SUSAN CLIPPINGER:   Yes.   On a street  
16          like Mass. Ave. and you've got relatively  
17          short blocks, it's very hard to just strike a  
18          crosswalk and have cars yield.   They're,  
19          like, light, light, light, what am I gonna  
20          do?   And I believe we had experience prior  
21          before the Landsdowne signal was actually in

1        which was part of the Mass. Ave. project  
2        where there was a crosswalk there and it was  
3        very hard to get vehicles to yield at that  
4        location. So it's one of those things where  
5        you have a very hard time providing the level  
6        of service people are expecting because it's  
7        very hard to get the cars to yield and not  
8        expecting it with the lights and with the  
9        nature of the Mass. Ave. And so if you  
10       wanted it to be functioning safely, you would  
11       add a light. When you add a light, you're  
12       also adding delay for the person who wants to  
13       walk there waiting for that light, and you  
14       have short blocks that you're trying to  
15       manage the traffic through. So it gets to be  
16       a sort of logistical nightmare where  
17       everybody ends up being unhappy. And so, you  
18       know, we're advocating that those crossings  
19       are occurring at the two signalized locations  
20       that exist today which is Lansdowne and  
21       Albany.



1                   WILLIAM TIBBS: Obviously this is, I  
2                   too think it's an interesting issue. How  
3                   does it work in Central Square? I mean,  
4                   where the traffic is stopped all the time.  
5                   We have crosswalks there. As a matter of  
6                   fact, I thought one of the fantastic things  
7                   about Central Square, I was amazed that when  
8                   people are in the crosswalks, it does slow  
9                   down the traffic. So why wouldn't that --  
10                  what's the difference between this area and  
11                  that area?

12                 SUSAN CLIPPINGER: Well, I think  
13                 that at Pleasant the pedestrian volume is  
14                 enormous, and the friction of the bus stop  
15                 there is also incredibly beneficial in  
16                 getting -- and that's probably the highest  
17                 yielding crosswalk in the city. And I think  
18                 Temple works well but not as well as that,  
19                 but Temple is -- you're sort of through the  
20                 difficult parts whereas here we're talking  
21                 about the Sidney, Sidney Extension

1 intersection is a very busy one and both  
2 Albany and Vassar are incredibly busy  
3 intersections. It has a different character  
4 than the heart of Central Square. The  
5 pedestrian volume is not going to be as high.

6 HUGH RUSSELL: Plus the vehicle  
7 speeds are higher. It slowed in Central  
8 Square because of the design to make people  
9 slow down.

10 SUSAN CLIPPINGER: Exactly.

11 AHMED NUR: One thing. I do think  
12 that this is really important to talk about.  
13 I think it's the only issue that I actually  
14 have, I agree with Charles, is the additional  
15 (inaudible). One question that I have for  
16 you real quick. The brown orange building of  
17 Harvard on Mass. Avenue has that same issue  
18 where they -- the pedestrians walk or on  
19 bikes is an issue, a constant so you have to  
20 stop by law and so you just come out of the  
21 traffic fire station there's you keep going

1 and all of a sudden, bang, someone goes here  
2 someone goes there.

3 SUSAN CLIPPINGER: Where are you?

4 HUGH RUSSELL: The Cambridge Street.

5 AHMED NUR: The identical two  
6 buildings across from one another.

7 UNIDENTIFIED WOMAN: CGIS.

8 SUSAN CLIPPINGER: The two orange  
9 buildings. I got it.

10 AHMED NUR: Orange brown. But that  
11 is a busy crossing. And I remember sometimes  
12 just sitting there for a minute or two just  
13 saying this person was on the phone coming  
14 across or what not, by law. So I'm wondering  
15 with the traffic light that you have there,  
16 are you going to have those by law you have  
17 to stop even though it's a green light and  
18 people from Novartis going back and forth, or  
19 other pedestrians in the summertime there's  
20 coffee shops, and I'm pretty sure there's  
21 going to be congestion at that corner.

1           There' s an open parking lot at MIT where the  
2           nuclear thing is. So I' m just wondering are  
3           you going to have the sign there that says by  
4           law you have to stop for pedestrian?

5                        SUSAN CLIPPINGER: No, because there  
6           is no location where you have to stop for a  
7           pedestrian because they' re signalized.

8                        AHMED NUR: The Albany and Mass.  
9           Ave. ?

10                      SUSAN CLIPPINGER: Yes. Where it' s  
11           signalized, you know, it' s good not to hit  
12           the pedestrian, but they' re not supposed to  
13           be crossing when you have the green light.

14                      AHMED NUR: Okay.

15                      HUGH RUSSELL: Okay. Thank you,  
16           Sue.

17                      Let' s proceed on with the public  
18           hearing portion. Only James Williamson has  
19           signed up on the sign-up sheet. So, James,  
20           would you like to speak first?

21                      JAMES WILLIAMSON: Sure. I didn' t

1 -- I was surprised at how quickly the hearing  
2 got underway so I missed -- and if I may just  
3 have one 30 second. I just want to quickly  
4 look at something. Oh, okay.

5 I'd like to start by framing my  
6 comments with a quote from an official Swiss  
7 government publication, facts and figures  
8 about biotechnology and pharmaceuticals,  
9 specifically Novartis. Established in 1996  
10 following the merger between two of Basel's  
11 most renowned companies, Ciba-Geigy and  
12 Sandoz. At that time this was the world's  
13 largest merger. The creation of Novartis was  
14 preceded by the merger between Ciba and  
15 Geigy. In 1948 Geigy researcher Paul Muller  
16 was awarded the Nobel Prize for his discovery  
17 of the insecticide DDT. And Sandoz became  
18 famous throughout the world following his  
19 development of the psychedelic drug LSD.  
20 There's a footnote, DDT is still one of the  
21 important insecticides in use today to combat

1 Malari a. So from DDT to LSD.

2 So i t the existi ng converted Necco  
3 bui lding there across the street? I 'm amazed  
4 at the enormi ty of thi s proposal , but I don' t  
5 thi nk there' s a lot that can be done about  
6 that. I 'm j ust gonna focus on the thi ngs  
7 about whi ch I thi nk somethi ng maybe can be  
8 done. One of the thi ngs that I brought up i n  
9 the past wi th vari ous peopl e, i ncl udi ng  
10 peopl e worki ng wi th Goody Clancy, who I thi nk  
11 had some hand i n thi s i ndi rectly at l east, i s  
12 a very pleasant pedestri an pathway that goes  
13 from the MIT Sci ence Museum, up that street,  
14 through thi s lot where there i s a ki nd of  
15 meander I guess woul d be one way of calli ng  
16 i t, and then through an archway, and you can  
17 actual ly do a diagona l l i ne from the MIT  
18 Museum al l the way through, you can actual ly  
19 cross the rai l road tracks at a crossi ng  
20 that' s been desi gned by the cogenerati on pl an  
21 at MIT, and you can actual ly go ri ght through

1 MIT on a diagonal. And my concern is to  
2 preserve that desire line if you will. I  
3 think it seems to be at least somewhat  
4 preserved in the design. I'm not sure what's  
5 gonna happen with the new building behind it  
6 from where you all are sitting. But I do  
7 have a concern, and I would ask you to give  
8 some attention on how that path works through  
9 the site. And also I know that in the past I  
10 think I remember Paul Dietrich, when he was  
11 Chair, would sometimes express concerns about  
12 bridges and I don't know if any of you are  
13 concerned about the way that bridge works or  
14 doesn't work, contributes or doesn't  
15 contribute, but I would ask you to give some  
16 attention to that.

17 I guess the last thing is just to  
18 emphasize that as I understand the criteria,  
19 public pedestrian connections are encouraged,  
20 open space landscapes areas and pedestrian  
21 pathways should be integrated into the site

1 plan. I think it is important that when you  
2 look at whether the public spaces will indeed  
3 be public, this was just alluded to, and  
4 there was some discussion about it, that you  
5 don't just take the word of somebody in one  
6 of the city agencies for what might satisfy  
7 the public in terms of public access, but  
8 bring the public in as much as possible so  
9 the public can decide whether the public  
10 amenity of a public space is indeed  
11 satisfactory for the public. And I'm not  
12 saying that it won't be, but I think it's  
13 important that there be robust public access  
14 to a purportedly public space. Otherwise --

15 PAMELA WINTERS: James, thank you.

16 JAMES WILLIAMSON: Yeah, those are  
17 my comments.

18 Thank you.

19 HUGH RUSSELL: Does anyone else wish  
20 to speak?

21 AHMED NUR: State your name and



1 address for the reporter, please.

2 GEORGE METSKER: George Metsker, 90  
3 Antrim Street. I happen to be the President  
4 of the Central Square Business Association,  
5 but I'm not here speaking for that if that's  
6 possible.

7 I have no particular comment on the  
8 design proposal or some of the things that  
9 you're focussed on with the buildings, but I  
10 would like to emphasize the issues of urban  
11 design because the decisions on what goes on  
12 in the courtyard, much as we might like it or  
13 not, is in the courtyard and I'm much more  
14 interested on what goes on on the edges of  
15 the building and how it meets the city and  
16 how it extends what's going on in the city  
17 and how it is changing what goes on in the  
18 city. Central Square as been creeping to the  
19 east with the first Novartis development.  
20 And one might say it stopped at Lafayette  
21 Square. But now with both MIT's Forest City

1           developments to the east of -- east of  
2           Lafayette Square and this development across  
3           the street from Novartis, clearly there's an  
4           extension of what everyone might want to call  
5           it, an urban center activity farther down to  
6           the edge of MIT essentially dissolving the no  
7           man's land that used to be there. So I think  
8           we need to see that this is an urban place  
9           now. It is part of Central Square or the  
10          character of Central Square.

11                 So a couple of comments: With all due  
12          respect to my friend Sue Clippinger, the  
13          nature of an urban district is that the  
14          pedestrian rules and cars go through at their  
15          peril quite frankly. We don't want them to  
16          go fast, so I think the more one can cross  
17          the street from one side to the other,  
18          changes the character from a strip mall to a  
19          convenient shopping destination for  
20          everybody.

21                 So let's talk about shopping. It would

1 seem to me, and I don't have a good sense of  
2 the level of intensity of ground floor use,  
3 but I would like to see everything that's  
4 visible from Mass. Avenue on this building to  
5 be at the ground floor; public access, retail  
6 or other kinds of spaces, because this is a  
7 whole and significant block of the city and  
8 it needs to contribute its part to making the  
9 city a liveable place for everybody. So  
10 while I understand there are sides of the  
11 block that need to be in service, there are  
12 as James said, connections perhaps through  
13 the block that might be important as part of  
14 the pathways if one enjoys going through -- I  
15 think those ground floor experiences are a  
16 paramount experience of a paramount  
17 importance in where we ought to put a lot of  
18 emphasis of making it truly public, truly  
19 accessible, truly lively and truly  
20 interesting.

21 HUGH RUSSELL: Thank you, George.

1 Does anyone else wish to speak?

2 (No Response.)

3 HUGH RUSSELL: Okay, I see no one  
4 wishing to speak.

5 So shall we close the hearing for oral  
6 testimony?

7 (All board members in agreement).

8 HUGH RUSSELL: Leaving it open to  
9 the written testimony to the extent of what  
10 we do.

11 (All board members in agreement).

12 HUGH RUSSELL: We've heard from Sue.  
13 Roger, do you want to tell us what your  
14 thoughts are about this project?

15 ROGER BOOTHE: Yes. I think it's a  
16 pretty incredible set of ideas that have come  
17 together here and in an extraordinary way, so  
18 I'm very, very excited about what this can do  
19 in that transformative way that Tom  
20 Sieniawicz was talking about. I think the  
21 whole team is very committed to it. At first

1 I was concerned about a low building on  
2 Massachusetts Avenue because we want  
3 Massachusetts Avenue to be quite robust. But  
4 I think what Maya Lin has done is very  
5 brilliant in making the lower volume because  
6 it has so much strength because of the  
7 incredible facade and the dramatic entryway  
8 that was hardly focussed on. I don't know if  
9 you have one of the boards that shows that  
10 lobby there. But that lobby is extremely  
11 powerful. The central column, the sense of  
12 space going through. And I think what  
13 they've succeeded in doing in this design  
14 effort is weaving together the landscape, two  
15 very different buildings, the pattern of  
16 movement, and the flowing of space and  
17 transparency in a way that, you know, I think  
18 that this is just going to be fabulous. The  
19 only one problem I am worried about is the  
20 ability to flow through here. I understand  
21 there are security concerns, but it would be

1 a shame if this felt like you couldn't go in  
2 there. It's been upsetting not to be able to  
3 walk through Harvard Yard now, and we all  
4 know why that is, and I'm sure that's part of  
5 what's on people's minds here. You want it  
6 to just be safe for people. I think part of  
7 the promise is it's going to enliven this  
8 area in a very special way. Councilor  
9 Reeves was saying here before the meeting he  
10 doesn't want another Forest City where no one  
11 goes to that open space. We really want  
12 people to go there. At the same time we  
13 respect the need that Novartis has for safety  
14 and so forth. And I think they have a very  
15 good record with their existing courtyard,  
16 which is, the Board will remember they came  
17 to you and it has the little gateway that we  
18 spent a lot of time thinking about how that  
19 should be done. And I think it's not a space  
20 that draws you in as much because their  
21 spaces are much smaller. And this, the

1 spaces here are so flowing and transparent, I  
2 have a really hard time imagining to wall  
3 them off without -- I share Charles's  
4 concern. You don't want to have this  
5 gorgeous thing and then, you know, make it so  
6 you wish you could go in, but you can't. So,  
7 but I sense there's a real commitment to  
8 continue to work on this and I think every  
9 other aspect of the project is quite  
10 brilliant.

11 HUGH RUSSELL: Thank you.

12 So I'm going to transition from the  
13 sublime to the ridiculous. I had three  
14 concerns. Mr. Williamson spoke to one of  
15 them. Making sure that pathway through the  
16 adjacent block has a ready pedestrian  
17 connection through the path that goes  
18 through. I think it's not ideal, but it's a  
19 very permanent plan. When we were approving  
20 650 Main Street, we wanted to see that  
21 pathway continue. So that's one of the

1 pieces.

2           So the ridiculous thing is on the back  
3 of the laundry building there's a funny  
4 little fin. And you can see it if you --  
5 it's an addition which does not appear to be  
6 in the same brick as the building which  
7 partially blocks a window of the building.  
8 And there's sort of a little walled courtyard  
9 which looks in part to be original. It's  
10 hard for me to tell. But that little fin  
11 seems to me to be something that ought to be  
12 removed to make the experience of your  
13 project better. And I don't think you'll  
14 have too much of a trouble with Mr. Sullivan  
15 if -- I mean, I can't imagine what's in that  
16 fin. It's about five feet wide and two  
17 stories tall. And so that's my --

18           THOMAS ANNINGER: The analogy of the  
19 library.

20           HUGH RUSSELL: The analogy of the  
21 library?



1                   THOMAS ANNINGER: Some of the  
2                   additions were eliminated.

3                   HUGH RUSSELL: Yes, right. When the  
4                   library was redone, part of the plan was --  
5                   plan involved removing former additions that  
6                   sort of were interfering with the movement on  
7                   the site. And frankly, the expression of an  
8                   aesthetic (inaudible) that we soon forget.  
9                   So that's a very small point.

10                  I know, Tom, when we were out there  
11                  looking at it, you were commenting on how  
12                  unsightly the glass wall offices were on the  
13                  building across the street. And I think  
14                  that's actually one of the rationales for the  
15                  perforated granite facade because that will  
16                  hide the messy offices in part from the  
17                  street, but keep your glimpses through rather  
18                  than sort of display. If you stand across at  
19                  your building and look across at the second  
20                  Novartis building, you find some people are  
21                  very neat and some people are not very neat

1 and it's right in your face. And it may be  
2 just a little too much in your face.

3 THOMAS ANNINGER: Maybe I can pick  
4 up on that.

5 HUGH RUSSELL: Yes.

6 THOMAS ANNINGER: Yes, I remember  
7 when that building came to us already a few  
8 years ago, it was sold to us under the  
9 heading of transparency. And what we are  
10 really subjected to is less transparency and  
11 more -- a very un-private intrusion into the  
12 whole spectrum of how people order their  
13 office from minimalist tidy to the opposite  
14 extreme of troublesome offices that you don't  
15 want to see. And frankly, in parentheses, I  
16 wish Novartis would do something about a  
17 couple of employees there. But going beyond  
18 that, I see that you've responded to that, as  
19 Hugh said, with a privacy screen, which makes  
20 a lot of sense to me. But I think I'd like  
21 to take the point one step further, which is

1 to talk about the transparency of all the  
2 rest of the building. I think we want to  
3 have some discussion about how we can have  
4 some assurances that what happened on that  
5 other building that we just talked about  
6 won't happen here. The beautiful looking  
7 through from one side of the building to the  
8 other could easily be obscured if you allow  
9 something to come between them. Maybe the  
10 design of the atrium and those kinds of  
11 things will prevent that from happening, but  
12 I wish somebody would talk about how, how you  
13 can be sure that we won't be subjected to  
14 clutter because of that transparency. That's  
15 my question.

16 While I have the floor let me just make  
17 one comment which is a small one. But it  
18 looks to me when we go to Osborne Street,  
19 which is what Hugh was talking about in terms  
20 of that passageway, it looks to me like while  
21 we're talking about animating the street

1 level, it seems that we've given up on  
2 Osborne Street. On one side we have an old  
3 factory warehouse now offices that has no  
4 doors for just about a whole block. And, is  
5 therefore, quite dead one could almost call  
6 it. And it seems that you have not tried on  
7 the other side to try to enliven it and make  
8 it somewhat more of a passageway. But maybe  
9 I'm wrong. Well, I guess I am wrong and I'm  
10 glad, then, to see that. Maybe you can --  
11 then I won't put it in the form of a  
12 question. What have you done to Osborne  
13 Street?

14 MAYA LIN: Opened it up  
15 deliberately. There are, I imagined  
16 translucent curtains on the inside. But the  
17 idea was to allow enough light out so that  
18 even when it's dark out, you feel safe and it  
19 lights your way. Another thing is my  
20 building is actually translucent, not  
21 transparent because, again, I don't want to

1 put anyone inside feeling like they're in a  
2 fish bowl. So it's fritted. It's a soft  
3 frit. It doesn't make you dizzy. But,  
4 again, creates a diffusion so that they have  
5 privacy. And then the way I've set up the  
6 interior, the working labs are inside. Those  
7 are corridors with little temporary work  
8 stations so that you don't ever get -- it  
9 works both ways. It's sort of the same way  
10 the stone screen works, the frit on the glass  
11 allows for what I call almost a glow of  
12 translucency but not transparent.

13 TOSHIKO MORI: And also to this, the  
14 building has a layout, all that lab  
15 furniture, offices are set in, inside of it.  
16 And that's, as I mentioned before, there's  
17 about 40 feet of space, the social space,  
18 which is really controlled here. Because  
19 there are no offices here. It's all  
20 conference rooms behind a screen. So what  
21 you see, you don't see anybody's desk or

1           Lunch on the side for sure.

2                   And then on this other facade there are  
3           definitely louver or translucent up to two  
4           feet high, but all the desks and everything  
5           are set back in Maya's, there's a passageway  
6           around it. So all your lab tables and so  
7           forth are set back quite a bit, five or six  
8           feet off the facade, so there's actually no  
9           direct view of anyone's desks from the  
10          street. So we have taken that into  
11          consideration in planning those buildings  
12          very well.

13                   THOMAS ANNINGER: Thank you.

14                   HUGH RUSSELL: Okay. Other  
15          comments? Why don't you start, Bill.

16                   WILLIAM TIBBS: Okay. This project  
17          is very interesting because for me it -- as I  
18          look at the architecture, I understand what  
19          you're doing. I don't have any real issue  
20          with it, and there's a lot of things that I  
21          like. But boy am I having a difficult time

1 fitting this in to the overall context of the  
2 stretch of Mass. Ave. Even the Osborne  
3 Street conversation we just had. Osborne is  
4 fairly narrow. There's a building right  
5 there. You look at that view, the person on  
6 the street just will experience the whole  
7 thing around it, not just the view. So I  
8 think that one of the problems I'm having is  
9 that it's so inwardly focussed, and a lot of  
10 it is the way you're presenting it, we're  
11 looking at what's on the site. Something as  
12 simple, just having the desire lines of the  
13 pedestrians it's life of the museum down to  
14 MIT and how does this either help it or not.  
15 It's a real issue for me. So I'll talk about  
16 a couple of things.

17 You know, I think I'll start with the  
18 open space. I'm sensitive to open spaces.  
19 I'll give you a little story. When  
20 University Park was designed, there was a  
21 street in front of the two first buildings

1 that were there. There's a park and there's  
2 a, there was an actual street where taxis  
3 could drive up and park off. And I'm just  
4 describing something that's maybe -- you  
5 might not understand, but at that time we,  
6 Paul Dietrich and I were asked to go to  
7 Forest City and talk about -- and they had a  
8 change they wanted to make. They wanted to  
9 take the street out. And I remember, and at  
10 the time only two members of the Planning  
11 Board could go to those -- would be coming  
12 and talking to you, but the rule was only two  
13 members of the Planning Board could do that.  
14 So Paul Dietrich and I did that. And we went  
15 and we talked and we chatted. And I remember  
16 saying, yeah, I guess you can take that  
17 street out. I have regretted that decision  
18 ever since, because I think if there was a  
19 street there, it would have been an island  
20 kind of and there would have been a  
21 separation from it. Now it's a big front



1 yard and it's a -- for which is supposed to  
2 be a very public place, isn't a public place.  
3 So when I look at this, I guess I have a  
4 question, which you don't have to answer it  
5 now, but I have a question is what, what is  
6 this? Is it a park? Is it a big corporate  
7 front yard? What makes it what it is? And  
8 the idea of it having limited control with  
9 the kind of openness that you have, that  
10 you're showing there, is mind boggling to me  
11 as to how you do it. And, Mr. Rafferty, I  
12 think that I hear you when you said you all  
13 were thinking about, so you have some time.  
14 That to me is such a critical piece of how  
15 this open space is going to work. And you  
16 have such a creative team here, that I just  
17 think that you have to tell me at least what  
18 you're doing there for me to feel comfortable  
19 that you've made the right decisions.

20 And it's almost like, it's almost like  
21 we have this interesting little jewel of

1           archi tecture and all these little pieces of  
2           it still need to be worked out. The fact  
3           that the entrances are where they are causes  
4           people to want to go through mid-block, the  
5           entrances. And it's not like, you know, this  
6           is just cast in stone. So I think that --  
7           and I'm sure the mid-block issue is a city  
8           issue, too, as we have heard tonight. We  
9           have to have some interim discussions with  
10          that. But pedestrian flow around this is  
11          very, very important. And I would guess that  
12          as far as who the pedestrians are and how  
13          they flow in this open space is going to be a  
14          big -- it's going to be a big thing in making  
15          it work the way you want to. Is it just -- I  
16          mean, I literally am imagining myself, as a  
17          matter of fact, this is what I thought of.  
18          When you talked about the mid-block crossing,  
19          I'm walking down Mass. Ave., coming from  
20          Central Square going towards MIT, the MIT  
21          dome is beckoning me which it does from

1 Central Square, and I get down to here, and I  
2 say oh, my God, I look at this big, huge open  
3 space. And I look at -- and I'm going to go  
4 across the street. And I mean that's -- it's  
5 not only the Novartis folks who are going  
6 back and forth, but I think the regular folks  
7 are there, too. So there's a big context  
8 issue here for me which I'm just having a  
9 hard time placing. And I think part of it is  
10 just that I don't see or I'm not hearing  
11 enough about what you thought about the  
12 context. Even the materials you talked  
13 about, that you are using materials that  
14 either beckoned other materials and stuff.  
15 I'm not, I'm not sure. And I think I'm  
16 reasonably professional and have a reasonable  
17 professional background that I should be able  
18 to imagine this in place. And it's just a  
19 lot of things. There's a difference of scale  
20 here. There's a little buildings and big  
21 buildings, and there's open spaces and

1           there's the kind of that little as it  
2           connects to MIT, and you talk about campus  
3           but there's green -- I'm just having a tough  
4           time. So I think you'll need to help me  
5           understand that a little bit better.

6                     The ground floors. As I look at these  
7           very large pieces of glass and very large  
8           expansive pieces of ground floor, I'm  
9           interested in just what the intention is  
10          there. Because, again, these images, it's  
11          really nice, but I also think of the new  
12          cancer building at MIT on Main Street. And I  
13          remember them coming to us and saying oh,  
14          you're going to walk by there and it's going  
15          to be glass and there's a gallery and people  
16          are going to get a sense of -- and that's not  
17          working either to the way they said. So I  
18          just want to make sure that as nice as you're  
19          -- I mean, look at that. I mean, as I look  
20          at that, it looks nice and architecturally,  
21          but I want to know what's going there and

1           what is -- and am I as I'm just a person  
2           walking down the street, going to be beckoned  
3           into that very large orange space, glowing  
4           space that you have now or is that -- and I  
5           think a lot of it is more, it's not the  
6           design because the design intent is there,  
7           but it's the reality of how it's going to be  
8           built and developed and who are you going to  
9           encourage to be there. So that kind of very  
10          broad glass area with all that activity in  
11          the back looks good, but is it going to  
12          happen? I mean, and that's a real concern  
13          because I think from -- I've been on the  
14          Board a long time, and I just been, I'm a  
15          little leery of seeing these kind of images  
16          and then looking at the reality that turns up  
17          afterwards. So I want to hear and maybe it's  
18          from Novartis and from the developers as to,  
19          okay, given this design concept how, what are  
20          they going to do to make sure it works.

21                   So I think I've said enough for the

1 time being.

2 HUGH RUSSELL: Okay.

3 Charles.

4 CHARLES STUDEN: Yes, sort of  
5 picking up on what Bill has just said having  
6 to do with, you know, in particular with  
7 pedestrian circulation and access. Somewhere  
8 in the document reference is made to the fact  
9 that an entrance wasn't placed for the  
10 building at 181 Massachusetts Avenue on the  
11 corner of Massachusetts Avenue and Albany  
12 Street because that it could potentially  
13 conflict with pedestrian activity associated  
14 with the future urban ring stop or station  
15 location. I thought that was kind of  
16 interesting. And because when you look at  
17 the larger site plan and the adjacent uses, I  
18 don't know what plans MIT has for the corner  
19 of Massachusetts Avenue and Albany Street  
20 adjacent from this building, but there's a  
21 side to me that looks at this and says well

1 maybe there should be an entrance on that  
2 corner or not. And, again, this is related  
3 to this whole discomfort I have about the  
4 entrance being located where it is. It's a  
5 very elegant -- I mean, I'd like to say that  
6 I do very much like what you've come up with  
7 for this project. I really like the  
8 architecture, and I like the open space and  
9 so on, but I'm just bothered a little bit  
10 about the way people are actually going to  
11 use the space. So that's one thing.

12           And then the other is I'm going to step  
13 out here on the granite, floating granite  
14 screen. I understand why you're doing it on  
15 some levels, but there's another side to me  
16 that finds it somewhat disconcerting, the  
17 idea that you have this heavy material that's  
18 associated with foundations. And more  
19 typically building walls and so on, floating  
20 in the air. And I just wondered whether the  
21 same thing couldn't be achieved, because I

1 think it's very elegant and beautiful and I  
2 understand why you're trying to do it with  
3 some other manmade material that would be  
4 more cost-effective and lighter and easier to  
5 build and so on and so forth. Again, I could  
6 probably be convinced. I need to think about  
7 it a little bit longer. My first reaction to  
8 it was kind of wow, it seems like an odd use  
9 of material in that particular location.

10 HUGH RUSSELL: Pam.

11 PAMELA WINTERS: Well, I really like  
12 the project. I think the buildings are  
13 beautiful. I think they're elegant. I think  
14 they're placed -- the placement is very well  
15 thought out. And I really like, Charles,  
16 your comment about the -- sort of the  
17 building that I'm looking at right here that  
18 has the spongy quality to it with a green  
19 roof. I really like that. And whether it's  
20 that material or another material, I like the  
21 concept. I love the fact that it has a green



1 roof.

2 I like the thoughtfulness that was  
3 given to the pedestrians, but I also heard  
4 Mr. Metsker, and I also think that perhaps  
5 some more work can be done by staff or just  
6 some more thoughtfulness given to the  
7 pedestrian issues.

8 And my last question is for Bill. I  
9 would like to know a little bit more about  
10 what you're thinking. Your question was  
11 about the open space. Is it the location of  
12 the open space? Is it the grouping of the  
13 trees and the greenery? What exactly is it  
14 that bothers you about it?

15 WILLIAM TIBBS: I guess I wouldn't  
16 say it bothers me. I just want to hear more  
17 later about what you're trying to do because  
18 it's, to me it could easily be a very urban  
19 front corporate front yard. I mean -- and  
20 it's all about how you flow through it,  
21 whether or not people are invited into it or

1 not. Or is it a park? I mean is it -- I  
2 think of Post Office Square and is it  
3 something like that? Or is it -- I'm not  
4 sure what it is. And I guess as I look at  
5 these images, it's almost like the images  
6 defy what I see. And I mean, I guess I need  
7 a lot more explanation as to why you have a  
8 lot of trees. That could be good. It's  
9 good. But I mean what's going on there? And  
10 what are you trying to accomplish with this  
11 not just the raising up and in a place for  
12 people so sit, but relative to the Novartis  
13 people who are working there and the people  
14 of Cambridge that may not be associated with  
15 Novartis, but this is very much a part of  
16 their place. What are you trying to do with  
17 this urban space?

18 I think of -- I forgot it now, in my  
19 mind I think it's Kevin Lynch, but I could be  
20 wrong. But somebody, I remember in my  
21 training somewhere, there was a device where

1 if you walked down the street, it was almost  
2 like a figure ground, kind of, you walked  
3 down the street and you looked at where the  
4 street opens up, either visually or  
5 physically, and that really makes -- it says  
6 a lot about a place. And as I walk down here  
7 and see this, it's almost like -- if you  
8 think of it just from the Mass. Ave. and  
9 sidewalk context, there's a big appendage  
10 that opens up for you as you go there and  
11 what does that mean? Is it just the entrance  
12 to the buildings or is it a place that people  
13 want to go or whatever. So, and places can  
14 be very nice or very uninviting or very  
15 un-nice just based on just what you're trying  
16 to do there. So I don't say I dislike it at  
17 all. I just, I don't understand its context  
18 so I don't understand how to assess it. And  
19 I think that I'd be very interested in you  
20 telling me more about this as we go forward.

21 PAMELA WINTERS: And last question,

1 will there be a water element in the park?

2 Thank you.

3 HUGH RUSSELL: Ted.

4 H. THEODORE COHEN: Well, Bill, your  
5 last comment about context was very good. I  
6 really been of two minds about this ever  
7 since I've seen the plans. I think the  
8 buildings are exquisite. I mean, really  
9 think they're gorgeous and I like them a lot,  
10 but I just don't see them on Mass. Ave. It  
11 just is -- and I came, you know, being  
12 prepared to be wowed and to be put aside my  
13 concerns about things, and because I didn't  
14 have the right vision. But I'm -- and I'm  
15 still prepared to go that way and to be  
16 convinced that, you know, this is just going  
17 to be the most fabulous thing in Mass. Ave.  
18 and in Cambridge. But, Bill, I think you've  
19 been articulating a lot of my concerns, that  
20 I don't understand courtyard area. And now  
21 I'm even more troubled by it by the concept

1 that it's going to be blocked off at certain  
2 periods of time. And I can't envision from  
3 the plans I'm seeing or from this model how  
4 you're going to block it off and make it  
5 something that's not totally different from  
6 what we're looking at right now.

7 I'm not concerned about the mid-block  
8 crossing. I don't mind that at all. I think  
9 people cross Mass. Ave. from one end to the  
10 other wherever they feel like crossing, and  
11 they'll continue to do that regardless of  
12 where we have the crosswalks. You know, I  
13 think the height is fine. I don't have any  
14 problems with that. It's actually, I think,  
15 the low piece that is confusing me. And I  
16 think like Roger said, you know, maybe that's  
17 what the Zoning was intended to do, but  
18 somehow it's not fitting to me. But things I  
19 like really at this end of Mass. Ave., I like  
20 the old Necco building. I like the new  
21 Novartis building. My favorite building is

1 the Metropolitan storage building which has  
2 such heft to it. And, you know, I understand  
3 the concept of transparency, and I don't mind  
4 that you can look into the windows or  
5 buildings. I just don't see it at this spot.  
6 And, you know, but I'm really prepared to say  
7 that, you know, I just don't have the right  
8 vision and that it will be fabulous. But I  
9 would be interested in learning more about it  
10 and hearing more about it.

11 PAMELA WINTERS: Ted, is this the  
12 low building down here with the green roof  
13 that you're talking about?

14 H. THEODORE COHEN: Yes, with the  
15 green roof.

16 PAMELA WINTERS: Okay.

17 H. THEODORE COHEN: Which, you know,  
18 it's 65 feet. So it's not really that low,  
19 but, you know, it just seems with everything  
20 else it's small.

21 HUGH RUSSELL: Well, I'm going to

1           j u m p i n --

2                   H. THEODORE COHEN:   Go, please.

3                   HUGH RUSSELL:   -- to add some  
4           d i a l o g u e   h e r e .

5                   When the rezoning was up for grabs,  
6           t h i s   w a s   a   q u e s t i o n   t h a t   w a s   d i s c u s s e d .   A n d  
7           s o   I   w e n t   d o w n   a n d   t o o k   a   w h o l e   s e r i e s   o f  
8           p i c t u r e s   s t a r t i n g   f r o m   C e n t r a l   S q u a r e   a n d  
9           d o w n   t o   t h e   M e t r o p o l i t a n   w a r e h o u s e ,   a n d   m y  
10          i m p r e s s i o n   w a s   b e f o r e h a n d ,   t h a t   t h e   N e c c o  
11          b u i l d i n g   w a s   k i n d   o f   t y p i c a l ,   a n d   t h e r e   w a s  
12          a ,   i t   w a s   a   b i g   b u i l d i n g   t h e r e ,   b u t   i t ' s   n o t  
13          t r u e .   Y o u   k n o w ,   t h e r e   a r e   f o u r - s t o r y  
14          b u i l d i n g s   a l o n g   t h e r e ,   a n d   t h e y   a r e   b u i l d i n g s  
15          t h a t   I ' d   l i k e   --   I ' l l   s a y   l i k e   t h e   f r a t e r n i t y  
16          h o u s e ,   t h a t ' s   g o n n a   s t a y   t h e r e   f o r   a   l o n g  
17          t i m e .   I t ' s   n o t   a   t r a n s i t i o n a l   t h i n g .   T h i s  
18          w h o l e   s e c t i o n   i s   --   t h e   6 5   f e e t   i s   p e r f e c t ,  
19          l i k e ,   t o   b e   s a y i n g   I ' m   o n e   a n o t h e r   e v e n t  
20          a l o n g   t h e r e .   I t ' s   a c t u a l l y ,   I   m e a n ,   i t ' s  
21          b i g g e r   t h a n   a   l o t   --   t a l l e r .

1           The other thing that's interesting  
2           about the granite screen is that all these  
3           buildings with perhaps the only real  
4           exception of the Novartis No. 2 building  
5           across the street, they're masonry buildings.  
6           They may be brick. They may be stone. They  
7           may be a combination of them. There may be  
8           some sort of modern materials. And it may be  
9           like the Necco building. A brick building  
10          with huge windows and, of course, it's hard  
11          for us to remember -- it's hard to see those  
12          huge windows because they were glass blocked  
13          for the first 40 years that I lived in the  
14          city. It was such a closed off building.

15                 So, I think the response to Mass.  
16          Avenue to me is a very interesting response  
17          because it says I'm the size of building,  
18          I've got the masonry materials, but I'm a  
19          21st century building and I'm a different  
20          kind of building.

21                 The other thing that I just love is the





1           you and I think probably the thing that I'm  
2           missing is the team's doing what you just  
3           did, which says I took photographs of the  
4           buildings and here's the scale and here's the  
5           issue so that it's kind of leaving us to do  
6           that as opposed to use as part of your  
7           analysis or you're looking at the things in a  
8           broader context.

9           I think, I mean, George hit it on the  
10          nose. He was talking about it's an urban.  
11          Is this the new 21st century urban context  
12          which you're kind of implying? And if so,  
13          tell us about it. And since we're not a  
14          building design Board, we are a Planning  
15          Board, so I guess I want to hear more in  
16          terms of how this building design, what it  
17          says about the planning for this area of  
18          Cambridge and what it says about the  
19          community and a little bit more of that and a  
20          little bit less focussed on it. So, yeah,  
21          I'll just leave it at that time.

1 HUGH RUSSELL: Ahmed.

2 AHMED NUR: Well, this corner,  
3 referring to your comment, whether this  
4 building fits in that corner or not, a lot of  
5 work that needs to be done with the -- for  
6 lack of a better word -- MIT energy power  
7 plant on this corner and the parking lot  
8 open. That railroad is going through and so  
9 on and so forth. I think that I'd welcome  
10 this building in any corner of Mass. Avenue  
11 and any other spot that we all spoke of. And  
12 Roger had complimented incredible  
13 architectural looking. The only, because I  
14 was late, the only question I have rather  
15 than a comment is that in that lower, the  
16 60-foot two-story, three-story building that  
17 you have on the green roof. Four-story is  
18 it? Is that a -- there is a parapet on the  
19 edge; right? A knee wall of some sort?

20 MAYA LIN: Uh-huh. There will be a  
21 glass railing wall. It's set back so that

1 people that are out there fixing it, even  
2 though it's a grass roof, it's a sedum roof  
3 so that there will be no danger. But it  
4 isn't like a raised railing. It will be a  
5 clear glass railing.

6 AHMED NUR: That's what it shows  
7 here. Therefore, my question is if it's a  
8 green roof in the wintertime, most likely  
9 that green is going to go to brown.

10 MAYA LIN: It's a sedum. So it's  
11 sort of a low --

12 AHMED NUR: It's low.

13 MAYA LIN: It's a low roof versus a  
14 grass --

15 AHMED NUR: So we're not going to  
16 see dead plants on top of the roof from Mass.  
17 Avenue?

18 MAYA LIN: No.

19 AHMED NUR: Okay. And you're  
20 planning on having a glass railing?

21 MAYA LIN: For safety issues, yes.

1 Three foot.

2 AHMED NUR: Three foot.

3 What type of a posting are you  
4 considering in doing?

5 MAYA LIN: Well, it will be an  
6 extension and the design wise so that as if  
7 the glass is of the fourth floor which is now  
8 been revealed comes through. So there's a  
9 mullion, you know, I'm exploring which is  
10 actually a very minimal mullion. It's  
11 actually part of what's going on that I'm  
12 exploring, so fairly clean.

13 AHMED NUR: Other question with  
14 regard to the granite, so that facade is the  
15 granite? And are they void? Some stones  
16 missing the holes?

17 MAYA LIN: Imagine a granite that's  
18 used as a brick in a way and then think to  
19 say the breeze away screens that are created  
20 throughout a lot of countries with a lot of  
21 very harsh light. We're facing due south.

1           So in that sense it's a systematic laying up  
2           of stone bricks, so to speak, even though  
3           there's a repeat pattern, there's about eight  
4           different panels in the way that it's  
5           configured. It will look more natural, yet  
6           in a way be systemized. The panels --

7                   AHMED NUR: I'm sorry. My question  
8           is not -- I'm more worried about on the  
9           facade itself, are there holes where I can  
10          put my hands in?

11                   MAYA LIN: There are indeed.

12                   AHMED NUR: There are. So if the  
13          snow hits that wall, what's that going to  
14          look like when it freezes? It's an exterior  
15          wall. So, in other words, you can be filled  
16          up with snow and poke up, hang out.

17                   MAYA LIN: Well, generally if we put  
18          a wire guard on the inside so if you're  
19          walking in, the snow's gonna get broken down.  
20          So it's not like you're gonna get --

21                   AHMED NUR: Oh, so I see there's a

1           wi re.

2                   MAYA LIN:   Inside.   You'll be able  
3           to walk up and look sort of up through it,  
4           but there will be breaks for snow.

5                   AHMED NUR:   Okay.

6                   HUGH RUSSELL:   Actual ly we had a  
7           snowstorm there will be little tiny piles of  
8           snow.

9                   AHMED NUR:   There will be tiny --

10                   HUGH RUSSELL:   That would be kind of  
11           amusi ng.

12                   AHMED NUR:   Okay.

13                   HUGH RUSSELL:   Steve.

14                   STEVEN WINTER:   Thank you, Mr.

15           Chai r.

16                   Throughout thi s whol e conversati on  
17           let's not forget that we do have things to  
18           talk about, but there's so much potenti al  
19           here wi th thi s bui lding and wi th the talent  
20           that we have pulled around i t.   So let's not  
21           lose si te of that.

1 I concur with many of the comments that  
2 we're hearing here. And I would like to say  
3 to the proponent that one thing that's  
4 happening is that we're -- now, let me speak  
5 for myself. I'm, I'm not sure that I'm  
6 completely envisioning what these buildings and  
7 structures look like. So we may need some  
8 help, some more envisioning tools to help us  
9 really see what these things look like.

10 The pedestrian permeability through  
11 this open area is very important. It's  
12 really important. And it's important to  
13 connect to existing traditional desire lines  
14 that people are using throughout the city.

15 Also, public safety is a critically  
16 important issue. So I think that's a  
17 dialogue that's going to continue and that we  
18 need to keep going with.

19 I think, you know, having worked with  
20 George Metsker on that Baldwin School public  
21 process and respecting the things that he



1 says, I would have to push back a little bit  
2 and say that the pedestrian experience on  
3 Mass. Avenue, pedestrian and car experience,  
4 is a little different than a pedestrian and  
5 car experience on a residential side street.  
6 There we do have to tell the cars to stay in  
7 their place. But I think Mass. Avenue is a  
8 little different. And I think that Mass.  
9 Avenue, the pedestrians need to follow the  
10 rules the same way that the cars do. And I  
11 think that if we're hearing from Sue that  
12 there are certain places that people will be  
13 crossing, than I think that's where we ought  
14 to go.

15 The additional height is not  
16 problematical to me.

17 The parking reduction is not  
18 problematical to me. This proponent, this  
19 company has 35 percent of their people --  
20 what was it? 35 percent are coming in --  
21 only 35 percent are coming in SOV. That's

1           amazi ng. That' s astoundi ng. That needs to  
2           be -- we need to reward that.

3                   I thi nk that the 65-foot bui l di ng and  
4           the grani te sheathi ng, for l ack of a better  
5           word, I thi nk that' s goi ng to be a real ly  
6           wonderful part of the urban l andscape. And I  
7           thi nk that i t' s goi ng to age real ly, real ly  
8           wel l. And I thi nk the grani te i s nod to the  
9           past. And I real ly l i ke that. We' ve had  
10          conversa ti ons before about the gl ass and  
11          chrome combatti ng wi th the grani te and the  
12          brick, and thi s bri ngs i t together I thi nk  
13          ni cel y for me.

14                   And I thi nk that when peopl e who see  
15          that grani te, a l ot of peopl e' s fi rst  
16          i mpressi on i s goi ng to be I don' t real ly know  
17          what I thi nk about i t. And my predi cti on i s  
18          that that' s one of those pi eces of urban  
19          archi tecture that over the years becom es  
20          i conic and one comes to l ove. But I thi nk  
21          when peopl e fi rst see i t, I' m not sure

1 they're gonna love it.

2 I also think that, I know from hearing  
3 the architect that 22 Windsor is very, very  
4 complex and also completely understated. And  
5 so I think this is going to be a beautiful  
6 building when we get to it, but also I don't  
7 really know that we know what it looks like.  
8 And I don't know if we have an idea of how  
9 beautiful that building is going to be. This  
10 model doesn't show us very much certainly.

11 Let's see. I think, Mr. Chair, that's  
12 what I have to say. Thank you.

13 HUGH RUSSELL: Okay.

14 I just want to make a couple more  
15 comments. In what I'm going to call the Mori  
16 building, there is actually, as I understand  
17 it, the horizontal lines on the model are  
18 terra-cotta. And so I'm not going to ask you  
19 what color they are finally, but again,  
20 that's a masonry material. So that in fact  
21 there's a lot of masonry on the Mori

1       bui l di ng.

2               There' s a screen.   And we' ve seen how  
3       that can work on the CGIS bui l di ng, whi ch  
4       also it' s not -- it' s a very di fferent use,  
5       but still there' s some of these usi ng  
6       terra-cotta as a screen.   Is the screen on  
7       the publi c li brary terra-cotta?

8               ROGER BOOTHE:   No, that' s metal .

9               HUGH RUSSELL:   Right.   I thi nk at  
10       one poi nt they were goi ng to try to do it i n  
11       terra-cotta and they coul dn' t.   So that' s one  
12       poi nt.

13               Second, i f you feel you have to fence  
14       off the courtyard, then I woul d encourage you  
15       to look at not placi ng the fence out on the  
16       si dewal k.   I look at the Wi ndsor Street and  
17       Osborne Street si des, there' s a sort of a --  
18       there' s sort of a poi nt where there' s a  
19       si ngl e path and not much goi ng on back  
20       perhaps hal fway or part of the way i nto the  
21       bui l di ng.   That mi ght become a l ogi cal pl ace

1 to think about that, that way you've got the  
2 teaser on one side of the fence. I'm not  
3 sure how that, the same place does not  
4 suggest itself on Mass. Avenue. Maybe that's  
5 a place where the screen is actually a  
6 movable screen because it comes out at night  
7 and during the day it's wide open.

8 Any more comments before we break at  
9 this point in time?

10 WILLIAM TIBBS: I want to follow up  
11 on just what you said.

12 In my mind I don't have an answer to it  
13 obviously, I'm not the designer. But I think  
14 courtyard, I think the security screen is a  
15 part of it. So that I agree with Hugh that  
16 in my mind if you had like a pedestrian  
17 desire line and you decided, or you had some,  
18 something to that divided it and the security  
19 was one of the features in there that blends  
20 with everything else, but it's not like right  
21 along the edge of the -- on the street edge,

1 I think that could work. But I think it  
2 needs something to help define it which would  
3 help define where the security is occurring  
4 and how people are using it. And because any  
5 way you look at it, the security screen is  
6 going to distinguish between the public and  
7 private zone. And when I say public, I mean  
8 Cambridge, regular people who don't have  
9 business in the buildings. And I think  
10 that's the thing that we -- that's another  
11 thing that just having some more clarity and  
12 understanding what your desire is and how a  
13 form and the size and stuff can help make  
14 that work could really help out there in my  
15 mind at least.

16 ROGER BOOTHE: If I could follow up  
17 on that just thinking some more about the  
18 case that Bill mentioned at University Park  
19 comment. I totally share your memory of  
20 that, that we shouldn't have let that street  
21 go away because that would have made it much

1 more of a public square. In that case,  
2 though, I would remind the Board that we had  
3 a whole master plan of 40 acres and they had  
4 a requirement that they have 50,000 square  
5 feet of open space in one contiguous place  
6 that would be dedicated open space. That's  
7 not the case here. So, I think, Bill, your  
8 questioning of what is the nature of this  
9 space is really the crux of maybe getting  
10 over some of the anxieties. I mean, this is  
11 a corporate center. It's not, you know, a  
12 master plan space that has a public  
13 requirement.

14 The Zoning says that open space should  
15 be incorporated and may use the term, I  
16 forget the exact terminology, but it does  
17 require a public open space.

18 Now, clearly the design intent here was  
19 to make this thing that makes us want to go  
20 in there. So we've got a dilemma here. And  
21 I guess it seems to me the challenge would be

1 very much of what Hugh was saying is to find  
2 a way to figure out what the safety needs are  
3 of Novartis and see if they can be met short  
4 of turning this into kind of a caged space.  
5 I think that would be a terrible thing. But  
6 there's probably some way to protect comings  
7 and goings and entries and whatever else is a  
8 legitimate concern without, you know, going  
9 against the grain of what I think is just a  
10 fabulous scheme.

11 One thing I'd point out is models are  
12 wonderful, but the Board has been sitting  
13 here looking at one side of the model. It's  
14 always good to get up and move around look at  
15 the model from different points of view.  
16 That's the disadvantage of sitting there this  
17 whole time. And if you get up and look  
18 around it and if you see how the low element,  
19 which as somebody pointed out, really isn't  
20 that low when you compare it to other  
21 buildings along Massachusetts Avenue. See



1           how that slopes down on the side and brings  
2           you back around. And there's incredible  
3           spatial interest in this. And I don't think  
4           anybody particularly mentioned that there's  
5           going to be ground floor retail here. That's  
6           very, very important and you just have to  
7           look across the street and see Flour and  
8           Central Bottle and Provisions, see what a  
9           fabulous job Novartis has done with those  
10          spaces. And they're not even that much of  
11          that whole frontage there, and because  
12          they're so beautiful and attractive and  
13          appealing, they animate that. And I think  
14          given that there's ground floor retail right  
15          at the corner here, maybe somebody can point  
16          out where that is on the plan. That corner  
17          is just hugely important and it's going to  
18          be, it will meet the kind of requirements  
19          that we're looking for at ground floors. And  
20          someone mentioned the Koch Cancer facility.  
21          I think we're all kind of disappointed that

1 that doesn't really engage you and bring you  
2 in. It's partly that -- they actually do  
3 have a cafe but it's in the back. It's not  
4 right out there on the street. So this is  
5 going to have retail frontage that really is  
6 animated at the right space. And I hear you,  
7 Bill, that you're walking along Mass. Ave.  
8 and all of a sudden you see this space and  
9 you just go along and cross the street.  
10 Well, I think Ted's right. We all do it. We  
11 cross wherever, I mean, it's just sort of a  
12 Cambridge thing. So I know Sue doesn't want  
13 to hear that, but I don't think it's that big  
14 of a problem really.

15 So the question is given what this  
16 building is, is it doing a lot for us? And I  
17 think the answer is absolutely, yes. I mean,  
18 this is, you know, it will be iconic and it  
19 may not be love at first site as Ted said,  
20 but it makes you think anew. And I think  
21 that's something that modern architecture

1 really has as a strength. And we're not  
2 always pushing for modern architecture. We  
3 think, you know, historic buildings if they  
4 fit right. But this is a place that's really  
5 making a pivotal point between MIT and this  
6 new end of Central Square which is now a  
7 different kind of place, and I think that  
8 the -- we might be uneasy about the stones  
9 being held up there in the sky, but it's  
10 making you think. It's making you kind of  
11 reconsider a lot of things. And I think  
12 that's a wonderful and healthy sort of thing.  
13 So I hear the Board not quite getting some of  
14 what's being shown. I think it's maybe  
15 partly because it is challenging and I think  
16 that's generally a good thing.

17 WILLIAM TIBBS: I won't let you get  
18 off that easy. You can sit down. I won't  
19 let you get off that easy.

20 You know, the open space -- I highly  
21 agree that there's no requirement, that

1 there's no public open space, but it's  
2 designed to be one. Open space, you know,  
3 you can put a courtyard inside, you know, a  
4 building and it could be very private and  
5 nobody would know it was there. And the  
6 people there could enjoy it and that would be  
7 a thing. So I think that when you're looking  
8 at open space, the physical form of the  
9 buildings and the solid edges and the walls  
10 and the open space create something. And  
11 this design to me creates, regardless of  
12 whether that's your intention, it creates  
13 invitation to the public to use it. And  
14 until I see the concept of saying hey, we  
15 don't want to do that and this is how we're  
16 controlling it, I think that's really  
17 different. It's not too different than our  
18 feelings about MIT. I mean, obviously MIT  
19 has a fairly open mind about their open  
20 space, but even for the cancer building,  
21 remember we had a real concern that we --

1 that the public if they wanted to feel  
2 comfortable, just to go on to that courtyard  
3 there, kind of creating there, you know,  
4 right by the Stata Center. And so the -- you  
5 use the word campus, that's what campus is  
6 about. Unless you want to have a walled off  
7 Harvard Square or something. But that's,  
8 that's there. And so that's all my comment.  
9 I wasn't implying that this was a public  
10 space, but as designed, it is a public space.  
11 So at least in my mind. So that's good  
12 there.

13 ATTORNEY JAMES RAFFERTY:

14 Mr. Chairman, I think it might be of benefit  
15 if 17.607 contains the design guidelines for  
16 the public space. And I would say very  
17 emphatically it is not a park. So if the  
18 question is, is it a park? That's not what  
19 the design guideline contemplate. They say  
20 the open space in the form of plazas,  
21 landscaped areas, and pedestrian pathways

1 should be integrated into the site plan so as  
2 to benefit building users and the general  
3 public.

4 So we've designed a space and have come  
5 here tonight asking whether we have met that  
6 design guideline with this approach. It was  
7 never our intention to create a public park  
8 here. It was to follow the design  
9 guidelines --

10 WILLIAM TIBBS: You just said -- I  
11 didn't say -- I just said it was -- I just  
12 said that it's not -- I didn't anticipate it  
13 be a public park. As a matter of fact,  
14 because I listened to what you just read.  
15 All my comments apply. How is the public and  
16 the private people blending?

17 ATTORNEY JAMES RAFFERTY: I agree.  
18 I was only saying that contained in the  
19 application is a narrative response to that  
20 design guideline.

21 WILLIAM TIBBS: And I'm saying that

1 that narrative response for me is not  
2 adequate.

3 ATTORNEY JAMES RAFFERTY: Okay.

4 WILLIAM TIBBS: We have a team here.  
5 If it was all based on a narrative response,  
6 we wouldn't have to have a public meeting.

7 MAYA LIN: Can I say something?

8 HUGH RUSSELL: Sure.

9 MAYA LIN: The reason we had an  
10 entrance, the reason I chose to enter here,  
11 and I would agree if people could get up and  
12 go down at eye level because you're looking  
13 at it from almost a bird's eye view, which is  
14 a very different part. It's a front porch.  
15 It's a front entrance. It has to do two  
16 things.

17 It has to welcome everybody who has to  
18 come to work at Novartis. There's actually a  
19 pool of water surrounding that column. We've  
20 actually been talking about where that  
21 threshold can be or maybe there are two. So

1 that you could come and sit there. But, yes,  
2 this is the front entrance to Novartis. The  
3 reason it isn't here is because we  
4 actually -- I wanted to devote all this  
5 frontage to storefront. The storefront is 18  
6 feet high. It is what MIT and all the  
7 rentals required because they want to do  
8 exactly what Novartis has done over here  
9 which is activate the street, enliven the  
10 street. We did countless studies on  
11 massings, having this project come to this  
12 level and this level. This is an open  
13 gateway down Mass. Ave. I didn't want to  
14 feel like shutting it off. I also think  
15 there are many historic buildings that are of  
16 a domestic scale. So, again, you have to  
17 very carefully -- and there was a lot of  
18 thought that went into the planning to  
19 balance where the INIAT computer was created.  
20 And it is a very important building. And so,  
21 again, if you look at some of the earlier,



1        like, the lower level plan there, that is a  
2        very small scale building. So how do you  
3        create this balance between a transitioning  
4        neighborhood, because that is truly what it  
5        is doing, it's transitioning a domestic scale  
6        to more sort of 19th century industrial scale  
7        to a 21st century vision, I hope, of where  
8        science is and where we are. But at the same  
9        time it was done with an absolute idea that  
10       there are times when this is the public  
11       realm, where you're coming in and you're  
12       going shop. And hopefully you'll activate  
13       and engage the street the way it's been done  
14       over here. To continue again that pathway  
15       along here. We were very, very aware of and,  
16       again, during daylight hours, this beautiful  
17       little pass through. So there's  
18       deliberately, there's two pathways in and you  
19       have to kind of come over here. We can put  
20       up a plan. There's a handicap accessible  
21       ramp, and there's also a shortcut stair. And

1 it is done just at that point in a way you  
2 come out from that archway way in the Shire  
3 building and be able to shortcut that way or  
4 shortcut that way through. Which, again, it  
5 is and has been a goal during the daylight  
6 hours. And, again, for security reasons, and  
7 that's something everyone will closely work  
8 with, to be able to do the shortcuts.

9 It was also done deliberately at night  
10 to open this area up on Osborne so if for  
11 security reasons it just doesn't feel safe at  
12 times, well then this street, again, which  
13 we've studied from the buildings over here  
14 and the housing and people here, they're  
15 coming down the street and it's dark and it's  
16 actually very terrifying. So deliberately to  
17 open it up so that even, and, again, we have  
18 to go back to that one image, it was opened  
19 up completely.

20 And the last thing and then I'll let  
21 someone else speak, the stone walls start in

1 the ground and they're actually starting on  
2 Osborne side as a low little two foot wall.  
3 They emerge from that side. So it starts  
4 grounded, then it picks itself up, notches  
5 and begins to turn and transition and then  
6 float up. And that's part of it. So we  
7 start grounded. An old New England stone  
8 wall, that's actually here and also part of  
9 Toshi ko's building and then I start blocking  
10 us into something else. And that's it.

11 CHARLES STUDEN: Am I seeing the  
12 stone also continuing down the face of the  
13 building on the inside where the landscaping  
14 is as well?

15 MAYA LIN: Yes.

16 CHARLES STUDEN: See the grey there?

17 HUGH RUSSELL: So Roger suggested  
18 that maybe what we should do is take, like, a  
19 ten minute break to walk around and look at  
20 the rest of the model.

21 MAYA LIN: Please, walk around.

1                   WILLIAM TIBBS: I do want to say,  
2                   though, and I'm agreeing with Ted, is that I  
3                   think in -- I think you just need to in some  
4                   kind of way succinctly let us know those  
5                   things you just talked about. Because just  
6                   looking at the building itself you've thought  
7                   a lot about that stuff. You've thought about  
8                   the dark feeling and what it is, so I think  
9                   as Ted said earlier, he says he's not  
10                  convinced that he's not -- I'm not not  
11                  convinced, I just want to know the context  
12                  and the kind of things that you've been  
13                  thinking about so I can feel more  
14                  comfortable.

15                  MAYA LIN: And I think there has  
16                  been a balance and, excuse me, I have a bad  
17                  habit of interrupting. There's been a real  
18                  balance of a shared space. When can we open  
19                  it? When can we not? It's not meant to  
20                  tease. It's definitely there so that when  
21                  you're working in here you're looking out at

1 times you look down and see something you've  
2 not seen before. It's not a corporate plaza  
3 at all. It's a warm, inviting -- it's almost  
4 like a New England wood, lightened up and  
5 freed up so it's open views. So in a way the  
6 entrance is a little narrow. It's inviting.  
7 But at the same time, if you end up sitting  
8 under here protected at times, that's an  
9 invitation, too, as well as at times you'll  
10 walk on by and it's welcoming to all the --  
11 all those shops that are there.

12 HUGH RUSSELL: Okay, so let's --

13 MAYA LIN: There are ways of  
14 measuring.

15 HUGH RUSSELL: Let's walk around the  
16 model. Take a break. Maybe after the break  
17 we could ask both Toshi ko and Michael to  
18 maybe respond to some of the issues that have  
19 come up in a sense that Maya has done that  
20 already. Okay? And we'll decide how we're  
21 going to proceed for the rest of the hearing.

1 (A short recess was taken.)

2 HUGH RUSSELL: We're going to get  
3 back into session.

4 Mr. Rafferty, you have a proposal for  
5 us?

6 ATTORNEY JAMES RAFFERTY: Well, if  
7 time permitted we would like an opportunity  
8 for Mr. Van Valkenburgh just to kind of  
9 address some of the comments about the  
10 courtyard and perhaps think about what might  
11 remain to be done. And similarly Ms. Mori  
12 wanted an opportunity just to speak briefly  
13 about a few of the issues and comments about  
14 her building.

15 HUGH RUSSELL: Okay. So please  
16 proceed.

17 MICHAEL VAN VALKENBURGH: Well, one  
18 thing I share with you is I worked with Kevin  
19 Lynch for four years so it would be fun to  
20 have Kevin here to actually negotiate the  
21 dialogue between us. But I think I

1 understand what you are wanting to know more  
2 about, and that's the sort of the thinking  
3 about the landscape that led up to what we've  
4 done. And I can't start by naming what this  
5 is because I think the feeling of the team  
6 about the landscape is that we're -- this is  
7 a new kind of landscape and it's very -- it's  
8 meant to be a very humanizing part of the  
9 project that's going to change a  
10 neighborhood. It's definitely forward  
11 looking. I think one of the things that  
12 Maya, Toshi ko, and I share is that we feel  
13 like we have one foot going forward in terms  
14 of what it is urbanistically and what it is  
15 as a place to be. I think all three of our  
16 projects are trying to be very humane in the  
17 scale that they are. And part of the  
18 humanity is meant to be in the accessibility  
19 of the imagery. It's not terribly -- it's  
20 not too complicated. Many of the plants are  
21 plants we know in New England.

1           There are a couple of departures that I  
2           want to talk about, and one is the  
3           curvilinear nature of the paths. The desire  
4           lines absolutely drive the organization on  
5           the landscape, that when you enter at either  
6           of the three sides, the paths have long, you  
7           know, just like we learned from William  
8           White, each of the paths has a long, deep  
9           view that you see far in. So it's not  
10          mysterious at the beginning. It feels quite  
11          welcoming. It's just that it meanders.

12           So maybe the first time that you're  
13          here and you're going through, it's not like  
14          being in Cambridge Common where there's a  
15          straight path that goes straight across and  
16          you know exactly how to do it. But being  
17          somebody who walked those straight paths for  
18          three years, they're ultimately not very  
19          magical and inspiring. And the idea here is  
20          that by curving what happens, when you curve  
21          a path, what happens is you don't put the



1 path in front of you. You put the landscape  
2 in front of you. So if you have a straight  
3 path, you always have a one point  
4 perspective. You have you, you have a path  
5 that goes to the infinity. This is a very  
6 different idea. I think it's the fundamental  
7 conceptual difference, Bill, that I wanted to  
8 say to you, which is that you feel welcomed  
9 at the points of entry, there's a relatively  
10 straight line that invites you in, but  
11 eventually it meanders off. And that what  
12 you see -- if there were all straight paths  
13 in here, it would mean that every time you  
14 look in, you would look directly at the  
15 buildings. And you look at the buildings  
16 indirectly in this landscape.

17 I just want to say one other thing  
18 about materiality. Is that we also have  
19 picked up on Maya's use of the granite. And  
20 it's really have -- kind of hard to present  
21 these three projects in 30 minutes. But one

1 of the things that we've done is that all of  
2 the planting beds are edged with small --  
3 bands of small sets of the same, possibly the  
4 same stone, that's what we're thinking. The  
5 same granite. So the granite, as Maya was  
6 explaining, starts in the ground, comes up,  
7 it floats around, and then in the garden it  
8 comes back down and it kind of weaves through  
9 and our hope is that it ties the whole thing  
10 together materially.

11 Lots of small spaces for people to  
12 gather that are like the way a garden is, but  
13 it's not a garden. I mean, it's, it's  
14 partly, it has some of the amenities of a  
15 garden, but it's also a -- it's a landscape  
16 at the center of two significant buildings  
17 where people are doing intensive research and  
18 using their brain. So it's meant to be a  
19 place that's relaxing and very comfortable  
20 for people to use.

21 WILLIAM TIBBS: Can you talk about

1 the canopy? Obviously there's a lot of tree  
2 canopy, at least if I look at the images.  
3 And was that also an intention and the  
4 purpose of that to break up your perception  
5 of the verticalness of the buildings around  
6 it or was it just, does that not be an issue  
7 or whatever?

8 MICHAEL VAN VALKENBURGH: We're  
9 thinking a lot about comfort with the kind of  
10 matrix of how much canopy and how hot  
11 Cambridge is in the summer and how cold it is  
12 in the winter. You, know it's about -- in  
13 this model it's about 50/50. And the work  
14 we've been doing in the last week or two  
15 we're probably a little less -- we're going  
16 towards a little less canopy. Where -- an  
17 important thing about the canopy, Bill,  
18 though, is that we're using a lot of trees  
19 that over time are not going to get super big  
20 and to turn it into something that's too  
21 dark. We want to welcome the sunlight in and

1 we're really aware that the shoulder seasons  
2 in Cambridge are uncomfortable. It's often  
3 cold here in Boston until May. And, you  
4 know, the fall is more comfortable, but you  
5 want the sun. So we've patterned it so it's  
6 a mosaic of opened and closed. And we're  
7 also going to be using a lot of things that  
8 defoliate slowly across the fall. So you  
9 have some things losing their leaves in  
10 September and other things holding their  
11 leaves into November. So we will get another  
12 intermediate condition of sun and shadow in  
13 the fall with making a design variable, the  
14 losing of leaves. So we're just, we're not  
15 really into that far into the planting design  
16 yet, but that will be a big part of what we  
17 do.

18 HUGH RUSSELL: The other thing I  
19 like about the canopy is that it actually  
20 reaches out to the older buildings across  
21 Mass. Avenue because the landscape isn't

1 shallow but it becomes tall when you're on  
2 the third or fourth floor of the Necco  
3 building. You see that space over there.  
4 It's inviting you over to take your lunch  
5 across the street or whatever. And I think  
6 locating it where it is and also making this  
7 intense vertical planting helps that work.

8 Would you like to speak?

9 TOSHIKO MORI: Yes. I think I  
10 understand the fact that, yes, in this scale  
11 of model it's very difficult to describe the  
12 details of this project. And also to your  
13 comment it's true that in my building I  
14 wanted to reflect the masonry character of  
15 the neighborhood. And, therefore, it is  
16 essentially a glass building, but it has  
17 masonry screen on it. And it's a terra-cotta  
18 louver, and it's this kind of color. And  
19 it's in relationship to the stone Chelmsford.  
20 So it's more organic stone and it has a more  
21 cooler, and that's artificial material but

1       it's a natural material really. Artificially  
2       made up. So there's harmony, but also the  
3       contrast that one is more cooler grey and one  
4       is a little bit warmer. So that in  
5       relationship to two buildings, they have two  
6       tonality, and because of a louvers which vary  
7       from six inches and then also one feet, it  
8       has a texture on exterior. So in a way it's  
9       encased in horizontal louvers and exterior  
10      which you see it as more prominent material  
11      with a glass behind it. And another subtly  
12      of this building is that on the south it's  
13      mostly clear because the social zone that I  
14      described is controlled, it's about 43 feet,  
15      40 feet. And where all the lab spaces are  
16      set back about five to six feet. And there's  
17      a two feet parapet which is all solid so you  
18      don't really see through it. But there's  
19      consistent six feet high clear window which  
20      is going through every floor and every  
21      dimension to tie together. And the nose is

1 really solid opaque panel behind. It's only  
2 -- so idea is that if you look at this  
3 building from east or west or north or south  
4 in combination, it has a different appearance  
5 so it doesn't look like one monolithic  
6 singular thing. And also it is in a way a  
7 rectangular box like this, but these pop ups  
8 I call them, the social spaces for  
9 scientists, the rows, the corner or the boxes  
10 and, therefore, it has a sinking effect. If  
11 you have a person with a very nice cut out,  
12 you look thinner. And then you have a  
13 different proportion in relationship to each  
14 other. So in a way it's a perceptual way,  
15 it contributes to a livening up of the  
16 facade, by scientists meeting together here  
17 but also it gives a variation for this type  
18 of facade which often times can be  
19 monotonous. So in a way there are a lot of  
20 subtle things going on. I think only way we  
21 can probably express to you is coming up the

1           larger model or more renderings in order to  
2           express this particular building. And also  
3           the idea of four different facades here.  
4           Yes, it has a different -- there are smaller  
5           pop ups facing Chire Street (sic), and then  
6           it's a subtle thing, but there's a skylight  
7           above it and you go through the side of the  
8           building, you approach the building this way,  
9           and also base of the building has the same  
10          stone as Maya's building in Chelmsford. It  
11          wraps around on the south facade here so  
12          there's a relationship of material here to  
13          Maya's building that relates. So there's a  
14          transition of the granite and the terra-cotta  
15          in this facade and wraps around, and the very  
16          back is a metal which is more industrial  
17          facade on the State Street.

18                   And also pop ups here on the north are  
19                   quite large, again, to respond to more  
20                   industrial character of State Street. And  
21                   also on again the pop ups really notice the



1 entry here on Windsor and also entry here on  
2 the mezzanine.

3 And then there's another element such  
4 -- I think you can see this facade for  
5 Landsdowne Street quite a bit. So it's made  
6 that you can actually have corner views of  
7 this building which I think is going to  
8 happen from Main Street. So that's the way  
9 I'm trying to connect the relationship of  
10 this site. So as you say, Bill, it looks  
11 like it's totally enclosed, but I have to say  
12 that we did incredible amount of site  
13 analysis and especially Maya's diagram and so  
14 forth which we didn't have to show you, but  
15 idea of a view corridor, we walked around the  
16 site what we can see, what we can't see. And  
17 also walking to, I think this is the path  
18 that you are talking about; right? From --

19 PAMELA WINTERS: Right there.

20 TOSHIKO MORI: -- from science?

21 WILLIAM TIBBS: From the MIT museum.

1                   TOSHI KO MORI: And the path going  
2 through here and then to the Shire building.  
3 And these are kind of things that we kept as  
4 shortcuts during the daytime for  
5 neighborhood. Those are the kinds of things  
6 we thought quite a bit. So to a lot of  
7 extent we are missing this analysis, but we  
8 think that for Osborne and Windsor Street are  
9 mainly pedestrian streets. And I think the  
10 character should be preserved by larger  
11 setback here, and also quite a large setback  
12 also here. The sidewalks remaining as it,  
13 but nearly set back 20 feet on Osborne. And  
14 this entry is about 29 feet setback here. So  
15 there's a lot of consideration in terms of  
16 edge of a street. And also here it's set  
17 back four feet more. The building is set  
18 back further. So the site is about nearly 15  
19 feet here. So there's a subtle relationship  
20 when building hits the ground that entire  
21 team thought throughout in terms of

1           pedestrian experience.

2                   HUGH RUSSELL: Thank you.

3                   AHMED NUR: I guess I have a  
4           question for you. Knowing where we stand  
5           tonight is it possible that we make a  
6           decision tonight? I mean, we all seem to  
7           adore the building, city, architect, staff  
8           and so on and so forth. There are some  
9           clarifications with the courtyard and public  
10          access as well as --

11                   HUGH RUSSELL: I think the basic  
12          structure of the proposal would, you know,  
13          the massing, the general kind of treatment to  
14          the facades, the materials, how the parking  
15          is handled, all of that I think we're all  
16          very comfortable with.

17                   AHMED NUR: Yes.

18                   HUGH RUSSELL: I think there are  
19          important issues around the question of the  
20          security of the courtyard and how that  
21          courtyard is used. And I hate to hold -- if

1 we say well, we gotta know that before we can  
2 approve the project, the result will be that  
3 they will rush to a decision, because they're  
4 very anxious to build this building. That's  
5 just the way the world works, you know. If  
6 we say these are very important and we want  
7 you to take enough time to get it right and  
8 to really think through and to maybe get a  
9 little bit less concerned about the occupy  
10 movement and things like that, then we would  
11 -- and I think we can go forward tonight  
12 saying come back and show us the courtyard,  
13 exactly how it's going to develop and all  
14 that thinking before you pull a Building  
15 Permit. That gives you some number of months  
16 to reach closure on that. And I think we can  
17 write a condition that expresses the  
18 seriousness of our concern about that issue.  
19 Because that to me is really the only big  
20 issue that's remaining. I mean, there's a  
21 lot of work to be done and the details and

1 the site plan, but the concept I rather like.  
2 And I think we -- I mean Bill's concern, I'm  
3 not going to speak for you, Bill, but if you  
4 start changing the way it connects to the  
5 rest of the world, how does that change the  
6 nature of the whole thing? Can you manage to  
7 reach your corporate goals of security  
8 without ruining it?

9 AHMED NUR: That's fine. I'm just  
10 saying maybe staff made notes of the outlines  
11 and maybe you can recommend them to follow up  
12 on them as opposed to coming back to the  
13 Board.

14 HUGH RUSSELL: I'd like them to come  
15 back. I think we can grant a permit with a  
16 condition that the final design comes back to  
17 this Board.

18 AHMED NUR: Okay.

19 HUGH RUSSELL: For a review.

20 PAMELA WINTERS: And I think  
21 historically, too, projects this large always

1           come back like one more time.

2                     AHMED NUR:   Okay.

3                     HUGH RUSSELL:   So that's how I would  
4 like to proceed.   But I'm only one voice on  
5 the Board.

6                     Tom.

7                     THOMAS ANNINGER:   I think you've  
8 captured the spirit of how I thought we ought  
9 to proceed.   That I've listened with interest  
10 to my colleagues and they've expanded the  
11 issues that I had seen in the project and my  
12 view of them, but it really does come down to  
13 a division between the security issue that  
14 needs to be resolved and it's not an easy  
15 one.   And the rest of the project, which as  
16 you say, the architecture, the materials, the  
17 massing, the layout, have all been so  
18 carefully thought out that I can't imagine  
19 any of us really wanting to really delve into  
20 that in any way.   I think it would be  
21 treacherous on our part to dabble with a

1 building that really is very beautiful. I  
2 think it -- one of the things I like best is  
3 that we have two buildings done by two  
4 different architects that have worked so  
5 harmoniously together, but it does remind me  
6 that different architects working together is  
7 often better than having one do two  
8 buildings. And I see that very much going on  
9 here. So I'm very happy with what has been  
10 presented to us, and I think the issues that  
11 have been raised are the ones we can bracket  
12 and reserve for a later date for the reasons  
13 that you state and Mr. Rafferty has said as  
14 well. There is time. So I think I'm  
15 prepared to approve the Special Permit on the  
16 condition that we come to terms with the  
17 entrances to the park at various times and  
18 how that would be resolved with the hope that  
19 it won't be too different from what we see  
20 now.

21 PAMELA WINTERS: And the security

1 issue with the --

2 THOMAS ANNINGER: Yes, that's what  
3 I'm talking about.

4 HUGH RUSSELL: How does that notion  
5 apply to the left end of the table?

6 WILLIAM TIBBS: You're referring to  
7 me?

8 HUGH RUSSELL: Well, you and  
9 Charles.

10 WILLIAM TIBBS: Well, one, I think  
11 the controlled access piece is critically  
12 important to really making this work or not.  
13 And so I think, Hugh, making sure that that  
14 comes back to us.

15 I think that I am amendable to  
16 approving the permit now, but I do want to  
17 make the comment that the urban context of  
18 this stuff is very important. And I think  
19 that there's not -- on a project of this  
20 scale, I don't see any real -- I don't see it  
21 as a problematic to have them really talk



1 about that because that's what we do. I have  
2 no problem with the design. I look at this  
3 and I say what would change? I mean, you  
4 know, if they explained this. And as I  
5 listened to the somewhat brief discourse as  
6 we've heard, it sounds like you've gotten an  
7 awful lot of thought and you've put an awful  
8 lot of thought into some of those things, and  
9 I think we as a Board just need to discuss  
10 those and not just lay niceness of the  
11 architecture and the niceness of the stone  
12 and that stuff. But -- and so my, without it  
13 necessarily being a requirement I'd like to  
14 make sure that when they do come back, they  
15 at least discuss some of that so we better  
16 understand it or else -- because I'm like  
17 Ted, I want to like it, but it's, it's that  
18 context that I want to like and I just  
19 don't -- you're leaving it to me to form that  
20 context, and I think we have way too creative  
21 of a team here to not have a discourse about

1           it. So that's my -- so I wouldn't be -- if  
2           we didn't do that, I mean, if we did have  
3           them come back, I surely wouldn't have any  
4           problem with that. But if the rest of the  
5           Board feels that we could move on and have  
6           them come back and talk about the security  
7           issue, I can agree to that, too.

8                     HUGH RUSSELL: Charles.

9                     CHARLES STUDEN: Yes, basically I  
10           agree with you, Bill, and my other colleagues  
11           on the Board. I think this is a very, very  
12           well thought out development proposal and I'm  
13           very pleased with what I'm seeing. The only  
14           issue, and I mentioned it earlier, and, Bill,  
15           you were just talking about it, is this whole  
16           issue of controlled public access as it's  
17           described in the permit and what impact that  
18           is going to have on the design of that space,  
19           what is it going to look like? Because I  
20           can't believe that it isn't going to have  
21           some impact. So I would be prepared to grant

1 the permit tonight as long as you can come  
2 back and show us what that's going -- what it  
3 will look like as a result of that.

4 H. THEODORE COHEN: I'm willing to  
5 go along with the same thing. I mean, this  
6 is clearly the product of -- it's the vision  
7 of at least three artists if not a larger  
8 team, and it may not be my vision of what  
9 would go there, but -- and unless you've got  
10 scheme B somewhere in the back room that  
11 you've chosen not to show us, I can't imagine  
12 what, you know, waiting would produce. I  
13 could go back and look at the site again. I  
14 don't know that it's going to make me feel  
15 any different. And I'm willing to say, you  
16 know, I'm comfortable enough that it may just  
17 be fabulous. But I do think that the  
18 security issue is really one that could be a  
19 major issue to address, but I'm prepared to  
20 go forward.

21 STEVEN WINTER: Mr. Chair, I concur

1 with my colleagues. The proponent's team is  
2 a very, very strong team. And I feel like  
3 they're also working together very, very well  
4 with the staff and the City of Cambridge and  
5 the Planning Board I really feel like they  
6 can move ahead.

7 HUGH RUSSELL: There is in the  
8 application a narrative or something about a  
9 -- you start at page 7 in the small book  
10 which discusses the relationship to the  
11 standards. And I read that a couple days  
12 ago, and it seems to be covering the  
13 territory accurately. So nothing in there  
14 that we want to change. Has everyone done  
15 that exercise?

16 THOMAS ANNINGER: I have.

17 CHARLES STUDEN: Yes.

18 HUGH RUSSELL: I've gotten a  
19 memorandum from Traffic Parking and  
20 Transportation. I don't actually see any  
21 proposed conditions in that recommendation

1 because -- Sue's nodding yes which she's  
2 satisfied with the project as it is currently  
3 before us.

4 We've got a letter from the Water  
5 Department, a new letter which is around here  
6 somewhere. So this is the December 2nd Water  
7 Department comments. Are you in possession  
8 of that letter?

9 ATTORNEY JAMES RAFFERTY: We are. I  
10 think there are some assertions or  
11 assumptions there about existing water  
12 service that is not consistent with what our  
13 engineers unearthed. So obviously as a  
14 condition of the Building Permit and the  
15 Special Permit we need a signoff from the  
16 Water Department. When we saw that today, we  
17 think that there are redundant -- that there  
18 is additional water service -- the only area  
19 we need to work from the Water Department is  
20 the 211 building, the laundry building, which  
21 actually isn't a building the square footage

1 is part of the Special Permit. At the end of  
2 the day we'll all just do what the Water  
3 Department suggests. Our engineers are  
4 saying that the service is more adequate than  
5 is being represented there. But we would  
6 only say that as in every Special Permit and  
7 Building Permit requirement we will  
8 ultimately comply with whatever requirements  
9 the Water Department has. I think the  
10 opinion there had to do with whether or not  
11 it's necessary to replace the existing main,  
12 water main in Windsor Street for that  
13 building. And I think we haven't yet had a  
14 full opportunity to discuss the requirements  
15 of that with the Water Department. It may be  
16 that we will wind up having to do so, but I  
17 think in our view it would be, it would be  
18 less than prudent for that to be opposed at  
19 this hour as a condition of the Special  
20 Permit beyond simply complying with the Water  
21 Department requirements in a generic sense as

1           opposed to a reference to that letter and do  
2           everything in that letter.

3                   HUGH RUSSELL: Right. As you say,  
4           you can't get a Building Permit if the Water  
5           Department doesn't signoff.

6                   ATTORNEY JAMES RAFFERTY: Exactly.

7                   HUGH RUSSELL: And whether our  
8           decision tells you what they've told us to  
9           tell you or not doesn't alter the fact that  
10          they have responsibilities and they have the  
11          authority to see that they're met.

12                   ATTORNEY JAMES RAFFERTY: Right.  
13          And in my experience that's rather customary  
14          for the Board to simply defer to Water. I  
15          know sometimes if Traffic has a condition, it  
16          finds its way appropriately. I think it's  
17          the nature of that condition is we would  
18          request that the condition be compliant with  
19          the Water Department requirement and more  
20          generic typical.

21                   HUGH RUSSELL: We also received a

1 communication from the Bicycle and Pedestrian  
2 Committee. They're also asking questions  
3 about the access to the courtyard. Their  
4 recommendation is to move the entry of the  
5 Novartis, of the new building so that it's  
6 where the traffic light and crosswalk is on  
7 Albany Street which I'm not inclined to  
8 support. They've had specific  
9 recommendations about bicycle access and  
10 parking, and I don't know whether the current  
11 plans will meet those clear unimpeded access  
12 to bicycle parking. I think we can form some  
13 condition that captures that sense if indeed  
14 there is some changes that need to be made.

15 ATTORNEY JAMES RAFFERTY: Just by  
16 way of background, Mr. Chairman, I think the  
17 current site plan is only a week old. It's  
18 not the site plan in the packet. It was  
19 revised to incorporate Traffic Department  
20 comments when that memo was in a draft form  
21 and also comments from Ms. Siderman around



1           vi si tor parki ng, bi cycl e parki ng and that' s  
2           why those comments aren' t appeari ng i n the  
3           traffi c l etter.   So we have met wi th the  
4           regul atory muni ci pal peopl e around bi cycl es.  
5           We are exceedi ng by nearl y doubl e the  
6           requi red amount of bi cycl e parki ng.   We have  
7           l ocated vi si tor bi cycl e parki ng at the two  
8           entrances whi ch we were di rected to do.   That  
9           wasn' t i n the pl an actual ly that' s i n the  
10          packet.   But you' ll note i t' s i n the revi sed  
11          pl an.   So we' ll obvi ousl y conti nue to revi ew  
12          thi s wi th Traffi c and Communi ty Devel opment,  
13          but I thi nk they may not have seen the pl an  
14          that emerged i n thi s past week.   I haven' t  
15          had the benefi t of seei ng the l etter that  
16          you' re referri ng to.

17                   HUGH RUSSELL:   Okay.   Thi s i s dated  
18                   November 21st.   So I' m sure Li za coul d --

19                   PAMELA WI NTERS:   I have an extra  
20                   one.

21                   ATTORNEY JAMES RAFFERTY:   Thank you.

1                   HUGH RUSSELL: I think my colleagues  
2 can see what I'm doing, I'm putting on any  
3 conditions that we might have to have and  
4 then spend a lot of time talking about.

5                   H. THEODORE COHEN: I think for the  
6 explanation we've had today we've actually  
7 met the Bicycle and Pedestrian Committee's  
8 requested the entry be as close to the  
9 intersection as reasonably feasible, and I  
10 think we've heard the rationale for why it is  
11 where it is and Traffic and Parking accepting  
12 that and I think that's as close to  
13 reasonably feasible.

14                  HUGH RUSSELL: Okay. So I think  
15 we're at the point of someone making a  
16 motion.

17                  PAMELA WINTERS: Hugh, I just have  
18 one question. So what happens now, they come  
19 back and show us the fencing and the green,  
20 you know, more specific details at a later  
21 date?

1                   HUGH RUSSELL: Yes. And what I  
2 would do is say that set a timeline for that,  
3 be the time before we review it before they  
4 get a Building Permit. Their first Building  
5 Permit and they be staged.

6                   ROGER BOOTHE: We can certainly keep  
7 you updated as to the progress.

8                   ATTORNEY JAMES RAFFERTY: The only  
9 concern is the Building Permit is anticipated  
10 to be in two phases. There's a significant  
11 period of excavation that will begin before  
12 we get into above ground work. And the hope  
13 is that there's already been discussions with  
14 ISD, that may be coming in the near future.  
15 And the hope would be that before we, and  
16 above ground construction, full Building  
17 Permit we would have this issue resolved.  
18 I'm being reminded that there's a pending  
19 excavation permit.

20                   HUGH RUSSELL: That's fine.

21                   PAMELA WINTERS: That's fine.

1                   THOMAS ANNINGER: All right. How to  
2 do this resolution? I think it is not  
3 necessary to go through each of the  
4 components of what we're trying to deal with  
5 in the Ordinance. As I understand it, there  
6 are three sections at play here. The  
7 city-wide urban design objectives in Section  
8 19; the Special District Guidelines in  
9 Section 17; and the general criteria for a  
10 Special Permit in Section 10. And each of  
11 those components --

12                   HUGH RUSSELL: The other piece is  
13 that there's a, there are project review  
14 permit.

15                   THOMAS ANNINGER: There's a project  
16 review, that's 19.

17                   HUGH RUSSELL: Reduction of parking.

18                   ATTORNEY JAMES RAFFERTY: That's the  
19 one that wasn't identified by Mr. Anninger.  
20 There's also --

21                   THOMAS ANNINGER: The parking.

1 ATTORNEY JAMES RAFFERTY: -- the  
2 parki ng.

3 THOMAS ANNINGER: And hei ght?

4 ATTORNEY JAMES RAFFERTY: Height is  
5 in the Secti on 17 gui del ines. That the Board  
6 needs to grant the Speci al Permi t for the  
7 addi ti onal fi ve feet in hei ght on the two --  
8 181 bui lding by fi ndi ng that the front  
9 bui lding is below 85 feet, and that the  
10 bui lding contai ned 120 addi ti onal hei ght  
11 doesn' t extend more than 30 percent over the  
12 si te.

13 HUGH RUSSELL: Whi ch both of those  
14 thi ngs are true?

15 THOMAS ANNINGER: All ri ght. That' s  
16 all Secti on 17?

17 ATTORNEY JAMES RAFFERTY: All in 17,  
18 yes.

19 THOMAS ANNINGER: All ri ght.

20 Well , what I thi nk we can -- we' ll  
21 refer to the responses that have been given

1 to us in the small Novartis campus expansion  
2 booklet for each of the sections, 19, 17, and  
3 10 and incorporate them by reference with a  
4 special acknowledgement to the issue of  
5 parking which I guess is -- speaks to the  
6 point 8.

7 ATTORNEY JAMES RAFFERTY: Right.

8 THOMAS ANNINGER: Per thousand  
9 square feet.

10 ATTORNEY JAMES RAFFERTY: Right.

11 THOMAS ANNINGER: And the height  
12 which you just outlined better than I could.

13 ATTORNEY JAMES RAFFERTY: So  
14 following up on that idea. A finding under  
15 17.605 to grant a Special Permit for height  
16 would be warranted. The finding under 17.606  
17 to grant a reduction in parking, would be  
18 warranted. And a finding under 19.20 that  
19 the building met the urban design objectives,  
20 warranted. And the finding of 17.607 that  
21 the design guidelines of Special District 15

1 have been complied with would also be  
2 required. And then the generic finding under  
3 Section 10.40 of the Special Permit criteria  
4 exists for the issuance of a Special Permit.

5 THOMAS ANNINGER: I think we can  
6 make those findings. I think we have in our  
7 discussions have covered all of the points  
8 and to the extent that we can rely further on  
9 what's written here, I would say that we have  
10 all the findings that we need, and I'm  
11 prepared to, therefore, move that we grant  
12 the Special Permit requested on the  
13 condition, and I will refer to your  
14 discussion, Hugh, of how you want to deal  
15 with the issue that we've all spent a lot of  
16 time on which is the open space and its  
17 access to it. We've learned that it is not  
18 to be accessible at all times, and the  
19 resolution of how to close that off for  
20 security reasons at certain times is one that  
21 will come back to us at a later date.

1 Do we want to define exactly when that  
2 parameters of that later date?

3 HUGH RUSSELL: The later date would  
4 be before the issuing of a Building Permit  
5 before the first super structure building.

6 ATTORNEY JAMES RAFFERTY: That's  
7 fine.

8 HUGH RUSSELL: Specifically saying  
9 that we're not, it's not conditioned on the  
10 foundational permit or a parking garage  
11 permit or in that order.

12 ATTORNEY JAMES RAFFERTY: I presume  
13 the building would go through ongoing design  
14 review with staff and particularly with  
15 regard to any proposal to alter the site plan  
16 to include restrictions around access to the  
17 courtyard, need to be reviewed with staff and  
18 brought before the Board for review and  
19 approval?

20 HUGH RUSSELL: That's right.

21 THOMAS ANNINGER: Yes.



1 Anythi ng el se?

2 HUGH RUSSELL: That' s a moti on.

3 THOMAS ANNINGER: Therefore, i t' s a  
4 moti on to grant the Speci al Permi t under all  
5 of the di scussi on that we' ve j ust had.

6 Reflecti ng the di scussi on that we j ust had.

7 HUGH RUSSELL: Is there a second?

8 Pam.

9 Is there di scussi on on the moti on?

10 (No Response.)

11 HUGH RUSSELL: All those i n favor of  
12 the moti on.

13 (Show of hands).

14 HUGH RUSSELL: All members voti ng i n  
15 favor.

16 ATTORNEY JAMES RAFFERTY: Thank you.

17 (A short recess was taken.)

18 HUGH RUSSELL: Pl ease proceed.

19 ALEX TWI NI NG: Al ex Twi ni ng, Twi ni ng  
20 Properti es. And actual l y we' re here for two  
21 thi ngs. One i s a Speci al Permi t amendment

1 No. 4 to enable some retail which we'll show  
2 you, and second, the design review of what  
3 we're currently calling Watermark II.

4 So just being repetitive, but what we  
5 want to do here so that we can activate the  
6 retail ground plane is actually surprisingly  
7 asking for additional retail in the master  
8 plan of 10,000 square feet which is a change  
9 of one percent which is shown in your letter  
10 that you saw. And this is just the same  
11 table that's in your letter so I won't dwell  
12 on that a whole lot. But basically it would  
13 be reducing the amount of residential area by  
14 one percent or 10,000 feet and replacing with  
15 retail on the ground floor. It's just by the  
16 time this whole master plan is almost built  
17 out, we've run out of retail and so we're  
18 making an unusual request to ask for more  
19 retail so that we can have retail on the  
20 ground floor. When we had the hotel before,  
21 we had hotel bars and restaurants and all

1 those uses and those are no longer applicable  
2 in the apartment building.

3 And I won't dwell on this either, but  
4 that's showing the relative scale of various  
5 (inaudible) in Kendall Square. And this is  
6 just showing sort of the history of PUDs over  
7 time. And so the very right bars and then  
8 the No. 4 so you can see a slight change  
9 uptick in the orange 160,000 feet from  
10 150,000 and a slight decrease in residential.  
11 And as you can see over time it sort of  
12 floated back and forth between having hotel  
13 and not.

14 And, again, I'm not going to -- I won't  
15 dwell on this. You know the different  
16 building parcels, but the middle building is  
17 Watermark II in this hotel configuration.  
18 And what David Nagahiro is going to show us  
19 in a second is the proposed residential  
20 building instead. And this is also  
21 depicting, again, on the left, right the

1 regional scheme versus what we're talking  
2 about today with 125,000 feet; 530 of  
3 residential and 10,000 of retail. And that's  
4 it. I'll let David turn it over.

5 DAVID NAGAHIRO: Hi. I am David  
6 Nagahiro from CBT. I don't need to orient  
7 you but looking at the site in red is where  
8 the Charles River bends and has a great,  
9 fantastic views of this site. Some of the  
10 longer views looking into the site from the  
11 Longfellow Bridge as well as coming up Third  
12 Street, continuing to the site. Adjacent to  
13 it is the Watermark I and the Genzyme  
14 building.

15 Moving in a little bit more closely  
16 that would be site shown in red, what you see  
17 along Third Street here, off Broadway here,  
18 and the canal that continues into the site.  
19 I think this is an older image, but it's  
20 really changed since that time. Looking at  
21 the base of the building from Third Street

1 now has the restaurants with Evo and Za and  
2 the new restaurant Tika. So we'll be looking  
3 to continue that edge to the south. And also  
4 looking at the improvements along the water's  
5 edge, the new park that Sasaki had designed  
6 and the access to the water's edge as well,  
7 and the jumping off point from the canoe and  
8 kayaking in this location.

9           Some of the urban issues of responding  
10 to the context from Kendall Square looking at  
11 really perpetuating that pedestrian movement  
12 along Third Street into the site along Broad  
13 Canal Street. To the north we have Kendall  
14 Street. And I'll talk a little bit more  
15 about how we activate that edge as well. You  
16 can see the restaurants with Za and Evo and  
17 Tika. We're looking to really continuing  
18 that edge as well. Continuing the movement  
19 and multiple entries into the building, along  
20 this edge, and then up into the North Park  
21 that Michael Van Valkenburgh had worked on.

1           Just looking at the massing as Alex had  
2           mentioned. This is Watermark I, Genzyme  
3           building in the background, and Watermark II.  
4           The building is 144 units of mixed two  
5           bedrooms, one bedrooms, and studios. It's 17  
6           stories tall and 199 feet tall with retail at  
7           the base. There's 125,000 square feet of  
8           residential, 10,000 square feet of retail at  
9           the base of the building.

10           This is where the canal continues into  
11           the site. The Sasaki landscape really  
12           rounding out this edge. The difference  
13           between this massing compared to the hotel  
14           massing that you saw before, the hotel  
15           massing continued out to this edge, and it  
16           was 15 stories. Now we're looking at pushing  
17           the massing back in this location by making  
18           it slightly wider and going up to 17 stories.

19           From the canal view where the kayaking  
20           and canoeing is, we're really looking to  
21           continue that rusticated base, that retail

1 base along the base of the public access to  
2 along the street to the south. The tower  
3 will rise at this location, it will be that  
4 slot in between the two buildings. Looking  
5 from the aerial point of view really  
6 continuing that base of the residential from  
7 Watermark I, really continuing that edge with  
8 the retail, turning the corner, pushing the  
9 massing back. There's about 50 feet between  
10 the two buildings. We'll talk a little bit  
11 more about this courtyard that we're looking  
12 at along Kendall Street to the north.

13 At the base of the building, again,  
14 really continuing the retail with the  
15 rusticated base that will really mimic the  
16 base that was started in Watermark I.  
17 Continuing it around the massing sort of set  
18 back in this location exposing the second  
19 floor of the rooftop garden. This is a view  
20 coming from Third Street looking down to the  
21 east with the -- to the Broad Canal again

1 with the resituated base with the Watermark  
2 I. The building sits back exposing the  
3 rooftop garden.

4 And then looking from the Genzyme along  
5 Kendall Street, this is the small penthouse  
6 here. We're looking to create the  
7 residential entry along that corner, really  
8 activating that edge. This is where we have  
9 that small courtyard that we'll take a look  
10 at and plan in just a second.

11 The overall massing strategy with  
12 Watermark I, Watermark II, and the Genzyme  
13 building in the background with 450 Kendall  
14 for the future. One of the things that we're  
15 looking at, the overall massing strategy of  
16 the original Watermark was the building from  
17 a distance and then breaking it down at the  
18 midlevel scale with this sort of three level  
19 treatment. The new building we're looking at  
20 a two level sort of treatment to the facade.  
21 The continuous retail base which will



1 continue this retail base along the edge.

2 This is sort of the demarcation between  
3 Watermark I and Watermark II. We're looking  
4 at two-story treatment on the original  
5 building, and looking at a two-story  
6 treatment as well on the new Watermark  
7 building.

8 Looking at the fenestration strategy,  
9 again, really trying to activate the base of  
10 the building really continuing that  
11 resituated base with a deep openings at the  
12 base of the building, creating a two-story  
13 precast sort of a limestone finish. We can  
14 take a look at the materials a little bit  
15 later.

16 The modulation of the skin is really a  
17 reflection of the unit distribution where the  
18 smaller windows are a reflection of the units  
19 of the bedrooms. The larger windows are a  
20 reflection of the living rooms. And then the  
21 corners we're preserving for the living

1 rooms, for the units, we'll take a look at  
2 the layouts in just a second.

3 We're really trying to lighten the  
4 corner by having corner glass, try to  
5 accentuate the verticality in this location,  
6 and then topping it off with a mechanical  
7 screen that will hide the mechanical systems  
8 in the penthouse.

9 ALEX TWINING: Let me just mention,  
10 those are metal panel systems varying in  
11 colors.

12 DAVID NAGAHIRO: We'll be looking at  
13 three different metal panel colors and  
14 different levels of ins and outs on the  
15 building creating a little bit more interest  
16 and playful facade.

17 At the base of the building I'll go  
18 through this quickly, but, again, it's a  
19 continuation of the restaurants that have  
20 been successful, I guess, since 2007. It's a  
21 very different place than it was back then.

1 The Third Street to the retail that's coming  
2 up through the square. We're looking at  
3 continuing that retail coming around. One of  
4 the things that was important when we were  
5 looking at the original Watermark, was really  
6 creating multiple entries off of Third  
7 Street. So we have the restaurant entry, the  
8 entry into the health club, the lobby, and  
9 turning the corner. One of the things that  
10 we're looking at along Kendall Street because  
11 we do have the transformer vault, the entry  
12 the parking garage, and the service is to  
13 really create a little bit of a break here.  
14 We have a small courtyard. We tried to  
15 consolidate what you see in grey is the  
16 mechanical systems. And then creating the  
17 entry lobby into Watermark II into this  
18 location. Again, really trying to create as  
19 much of an active edge as possible.

20 One of the things that we're discussing  
21 for the retailers, Alex was talking about a

1            restaurateur that had -- either had an  
2            outdoor eating opportunity for a farmer's  
3            market to be able to spill out to the  
4            courtyard. Looking at a decorative fence  
5            here so that when it wasn't being used, it  
6            would be continue the edge along Kendall  
7            Street. Also talking about the possibility  
8            of a sports-related retailer where the canoe  
9            and kayak could be stored in this location as  
10          well.

11                  Looking at the second level, the  
12                  fitness center, this is the demarcation  
13                  indication between Watermark I and Watermark  
14                  II. It's really looking at trying to extend  
15                  the terrace at the second level. The square  
16                  is the tower that rises above the units.  
17                  It's half the views in multiple directions.

18                  The club room has access out on to the  
19                  terrace as well. Alex was also mentioning  
20                  the possibility of having a restaurant  
21                  possibly getting access to that upper level

1 and affording that view up towards the canal.

2 Just continuing through the floor  
3 plans. The typical floor plans, what you see  
4 is a mix of two bedrooms, one bedrooms that  
5 you see in yellow. The two bedrooms are in  
6 blue. The pale green are studios. They're  
7 ten units per floor on floors 3 through 6.  
8 Continuing 7 through 15, they are nine. And  
9 then as you move up to the top two floors,  
10 the one bedrooms at the corners of that  
11 studio turn into two bedrooms. So we're  
12 really focusing the two bedrooms along the  
13 corners.

14 The mechanical penthouse, which will  
15 house the tower and the emergency generators  
16 and the boilers, they'll all be screened by  
17 the mechanical penthouse.

18 Sections through the building. These  
19 are taken through the Broad Canal Street.  
20 The one-story retail with a rooftop terrace.  
21 The small little courtyard here, and the

1 street in this location.

2 The towers are located to coincide with  
3 the parking garage below taking advantage of  
4 the structure in the garage.

5 This is the overall parking deck. You  
6 see Watermark I and the L-shape of the tower  
7 above. Watermark II and the small tower and  
8 this configuration. And I think we use a  
9 three parking spaces to make the mechanical  
10 systems work below.

11 And then the 450 Kendall will be  
12 located in here. That's it.

13 ALEX TWINING: Did you want to point  
14 anything out on the model?

15 DAVID NAGAHIRO: Of the materials  
16 that we're looking at are some of the  
17 materials that we're looking at for the  
18 original building is precast concrete. We're  
19 looking at a metal panel system that has  
20 three different panel colors creating a bit  
21 of a variety. We're looking at three

1 different metal panel colors in sort of a  
2 cooler tone and a warmer tone. The base of  
3 the building, the two stories will be  
4 precast. The foot of the building will  
5 either be granite or a polished precast  
6 concrete similar to what we did in Watermark  
7 I. We're looking at spandrel colors that  
8 will work also with this composition, and a  
9 series of other glass panels on the building  
10 as well.

11 WILLIAM TIBBS: Are those two warm  
12 in and a cool option or are you going to  
13 combine the warm and the cool?

14 DAVID NAGAHIRO: We're looking at  
15 the different, but I think we're looking at  
16 trying to combine three different colors to  
17 create that sort of variety on the building  
18 face.

19 ALEX TWINING: I think one of the  
20 challenges you can see in here what we sort  
21 of gave to the architect was make a building

1 that's complimentary but distinctive. And I  
2 think that's, that was really one of the  
3 goals here. We didn't just want to replicate  
4 the same thing, but we still wanted to make  
5 it not too powerful that it overpowered it.  
6 So they both sort of hold their own.

7 HUGH RUSSELL: Roger, what do you  
8 think?

9 ROGER BOOTHE: The Board has been  
10 looking at this project for many years as  
11 it's unfolded, and that this site, as you  
12 know, has gone back and forth. I'm  
13 personally deleted that it's going to be more  
14 housing. I think as we're going through the  
15 Kendall Square study and trying to link the  
16 Central Square, the success of Watermark I  
17 and 303 Third Street across the way has just  
18 been tremendous. I mean, it's done so much  
19 that it's kind of rippled out of Kendall  
20 Square. And we're pushing for more housing,  
21 getting it right in the heart of Kendall



1 Square. But the point of this is a wonderful  
2 success with -- the Twining Group has been  
3 very bold about the retail. It's worked.  
4 They're enthusiastic about it. I see this as  
5 a great extension. And I think it's a  
6 tribute to David Nagahiro, that, you know,  
7 even though he was the architect of the first  
8 building, this one feels different. But it  
9 does feel like kind of a kin, kin folk, and I  
10 think that's fine. And clearly the  
11 continuation with retail down towards the  
12 other great success here in this area to  
13 which Twining has contributed to the canal is  
14 just terrific. So I think we're very happy  
15 with it.

16 HUGH RUSSELL: It looks like the  
17 small courtyard essentially has blind things  
18 on both sides because of the existing  
19 conditions and Watermark I and the mechanical  
20 equipment needs some of which are also coming  
21 up on the garage. So it seems to be very

1 important to try to have the back wall of the  
2 retail become an opportunity to populate that  
3 courtyard. And I think we're justifiably  
4 reluctant to make conditions about those  
5 kinds of things, but because in the retail  
6 world it's very difficult to find tenants,  
7 but the notion that there might be a  
8 restaurant that could use the courtyard and  
9 animate it is a terrific idea. And it's not,  
10 it's going to be shaded a lot which in fact  
11 is not such a bad thing for a restaurant.  
12 Just because of the height of the buildings  
13 that surround it but, you know, active  
14 nightlife, restaurant, plus maybe the guise  
15 the apartments overlooking it might not want  
16 it to be too active. But, you know, clearly  
17 the plans are extremely competently thought  
18 out. You know, if I had a -- Watermark is,  
19 there's no warm tones on Watermark; right?

20 DAVID NAGAHIRO: There are. The  
21 base of the building has the --

1 HUGH RUSSELL: The one base.

2 DAVID NAGAHIRO: Yeah, the two-story  
3 of the precast has the --

4 HUGH RUSSELL: But the whole  
5 superstructure is cool.

6 ALEX TWINING: Yeah. But I guess  
7 the precast side is a little warmer than  
8 the -- you're right. The metal panel and  
9 glass are very cool and the precasting is a  
10 little warmer. And that's something why  
11 we're trying to make this a little different.

12 HUGH RUSSELL: Right. But I think  
13 keeping within the same family of things  
14 maybe makes sense. You know, sort of that  
15 suggests to me that the cooler pallet --  
16 Roger's frowning.

17 ROGER BOOTHE: No, I'm just trying  
18 to understand. You're suggesting making this  
19 one more cooler generally?

20 HUGH RUSSELL: Well, I think taking  
21 the color pallet that's on the Watermark and

1 starting from there rather than trying to  
2 come up with a different approach. So --

3 ROGER BOOTHE: Yes, I don't know if  
4 -- I mean, I liked it. It feels  
5 significantly different. I mean, we are  
6 already dealing with the same architect. My  
7 reaction was I liked the difference.

8 HUGH RUSSELL: No, I'm just saying  
9 that if you're choosing between two, the one  
10 that's closer to the thinking of the other  
11 building, to me might be more successful.  
12 I'm not going to comment.

13 ROGER BOOTHE: Can you take that  
14 to the stage of looking at a test wall maybe  
15 and see how it looks out on the site?

16 HUGH RUSSELL: Well, I'm quite happy  
17 to leave this whole discussion to you in your  
18 review.

19 ROGER BOOTHE: Okay. I hear what  
20 you're saying.

21 HUGH RUSSELL: Tom.

1                   THOMAS ANNINGER: I have only one  
2                   questi on whi ch i s I don' t full y understand  
3                   what those pi eces are.

4                   ALEX TWI NI NG: Maybe expl ai n how  
5                   these --

6                   THOMAS ANNINGER: They look l i ke  
7                   shutters or somethi ng. What are they?

8                   ALEX TWI NI NG: Yes, that' s a better  
9                   one.

10                  DAVI D NAGAHI RO: I t' s a seri es of  
11                  panel s. And I thi nk one of the thi ngs that  
12                  we wanted to do i s to break down the scal e  
13                  and create that verti cal i ty on the bui l di ng,  
14                  creati ng a l i ttle bi t more of a playf ul sort  
15                  of movement wi thi n the ski n. The plan i s  
16                  real ly -- the openi ngs are a refl ecti on of  
17                  bedrooms and l i vi ng rooms behi nd i t and the  
18                  way they actual ly stack up goi ng from 10  
19                  uni ts to ni ne to ei ght creates a l i ttle bi t  
20                  of a shi ft wi thi n the patterns. So we' re  
21                  real ly pl ayi ng off of that as a way of

1 creating a more interesting facade treatment.

2 ALEX TWINING: There is a bit --  
3 there's a little bit of an optical illusion  
4 because they're moving, because they're  
5 slipping every two levels, and because of the  
6 colors sort of accentuates that which I think  
7 was a purposeful idea to make it a little bit  
8 more exciting.

9 DAVID NAGAHIRO: And interesting.

10 ROGER BOOTHE: When we went down to  
11 their office, we spent a lot of our time  
12 talking about that very issue. One of the  
13 things that I was pleased with because I know  
14 how the Board feels is that it's not  
15 arbitrary. I mean, they've done this with  
16 thought about how the building's layout. And  
17 the other thing that I think David  
18 mentioned but bears repeating, by having them  
19 within the simple border, it accentuates the  
20 verticality which is a nice thing because you  
21 don't want that tower to feel to squawk. And

1 I think it's a very nice play, really, but  
2 it's still one that's rooted in the  
3 architecture. It's not just something just  
4 thrown up.

5 ALEX TWINING: It takes a while to  
6 digest I'll agree.

7 ROGER BOOTHE: It does --  
8 intriguing.

9 HUGH RUSSELL: Other comments?

10 H. THEODORE COHEN: I have one.

11 HUGH RUSSELL: Sure.

12 H. THEODORE COHEN: I rather like  
13 the panels and I like the color scheme. My  
14 only objection is when are you or somebody  
15 else going to build three bedroom units? I  
16 mean, there are people like me who want to  
17 stay in Cambridge. Sell houses and stay in  
18 Cambridge, leaving aside the people with  
19 small children but there's just nothing, no  
20 three bedrooms existing in Cambridge these  
21 days. And I would think there would be a

1 huge market for it.

2 ALEX TWINING: Yeah, people have  
3 started to say that more. And we've -- we're  
4 considering it more. Probably not doing it  
5 here. But it's when we first looked at this  
6 years ago, people thought we were nuts to  
7 think of it. Now I think more and more  
8 people are suggesting that and it's probably  
9 worth starting to look at that. I mean, we,  
10 we have found in this building the units are  
11 most popular are actually the smaller units  
12 just because unfortunately when you build a  
13 new building, the cost is quite a bit and,  
14 therefore, the dollar per month becomes the  
15 biggest attraction to a lot of people. But  
16 you're right, it would be nice to have a  
17 bigger cross section. And we do have  
18 actually quite a few people living here with  
19 small children in two bedrooms. But usually  
20 when the family grows up, then they move  
21 somewhere else. And then we have people



1 coming back from the burbs. That's a good  
2 sign.

3 H. THEODORE COHEN: No, I think so.  
4 I think some of us who want to move into  
5 smaller places have grown children, have  
6 grandchildren, and need a third bedroom.

7 ALEX TWINING: Right. One of our  
8 residents, actually a professor at MIT, has a  
9 two bedroom. He's been here for three years  
10 which is a long time with us. And now he's  
11 taken another one bedroom for his children  
12 and grandchildren to come visit. That's an  
13 extreme case.

14 HUGH RUSSELL: Okay, so are we  
15 satisfied? Have we commented sufficiently?  
16 I guess we need a motion to grant the change  
17 of the Minor Amendment so we would probably  
18 find that it is indeed a Minor Amendment.

19 That it's important to make this change  
20 to reinforce the retail environment where it  
21 is a place that is actually working.

1           That there is nevertheless a very small  
2           percentage change to the original percentages  
3           and so it doesn't represent the -- it's a  
4           Minor Amendment.

5           WILLIAM TIBBS:    So moved.

6           HUGH RUSSELL:    Second?

7           H. THEODORE COHEN:   Second.

8           HUGH RUSSELL:    Discussion?

9           All those in favor.

10          (Show of hands.)

11          HUGH RUSSELL:    Okay.    All members  
12          voting in favor.

13          (Russell, Anninger, Tibbs, Winters,  
14          Winter, Cohen, Studen.)

15          HUGH RUSSELL:    And then do we need a  
16          motion on the design review?

17          LIZA PADEN:    Yes, please.

18          HUGH RUSSELL:    So we are going to  
19          approve the design as presented to us with  
20          the understanding that they continue to  
21          discuss with the Department.

1 CHARLES STUDEN: So moved.

2 HUGH RUSSELL: Second?

3 WILLIAM TIBBS: Second.

4 HUGH RUSSELL: Bill.

5 All those in favor.

6 (Show of hands).

7 HUGH RUSSELL: Great. All members  
8 voting.

9 (Russell, Anninger, Tibbs, Winters,  
10 Cohen, Winter, Studen.)

11 (Whereupon, at 10:45 p.m., the  
12 Planning Board adjourned.)

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