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PLANNING BOARD FOR THE CITY OF CAMBRIDGE

GENERAL HEARING

Tuesday, April 12, 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

Brian Murphy, Assistant City Manager for
Community Development

Community Development Staff:

- Liza Paden
- Roger Booth
- Stuart Dash
- Jeff Roberts
- Iram Farooq

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P R O C E E D I N G S

(Sitting Members: Hugh Russell, Thomas Anninger, Pamela Winters, Steven Winter, Charles Studen.)

HUGH RUSSELL: Good evening. This is the meeting of the Cambridge Planning board. The first thing on our agenda are the Board of Zoning Appeal cases. There are several Board of Zoning Appeal cases from Cingular Wireless. I recognize a representative from Cingular. So let's look at those.

FRANCIS KELLEY: For the record, my name's Frank Kelley. I work for SAI Communications, and I'm here representing New Cingular Wireless.

HUGH RUSSELL: So, 1350 Mass. Avenue. I believe that's the Holyoke Center?

FRANCIS KELLEY: Yeah. This is a -- we have already presented this one to the Board in March, and there was a

1 recommendation to lower the antennas by a
2 foot.

3 THOMAS ANNINGER: Right, I remember
4 that.

5 FRANCIS KELLEY: And to color them.

6 So there was an issue with the Board of
7 Zoning Appeals as to whether the stuff was
8 legally up there according to one of the
9 conditions on the original permit which was
10 supposed to lapse. So we, at their advice,
11 rather than waiting for an opinion on it, we
12 re-submitted it asking for the additional
13 relief that we would require if that were the
14 case. So the plans that are there now, show
15 -- address the concerns that the Board had at
16 the last meeting.

17 LIZA PADEN: Do you want to see
18 them?

19 HUGH RUSSELL: Yes, let's see if we
20 were right.

21 THOMAS ANNINGER: I don't understand

1 the lapse business.

2 FRANCIS KELLEY: Yeah, the original
3 Special Permit, I think it was in 1992, and
4 there was a provision in the Special Permit
5 that said the Variance would lapse after
6 three years. And, you know, it wasn't --
7 there wasn't a Variance that was granted.
8 There was a Special Permit that was granted,
9 but there was, you know, there was a question
10 of whether that permit was supposed to lapse
11 after that time period. So rather than
12 waiting for an opinion --

13 THOMAS ANNINGER: They said in the
14 -- I think that the Variance lapsed.

15 FRANCIS KELLEY: They said the
16 Variance was supposed to lapse.

17 THOMAS ANNINGER: Even though they
18 had issued a Special Permit?

19 FRANCIS KELLEY: Right.

20 THOMAS ANNINGER: So that was a
21 mistake.

1 FRANCIS KELLEY: So it's a mistake.
2 There probably was a typo on it. And to be
3 honest, the records that the BZA filed, you
4 know, they weren't that accurate.

5 And in 2005 the Building Inspector
6 issued a Building Permit that was for
7 everything that we have up there now. We
8 basically removed some antennas and swapped
9 some other ones. So everything that was up
10 there was by a Building Permit that was
11 issued in 2005. You know, so it was a little
12 messy. So rather than -- we wanted to clean
13 it up, and we re-submitted it to address any
14 of those legal issues that might be out
15 there.

16 HUGH RUSSELL: So, I looked at the
17 photo sims and compared the existing
18 conditions, lowering the antenna slightly and
19 coloring them to match the concrete, seems to
20 make a very large difference.

21 THOMAS ANNINGER: It does seem?

1 HUGH RUSSELL: It does.

2 THOMAS ANNINGER: Show me the
3 picture that shows you that. No. 4.

4 HUGH RUSSELL: That's for 4. And
5 that's after. That's not a huge difference.
6 I'm looking at location 2. And location 3
7 it's a little more obvious. There is before,
8 and there's after.

9 THOMAS ANNINGER: Oh, it seems color
10 and also lowering, yes.

11 HUGH RUSSELL: Yes.

12 THOMAS ANNINGER: Good job.

13 FRANCIS KELLEY: Yeah, and they're
14 going to try to texture it to, I think, it's
15 not just coloring it, they're trying to match
16 the texture with the concrete that's been
17 colored over time with the weather
18 conditions.

19 THOMAS ANNINGER: You guys are
20 getting the hang of this.

21 HUGH RUSSELL: Okay. Shall we go on

1 to the next one? 141 Portland Street.

2 THOMAS ANNINGER: Where is that?

3 HUGH RUSSELL: That is the -- it
4 looks like it's the garage? No.

5 FRANCIS KELLEY: It's -- it's in
6 between Broadway --

7 HUGH RUSSELL: The U.S. Trust
8 Building.

9 FRANCIS KELLEY: -- Portland,
10 Harvard Street, Davis Street, Portland
11 Street, Broadway.

12 LIZA PADEN: It has a Citizens Bank
13 on the ground floor and a three-story brick
14 building fronting on Broadway. Do you know
15 where the Draper parking garage is?

16 THOMAS ANNINGER: Yes.

17 LIZA PADEN: Okay. Across Portland
18 Street from there. It has a Citizens Bank on
19 the first floor.

20 HUGH RUSSELL: It was built 15 or 20
21 years ago by the U.S. Trust Company.

1 L I Z A P A D E N: R i g h t.

2 H U G H R U S S E L L: N e g o t i a t e d s o r t o f
3 s e t t l e m e n t w i t h n e i g h b o r h o o d.

4 L I Z A P A D E N: T h e b u i l d i n g w a s b u i l t
5 w i t h U D A G f u n d s.

6 F R A N C I S K E L L E Y: N o w, c u r r e n t l y
7 t h e r e a r e s i x a n t e n n a s t h a t a r e o n t h e
8 b u i l d i n g. T h e y' r e a l l m o u n t e d o n t h e -- t h i s
9 p e n t h o u s e t h a t' s s e t b a c k f r o m t h e e d g e o f
10 t h e r o o f, t h e r e' s t w o a n t e n n a s o n a d u a l
11 m o u n t f a c i n g H a r v a r d S t r e e t. T w o a n t e n n a s o n
12 a d u a l m o u n t f a c i n g D a v i s. A n d t w o a n t e n n a s
13 o n a d u a l m o u n t f a c i n g P o r t l a n d S t r e e t. S o
14 w h a t w e' r e p r o p o s i n g t o d o i s t o a d d a n
15 a d d i t i o n a l a n t e n n a o n a n e w m o u n t o n t h a t
16 p e n t h o u s e n e x t t o t h e d u a l m o u n t e d a n t e n n a s
17 t h a t w i l l f a c e b o t h P o r t l a n d a n d D a v i s
18 S t r e e t, a n d w e' r e a l s o p r o p o s i n g t o m o u n t o n e
19 f l u s h m o u n t e d a n t e n n a m o u n t e d c l o s e t o t h e
20 b u i l d i n g n e a r t h e t o p o f t h e r o o f; f l u s h
21 m o u n t e d, p a i n t e d t o m a t c h f a c i n g t h e B r o a d w a y

1 site.

2 HUGH RUSSELL: And the photo si ms
3 show that ei ther the antennas are not vi si ble
4 from the two of the l ocati ons, and i n the
5 other case i t' s very di ffi cul t to see them
6 because of the set back penthouse, the hei ght
7 of the bui ldi ng and the thi ng. So, I don' t
8 see the need to make any comments.

9 FRANCIS KELLEY: Yeah, and I thi nk
10 i t' s hel ped by the densi ty there that you
11 can' t real ly get too far away from that
12 bui ldi ng to look at i t, because everythi ng i s
13 so close and the streets are ki nd of narrow.
14 I t' s not real ly that much open space.

15 HUGH RUSSELL: And there' s another
16 one?

17 FRANCIS KELLEY: Yes.

18 HUGH RUSSELL: Sonesta Hotel . Thi s
19 i s the one where we went to the mat I
20 bel i eve.

21 LIZA PADEN: Yes.

1 HUGH RUSSELL: We denied a permit
2 for an antenna, it was tested in court and we
3 won.

4 FRANCIS KELLEY: Oh.

5 This site -- AT&T's antennas were
6 approved as an amendment to a plain unit
7 development for the whole site. And it was
8 originally approved for 12 antennas. Right
9 now there are six antennas up there. We
10 pulled the building permit in 2005 that
11 reduced the then nine antennas to six. What
12 we're looking to do is to add three more
13 antennas back. So we have three antennas
14 that are on both sides of the Royal Sonesta
15 Hotel sign that are flush mounted to the sign
16 and painted to match that are faced both ways
17 from traffic there. We plan on adding
18 another antenna back on one of the same mount
19 where we had an antenna previously and paint
20 it to match.

21 There's also two antennas that are on

1 the rooftop facing the Charles River on a
2 platform there. I think at one point there
3 were four antennas on a sled on the back and,
4 you know, so this is -- it's probably not
5 visible from Cambridge because the distance
6 between the building, and by the time you get
7 to the river, and the fact that it's set back
8 from the edge of the rooftop you probably
9 can't see it from Cambridge. You would be
10 able to see it from the Charles River and
11 from Boston. But it is -- the background,
12 looking at it, because that sign is up above
13 the level of it, so you would be -- it
14 wouldn't be sitting above the rooftop. It
15 would be looking at the back of that sign
16 stuff there.

17 HUGH RUSSELL: There are several up
18 there now. There used to be more.

19 THOMAS ANNINGER: To me it's a real
20 shame to deface, if I can use that word, the
21 sign that draws your attention to this hotel.

1 I must say I'm surprised that the hotel even
2 considers this an appropriate place. Why
3 would you trash your own --

4 CHARLES STUDEN: Money.

5 THOMAS ANNINGER: -- your own
6 trademark? Your own sign. I don't get it.

7 CHARLES STUDEN: Money.

8 THOMAS ANNINGER: Well, yes.
9 There's a tradeoff. I mean, it belittles
10 their own brand.

11 HUGH RUSSELL: Well, I guess I think
12 it may be the largest sign in the city. I'm
13 not certain of that. It's definitely the
14 largest sign facing the Charles River because
15 I did look at all of those last year when we
16 were discussing it.

17 PAMELA WINTERS: Right, I remember
18 that.

19 HUGH RUSSELL: It's about half the
20 sign area facing the river.

21 CHARLES STUDEN: Which was very

1 helpful actually when you did that.

2 HUGH RUSSELL: It wasn't that
3 convincing.

4 THOMAS ANNINGER: It didn't work,
5 though. I guess there's nothing we can do
6 about the existing.

7 FRANCIS KELLEY: Yeah, the original
8 Special Permit was back in 1985, and it was
9 for 12 antennas for the predecessor of New
10 Cingular Wireless, and that was because this
11 -- that whole site was approved as a PUD
12 plan. This one, because it was an added use
13 to the site, it was approved as a Major
14 Amendment to the PUD plan by the Planning
15 Board. And it was for 12 antennas. You
16 know, it is 120 feet up in the air. You
17 know, and it is -- they are painted to match.
18 They've been up there for a very long time.

19 HUGH RUSSELL: I can't say that I've
20 ever noticed them.

21 THOMAS ANNINGER: It's probably

1 because you look away as we all do when we
2 pass the Sonesta.

3 PAMELA WINTERS: Tom, when you're
4 finished, if we could take a look?

5 H. THEODORE COHEN: You know, if you
6 had said this had been fought and the City
7 had won, how did they end up there?

8 HUGH RUSSELL: It was a proposal by
9 some -- for some vendor to put an antenna
10 halfway up on one of the brick walls. And it
11 had to be an elevation because of coverage
12 issues. They were just trying to get more
13 coverage of the O'Brien Highway interchange
14 where a lot of people sitting and talking on
15 their cell phones all the time. And it
16 really was inconsistent with the architecture
17 of the building, so that's what we said and
18 basically the court said we had that right to
19 make that determination. I think they --

20 THOMAS ANNINGER: Is there any
21 possibility of relocating the antennas to the

1 cornus line the way we have it on most of the
2 other buildings?

3 HUGH RUSSELL: I'm not sure this
4 building has enough of a cornus, does it?

5 THOMAS ANNINGER: Because of the
6 zig-zag?

7 HUGH RUSSELL: Yeah. I mean, you --

8 FRANCIS KELLEY: It's continuous
9 angled walls.

10 I mean, you can put them anywhere,
11 really, but there would be not as good
12 coverage if we did lose that elevation on it.
13 I don't know if that would be a big issue on
14 it, but you know, we have a lease with the
15 hotel to put them where they are. We have to
16 amend the lease and -- yeah, you know. And
17 this is one of the sites that we -- in, you
18 know, since we put them up there, we've been
19 doing nothing but reducing the number of
20 antennas there. It's the first time that
21 we're coming back to add some. I think in

1 2005 we reduced the number from nine to the
2 current six with the Building Permit.

3 THOMAS ANNINGER: It's a real
4 dilemma I think. Where are the other ones?
5 These don't seem to be an issue, right?

6 FRANCIS KELLEY: If you're looking
7 at the photos, too, the antennas that are
8 on the left-hand side, on the front page, the
9 ones that are closer to Edwin Land Drive are
10 the AT&T antennas. The antennas on the far
11 side, those aren't ours over there. That's a
12 different carrier. So someone else has four
13 of them up there, we currently have two on
14 each face.

15 THOMAS ANNINGER: It looks a little
16 difficult when they're existing to disrupt
17 the status quo, but I guess as a principle if
18 we were elaborating some guidelines, I don't
19 think we would want antennas to be in a
20 location where you're trying to attract the
21 eye. It seems to me to be a conflict there.

1 On the one hand you want them to know about
2 this hotel, on the other hand we're trying to
3 hide these things. That doesn't seem to....

4 FRANCIS KELLEY: Yeah.

5 THOMAS ANNINGER: To work.

6 FRANCIS KELLEY: What we may be able
7 to do up there is for those antennas that are
8 on the sign, is to put a false wall in in
9 front of the sign so it's, so that, it
10 would -- they would be sticking out, and we
11 would be willing to do that on a -- we could
12 change that and put a false wall, but it
13 still would be sticking out from the sign,
14 but it would be boxed in, it wouldn't be a
15 bunch of antennas sticking out. It would be
16 one wall that would be all painted to match
17 the color as best we can.

18 THOMAS ANNINGER: You follow that?

19 LIZA PADEN: Can you put the
20 antennas behind where the wall is, the sign
21 is?

1 FRANCIS KELLEY: The wall is not an
2 RF permeable material, so we can't transmit
3 through them.

4 LIZA PADEN: Oh.

5 HUGH RUSSELL: If we were starting
6 this in 1985, there would be many things that
7 would be different including the size of the
8 sign. So, you could put an RF, you know,
9 permeable enclosure up there for cellular
10 antennas, but now you know, the design is
11 what the design is and it was approved in
12 1985, and I think the city felt it felt
13 pretty lucky they got somebody to build a
14 hotel in that part of the city at that time.

15 THOMAS ANNINGER: I think the
16 suggestion, if I --

17 HUGH RUSSELL: It's to build a
18 bigger enclosure that would enclose all the
19 antennas rather than having three, four
20 individual places. I mean, I think we could
21 forward it to the Zoning Board as a

1 suggestion, and they could consider -- I'm
2 not myself convinced that's, you know, that
3 would be better or worse, but I think we can
4 certainly -- but the Zoning Board has the
5 decision power here to consider that.

6 FRANCIS KELLEY: And we could, we
7 could make the dimensions of the false wall
8 the same height of the existing wall. And we
9 could bring it right to the edge, so it would
10 just be sticking out in one block that would
11 come out. It may not look -- it would hide
12 those. It might even look like one of the
13 features of the sign on it as you're looking
14 at it with the box, the box with the same
15 dimension.

16 H. THEODORE COHEN: I'm just
17 curious, the boxing I mean is an interesting
18 idea, but if that's on one side of the sign
19 and on the other side of the sign is somebody
20 else's antennas and we're just going to have
21 three sticking there, unless, you know, he

1 can't wait for the other company to do it,
2 then I'm wondering if it might look odder
3 than it does now.

4 CHARLES STUDEN: I suspect they'll
5 come to us at some point to want to add
6 additional antennas, and at that point we
7 could have a similar requirement.

8 FRANCIS KELLEY: And if you have it
9 on both sides, it could look kind of
10 balanced. You know, I'm assuming that we
11 would be able to do that. We'll have to have
12 our engineers look at it and make sure that
13 it's, you know, that we can engineer it. But
14 we'll -- I'll have them look at that, and if
15 that's something that you think might be more
16 powerful for both you and the --

17 THOMAS ANNINGER: How do we put this
18 to the Zoning Board? I guess the way I'm
19 looking at it is we feel constrained by past
20 practice here and, therefore, are not really
21 in a position to say what we would do. If

1 this were a brand new case, we would probably
2 say no.

3 FRANCIS KELLEY: Sure.

4 THOMAS ANNINGER: But --

5 FRANCIS KELLEY: It's the gateway to
6 the city.

7 THOMAS ANNINGER: That's right.

8 It's a sign, it's a gateway to the city.

9 That's well put. So given that, with your
10 help, we're trying to do the best we can to
11 minimize the impact, the visual impact, and
12 we are going to make some suggestions to them
13 and leave it to them to evaluate whether it's
14 an improvement.

15 FRANCIS KELLEY: Sure.

16 THOMAS ANNINGER: Okay?

17 FRANCIS KELLEY: Is that it?

18 LIZA PADEN: I think so.

19 H. THEODORE COHEN: Can I ask a
20 question?

21 HUGH RUSSELL: Sure.

1 H. THEODORE COHEN: I have no idea
2 if you'll know the answer. I just returned
3 from San Francisco, and I didn't see a single
4 antenna anywhere in the city.

5 FRANCIS KELLEY: Yeah.

6 H. THEODORE COHEN: And is that
7 because of the geography of the city and the
8 hills, or do they use a different technology
9 out there?

10 FRANCIS KELLEY: No, everybody's
11 using the same technology on it. The
12 topography certainly would help over there.
13 You don't have to get too high on anything,
14 just with the height of the -- with the size
15 of the hills and everything, you know. And
16 they may have had early adoption of Zoning
17 By-Laws that requires more stealing on it.
18 It might be a reflection on that. I know
19 that they, they may have DAS systems in some
20 areas where they've invested in doing some
21 other technologies and such. But, you know,

1 I have no knowledge about that. That's just
2 in general.

3 H. THEODORE COHEN: Thank you.

4 FRANCIS KELLEY: Good, thank you.

5 (Sitting: William Tibbs.)

6 HUGH RUSSELL: Are there other
7 Zoning Board cases people are interested in
8 reviewing?

9 LIZA PADEN: Well, I'd like to point
10 out that case No. 10087 is 52 Brattle Street.
11 That's one of your Special Permits that
12 you'll be hearing tonight.

13 And the other one that I wanted to draw
14 to your attention is the Tech Square Novartis
15 sign at the top of the building.

16 PAMELA WINTERS: I was going to ask
17 about that.

18 LIZA PADEN: This is the line, I
19 can't go any farther. So it's this page and
20 the next page.

21 PAMELA WINTERS: Oh, thanks.

1 separate lot?

2 LIZA PADEN: Yes.

3 HUGH RUSSELL: Okay, thank you.

4 What do you guys think about Novartis?

5 WILLIAM TIBBS: We've got some
6 questions.

7 LIZA PADEN: Okay.

8 CHARLES STUDEN: Are they replacing
9 the existing sign, Liza, or is that staying
10 up? Is this in addition to?

11 LIZA PADEN: I believe this is a new
12 sign.

13 CHARLES STUDEN: So in addition to
14 the sign that we see on the building now?

15 HUGH RUSSELL: This is not on their
16 building. This is on a building that they're
17 a tenant of.

18 THOMAS ANNINGER: They're a tenant
19 of MIT.

20 LIZA PADEN: This is at Tech Square,
21 not Central Square.

1 CHARLES STUDEN: I understand. The
2 illustration's show an existing sign on the
3 building.

4 LIZA PADEN: Right.

5 WILLIAM TIBBS: Is that the same
6 building or is that a different building?

7 LIZA PADEN: So what will happen is
8 -- okay, this is the proposed sign for
9 Building 100 which would face west and
10 provide identification on Main Street. The
11 existing signs face east and north.

12 CHARLES STUDEN: In addition to?

13 LIZA PADEN: Right, this is in
14 addition to what they've already got. So
15 it's not only just the Variance for the
16 height, but it's also for the number of signs
17 and the size of the individual signs.

18 PAMELA WINTER: And are the signs
19 going to be lit, Liza?

20 WILLIAM TIBBS: The existing one is.

21 LIZA PADEN: Yes.

1 WILLIAM TIBBS: So, basically they
2 want a sign on each face of the building?

3 LIZA PADEN: Yes.

4 THOMAS ANNINGER: Is it illuminated
5 like that at night?

6 WILLIAM TIBBS: Yes. She said they
7 would be.

8 HUGH RUSSELL: Okay, so there's one
9 here and here, and I guess the one, maybe two
10 more. That really seems excessive to me.

11 WILLIAM TIBBS: Yes, it does. The
12 sign isn't very big, but to have one on every
13 side.

14 HUGH RUSSELL: Right. It seems
15 like.... They should be happy with having
16 two signs.

17 THOMAS ANNINGER: Well....

18 H. THEODORE COHEN: Does anyone know
19 if the Sign Ordinance had gone into effect
20 whether this would have been allowed?

21 LIZA PADEN: I don't think so

1 because of the numbers.

2 WILLIAM TIBBS: The number of signs,
3 right.

4 LIZA PADEN: You would be allowed, I
5 believe, the maximum was two on that. And
6 this is going to three.

7 HUGH RUSSELL: They're different
8 possible places, I think they're willing
9 to --

10 THOMAS ANNINGER: Just one more they
11 want? Two more?

12 CHARLES STUDEN: Two.

13 THOMAS ANNINGER: Two more.

14 LIZA PADEN: There's one sign that
15 they're proposing for Building 100 and one
16 sign they're proposing for Building 200.

17 H. THEODORE COHEN: It's still to
18 install two signs.

19 LIZA PADEN: On two different
20 buildings. So, one for each of the
21 buildings. One of the buildings they occupy

1 100 percent. The other building at this
2 point they're at 30 percent.

3 THOMAS ANNINGER: That's
4 interesting. Did we have 25 percent?

5 LIZA PADEN: I believe we did.

6 CHARLES STUDEN: You know, perhaps
7 we should be thinking about this in terms of
8 the broader issue at corporate branding. At
9 our last board meeting MIT came and showed us
10 Novartis's plans for the site across from
11 their existing campus. Obviously this is a
12 corporation that's making a tremendous
13 commitment to Cambridge and has very
14 ambitious plans to expand. I have no idea,
15 of course, in their proposed location how
16 they're going to identify that campus at all
17 with signage. So it's a little -- I mean,
18 it's almost like you want to look at it in
19 terms of, I think, everything that the
20 corporation is thinking about in terms of its
21 plans or ideally you would. I don't know if

1 that's possible or not, obviously they're
2 bringing this forward to us. But it seems to
3 me it ought to be looked at a little bit more
4 comprehensively. So, if that were the case,
5 then I think we would suggest that this is
6 probably something that we wouldn't support
7 at the moment until we know more about their
8 larger ambitions.

9 LIZA PADEN: Well, one option is
10 that the Planning Board schedule is -- the
11 next meeting for the Board will be the 26th,
12 and this is heard at the Board of Zoning
13 Appeal on the 28th. So I could ask somebody
14 to come and put them on the agenda. Or....

15 CHARLES STUDEN: How important is
16 this issue, you know, signing and branding?
17 I think this is really what it's about.
18 That's what we dealt with back some months
19 ago with the Sign Ordinance as well.
20 Corporations saying, you know, they compete
21 with other cities and other locations. They

1 need to be identified as part of what, you
2 know, makes them successful. And I think we
3 need to be sensitive to that on the one hand.
4 On the other hand, it can get completely out
5 of control, too.

6 HUGH RUSSELL: Right. I mean, they
7 may have at least two signs on their Mass.
8 Avenue building, and two signs over here.
9 This is where they need to make some kind of
10 a case that, you know, Polaroid when they had
11 ten buildings, didn't have ten rooftop signs.

12 CHARLES STUDEN: Right.

13 HUGH RUSSELL: Should every MIT
14 building say MIT on it?

15 CHARLES STUDEN: Exactly. How much
16 is enough?

17 THOMAS ANNINGER: On the other hand,
18 I find these signs to be discrete, not
19 offensive in their design. I hate to turn
20 them down out of hand without knowing a
21 little bit more of their more general plans

1 of what they have in mind.

2 PAMELA WINTERS: So maybe we should
3 have them come?

4 BRIAN MURPHY: One suggestion might
5 be on the 26th we could bring Novartis back
6 both for the project that they have that is
7 still pending before the Board, as well as
8 answer this issue. That might be a way to
9 address some of the Novartis issues and, you
10 know, prior to the ZBA.

11 HUGH RUSSELL: All right. So let's
12 not communicate.

13 PAMELA WINTERS: Do we have a full
14 agenda for that night, is that what you're
15 thinking?

16 LIZA PADEN: That's why I'm making
17 the faces.

18 PAMELA WINTERS: I can read your
19 face, Liza.

20 LIZA PADEN: Okay.

21 HUGH RUSSELL: Okay. Anything else?

1 Then the second item on our agenda is
2 an update by Brian Murphy.

3 BRIAN MURPHY: I will be brief.
4 It's another couple of items. We did have a
5 couple of Ordinance hearings this past week
6 on the Fox Petition and on the Novartis
7 Zoning Petition, both of which were kept in
8 committee. The neighborhood and Long-term
9 planning committee had a meeting to discuss
10 the proposed improvements to Mass. Ave.
11 between Harvard and Porter which I think is
12 going to be coming before you folks later
13 this month. Part of the issue with that is
14 trying to figure out the names. So far the
15 leading candidate would be Harpo for those of
16 you who are Marx Brothers fans.

17 April 14th, the Ordinance Committee
18 will have a public hearing on the Zoning
19 Petition from MIT and Forest City. And on
20 the 20th, neighborhood and Long-term planning
21 committee will conduct a public meeting to

1 discuss ways to promote ground floor retail.
2 And those are the coming attractions prior to
3 the next meeting on the 26th.

4 Yes, I am reminded that there was some
5 resolution. The Land Court did decide in
6 favor of the City on the Lesley, the case
7 that was against Lesley, that some of the
8 neighbors had put out. That decision just
9 came out yesterday, so that --

10 HUGH RUSSELL: That upheld the
11 Zoning?

12 BRIAN MURPHY: Yes. We've been
13 vindicated.

14 HUGH RUSSELL: Okay. Liza, are
15 there any meeting transcripts that you wish
16 to report on?

17 LIZA PADEN: Yes, I read the
18 transcripts for the March 15th and the March
19 29th, and they reflected the meeting that I
20 was at.

21 HUGH RUSSELL: Okay. Is there a

1 moti on?

2 CHARLES STUDEN: So moved to approve
3 those mi nutes.

4 HUGH RUSSELL: Okay. Di scussi on?
5 All i n favor?

6 (Show of hands).

7 HUGH RUSSELL: All members voti ng i n
8 favor.

9 (Russel l , Anni nger, Ti bbs, Wi nter,
10 Wi nters, Cohen, Studen.)

11 * * * * *

12 HUGH RUSSELL: Okay, next i tem on
13 our agenda i s Pl anni ng Board case 257, 75
14 Ames Street, project revi ew Speci al Permi t.

15 MI CHAEL CANTALUPA: Perhaps whi l e
16 we' re setti ng up, I coul d make some
17 i ntroductory comments. Good eveni ng,
18 Mr. Chai rman.

19 CHARLES STUDEN: I don' t bel i eve
20 your mi crophone i s on.

21 MI CHAEL CANTALUPA: Good eveni ng,

1 Members of the Board, my name is Michael
2 Cantalupa. I'm with Boston Properties. I
3 would like to just maybe take a moment to
4 introduce the team that's with me here
5 tonight to talk about 75 Ames Street which is
6 a development we're proposing to do for the
7 Broad Institute.

8 Alan Fine is with me sitting in the
9 front row. He is the Executive Vice
10 President of the Broad Institute. And their
11 Deputy Director. And he will be available
12 to talk about any operational considerations
13 going into this. The building is being
14 designed by Elkus Manfredi Architects.
15 You're all familiar with them here. David is
16 behind me here setting up. And then we are
17 also represented by Jim Rafferty who I know
18 is very familiar to you. And my business
19 partner here Jeff Lowenberg with Boston
20 Properties, and was responsible for
21 development of the original Broad building at

1 Seven Cambridge Center.

2 I'll just make a couple of introductory
3 comments and then ask David to describe the
4 building that you're going to review tonight.
5 You'll recall that we were here last summer
6 to try to secure additional zoning
7 entitlement, which we were ultimately
8 successful for for 300,000 feet of additional
9 FAR at Cambridge Center. At the time I think
10 we were a little hesitant to actually commit
11 that we were doing a transaction with the
12 Broad, but we were much, much farther along
13 then we were then and are happy to say that
14 we're speeding down the path towards the
15 start of construction for this building for
16 January. The Broad is very important to us
17 here at Cambridge Center. And I think
18 actually to all of Cambridge and other parts
19 of the world to be quite candid with you in
20 terms of the work it does, and the uniqueness
21 of the work. As you review the design here

1 tonight, and some of the kinds of the work
2 that they do will actually be reading through
3 in the design. They're like many biotech
4 research organizations are heavily focussed
5 on computational research, probably through a
6 greater extent, even then, some of their
7 laboratory research, although both have a
8 very significant impact on the building
9 design. They, as they set forth their
10 requirements to us, we're very focussed on
11 the whole issue of collaboration within their
12 workspace, and I think it's a central issue
13 as to why they chose this site. It's
14 immediately adjacent to their building. They
15 could have gone to any number of places
16 elsewhere in Cambridge or actually outside of
17 Cambridge. And in fact, the issue of
18 collaboration will manifest itself into --
19 and in the design itself, you'll see that
20 these buildings are connected and connected
21 in a very unique way that really tries to

1 enhance the manner in which people are
2 working these days. We see Boston Properties
3 is a large owner of space. Ultimately we see
4 this everywhere in the way people are
5 actually working in the workspace, and the
6 Broad is actually really taken it to a very,
7 very high level. And perhaps most
8 importantly for us is owners in Cambridge,
9 they have a very strong desire to remain in
10 Cambridge. We're very thankful to that.

11 Before I turn it over to David, I'd
12 like to thank the CDD staff, Roger and Stuart
13 and Iram who have met with us on a number of
14 occasions. As I mentioned, the zoning last
15 year was for 300,000 square feet of space.
16 The business deal has evolved. We're
17 actually proposing a building that's 250,000
18 square feet of space. So, I guess
19 technically it is smaller building, although
20 it won't take you a New York instant before
21 you see it's a big building, and we

1 acknowledge that. The work that has been
2 done to date from some of the original
3 designs that were considered, and the
4 feedback that we got from CDD staff, we think
5 was very successful in breaking down the
6 scale of the building. That was something
7 that was a really strong point that we were
8 asked to consider, and I think hopefully
9 you'll conclude that we've done a pretty good
10 job at that.

11 I will also just like to just point out
12 that the work that I think this building will
13 do in addition to the work that's going to
14 happen in the space up above, if you're
15 familiar with the site, you know that this,
16 this building will fill in a missing tooth
17 along Ames Street which we might conclude is
18 not a very active street. I think we'll be
19 first to admit it's not a very active street
20 to this day. But it will do really two
21 things in a important way. It will complete

1 a plan that was originally intended. It will
2 front a garage, which means it will hide it
3 completely from the street. It's very
4 complicated construction where we'll actually
5 be fronting the garage and going up and over.
6 But it does an important job of hiding that
7 garage which is in the center of the block.
8 And then there is a very important
9 contribution, we will lead to retail space
10 along the frontage that we think will
11 actively activate the street. We don't know
12 exactly what that use is today. I think we
13 can make some educated guesses that would
14 likely be added to the environment, but we
15 just don't know what it is today.

16 Finally, I would just like to say that,
17 we're kind of in an interesting spot in time
18 at Cambridge Center. We're really happy to
19 be proposing this building, but we're also
20 acknowledging that Cambridge Center is over
21 30-years-old as we stand here and think about

1 it, so we're planning some fairly interesting
2 renovations. We have our plaza, which is
3 right in front of the T that is being
4 renovated, and a number of other interesting
5 plans to activate the street. So we expect
6 to be back before the Planning Board in the
7 not too distant future and see how this plan
8 ties in with that plan. I'll ask David and
9 Ken to talk about the design.

10 DAVID MANFREDI: Good evening. My name
11 is David Manfredi from Elkus Manfredi
12 Architects in Boston and our PowerPoint is
13 still loading. I'll make a couple of
14 introductory comments as Mike indicated.

15 ATTORNEY JAMES RAFFERTY: If we lose
16 this by one vote, I want him to be able to
17 see.

18 BRIAN MURPHY: I don't vote.

19 DAVID MANFREDI: As you're all
20 aware, we were the designers of the original
21 Broad at Seven Cambridge Center, and we never

1 anti cipated at that time a second bui lding at
2 Cambri dge Center. And we were here in front
3 of you several years ago with a proposal for
4 a resi denti al bui lding on thi s si te. So,
5 when we di d the ori gi nal mas ter pl an, we di d
6 consi der thi s si te. It was i ntended as a
7 resi denti al bui lding. It has a rel ati vel y
8 smal l footpri nt. As the Broad has grown,
9 we've adapted the si te to meet the program.
10 And so, the pl an you wi ll see toni ght has a
11 footpri nt of about 16,000 square feet, that
12 goes up fi ve stori es and then spans over the
13 garage and li teral l y comes down wi th
14 structure on ei ther si de of the ramp in the
15 garage.

16 I wi ll say thi s: We have now come to
17 thi nk about the Broad as a campus. And whi le
18 thi s i s the second bui lding, and obvi ousl y
19 there's no addi ti onal room for expansi on, we
20 do thi nk of these two bui ldi ngs as very much
21 rel ated to each other, but we di d not want a

1 twin. We wanted a building that was
2 different but closely related. I now see the
3 PowerPoint on the laptop.

4 UNIDENTIFIED MALE: I'm not getting
5 the computer to talk to the projector.

6 DAVID MANFREDI: Sorry for the delay
7 there.

8 So, as I mentioned, you know, where we
9 are and Main Street and Ames and the original
10 Seven Cambridge Center, and the entry to the
11 Broad which really was planned on the access
12 of Vassar to participate in the courtyard in
13 front of the Whitehead and really to engage
14 this entire corner and all of the signs and
15 research that happens at that corner. The
16 site along the parking structure, as I said,
17 was designed, it was 80 feet wide. It was
18 planned quite deliberately to accommodate a
19 residential building.

20 You know the Broad, and this is that
21 view down, down Vassar Street. And on that

1 courtyard directly in front of the Whitehead.
2 The site today, a couple of photographs from
3 Main Street that you see below with the Broad
4 to the left and residents into the right, and
5 you can see the parking structure and there's
6 a site in front. And then a view from
7 Broadway with Residence Inn on your right and
8 Five Cambridge Center? Six Cambridge -- Four
9 Cambridge Center on your left.

10 And so the footprint of 75 Ames, as I
11 said, is about 16,000 square feet. You can
12 see where the property line is. And so we
13 begin with very small floors. But as Mike
14 mentioned, one of the real opportunities here
15 is to make really include the pedestrian
16 quality of Ames Street. And as you know, as
17 additional development, and particularly
18 science happens up here on Binney. That Ames
19 pedestrian connector becomes a much more
20 important pedestrian way, and this becomes
21 very important as pedestrian connection. So,

1 we see the opportunity to really improve
2 ground floor uses, activate this edge, and
3 really make continuous active edge all the
4 way from Broadway to Main Street.

5 I've rotated the plan now. There are
6 really no changes in terms of curb cuts and
7 access to the site. This is Seven Cambridge
8 Center. Existing access into the loading
9 docks of Seven Cambridge Center, and existing
10 access curb cut into the what's called the
11 Cambridge Center West Garage.

12 The footprint of the building, as you
13 can see, fits in literally the length of the
14 west garage. It comes out almost to the
15 property line. These are -- these today are
16 brick sidewalks, and those brick sidewalks
17 will be extended. The original planting
18 design for Ames Street is pairs of trees, and
19 we will repeat those pairs of trees.

20 There's the opportunity for about 4,000
21 square feet of retail. As Mike said, this

1 could be one or two tenants. We very
2 deliberately have kept this corner very open,
3 so there's visibility from Main Street to
4 this tenant. And we've set back the lobby so
5 that really the prominent view is to that
6 retail.

7 Today, if you park in the west garage,
8 you access either from Galileo or from Ames
9 Street into the garage. You come down an
10 elevator core or stair here, or you come
11 down, what was intended at the time, as a
12 temporary stair here. That pedestrian access
13 will be shifted to the north, and there's a
14 connector here, an elevator, a new stair, an
15 elevator and pedestrian way that comes out
16 and brings public parkers out on to Ames
17 Street to Main Street and to Kendall Square.
18 So the entire front of the building will be
19 retail, will be lobby, and will be access to
20 parking. This also as you can see, has
21 visibility from Broadway, and this will be

1 glazed to make it both friendly and secure as
2 access to that parking.

3 The loading will be shared with the
4 existing loading dock. And if you went out
5 there today, this is -- this loading is
6 covered. There's a terrace above, but it is
7 open on both ends. We propose to build this
8 building. We will add new loading docks for
9 the new building, and we will enclose this
10 with overhead doors. They will not be closed
11 all the time, but they will be closed
12 sometimes both on the east side and on the
13 west side in order to create a more
14 continuous and complete frontage here on Ames
15 Street. Really to complete Ames Street. So,
16 there are two new loading docks -- there's
17 actually two new loading docks and a
18 dumpster. And you can see what we've done
19 here in the organization of this building.
20 There's about 50 feet -- this is the core.
21 And there's about 50 feet from core to

1 perimeter of building. And when you see the
2 lab floors above, you'll understand this even
3 a little better. That core kind of slides
4 down the edge of the garage until we get up
5 to the sixth floor and then we span over top.
6 So, as we go up, first to the second floor,
7 we go up to the second floor, now you can see
8 the core and you can see that 50 feet of lab
9 bench space from core to perimeter of
10 building. And I don't know why it did that,
11 but we'll stop it. Okay.

12 One of the really important things to
13 the Broad was that these were not two
14 separate buildings that were connected by a
15 bridge, but that in fact this was an
16 integrated campus. And so, you can see this
17 is more than a bridge. This we think of as
18 the kind of heart of this science community.
19 We've made it wider. You'll see an elevation
20 that it is glazed. And the intent is that on
21 these lower floors, actually floors two

1 through seven, these are all connected, and
2 this acts as a single floor of research. And
3 in fact, if you've ever had the opportunity
4 to be in the Broad, and it's a great tour by
5 the way, it's absolutely fascinating. This
6 is to -- on every floor this is lab space,
7 the glass corner. And this is typically
8 office space. And then often this is lab.
9 And often this is lab or some kind of lab
10 support, a number of different research
11 processes. Our thinking here is that this
12 connector becomes collaboration space,
13 community space, connection space, and that
14 literally this research flows out of seven
15 Cambridge Center and into 75 Ames Street.
16 And so when you get to upper floors, you have
17 the original floor plate of the Broad which
18 is about 29,000 square feet. The new floor
19 plate of 75 Ames, which is about 28,500
20 square feet, and this connector, so that at
21 least on floors two through seven, these

1 really act as integrated and connected
2 floors, and the opportunity for the Broad to
3 have almost 60,000 connected square feet.

4 One of the things that I point out on
5 the sixth floor is that we have the need for
6 a third stair, and so that third stair
7 actually comes down the building and crosses
8 over and connects into the existing stair
9 tower and egresses down to the street. So
10 this is at the top of the parking structure.

11 Now, if you remember the plans of the
12 parking structure, you can see what we're
13 doing. This is the edge of the parking
14 structure below, right there, at the edge of
15 core. We have two column lines, one on each
16 side of the ramp. So while it's 90 feet from
17 core to edge of building, we have one column
18 line on the interior and one column line on
19 the exterior that gives us very few columns
20 on the interior of the building. And this
21 all goes to the Broad's mission. The Broad,

1 as Mike said, is really on the forefront of
2 genomic research around the world. And it's
3 hard to predict what they're going to be
4 doing in five years or in ten years, and
5 we're trying to produce extremely flexible
6 space in every way. Flexible in its
7 structure, flexible in its mechanical
8 systems, and the ability to accommodate
9 change. And while we're programming the
10 building for specific research in its first
11 generation, we know that that will change.
12 And we believe that we're designing the most
13 flexible research facility in Cambridge, if
14 not in the United States. And that
15 completely aligns with the mission of the
16 Broad.

17 As you climb up the building, you get
18 to our typical floors which are floors eight
19 through 12. We are now -- seven is our last
20 floor of connection. Seven Cambridge Center
21 has seven floors. And then eight through 12

1 are not connected. And then finally, we get
2 up to our mechanical.

3 So now in sections, you can --
4 hopefully, it all becomes clear. This is
5 Ames Street. This is the existing west
6 garage. And this is the connector road. And
7 the Whitehead would be over here. So for
8 one, two, three, four, five floors, we climb
9 up alongside the existing garage. There's
10 actually a basement that will be
11 transformers, mechanical equipment, not
12 occupiable space. And then at six we span
13 over and we come down on either side of that
14 ramp. So we don't actually puncture the
15 floor plates of the parking structure. We
16 don't actually disrupt the parking of the
17 west garage except during construction. And
18 then create these full floors, and eventually
19 the mechanical and penthouse screen above.

20 As we thought about the building in the
21 context of Ames Street, the context of

1 Kendall Square, this, as Mike said, is an
2 opportunity again to create more diversity in
3 Kendall Square; to create very active edge on
4 the ground plane, but really to create
5 diversity. We want to make connections to
6 Seven Cambridge Center because of the
7 connection of the mission, but we also want
8 to create diversity on the street and
9 diversity in Kendall Square. And so, you'll
10 see that what we've done is really taken the
11 building and kind of divided it almost
12 two-thirds, one-third in this facade which is
13 so prominent on Ames, this aligns with the
14 building entry, with that parking entrance.
15 The base here is all of that retail space.
16 And there is a very deep notch, about 10 feet
17 deep, about 14 feet wide. And this part of
18 the building is clad, and I'm going to be a
19 little bit vague here because we're still
20 looking at both stone and terra-cotta, but
21 with real color. And the color, I'll call it

1 the color of Kendall Square, but not brick.
2 And so we can belong to that kind of deep
3 red, rich terra-cotta kind of color. We can
4 marry it to a curtain wall and get some very
5 slender, vertical proportions and then take
6 our mechanical floors and our penthouse
7 screen and really break out of the orthogonal
8 patterns, get much softer forms, and really
9 try to reduce quite frankly the sense of
10 height and bulk on those mechanical floors.

11 The proportions of the openings are
12 exactly the same as Seven Cambridge Center.
13 And so there is kind of a -- not kind of,
14 there is a relationship there, there's a
15 connection between Seven Cambridge Center and
16 75 Ames. And Seven Cambridge Center has
17 these kinds of bigger openings around the
18 corner on Main Street as well as on Ames
19 Street. And the original intent there was
20 that there was this sense of transparency
21 that connects to the Broad's mission. There

1 was also this, the desire to create
2 conductivity between floors. And we are
3 doing that again. We're doing it a little
4 bit different, but we're doing it again.
5 We're creating this three-story opening that
6 connects three of the chemistry floors of
7 research in the base of the building. These
8 are part of the smaller floors. And then
9 we're connecting floors 10 and 11, again,
10 because of their internal connectivity, and
11 then trying to really avoid the sense of
12 isolation on those upper floors which are not
13 connected, floors seven and above are not
14 connected. And we're treating this material,
15 whether it is terra-cotta or stone, and when
16 I say stone, we're looking at red slates that
17 can bring that same color, but at different
18 texture and a different material pallet to
19 Kendall Square wrapping it into that notch
20 and wrapping it around. You'll see in our
21 south elevation how this coincides with the

1 notch that you see at the ridge.

2 Looking from Ames Street, now you get
3 the opposite view. The tower at the entry
4 that goes all the way up the building. You
5 can see how that deep notch in the building,
6 and this break in the facade. I said it was
7 ten feet deep. It's ten feet on from here
8 into that notch. It's five feet from here
9 into that notch. And then again you can see
10 how that building wraps into its interior
11 elevations.

12 As we get closer in, you can see how
13 the opportunity here to really maximize
14 activity on Ames Street with parking
15 entrance, entrance to the Broad -- and by the
16 way, there clearly is a hierarchy between
17 this -- this is not intended to compete with
18 the original Broad entrance on Main Street.
19 This is a second entrance, much smaller, but
20 clearly an entrance to the building.

21 And then retail frontage, restaurant

1 frontage that is defined by a base of a
2 different material, darker stone that
3 actually can define the retail and give it
4 the opportunity to have its own distinct
5 identity on the street.

6 And just to get a little bit closer in,
7 again, the opportunity to really enhance Ames
8 Street as a pedestrian connection between
9 Main and Broadway and all of the new research
10 to the north.

11 And then a long view from Vassar Stata
12 Center on your right, and the Brain and
13 Cognitive Research on your left. This is the
14 Whitehead, Seven Cambridge Center, Koch
15 Cancer Research and the new building beyond.
16 And you can see those where we're using some
17 of the same language from Seven Cambridge
18 Center on its mechanical floors, but
19 introducing some new language to make it a
20 little bit softer against the sky.

21 An elevation, east elevation, the Ames

1 Street elevation where you can really see the
2 building in its most open context. This is a
3 view you'll never really see, but if you were
4 on the, on the terrace level on top of the
5 east garage and you had a very wide cone of
6 vision, this is what you would see. Seven
7 Cambridge Center, and what you're looking at
8 is the Ames Street elevation as well as the
9 Main Street elevation. That, I mentioned the
10 entrance to loading which exists today, and
11 then the connecting floors and then the new
12 building as it is divided into its two parts
13 and then separates by its notch. The access
14 to parking and the Residence Inn.

15 On the north elevation, this is
16 interior to that vehicular way. You can see
17 how that curtain wall wraps the corner. This
18 is one of our stairs, one of our three egress
19 stairs. We have an egress stair on the north
20 side of the building, an egress stair on the
21 west side of the building, and that's the

1 connector down that connects into the garage
2 egress. And all of those are treated the
3 same way as they wrap around the building.
4 And then again those same proportions that
5 come from Seven Cambridge Center.

6 The west side of the building, which is
7 the side of the building that faces the
8 interior of the block, the existing parking
9 garage, and then the new building. And you
10 can see how that, how the new building kind
11 of slides over top of the existing parking
12 garage. This is the connector, and that is
13 the egress from the loading docks with their
14 new overhead doors.

15 And then on the south side of the
16 building, that we've cut Seven Cambridge
17 Center away and you can see this is -- so
18 this is Ames Street into that loading area.
19 This is the connector space. And there's a
20 similar sort of notch on the south side of
21 the building that separates the one facade

1 material from the precast facade material,
2 and how that two-story opening kind of wraps
3 around the corner. And then how the
4 building, how we've tried to both separate
5 and merge the mechanical floors of the
6 building into the main part of the building.

7 And I'll point out here on six, this is
8 a two-story space with a skylight at the top
9 of the connector. And it is an interior
10 space, very conceptual still at this point.
11 But as I mentioned, the objective is to make
12 the connector community space, to make it
13 meeting space, to make it a space where
14 people come together on a regular basis on
15 every floor. But on six, six and seven are
16 connected as a kind of special meeting space.
17 These kinds of, almost an amphitheater kind
18 of space that can be used for a variety of
19 different functions.

20 And that concludes our design
21 presentation.

1 everything you're seeing there exists today.
2 What we're doing is making this enclosed
3 connection, and so they'll be a little bit of
4 remedial work around it, and you'll be able
5 to access the terrace now from the link both
6 east and west.

7 HUGH RUSSELL: Charles.

8 CHARLES STUDEN: David, I'm not sure
9 I understand the Ames Street elevation in the
10 portion of the building that has the -- as
11 you described it, the terra-cotta finish.
12 Those large openings that don't have the
13 terra-cotta banding. In one case the lower
14 one is three floors, and the one up above is
15 two floors. Would you describe that again?
16 What goes on behind it?

17 DAVID MANFREDI: Yes. On floors
18 four, five and six, these are -- well,
19 they're all science floors. These are our
20 most intense chemistry floors because
21 chemistry wants to be lower in the building.

1 There are floor plates right here. But our
2 intent is that this is basically
3 floor-to-floor glass, not floor-to-ceiling
4 glass, but floor-to-floor glass. Very
5 similar to what we did on the Main Street
6 elevation at Seven Cambridge Center. So
7 there will be a lot of transparency in. One
8 of the things as I mentioned about the Broad,
9 obviously this benefits the inside with
10 daylight, but the Broad is all about
11 transparency, about the transparency of
12 discovery. And so this is intended to be a
13 window into the research of the Broad. And
14 also to create some sense of conductivity
15 between those floors as well. We're still
16 working very much in the programming of the
17 building and what happens on the interior of
18 the building, but we're looking at making
19 interior connections here. One of the things
20 the Broad -- Seven Cambridge Center does, and
21 we're looking at in this building is, unlike

1 typical egress stairs, they have a stair in
2 Seven Cambridge Center that is partially
3 glazed to our glass. We're looking at doing
4 something similar to enhance all that
5 connection. Similar, something very similar
6 will happen up here on these two floors.
7 Again, we're trying to make vertical
8 connection. I think everybody knows you get
9 better collaboration horizontally than you
10 get vertically regardless of its genomic
11 research or management consulting or lawyers.
12 We're trying to enhance that kind of vertical
13 connection.

14 CHARLES STUDEN: Thank you.

15 HUGH RUSSELL: So, if I can just
16 follow up, I think the very first picture you
17 showed of the old part of the Broad where it
18 has that similar feature, you had some things
19 that sort of mark the floor lines as banding
20 and stuff like that. I remember being
21 unconvinced by the drawings, but I'm quite

1 convinced by the building. Is that something
2 you might be considering in these locations
3 on the other building?

4 DAVID MANFREDI: Exactly. Well, our
5 intent here is that those -- the openings on
6 Ames Street will be detailed in a very
7 similar manner, although without the re-
8 soleil (phonetic) if we don't have the
9 southern exposure. But what you're really
10 looking at here is, this is really
11 floor-to-floor glass. What you see there as
12 white is actually the drywall soffit that
13 slopes away from the glass and creates this
14 rather, you know, significant window wall of
15 glass. And that's -- our intent is to detail
16 in a very similar way.

17 HUGH RUSSELL: And I think the
18 rendering is -- it doesn't do full justice to
19 what you actually built.

20 Are there other questions at this time
21 or shall we go on to the public hearing?

1 THOMAS ANNINGER: Just one
2 clarification. If it's not southern
3 exposure, what is it?

4 DAVID MANFREDI: It's east.

5 THOMAS ANNINGER: Straight east? At
6 least not where it curves around a little bit
7 perhaps.

8 DAVID MANFREDI: A little south
9 east, yes.

10 THOMAS ANNINGER: You think the sun
11 will not be hitting it hard?

12 DAVID MANFREDI: Let me get back to
13 our -- it's -- the sun is really, is really
14 doing that. And so, yes, this is
15 southeastern exposure, but we have not, we
16 have not thought that we would do re sol eil
17 on those large openings. That may be further
18 refined. We haven't done that yet.

19 THOMAS ANNINGER: What do you call
20 it, re sol eil?

21 DAVID MANFREDI: Re sol eil.

1 HUGH RUSSELL: French. Cobouci ette
2 (phonetic).

3 DAVID MANFREDI: Shading from the
4 sun.

5 HUGH RUSSELL: Okay, Ted.

6 H. THEODORE COHEN: I have one other
7 question. With all of the penthouse you
8 have, do we still need to have that array of
9 chimneys on the roof that are visible?

10 DAVID MANFREDI: Well, in fact, we
11 do because we are required. And you see
12 them, you see them in straight elevation and
13 we want to be, I don't know, as --

14 H. THEODORE COHEN: You see them a
15 lot when you were coming down there.

16 DAVID MANFREDI: Yeah. Those aren't
17 ours. Those are on the Koch. But there they
18 are. And you're actually required to have
19 the top of these, a minimum of five feet
20 above the penthouse screen for -- for
21 appropriate air entrainment.

1 H. THEODORE COHEN: Who's
2 requirement is that?

3 DAVID MANFREDI: It's both the
4 Commonwealth and the City of Cambridge.

5 CHARLES STUDEN: I'm not surprised.

6 H. THEODORE COHEN: Building Code?

7 DAVID MANFREDI: Yes. We're trying
8 hard to arrange them nicely.

9 THOMAS ANNINGER: Okay.

10 H. THEODORE COHEN: And they're
11 there because they're vents from the various
12 laboratories?

13 DAVID MANFREDI: They're exhaust.
14 They're exhaust, and they're all going
15 straight up. And so they really are -- and
16 our intent is, and we're a little early on
17 all of our organization on the roof, but we
18 really are trying to align these and group
19 them in a way so that they make sense with
20 the building below. Visually make sense.

21 H. THEODORE COHEN: Well, I guess

1 I'm confused. Why don't we see them on some
2 other buildings?

3 DAVID MANFREDI: Well, you do. The
4 -- the reason you're seeing it here and you
5 didn't see it in that long view down Vassar
6 is because very often your line of sight gets
7 cut off by the screen. But they're on the
8 top of Seven Cambridge Center. They're on
9 the top of Koch. I'm trying to think of the
10 buildings. I know -- the ones you see them,
11 and I think they're actually done nicely on
12 the Biogen building, they're very nicely
13 organized on top of the Biogen building. But
14 you see them on top of the most of these
15 buildings. Lab buildings.

16 H. THEODORE COHEN: That's what I'm
17 asking. They are lab --

18 DAVID MANFREDI: Yes, oh, I'm sorry.
19 They are lab, yes.

20 H. THEODORE COHEN: It's because of
21 the labs?

1 DAVID MANFREDI: Yes, yes.

2 HUGH RUSSELL: Okay. Let's move on
3 to the public hearing portion of this --
4 public testimony portion. I have one name on
5 the list. Cynthia Souza.

6 CYNTHIA SOUZA: I'm right here.

7 HUGH RUSSELL: Do you wish to speak?

8 CYNTHIA SOUZA: No.

9 HUGH RUSSELL: That's what you
10 checked.

11 Does anyone else wish to be heard?

12 (No Response.)

13 HUGH RUSSELL: Okay, I see no one
14 wishes to be heard. Then I would suggest
15 that we close this public testimony.

16 All those in favor?

17 (Show of hands, all in favor.)

18 HUGH RUSSELL: I have looked at the
19 proposed findings in the book, and I think --
20 they all seem fine with one exception. And
21 the exception is 19.36. And I think it's the

1 -- the answer, is while true, is not the
2 answer that we want, that's a criteria that
3 says, it's good to expand the inventory
4 housing in the city. And I think the
5 appropriate answer is that's not part of your
6 current program. Not that you've made it
7 nice for pedestrians walking by. That's
8 really inventory is the relevant word as
9 opposed to experience. But beyond that, I
10 think the summary here accurately reflects
11 the impacts of the building or how a building
12 satisfies the criteria of the Ordinance.

13 CHARLES STUDEN: I actually had two
14 questions, however, about the building.

15 The Ames Street elevation, the
16 terra-cotta portion of the building, and I'm
17 not an architect, but you have chosen to run
18 that terra-cotta up beyond the roof line of
19 the existing Broad building, and in some ways
20 I wonder if it doesn't accentuate what is
21 already a building that's already very high

1 in relation to its neighbors. And from the
2 street or from a distance you look up, your
3 eye is carried up by that dark finish. And
4 whether it wouldn't be better to just have a
5 more glassy, lighter building once you get up
6 beyond the rooftop of those adjacent
7 buildings? Just a thought. Maybe it doesn't
8 make any difference, but it was just
9 something that occurred to me as I looked at
10 it. And I understand that the building has
11 to be the height that it is because you
12 require it to meet your program. And I think
13 it's a very elegant solution by the way it
14 embraces the garage and fills that missing
15 tooth along Ames Street.

16 The second thing I have a concern about
17 is the retail space, and we are confronted
18 with this time and time again on the Board.
19 Everyone wants lively active uses on the
20 ground floor, but I still see an awful lot of
21 vacant retail space in the City of Cambridge

1 everywhere. And I wondered if as an
2 alternative to retail, there couldn't be some
3 aspect of the Broad Institute that might be
4 located there if not on an interim basis,
5 permanently. You're talking about a lot of
6 functions that are related to the employees,
7 I can't make this up because I don't know
8 enough about your operations, but to put
9 something that has something to do with the
10 operations of the Institute itself on the
11 ground floor rather than make it more
12 transparent and alive, rather than relying on
13 retail which is on Ames Street away from Main
14 Street, and I worry about what kind of tenant
15 might go in that space. So it's just
16 something to think about I think.

17 WILLIAM TIBBS: The thing that jumps
18 out at me somewhat is an in-filling of a
19 piece of Ames Street, but that piece of Ames
20 Street there is pretty tough. It's very
21 broad and you have that very wide entrance to

1 the, you know, going into the other garage
2 across the way. So, I was hoping that in
3 some way that you can use this building as a
4 way to really enhance that pedestrian feeling
5 at least on this side of the street. And
6 that it's not just an extended brick, pop
7 some trees in and hope for the best. I'd
8 like you to put some real thought into that.

9 I was pretty impressed actually with
10 the long view you showed going down Vassar.
11 And I think having a view that tries to see
12 both sides of the street at the same time and
13 to see what little things you can do on this
14 side that will really kind of enhance that
15 pedestrian way, I've always thought that that
16 was just more of the fortunate aspect of that
17 whole complex down there, was that when
18 you're trying to walk down Ames Street going
19 from Broadway to Main, right along that way,
20 particularly on the other side, it's really,
21 you know, not that great. And obviously

1 there's a gap there and the garage is there.
2 So I think you have an opportunity to just
3 not treat it pedestrian way, but to treat it
4 in a nice way. And maybe there is something
5 you can do beyond just repeating the double
6 trees and stuff. It will just give it a
7 little bit more life.

8 HUGH RUSSELL: Tom.

9 THOMAS ANNINGER: I guess the first
10 comment is I'd like what you've done. I
11 think it achieves exactly what you said. So,
12 I think it was you broke it down in such a
13 way that I think the scale actually reads for
14 a better building than its size. So I think
15 it's a successful design. A couple of
16 things.

17 How high is it including the rooftop?
18 How many feet?

19 DAVID MANFREDI: All the way, it's
20 211 feet, six inches to the roof. It is 263
21 feet, six inches to the top of the penthouse

1 screen.

2 THOMAS ANNINGER: Yes, that's high
3 by Cambridge standards.

4 DAVID MANFREDI: It is.

5 THOMAS ANNINGER: I'm not saying
6 it's high by any other standard, but it's
7 going to stand out and around. Do you think
8 you could go to the view that we had of the
9 top of it seeing with some buildings in front
10 of it? Do you know the one I mean?

11 DAVID MANFREDI: Yes, down Vassar
12 Street.

13 THOMAS ANNINGER: I guess that's the
14 one Bill was talking about.

15 UNIDENTIFIED MALE: I went the wrong
16 way.

17 HUGH RUSSELL: Now, as I recollect
18 the Marriott is about the same height.

19 ATTORNEY JAMES RAFFERTY: 250.

20 THOMAS ANNINGER: Not the Marriott
21 Residence, you mean the Marriott Hotel on

1 Broadway.

2 MICHAEL CANTALUPA: 250 plus

3 penthouse.

4 WILLIAM TIBBS: And it's standing

5 all by itself so it's really noticeable.

6 THOMAS ANNINGER: I like towers when

7 they are elegant, they say something, and I

8 see nothing wrong with a fairly lean tower

9 that draws your eye. I think the building is

10 less successful from -- and I don't know

11 whether I'm differing from what Bill is

12 saying or not, but when you just see the top

13 like this, you're missing that front

14 elevation which I think makes the top more

15 understandable. When you just isolate that,

16 it is, it lacks the elegance of a tower that

17 I think your general design reads from Ames

18 Street. I'm not sure what you can do, but I

19 think you ought to think of these kind of

20 long distance views as a chance to make it --

21 I don't know what the right words are, as

1 thin, as pointed, as beautiful as you can
2 because I think it's important. Maybe --
3 this seems to me to be somewhat, somewhat
4 clunky for lack of a better word. The only
5 other comment I had, if you can go back to
6 the frontal view, I'm not entirely convinced
7 by the openings. I know you've talked about
8 them, the glazing of those -- how many
9 windows is it? 16 opening? The width of the
10 two seem to be the same. Three stories, four
11 windows. The upper one are just two stories
12 but four windows. I see the symmetry of
13 that, and it makes sense to me in a way, it
14 doesn't in another way. I don't think you
15 can explain it by saying that chemistry is
16 going to be behind it because that's just
17 today.

18 DAVID MANFREDI: That's correct.

19 THOMAS ANNINGER: Tomorrow, who
20 knows what will be behind those windows. So
21 I'm not entirely convinced by the internal

1 function. And looking at it from the
2 outside, the closest analogy I can think of
3 in Boston to that design is the one that you
4 see when you're coming back from the airport
5 on the turnpike, and you see that new
6 residential building at the corner of Stuart
7 and Clarendon, which has an identical -- a
8 very similar opening and a similar color.
9 And I always scratch my head saying I wonder
10 what that's doing, is it successful or not?
11 Does it add interest? Does it avoid the
12 monotony that you would have if you didn't
13 have that? And I never quite come to a
14 strong answer to it. But I guess I just put
15 a question mark on it. I'd like to know what
16 Roger would have say about it for one, but
17 I'm very happy with this in general and I
18 have no problems with it.

19 WILLIAM TIBBS: Can I just do a
20 general follow up on that? Is the size of
21 the -- you know the screen is what, about two

1 stories, almost three, particularly the big
2 first wavy part I guess.

3 DAVID MANFREDI: Yes.

4 WILLIAM TIBBS: And is all of that
5 required or is that you trying to build a
6 more curvy screen component into the lower
7 part of that elevation?

8 DAVID MANFREDI: Well, the actual
9 roof is right here, meaning the -- this is
10 the last occupiable floor. So, this is all
11 mechanical that's entirely enclosed. And
12 this is screen which is open to the sky.

13 HUGH RUSSELL: And if I'm reading
14 the sections correctly, the floor directly
15 below the top floor is also a mechanical
16 floor?

17 DAVID MANFREDI: That's correct.

18 HUGH RUSSELL: And that's a
19 consequence of building 12 stories?

20 DAVID MANFREDI: It is. The top
21 floor of the building is planned as a

1 vivarium. And we looked at mechanical floors
2 elsewhere in the building, but we did not
3 want to again disrupt the kind of vertical
4 connections that can happen here with the
5 science. And admittedly it's a little
6 unusual to put a mechanical floor one floor
7 below the top floor. But that top floor is
8 such a different function is why we did it.
9 It gives us great flexibility in how we get
10 air in and out of that top floor.

11 HUGH RUSSELL: Roger?

12 ROGER BOOTH: Can I try to respond?

13 HUGH RUSSELL: Sure.

14 ROGER BOOTH: Tom, thanks for the
15 entree on that question. We did ask a lot of
16 those same questions. And to their credit,
17 they did a lot of studies particularly of how
18 this terra-cotta material would look. And to
19 Charles's earlier observation, they did have
20 some and a lot more glass. And I feel like
21 this -- they've really achieved a very

1 careful balance here of the warmer, heavier
2 masonry part with the glass and trying to
3 actually make a pretty slender feeling
4 building out of one that's actually pretty
5 chunky. And I think those openings really
6 are very important to keeping it from being
7 too simplistic. You know, if you look at the
8 residence, Marriott Residence Inn, it could
9 have used something like that I think. It
10 kind of shows, you know, it's of its time a
11 little bit, but it's a little bland. And I
12 think the openings, you're right, we don't
13 know what the ultimate use would be, but I
14 think the nature of this building is that
15 they're -- it's going to be for some kind of
16 company that wants the collaborative nature,
17 and we hope it's Broad forever. But I think
18 there's a lot going on in the building that
19 speaks to that sort of flow. And I think
20 they're still tinkering with that a little
21 bit. But I personally feel that it's come to

1 quite a good resolution there. I don't know
2 the analogy you're making, but I'll take a
3 look at that, Clarendon and Stuart you said?

4 THOMAS ANNINGER: You see it best
5 coming from the Pike coming home.

6 ROGER BOOTH: I haven't noticed that
7 one.

8 THOMAS ANNINGER: It's very
9 striking. It's right next to the Hancock
10 Tower. The Old Hancock Tower and --

11 ROGER BOOTH: Yes, I know right
12 where you're talking about, but I haven't
13 paid attention to it.

14 ATTORNEY JAMES RAFFERTY: Robert
15 Stern.

16 THOMAS ANNINGER: Is that Stern?
17 For better or worse then.

18 HUGH RUSSELL: Ted.

19 H. THEODORE COHEN: Well, Roger, I
20 appreciate your comments, but I still don't
21 like the openings. They just look totally

1 arbitrary to me, and I dislike them on the
2 Robert Stern building too, from day one I
3 think. You're in good company I think. I
4 think the building is very elegant, and I
5 like the glass side and the terra-cotta side,
6 and so I'd like to see more terra-cotta
7 filling in those windows. I do like the view
8 coming down Vassar Street and the penthouse
9 which I think is making a nice conversation
10 with the Stata Center actually. I don't like
11 the chimneys, but I guess that has to be.
12 But I do like the building quite a bit other
13 than the windows.

14 THOMAS ANNINGER: Just to go back to
15 the openings for a second, I think if we had
16 openings on the Marriott, I think we would
17 get tired of those openings very quickly. So
18 I'm -- just throwing up a couple of openings
19 to get rid of the monotony, we'll make it a
20 cliche very quickly, and I think it almost is
21 that now. So I'm, I'm not entirely convinced

1 by it.

2 HUGH RUSSELL: Well, if you look
3 closely at the Marriott, you'll notice --

4 THOMAS ANNINGER: The Marriott
5 Residence.

6 HUGH RUSSELL: The Residence, you'll
7 see on the top three floor you'll see there's
8 a change in the color of the brick in some of
9 the windows which was a pretty simple attempt
10 to try to create a different scale up there.
11 And you can see it also a little more clearly
12 in the photographs, but it's not, it's not
13 enough to accomplish what they were trying to
14 accomplish.

15 I mean, I came into this room not
16 liking the notion. I had, you know, I was
17 thinking well, you know, is this sort of
18 pre-Paranazzi (phonetic). Is the building
19 falling apart? Is some large animal coming
20 by and taking a bite out of it? But that
21 photo that David showed of a similar

1 treatment at the Broad around the corner, I
2 found very convincing. I don't think the
3 rendering is as convincing as the real
4 building. And I think that's just because
5 that's the nature of renderings. You can
6 only show a certain amount, and a little
7 thing, and your eye can see much more, even
8 see it in the photograph. So, you know, I'm
9 inclined to think that it's a matter of how
10 that's done rather than whether it's done. I
11 think it was shown on the first phase that
12 you can do it in a way that adds elegance and
13 scale to the building. And I would submit
14 that the rendering isn't there yet. And what
15 David said was well, we're going to do the
16 same kind of thing. So my recommendation to
17 the Board would be to say, well, convince
18 Roger in the further designery (sic) that
19 you've accomplished that goal, but then
20 achieving that goal you -- it's a balance
21 between trying to make it clear that there

1 are separate floors and that yes, it's not
2 just a grid. I mean, I done a bunch of mill
3 renovations and I love mill buildings, and
4 they -- part of what makes mill buildings
5 nice is the kind of regularity and the grid.
6 And part of what makes a mill building nice
7 is they ran out of money, and so then they
8 built another phase and they had some
9 different ideas. And when you start looking
10 at a complex in the mill, you end up with
11 something that looks much more like this than
12 say the Seagram House (phonetic). I mean, I
13 think the use of the different materials
14 essentially on the corners to try to get your
15 eye thinking vertically and creating
16 proportions, that's very substantial
17 architectural work. As we've said, the basic
18 proportions that the program and the site
19 gives you, gives you a building that isn't
20 anywhere near as elegant as the present
21 renderings are going to show that it's going

1 to be.

2 So have I convinced anybody with that
3 rambling?

4 WILLIAM TIBBS: I just want to say I
5 did not like the openings when I came in, and
6 I think the rendering which shows them as
7 almost white and glassy and, you know, that's
8 on the cover, doesn't do them justice. I
9 too, when you kind of reminded us of what
10 you've done on the other Broad and said it's
11 going to be similar, that's the kind of thing
12 that swayed me more. And these renderings
13 attempt that a little bit. It's not the
14 milky, glassy kind of thing that you had
15 before. So I tend to agree with what Hugh
16 said. I think that does really need
17 attention. As a matter of fact, when you
18 said that, I kind of thought I liked them
19 because you described them as a tie between
20 the two buildings, and it's not just an
21 elevation gimmick so to speak. So if you're

1 able to do that, I tend to agree with you.
2 But when I first saw it, I wasn't all that
3 enamored with it. But you convinced me that
4 it's an interesting idea.

5 STEVEN WINTER: Hugh?

6 HUGH RUSSELL: Steve.

7 STEVEN WINTER: I think I concur
8 with my colleagues that the proponent has
9 presented a very, very interesting building
10 for a very, very interesting site, and I
11 think you've done it very well. I think
12 there's a lot about this building that fits
13 the occupant, that fits the street, that fits
14 the site, that fits the scenic vista. I
15 think it all works, and I really like what's
16 happening here. It's funny that you said
17 mills. In some sense, the left part of the
18 building, it does pay some slight homage to
19 an old mill building, and I really like that,
20 but I wouldn't want it to be a mill building.
21 And so it's decidedly 21st century with those

1 openings. I really like what's going on
2 there and I really like the glass that's next
3 to it. We were a little worried, Tom, you
4 may remember Cambridge turning into all glass
5 and chrome. You know, this is a terrific, a
6 terrific way to work that site.

7 I do think that the only part of the
8 building that feels undone to me is the view
9 that we had from Vassar where we're looking
10 at it, it just feels like it's a B side. And
11 I don't think its intent, I just think it
12 could use another run somehow.

13 HUGH RUSSELL: I mean, it might be,
14 again, it's the back corner is trying to pick
15 up the coloring of the Broad, and maybe it
16 has to pick up that coloring, but maybe be a
17 little darker or something to make it -- to
18 reinforce that. Because in the rendering it
19 was all kind of smushing together with the --
20 you go back to Vassar Street.

21 DAVID MANFREDI: You made a lot of

1 good points tonight on a number of things.
2 And as Roger knows, we've studied quite a
3 bit. Charles's comment about how tall the
4 terra-cotta was, Roger knows that's actually
5 where we started, was holding that down, and
6 came to believe that we had created too
7 complex a building, that there were too many
8 parts to it and we needed to calm it down.
9 We looked a lot at the openings. We looked
10 at more openings and less openings and bigger
11 openings. And I like a lot what you just
12 said, Steve, that there is clearly some
13 precedent in the framed buildings of the
14 warehouse world. Although, you know, not a
15 direct one. And we did look at a corner here
16 that was a bit of a reminder of what's around
17 on that northeast corner. We didn't want to
18 confuse the block, that there was clearly a
19 street side and an interior side. And
20 frankly, we're also -- these penthouses and
21 these mechanical floors are absolutely filled

1 with equipment. And so, as you work to shape
2 them, you're fighting very hard to get enough
3 area to in fact enclose all of the equipment.
4 But I don't at all disagree that there is a
5 little blockiness here, and we certainly can
6 continue to look at that.

7 THOMAS ANNINGER: I think for
8 Cambridge standards, you might almost look at
9 this as a skyscraper, which means, which
10 deserves careful attention to the top.

11 DAVID MANFREDI: Agreed.

12 HUGH RUSSELL: Pam.

13 PAMELA WINTERS: I know that my
14 colleagues have already said this, but Roger,
15 in your memo, you said it very well, "Another
16 architectural strategy that works well in
17 this design is a change in materials at a
18 logical breaking point makes the building
19 almost appear to be two structures." And I
20 think that's really important because
21 aesthetically it would look too large and

1 blocky if you didn't break it in two. And I
2 think it works really well.

3 And another suggestion I had, I don't
4 want to take away from the retail on the
5 ground level, but I thought that if you could
6 provide some space on the ground level to
7 show perhaps the public what the Broad
8 actually does, it might be very interesting,
9 just a small space so that the public could
10 see that the Broad, you know, what it does in
11 terms of genomics, what's going on in the
12 building. That might be a nice addition.

13 DAVID MANFREDI: The Broad does
14 actually a good deal of that on Main Street
15 in a very nice way and tells the story of
16 their research.

17 PAMELA WINTERS: Okay, thank you.

18 HUGH RUSSELL: I would like to have
19 a vote tonight. It seems that they've
20 demonstrated -- they've met the urban design
21 criteria. As in all projects, they're at the

1 stage to go forward and be refined. As I
2 said, I reviewed the statements on page 6.1
3 through 7.1 which are the discussions of how
4 the criteria for granting the permit have
5 been met. And with the one exception I
6 mentioned before, I feel that's a good
7 statement.

8 Is anyone inclined to make a motion?

9 STEVEN WINTER: Sure.

10 Based on the Proponent's ability to
11 meet the design objectives as they've listed
12 and including, Hugh, with your reservations
13 about the housing, I move that we approve
14 this project to move forward.

15 HUGH RUSSELL: Is there a second?

16 CHARLES STUDEN: Second.

17 HUGH RUSSELL: Charles.

18 Discussion on the motion?

19 WILLIAM TIBBS: I just think we
20 should at least record the comments that we
21 had for Community Development to end their --

1 to continue design review and focus on the
2 upper parts and the handling of the openings.

3 STEVEN WINTER: Of course.

4 WILLIAM TIBBS: And the --

5 HUGH RUSSELL: That appears to be a
6 friendly amendment.

7 THOMAS ANNINGER: That's right. Is
8 there any other conditions?

9 WILLIAM TIBBS: Just the Ames Street
10 piece that I mentioned, of just really
11 looking at that to see what you can do to
12 improve it.

13 HUGH RUSSELL: Okay, on the motion,
14 all those in favor?

15 (Show of hands).

16 HUGH RUSSELL: Seven members voting
17 in favor and the permit's granted.

18 MICHAEL CANTALUPA: Thank you very
19 much. Thank you.

20 (Break.)

21 * * * * *

1 HUGH RUSSELL: Okay, let's move
2 forward. Planning Board case No. 259, 1
3 Story Street. Special Permit to waive
4 building setbacks to allow construction of an
5 enclosed elevator addition.

6 Who is going to present the case?

7 MACGREGOR FREEMAN: My name is
8 Macgregor Freeman. I'm a principal of BTA
9 Architects, Inc. We're now in Central
10 Square. We used to be in the 1 Story Street
11 building, 52 Brattle Street. For many years
12 I've been with Thompson and Associates. I
13 will be presenting tonight. I have with me
14 Norton Remmer R-e-m-m-e-r who is a
15 co-consultant for the project for me. And
16 the building's owner's representative is
17 Richard Cohen, CGI Management. He's a
18 partner at CGI Management which manages for
19 the trust that owns the property. And the
20 trust is called Brattle Street 52, LLC. But
21 basically it's 52 Brattle Street/1 Story

1 Street which is just the awning entrance.

2 That's all that is.

3 We have the actual area of the proposed
4 elevator that -- the building is inaccessible
5 for the second and third floor. All of the
6 shops are say one, have access for rolling
7 entry. The shops are not interconnected with
8 the stairway system for the second and third
9 floor. That's a stand-alone system. Ever
10 since the building was built in 1958, it had
11 six steps from the sidewalk to an elevator
12 that's 30 inches deep by 50 inches wide. So
13 it's good for book boxes and occasional
14 things, people, but it's not large enough,
15 and it's never been able to be used for
16 handicap access.

17 For the past roughly 18 years, I've
18 been looking at different aspects of how to
19 put an elevator in the building. Internal,
20 when Cambridge Center for Adult Ed had space
21 on the third floor they leased, we talked

1 about putting one in the courtyard on the
2 Blacksmith house next-door. Historic
3 wouldn't have accepted it the way that I
4 heard it. And the properties were separate
5 properties anyway. It just would have been
6 an attempt to build something back there.

7 We tried different layouts within the
8 building itself, but you always had to
9 sacrifice ground floor shops, basement
10 surface, second and third floor occupiable
11 space. So it's just never happened. And
12 this past fall the owners decided to try to
13 do something. And this was a sketch that I'd
14 actually started on in 2006. And putting it
15 in the alley next-door, seems to us, the only
16 way to do it. Enlarging it within the
17 building would be conceivable, with
18 considerable disruption, to make it big
19 enough within the existing building. You
20 have to build it entirely. But you still are
21 faced with six steps up from the sidewalk to

1 get to that point. And you can't make it
2 lower because the boiler rooms and things
3 down below in the basement. So we have
4 embarked on this. The use of the space is --
5 if I can turn this around, the building is in
6 the Business A Zone. It's part of the
7 Harvard Overlay District. Just next-door is
8 Cambridge Center for Adult Ed, and their
9 building wraps around here. Half of their
10 property on this side is within the R-2 Zone
11 of residential, and thus we are supposed to
12 observe those setback requirements. They're
13 not in the Harvard Square Overlay District,
14 but we're seeking relief from the setbacks
15 which would require pushing the building, the
16 elevator's structure back to more closely
17 approximate the front yards of the existing
18 residential area.

19 We've chosen to build it on the street
20 with a four-inch setback for visual relief of
21 the bricks difference, the potential

1 difference of the brick color. We've chosen
2 to build it there. The roll-in level is
3 right at sidewalk level. When you go into
4 the new lobby, you would push either two or
5 three, and that's where the elevator would
6 go. It doesn't have access to the first
7 floor. That's still the stairs. To walk up
8 to the second and third floor, you go in the
9 existing entrance. The new entrance is just
10 for the elevator access. There are
11 residential structures down the northwestern
12 elevation of Story Street. These are
13 Cambridge Center for Adult Ed, there's a
14 residential building, condos, I believe
15 they're residential. This is a large
16 apartment building with two entries. 15
17 Story Street is a small three decker with a
18 basement space. 127 Mount Auburn Street, the
19 other side of the street is Business B, and
20 is all four-story, five-story structures on
21 the south, southwest side of Story Street.

1 The width of the actual structure, and
2 I've got it over here, one-quarter scale, the
3 width of that structure is seven feet, four,
4 seven feet, six off the face of the building.
5 And that -- it marries very tightly in the --
6 in this illustration. In this illustration
7 it marries very tightly to the existing
8 building. We tried to make it as seamless as
9 possible. The parapet heights are the same.
10 When you enter this structure, this is the
11 new lobby entrance for the elevator. That
12 was the entrance to the second and third
13 floor elevator or something like that. The
14 canopy, awning is extended. It's seven feet,
15 six roughly wide, brick there. That's less
16 than one percent of the length of the block
17 between Mount Auburn Street and Brattle
18 Street. It's not, it's not a minimal impact
19 visually to have it close up to the sidewalk
20 there, but the advantage of having it at the
21 sidewalk is that we can screen a lot of the

1 build-up of mechanical equipment, gas lines,
2 exhaust duct lines, trash storage and other
3 things behind it. So it tends to screen some
4 of the -- some of the urban areas that have
5 developed as a service area.

6 And I've just got one more.

7 I know these are hard to see from a
8 distance, but this is a shot from, actually
9 from 51 Brattle Street across the street.

10 And the seven and a half feet of building at
11 that level will be level with that parapet
12 level, parapet edge. And when you look on
13 down the street, closest neighbors, the
14 Cambridge Center for Adult Ed has a yard
15 there that is where instead of a driveway
16 there, there is going to be a ramp that
17 service can still be carried around. I know
18 there's a representative here from CCAE that
19 has points to make. But we've made the space
20 as wide as we can within the limits of being
21 able to put an elevator on that footprint.

1 The aim of the -- when you look down
2 the street, these front yards are largely
3 closer to the sidewalk than Cambridge
4 Center's building is. Five Story Street is
5 back perhaps 14 or 15 feet. And then the
6 others are closer to the sidewalk all the way
7 down Story Street. So, it seemed to us that
8 the balance between making the wheel chair
9 accessibility right out at the street and the
10 accessibility from the new structure into the
11 old structure, which has to be cut through at
12 a point where you don't get a stairway
13 inside, argued for making it at this point,
14 we are seeking relief therefore from that.

15 There may be other aspects. I didn't
16 go through the drawings. The drawings are
17 all in the set, and these drawings show the
18 addition of the space, the length of the
19 awning. And essentially the views are
20 just -- it's to give the fabric and the sense
21 of the space along the street.

1 HUGH RUSSELL: So you're seeking
2 relief from the setbacks. And which setbacks
3 are not in conformance?

4 MACGREGOR FREEMAN: The only setback
5 that isn't in conformance would be the front
6 -- there are two front yards on the property.
7 The front yard. There's no side yard setback
8 requirement. And we are actually, as I
9 diagrammed it, we are within compliance with
10 the 45-degree rule. We're well underneath
11 the height that is prescribed for that if you
12 were applying that side yard setback, but
13 we're not seeking relief on the side yard
14 setback, it's just the front yard.

15 THOMAS ANNINGER: Can you show us
16 what you mean by the front yard setback?

17 MACGREGOR FREEMAN: It's -- it's --
18 this, this is the property line.

19 CHARLES STUDEN: Excuse me, I find
20 that drawing very confusing from here. Could
21 you do it from the photographs instead on the

1 left?

2 MACGREGOR FREEMAN: Sure.

3 CHARLES STUDEN: I think it's easier
4 to understand.

5 MACGREGOR FREEMAN: Okay.

6 The setback that we're referring to is
7 that by our reading of the code, or my
8 reading of the code, is that if we were to
9 match because of the Harvard Square Overlay
10 district regulations, if we were to match the
11 existing facade of Five Story Street or the
12 average of the facades on down the street,
13 this structure would be pushed back some
14 amount from the street. The actual property
15 line is about a foot outside the property
16 line right here. It's on the sidewalk. And
17 that's where setback would be measured from,
18 but the down -- the disadvantage of pushing
19 it back --

20 HUGH RUSSELL: I don't need an
21 argument. I just need to know what the

1 relief is. And I think you've answered that.

2 MACGREGOR FREEMAN: Oh, okay. I'm
3 sorry.

4 HUGH RUSSELL: We had a case in the
5 last month where the people who came in,
6 didn't make the relief clear, we didn't write
7 the decision, and then they had to come back
8 and it was very annoying and messy. We want
9 to be very clear what it is, what relief is
10 being requested. And it's just the front
11 yard of the new building, because there's a
12 requirement as I understand it, that it be --
13 what district is it in again?

14 MACGREGOR FREEMAN: Business A. And
15 that's in the Harvard Square Overlay
16 District.

17 THOMAS ANNINGER: So it's an overlay
18 rule that you're talking about?

19 MACGREGOR FREEMAN: It's an overlay
20 rule that we're talking about, but for a
21 property that is not in the -- it's just at

1 the edge of the overlay district. And before
2 you do that, it's the one place where you do
3 have to conform by the letter of the Zoning
4 Code with the setbacks of the adjoining
5 properties.

6 HUGH RUSSELL: Okay.

7 WILLIAM TIBBS: Question.

8 HUGH RUSSELL: Okay, yes.

9 WILLIAM TIBBS: Could you describe
10 exactly what happens in that service area
11 now, and how it would change when this
12 structure is in there in terms of how things
13 are serviced through that service area?

14 CHARLES STUDEN: Excuse me, Bill,
15 are you referring to where that car is parked
16 right now in the photograph to the left?
17 Because I think I have the same question.

18 WILLIAM TIBBS: Yes.

19 CHARLES STUDEN: That area?

20 WILLIAM TIBBS: It's the area where
21 you're building the actual --

1 STEVEN WINTER: Page 25 of 27.

2 CHARLES STUDEN: Yes, it's in our
3 packet.

4 MACGREGOR FREEMAN: I have a better
5 picture here. It isn't going to be easy to
6 see, but it is in your set.

7 WILLIAM TIBBS: Yes.

8 MACGREGOR FREEMAN: That is a -- the
9 restaurant, principally the restaurant that's
10 in two bays at the ground floor, it has its
11 service yard back there. Their trash,
12 deliveries area, grease barrels within a
13 container, and ductwork which has been, over
14 a number of years, exhaust fans for the hoods
15 in the kitchen and then a make up area unit
16 for providing warm air down to the hoods so
17 that they can -- it's tempered air which
18 hadn't been before. That alley has filled up
19 with mechanical equipment and ductwork.
20 Below that, generally on the left-hand side
21 toward the Cambridge Center of Adult Ed side

1 has been a BFI type rolling container. What
2 we're proposing, and in fact what we were
3 there, our architecture office was there,
4 there were two containers out there.

5 WILLIAM TIBBS: Those containers
6 service this building?

7 MACGREGOR FREEMAN: They were -- one
8 was for us on the second and third floor, and
9 the Cafe of India was the other one. The
10 different -- there's a --

11 WILLIAM TIBBS: But they are in the
12 building?

13 MACGREGOR FREEMAN: They are in the
14 building, I'm sorry. And the -- what the
15 revised design, and I can't -- is we're
16 proposing a roll down grating between the
17 back of the existing corner and -- the front
18 of the existing corner and the back of the
19 new structure with the rolling grating that
20 would span across between those two brick
21 structures, pull down the grates so that

1 primarily it was to make sure that people
2 stay out of there after hours because there's
3 a lot of abuse of the property, if you will,
4 back in the alley and after dark and so
5 forth. So, we've been talking with Cambridge
6 Center for Adult Ed about the specifics of
7 this. But the idea is to screen as much of
8 that back there as possible. To remount all
9 the gas meters on the back of the new
10 structure, to have space for their refuse
11 container inside there and for the grease
12 reservoirs before they're picked up. And
13 leave the alley free for access from the fire
14 escape form the second and third floor, as
15 well the exits from the existing shops which
16 are all in the rear alley. Plus access for
17 their recycling is brought out through that
18 way on totes and so forth. So the alley is
19 entirely serviced now with a parking space in
20 the front end of it. The parking space is --
21 it's not a -- it's not a required parking

1 space, it's just a convenience for -- it's
2 actually used by the second and third floor
3 tenants.

4 WILLIAM TIBBS: But that's not going
5 to happen. Obviously they won't be able to
6 do that after the building is built.

7 MACGREGOR FREEMAN: No. After that
8 there will be nothing parked there.

9 WILLIAM TIBBS: So there's no
10 vehicular access across that path anymore?

11 MACGREGOR FREEMAN: No.

12 WILLIAM TIBBS: Will they have to
13 bring their stuff out to the street?

14 MACGREGOR FREEMAN: No -- well,
15 typically the trash pickup people roll a
16 container down. They will roll down this
17 ramp. We're going to have steel buffers on
18 both sides so it doesn't beat up either the
19 property next-door or our brick. And it will
20 be rolled down, they empty it, generally they
21 roll it back up again when they do it. When

1 we were there generally, they did.

2 PAMELA WINTERS: Generally?

3 MACGREGOR FREEMAN: Yeah. And it's
4 a company like BFI. I don't know who it is
5 now.

6 And then during the daytime, generally,
7 early in the morning and during the day also,
8 there are food deliveries and other things
9 that are two-wheel trucks, and they just roll
10 dollies -- no, they aren't dollies, they're
11 two-wheelers. And they roll them up and down
12 the ramp. They do that now because there's a
13 car parked there most of the time.

14 WILLIAM TIBBS: Thank you.

15 MACGREGOR FREEMAN: Okay.

16 HUGH RUSSELL: Okay. Charles, did
17 you have a question?

18 CHARLES STUDEN: Actually, it was
19 similar to Bill's.

20 HUGH RUSSELL: Ted.

21 H. THEODORE COHEN: So who owns the

1 driveway? Is it part of the property at 52?

2 MACGREGOR FREEMAN: It's part of the
3 52 Brattle Street property, that's right.

4 H. THEODORE COHEN: Now, there's not
5 going to be handicapped access to the first
6 floor through this ramp?

7 MACGREGOR FREEMAN: Not to the lobby
8 of the first floor, because there's no place
9 to go except upstairs there.

10 H. THEODORE COHEN: Okay. So the
11 balance of the first floor are the retail?

12 MACGREGOR FREEMAN: The retail
13 shops.

14 H. THEODORE COHEN: And they all
15 have access through their front doors?

16 MACGREGOR FREEMAN: They all have
17 access to the sidewalks, rolling sidewalks to
18 their sales areas, with the exception of
19 Cloth Wear which is the last one on the
20 corner.

21 H. THEODORE COHEN: They have steps.

1 MACGREGOR FREEMAN: They have a
2 couple of steps to their corner. And this is
3 not accessible to that, to that level.

4 Everybody -- second and third floor has
5 had this elevator for years. It happens the
6 group that's in there now, it's a Harvard
7 user. They have classrooms on the third
8 floor as Cambridge Center for Adult Ed did
9 prior to them. They're able, because of the
10 number of classrooms they have around the
11 campus, if there's someone who needs access
12 to the third floor, they will relocate the
13 class. That's how it's been able to work.
14 But that's very atypical if there's another
15 tenant up there. So, what we're urging is
16 that's being installed, it's being put in for
17 a good reason. It makes the building
18 accessible to everybody. And we're seeking
19 the relief for that reason.

20 HUGH RUSSELL: Okay. And if there
21 are no more questions from Members of the

1 Board, then we'll open the public hearing
2 portion of this, testimony portion.

3 We received a letter from Cambridge
4 Center, I suspect it was from you. And
5 you're Susan Hartnett?

6 SUSAN HARTNETT: Yes.

7 HUGH RUSSELL: Would you like to
8 speak? Ordinarily we ask people to keep
9 their remarks to three minutes. But in this
10 case we would like you to explain what your
11 concerns are and not worry about the clock
12 except that we'd like to get home.

13 SUSAN HARTNETT: Thank you. My name
14 is Susan Hartnett, and I'm Executive Director
15 for the Cambridge Center for Adult Education.
16 I joined the center September '09, and I
17 follow on the heels of a director that was
18 there for 35 years.

19 Just a little background on the center.
20 We have -- this year 17,000 registrations as
21 well as 3,000 people who come to performances

1 and poetry. And when you count the visitors,
2 it's 100,000 visits to Harvard Square, which
3 might be surprising which was to me, because
4 they're small little properties in Harvard
5 Square and they're loved almost to death but
6 we're working on that.

7 Initially our first challenges have
8 been life safety and historic preservation.
9 And we're about to undertake a master plan.
10 And just right now I have three bids that
11 will be voted on by the Board, and it's
12 following on the heels of a strategic plan
13 which will be adopted in June. So trying to
14 sequence where we're going to head in the
15 next few years.

16 And so, when Mack gave us a call and
17 Richard met with me, what I could say was
18 that Five Story Street is -- I have
19 photographs which were attached to the
20 letter. It's not a very good presence on the
21 street. It's understandable in terms of it

1 was made into a studio when the center moved
2 out of One Story Street. And we have a very
3 strong visual arts program, and it was
4 greatly needed. But from the outside its
5 shades that are pulled all the time, and you
6 wouldn't know what was going on in there.
7 And so certainly through the master plan
8 we've identified in our request to bidders to
9 bring life back to that first story. And so,
10 it has me, as the new director, trying to be
11 a good neighbor, but also to make sure that
12 while we completely support ADA and what the
13 center's master plan will include is also its
14 own plan for full accessibility over time.
15 That little parking space and driveway is
16 also right next to what will be reactivated
17 with our students. And so we got started on
18 the safety issue and the gate, there's a step
19 in the right direction. We talked about
20 lighting. We are also interested in, even
21 though it's so small compared to what you

1 looked at for the Broad, to us it's pretty
2 important, that it have the best possible
3 visual appearance because our students will
4 walk by as well as the public. And so how
5 trash is maintained now and maybe in the
6 future, as well as the small design elements,
7 are important to us.

8 And then finally is the service, the
9 use of it as an even smaller space for the
10 delivery of food and -- as I understand it,
11 it's the restaurant that uses it, and then
12 the removal of trash from the restaurant, but
13 also the photographs will show there's
14 recycle bins and trash bins for, I'm sure,
15 has to be other people inside the building.

16 So, I don't need to read the letter,
17 but was in reaching out to Liza and having
18 talked to Mack and to Richard, we just wanted
19 to articulate in detail as best we could in a
20 pretty short time frame, and without a code
21 or expert or master planner, just trying to

1 get the best solutions there. So that as we
2 go forward -- because the opposition is not
3 at all to the elevator. It's what will
4 happen behind that addition, alongside that
5 addition, in the daytime and also in the
6 evening. I've lived in Cambridge for many
7 years. I had today to talk to somebody on my
8 street about an idling truck. And I don't
9 mind saying that to people. It helps to have
10 a sign up that says no idling. These are
11 things you folks know a lot more than I do.

12 Is that enough for tonight?

13 HUGH RUSSELL: I guess my sense what
14 I would like to hear from your list is are
15 there things that are need to be changed from
16 your point of view that we need to decide how
17 we feel about? And if so, we might want to
18 have Mr. Freeman go back and try to address
19 these matters. And so what's -- based on the
20 plans as they stand today, what more needs to
21 be done to make you happy in your

1 responsibilities to the Cambridge Center?

2 SUSAN HARTNETT: Well, I think one
3 piece would be a detailed drawing of what
4 it's going to look like so that we could
5 actually see what those gates are, and where
6 the tubing is. And if it makes sense to
7 leave those -- I don't know if you call them
8 concrete curbs.

9 The other would be how to, if you look
10 at those photographs, it is kind of a series
11 of let's add a vent, let's add some meters,
12 let's put on a cabinet for oil storage and
13 milk delivery. It would be nice to know what
14 are the specific plans so -- I mean, I'd like
15 to know that the two dumpsters were behind
16 that grate all the time.

17 For fire purposes I know it's
18 important, but so is visual. So they sort
19 of overlap. So a detail that would let me
20 understand that, the center understand that
21 would be really helpful.

1 The other part is the confirmation that
2 there would be no net increase in deliveries.
3 And I think some of that is agreement that
4 it's really the restaurant that uses it. And
5 not -- there is no loading area on Brattle, I
6 know, but they load into the stores. And in
7 fact, if you need loading, I'd be happy to
8 share a loading zone in front of 56 if
9 somehow that would be helpful. So it's about
10 the use.

11 And then I don't think it's your
12 purview, the Board of Health, but if you look
13 at the photos, just as I served -- my
14 attention was brought to this instead of my
15 leaking roofs, it was just an awareness of, I
16 don't know how you store oil and milk outside
17 in dumpsters. So it's service treatment.
18 Okay? Is that helpful, Hugh or Mr. Russell?

19 HUGH RUSSELL: I think so, yes. Is
20 there anyone else who wishes to be heard?

21 SUSAN HARTNETT: I should probably

1 tell you there is a one-bedroom apartment in
2 there. You wouldn't know it. And it's left
3 over from the days of on-site caretaker. And
4 I think in the facility master plan, we're
5 not in the business of residential, but I
6 feel like I should tell you that because
7 there is somebody that does live there.

8 H. THEODORE COHEN: So this is your
9 property here?

10 SUSAN HARTNETT: Uh-huh. Five Story
11 and also 56 Brattle. So we wrap it.

12 H. THEODORE COHEN: Right, right.
13 But you don't use these front stairs; is that
14 what you're saying?

15 SUSAN HARTNETT: Not now, but we
16 will be reopening that. Kind of like the MFA
17 reopened their doors. I really -- if
18 somebody again, we're going by a house with
19 shades down all the time. I don't think it
20 contributes to the street life.

21 H. THEODORE COHEN: So we're not

1 going into the center and walk up the stairs
2 and wandered around in the second floor, I
3 might have ended up in this building?

4 SUSAN HARTNETT: It's a rabid torn,
5 and you've been in there, and there's like
6 even handicapped access to that studio from
7 an interior elevator. So yes, but there
8 hasn't been is a master plan for the center.

9 CHARLES STUDEN: Hugh.

10 HUGH RUSSELL: Sure.

11 CHARLES STUDEN: I think I'd like to
12 look specifically at the findings that we
13 would be required to make in order to grant
14 this waiver of setback requirements.

15 Included in our package was Section 20.54.5.

16 It says: The design is consistent with the
17 goals and objectives as set forth in the
18 development guidelines which are described in
19 Section 20.53.2 district-wide goals. And
20 while I appreciate and I'm sympathetic to
21 Susan's concerns, I don't know -- and perhaps

1 it would be helpful to have some of the
2 things that she's talking about, are they
3 required in order to -- for us to make these
4 findings?

5 HUGH RUSSELL: Well, this Special
6 Permit was designed to be very easy to get
7 because it was thought that to preserve the
8 character of the square, you couldn't just
9 apply formulas to things. You had to look at
10 goals and objectives. And there's not too
11 much about this addition that really impinges
12 on the goals and objectives. You can, I
13 think, argue that you're -- by not taking
14 significant commercial space out of the
15 building to get the elevator inside the
16 building, you're sustaining the commercial
17 environment. And I know -- I think the --
18 you could read the -- about sustaining the
19 existing -- diversity of existing building
20 form, that the very careful that they design
21 to make it appear to be part of the building,

1 there's really no response to that. I mean,
2 it's a very small addition, and it's -- you
3 know, it's much more difficult to deal with
4 what they're proposing than with what
5 somebody thought to do, which was simpler and
6 wider and much costlier materials. The
7 district-wide goals were set up probably even
8 before the enactment with the Americans With
9 Disabilities Act. And if so, it might have
10 been done at the same time. And a modern set
11 of goals would have probably enumerated that
12 as a goal for the district, and particularly
13 given that so many buildings in the district
14 are old and are not accessible.

15 WILLIAM TIBBS: Should we close the
16 hearing and then continue this? Because I
17 think we're kind of getting into
18 deliberations?

19 HUGH RUSSELL: So, is there anyone
20 else who wishes to speak?

21 SUSAN HARTNETT: Thank you.

1 (No Response.)

2 HUGH RUSSELL: I should comment that
3 when we close the hearing for public
4 testimony, we might ask you questions, you
5 might need to consult with Mr. Remmer and you
6 will not be precluded by our doing that.

7 Okay, so we will close the hearing to
8 public testimony.

9 STEVEN WINTER: Hugh, if I could?

10 HUGH RUSSELL: Sure.

11 STEVEN WINTER: Thank you.

12 Charles, you make a very good point
13 which is where do we proceed and under what
14 criteria do we make our decisions? I think
15 there's a lot said in the district-wide goal.
16 And in fact one of them I can see -- first of
17 all, Hugh mentioned the diversity of
18 commercial uses, which we're trying to do
19 with those three terrific establishments that
20 are on the front of that building.

21 Another one is expand the high quality

1 of the public environment established in the
2 heart of the district with attractive and
3 compatible materials, lighting and street
4 furniture. So we're really talking about, I
5 think if we -- I'm talking about a
6 refurbishment of what's behind there as a
7 part of this -- allowing this to occur. And
8 I think that's all well within our purview.
9 You know, it says if we wanted to encourage
10 pedestrian access, we could. In this case we
11 want to discourage pedestrian access, because
12 that alley is a difficult alley by the way.
13 I know that from knowing police officers.
14 And I think if we -- for my sake, if I look
15 at the district-wide goals, I feel that it's
16 all there for me, Charles.

17 WILLIAM TIBBS: I just wanted to say
18 that I think the -- well, for one these goals
19 are so broader and seem to be much more
20 adhered to development of structure, but for
21 me, even beyond that, I think the

1 understandi ng what the servi ce acti vi ty is in
2 thi s area where they' re constructi ng and
3 maki ng sure that when they' re done, that it
4 works, and may even be i mproved. Relati ve to
5 the pedestri an feel of that is very much
6 wi thi n, wi thi n the purvi ew. And from my
7 perspecti ve I thi nk I agree wi th you that
8 j ust seei ng the understandi ng and maki ng sure
9 that those thi ngs are covered is the thi ng
10 that I l ike to make sure i t' s happeni ng.

11 When I ori gi nally asked descri be what' s
12 happeni ng now and how does i t change? That
13 was ki nd of the -- that was behi nd that
14 questi on of j ust maki ng sure that once -- as
15 far as the desi gn and the structure you' re
16 bui ldi ng, I have no probl em wi th i t. I j ust
17 want to make sure that when i t is there, that
18 stuff behi nd is sti ll workabl e and that we
19 haven' t made a si tuati on worse.

20 CHARLES STUDEN: Yes, I thi nk what
21 I' m struggl i ng wi th here, and actual ly I

1 guess maybe I'm not struggling with it, I've
2 sort of reached a conclusion. You know,
3 Zoning is a tool, an implementation tool and
4 is very useful in many instances. And what I
5 think I'm hearing, and I'd like this
6 confirmed, is that there is no other way to
7 provide access in this building other than
8 the way you're proposing to do it with this
9 addition; is that true? Have you looked at
10 other ways of making the building accessible
11 that wouldn't require an addition like this
12 that required a waiver of the setback
13 requirement?

14 WILLIAM TIBBS: Something more
15 internal?

16 CHARLES STUDEN: Yes, exactly.

17 MACGREGOR FREEMAN: We have, yes.

18 As I pointed out the -- in each case it meant
19 taking space from basement to roof for a
20 substantial amount of the area, as well as
21 providing access to that within the space on

1 all the floors except the first floor, I
2 suppose, in the form of corridors to connect
3 the elevator to the stairway and so forth.
4 This happenstance is that in that corridor,
5 the building is -- it doesn't require the
6 creation of corridors. It requires some
7 taking of space inside on the second and
8 third floor, not the on the first floor. And
9 it lends itself to the most efficient way to
10 put the elevator in. As I said, we
11 conceivably could carve it out, you know, in
12 a larger shaft, building a new shaft with a
13 new plunger and a new card and all of that,
14 at the place where it is. And at that point
15 you'd have to have a sidewalk elevator to get
16 you up to that lobby level, because it is not
17 accessible. If you try to lower the
18 stairway, below there is where the boiler
19 room access is. All the utilities come in
20 there. Electrical comes in there. And it's
21 just, we did, as I said, I think 18 years of

1 studies on and off of ideas for that, and it
2 defeated us pretty much. Seemed infeasible
3 until we decided to try this on the outside.

4 CHARLES STUDEN: Okay, thank you.

5 And I think it's that argument that suggests
6 to me that waiving the setback requirement in
7 order to achieve this much more important
8 goal of accessibility, and in particular
9 because it meets I think the criteria that we
10 just went through, this is something we
11 should be supporting.

12 STEVEN WINTER: I concur,
13 Mr. Studen. And I would also like to say
14 that one point that Mr. Freeman brought up
15 that he did just mention right now, there's a
16 small echo system of small businesses that we
17 don't want to disturb, and they are eminently
18 -- they could be hurt by renovations and
19 irritants to the customers, and I don't want
20 to do that to a small business.

21 H. THEODORE COHEN: I agree with

1 everything that's been said, but I also think
2 this is a situation we're following Zoning
3 and what would be allowed as of right would
4 end up with a very odd, you know, extension
5 in the rear of the building in a very visible
6 part of the square. I think this ends up
7 with a much better building. And I'm
8 actually -- I'm not wild about the idea that
9 I guess Historical Commission insisted upon
10 that it be set back four inches because they
11 were afraid that the brick won't match. And
12 if that remains a requirement, I would hope,
13 as you indicated earlier, that there might be
14 some sort of molding or something that would
15 try to make sense out of this four-inch
16 setback.

17 HUGH RUSSELL: Just so you know, if
18 you look at the undergraduate houses, the
19 Lowell house and the like, often there are
20 four-inch setbacks, just a single brick that
21 create a whole new way of understanding the

1 archi tecture. And i t' s done wi th almost no
2 di mensi on at all. I thi nk here the opposi te
3 thi ng' s goi ng to take place. I t' s goi ng to
4 appear li ke i t' s just an i ntegral porti on of
5 the bui ldi ng. But I thi nk probabl y whoever
6 thoug ht of the matchi ng of the bri ck questi on
7 was wi se to change the plane. When you
8 change the plane, you' ve got a shadow li ne i n
9 there, and that' s enough to make the
10 di fference. I t' s not a fancy bri ck, but
11 someti mes the si mple, you know, pl ai n bri cks
12 are very, very di ffi cul t to exactl y match.

13 H. THEODORE COHEN: Oh, I understand
14 that.

15 HUGH RUSSELL: So, I' m not sure that
16 the plans show how thi s addi ti on i s
17 protecti ng the adj acent property. The
18 al leyway i s actual l y parti al l y on the
19 adj acent property. I assume the protecti on
20 woul d be ri ght on the property li ne?

21 MACGREGOR FREEMAN: That' s correct.

1 HUGH RUSSELL: So I think if I were
2 to grant this relief, I would want to put
3 that in as a condition because I think the
4 proponent said he was going to do it, and the
5 abutter wants it, but I don't think it shows
6 at the moment on the plan. And -- and let me
7 just ask. So you are subject to the Historic
8 Commission review?

9 MACGREGOR FREEMAN: We've, we've
10 received a Certificate of Appropriateness.

11 HUGH RUSSELL: Right, okay. I think
12 that also weighs upon us to say that they've
13 looked on the scale.

14 STEVEN WINTER: Mr. Chair?

15 HUGH RUSSELL: Sure.

16 STEVEN WINTER: I want to
17 congratulate also Mr. Freeman and Mr. Cohen
18 and Ms. Hartnett for meeting together in
19 trying to iron these differences out. And I
20 think you went a long way in doing that. I
21 feel that we need to make absolutely sure

1 however we proceed, that Ms. Hartnett's
2 concerns are going to be met to whatever way
3 possible that she's approached the Board in a
4 very proper and civil fashion.

5 HUGH RUSSELL: I think some of her
6 concerns go beyond the scope of what the
7 Board can do in terms of, you know, imposing
8 a condition, about -- an unenforceable
9 condition about the grant -- I think we have
10 to look at it and say nothing's changing in
11 terms of the use of the building on the
12 ground floor. Or indeed the use of the
13 entire building. So we can, I think,
14 conclude that that is not a -- there isn't
15 going to be a radical change there.

16 The curb cut, that's kind of beyond --
17 again, that's not something we regulate. And
18 protecting the building, I think, it would be
19 appropriate to have the condition. The only
20 question I had, and that apparently you both
21 agreed that it should be an open grill on the

1 roll down grill, because you can't -- it's
2 ugly stuff. And if there was a less open
3 grill, you would see less of it. I assume
4 most of the grill would be up most of the
5 daylight hours during the operation.

6 MACGREGOR FREEMAN: It will be.

7 HUGH RUSSELL: So maybe it's just
8 academic at night and doesn't make too much
9 difference.

10 MACGREGOR FREEMAN: If I may, the
11 main reason is that the, the raccoons are in
12 cycle and they're on a low eb right now, but
13 they've been in great numbers and it would be
14 preventing somebody opening up the door and
15 being confronted by a critter in there and
16 not being able to see it.

17 HUGH RUSSELL: And they're unable to
18 climb over it?

19 MACGREGOR FREEMAN: Yeah, they are.
20 They're definitely able to get in there, but
21 when you're opening up first thing in the

1 morning, you want to know --

2 HUGH RUSSELL: I see. You don't
3 want to have --

4 MACGREGOR FREEMAN: You don't want
5 to have surprises.

6 STEVEN WINTER: Mr. Freeman, are
7 these Harvard-educated raccoons?

8 MACGREGOR FREEMAN: Well, the
9 earlier ones were.

10 WILLIAM TIBBS: As a person who was
11 confronted by a critter in my basement door,
12 I hear you.

13 MACGREGOR FREEMAN: I might say --

14 WILLIAM TIBBS: You could have heard
15 me scream from my house to here.

16 MACGREGOR FREEMAN: We in fact have
17 our initial letter to the Cambridge Center,
18 stated many of these issues as we are
19 agreeable to these, and I would say it's --
20 quite honestly we talked about it. The lion
21 share of the concerns that she has iterated

1 were covered by a letter that we wrote to her
2 in response to the lighting and the gate. We
3 can't be very specific about the style of the
4 gate or the design of the gate, but I can
5 point to one behind here or there. There's
6 one in Central Square that I'm not sure what
7 it looks like, but I have an idea in my mind.
8 We are just floundering about things but not
9 to that detail.

10 HUGH RUSSELL: Presumably you would
11 show these designs to her when they're
12 generated?

13 MACGREGOR FREEMAN: Yes. That was
14 our aim in the letter. And in fact, we were
15 talking about striping it as a fire lane on
16 the sidewalk. But the thing to go out there
17 on a sunny day and figure out what looks
18 good, and the lighting locations and
19 everything, we are absolutely agreeing with.
20 The curbs are DPW issued. We can't build a
21 curb ramp that doesn't meet their criteria,

1 and we're hoping to be able to do that.

2 HUGH RUSSELL: Okay. I would like
3 to proceed. I think we're in agreement about
4 this? Would somebody like to make a motion?
5 Sure, Ted.

6 H. THEODORE COHEN: I would make a
7 motion that we grant a Special Permit to
8 waive the building setback requirements of
9 Section 20.54.5 to allow the construction of
10 this area to enclose an elevator addition,
11 subject to the conditions that we've
12 discussed here.

13 And I don't know if it's appropriate to
14 be part of the same motion, but that we also
15 make a recommendation to the ZBA to look
16 favorably upon the Variance application for
17 the same purpose.

18 HUGH RUSSELL: I think those are two
19 motions and I think we should probably vote
20 on them separately.

21 H. THEODORE COHEN: Okay.

1 HUGH RUSSELL: Is there a second to
2 the granting of the Special Permit?

3 Pam.

4 More discussion?

5 On the motion, all those in favor?

6 (Show of hands.)

7 HUGH RUSSELL: Seven members voting
8 in favor.

9 And do we agree to second a
10 recommendati on to the Zoning Board? We all
11 agree to that?

12 (All members in agreement.)

13 HUGH RUSSELL: Thank you very much.

14 * * * * *

15 HUGH RUSSELL: So we have Fawcett
16 Street on the agenda. Does that mean there
17 are a bunch of people lurking outside?

18 LIZA PADEN: Yes, they are.

19 HUGH RUSSELL: Would you invite them
20 in?

21 ATTORNEY JAMES RAFFERTY: Good

1 evening, Mr. Chairman. James Rafferty on
2 behalf of the Applicant. Here again this
3 evening, Brian Fallon, and Jay Doherty. And
4 Mike Boujoulian from the development team.
5 Brian O'Connor from Cube 3 Architects and his
6 colleague Chris Poles, P-o-l-e-s.

7 You will recall we were here a few
8 weeks ago with this multi-family project. At
9 that time we got some very helpful
10 commentary. We synthesized all the comments
11 we received. We identified three or four
12 areas that the Board asked us to work on.
13 Had a great opportunity to come back and work
14 with the staff and show them the direction we
15 were taking, proved to be very helpful.
16 Since then we've submitted a new package with
17 some revisions addressing those issues. And
18 Mr. Booth was also able to provide
19 commentary, and whatever limitations he's
20 experiencing in the auditory side, I must say
21 he's really exceeding himself on the written

1 word lately. This new approach of Roger just
2 being quiet and writing nice things about
3 projects, would be a trend that we would hope
4 would continue. And in this case it happens
5 to be well-deserved. I'm sure he'll agree.
6 My clients have been upstairs and anxiously
7 awaiting how things are going. I explained
8 to them there was a huge, big building ahead
9 of them that got approved the same night.
10 And they want to know what lawyer they had.
11 I said, you don't want to know. They are
12 eager to get started. They want to deliver
13 on the promise of the Alwifé Overlay
14 District. They're going to take three
15 minutes with Mr. O'Connor to walk you through
16 those changes, and then answer any questions
17 you may have.

18 HUGH RUSSELL: Thank you.

19 BRIAN O'CONNOR: Thank you,
20 Mr. Chairman and Members of the Board. Brian
21 O'Connor from 3 Cube Studio. Great comments

1 last time. We spent a lot of time thinking
2 about them. We think what we've got are
3 pretty substantial changes that we think are
4 sensitive to the comments, and honestly at
5 the end of the day, we think it's a better
6 project because of it. So, I think it's all
7 very positive from our perspective. A couple
8 of the key things that we wanted to talk
9 about, there are certain issues that we
10 wanted to make sure we hit on. There were
11 some comments that the building entries need
12 more prominence, they need to be more
13 reflective of a residential environment, feel
14 like they're less sterile.

15 The roof-line features, and by that we
16 mean the towers and their articulation. I
17 think that was a good comment, and we think
18 we've got a good solution there. I think the
19 model that we used in our last round of
20 images may not have portrayed the level of
21 detail and the level of fenestration that's

1 actually there. Some of the window details
2 as a result, were not clear. And there was a
3 comment about some of the context from a
4 neighborhood standpoint. So, I'm just going
5 to blaze through this, and I'm going to hit
6 on this fairly quickly.

7 This is just to remind everybody this
8 is the main entry of the building. A little
9 bit of an elevated terrace on Fawcett Street
10 there. The entry itself is flanked by two
11 tower elements. And as you recall, there is
12 quite a bit of discussion around the tops of
13 these towers and the brackets. And there was
14 also a bit of discussion around what's going
15 on in the middle of the building? How do we
16 create some prominence there? How do we
17 create a feeling that feels, you know, a
18 little bit more welcoming, a little warmer,
19 and a little less sterile. And so what we did
20 is we took those comments and we really
21 thought about them, and this is the result.

1 And as you can see, what we've done is we've
2 added brick to the base on either side, and
3 then brought it up in the middle really
4 taking what used to be an element happening
5 at the base of the building and at certain
6 towers, really bringing it up into the center
7 of the building, creating more contrast with
8 the metal panel towers on either side, and
9 really reinforcing that sense of entry. You
10 can also see there is a fairly different
11 solution at the top of these towers. One
12 that I think at the end of the day we think
13 is more subtle yet more effective at the same
14 time. I think it's a much more sophisticated
15 solution. We feel like it still accomplishes
16 the goals we were trying to do there in terms
17 of, you know, conveying some sense of entry.

18 Building two, down the street, a lot of
19 discussion here about, you know, how do you
20 make this a cousin versus a sister? How do
21 you get a relationship going there? And

1 there were some issues we talked about here.
2 Again, the tower caps and what they mean and
3 what they look like and how do they plank
4 that new Stub Road Street.

5 There was some discussion around what's
6 going on with these panels between the
7 windows and the vertical striping? And we
8 talked a little bit about the entry location
9 down below. And we've taken a holistic look
10 at this corner, and what we've done is we've
11 really addressed those areas by taking a
12 similar tower treatment to what we have in
13 the entry. It's a little bit lower. The
14 same design language, but it's a little bit
15 more subtle than what's happening at the
16 entry. We actually on what we're calling the
17 cousin, I guess over here at Building 2,
18 we've eliminated these connections between,
19 and we've really played up the precast heads
20 and the precast sales and looked at a more
21 punched window language over in this

1 building. And then down low is we've
2 actually brought some of these columns of the
3 brick down through breaking up some of that
4 storefront, making it feel there's more of a
5 connection between the floors. There's a
6 revolving door in here now, and we've really
7 looked at that whole storefront system and
8 the emollient pattern to make it feel much
9 more residential.

10 In terms of the building, the building
11 itself is actually quite detailed, and
12 there's a lot of fenestration in character.
13 So what we wanted to do is quickly just walk
14 you through some of the key pieces through
15 this elevation and make sure everybody
16 understands what's going on. The real
17 design, the real trick here was to build a
18 hierarchy into the detailing, so it wasn't a
19 single layer of detailing applied to every
20 window across the building. So, if we start
21 over on the side, and we address sort of this

1 area a little bit more, these vertical pieces
2 are actually quite detailed. They're really
3 not flat panels. They're hardy. They live
4 in between the windows. Those sort of
5 vertical panels are defined by vertical
6 reveals happening in between the windows, and
7 a fairly prominent head and sill condition on
8 each of the windows. So, there's actually a
9 high level of articulation within those
10 areas.

11 The top of the building is really
12 defined by what I would call probably the
13 lower level of detail. And really this is
14 sort of a, you know, if you think about
15 building traditionally a base, middle, top.
16 The top of the building is really windows
17 that are set in the hardy board panel. The
18 panel itself is detailed with a series of
19 reveals. And there's really not a lot of
20 trim around these windows other than the
21 reveal pattern.

1 As you move down into center of the
2 building, again, the hardy board is the base
3 building material here, but the windows now
4 have a fairly significant hardy trim around
5 them at the head sills and the jam. And then
6 as we move further down the building, to the
7 bottom, we're now at a place where we really
8 have a brick vernier system everywhere. The
9 detailing is again at a higher level than it
10 is up towards the top of the building, and we
11 now have precast sills for all of those
12 windows so that they feel like they have a
13 residential scale.

14 Towards the center of the building, or
15 up at the top actually, the caps, again, I
16 think are a much more subtle approach than
17 what we had before. And they're really
18 basically built up cornus. It's all hardy
19 material that's built up. So it's all fiber
20 cement panel, and even the in-fill as well.
21 So I think we can really create a lot of nice

1 shadow line out there, a lot of nice language
2 without going to the brackets.

3 In the center of the building, this is
4 really the metal panel area. Again, this is
5 really not flat. That white area itself is
6 actually a recessed metal panel in-fill. The
7 windows are set in there. And, again, the
8 heads, jams, and sills of all these windows
9 are defined by metal panel. So it's really
10 an integrated system, again, which is going
11 to have quite a different look and feel than
12 the brick or the hardy.

13 Down at the bottom on the right-hand
14 side, you can just see a little bit of the
15 storefront. And I mentioned what we were
16 talking about on Building 2, we're really
17 trying to make sure that the storefront
18 doesn't feel retail. It feels residential.
19 And so it's really gotten broken down quite a
20 bit. Precast trim, and you know, really just
21 focusing on the getting the elements to feel

1 resi denti al .

2 We have a few more views for you that
3 sort of, you know, illustrate the changes.
4 Again, this is the front entry down from a
5 street level view. And you can see again,
6 the series of changes there. I think, you
7 know, we really think it's a positive change
8 for the better and we really like where this
9 building is going. There's another view I'm
10 going share with you, looking north down
11 Fawcett. This is the old elevation. You can
12 see the old tower caps there. And then in
13 the new elevation, they've really morphed to
14 a much more subtle element, but again we
15 think highly successful .

16 This is a few looking south down
17 Fawcett Street at that main intersection.
18 And then here's the new version. You can see
19 there's again the tower caps here, are a
20 little bit different than these. The level
21 of detailing, the level of articulation, same

1 family, but a little bit of a different
2 treatment. And then again you can start to
3 see some of the increased level of detail at
4 the retail sort of storefront area where
5 we're really trying to get away from that.

6 In terms of context, we talked about
7 trying to understand how this building, how
8 the massing, how the architecture fits across
9 the street. So we've taken a series of quick
10 shots, looking north of Fawcett Street. And
11 I'm going to roll through these sequentially
12 so you get a sense of where we are. Again,
13 this is the parking garage that's in
14 existence right prior to our site. And then
15 as you work your way up the street, you can
16 see the rhythm of trees on either side. And
17 again here you can start to see the emerging
18 building to the corner entry.

19 That's really it. I mean, that's sort
20 of the meat of what we wanted to convey. We
21 really wanted to hit on the towers. We

1 really wanted to look at some of the
2 archi tectural treatments at the entry. And
3 really hopeful ly we feel that we've done a
4 good job of respondi ng and we really like to,
5 you know, wanted to show you where we were
6 at.

7 HUGH RUSSELL: Okay, thank you.

8 Questions by Members of the Board of
9 what we have seen? Ted.

10 H. THEODORE COHEN: I have a
11 questi on. Coul d you go back to bui l di ng 1,
12 the front facade.

13 BRIAN O'CONNOR: The el evati on?

14 H. THEODORE COHEN: The el evati on.
15 And by the way, whoever is responsi ble for
16 putti ng thi s together, thank you so much. It
17 was great to have the old and the new si de by
18 si de.

19 WILLIAM TIBBS: It was very hel pful .

20 STEVEN WINTER: It was a superb
21 presentati on.

1 ATTORNEY JAMES RAFFERTY: One of the
2 best you ever seen?

3 STEVEN WINTER: One of the best.

4 ATTORNEY JAMES RAFFERTY: I still
5 haven't gotten over the comment when
6 Mr. Buchanan was here, the best he's ever
7 seen.

8 H. THEODORE COHEN: It's been
9 driving me crazy.

10 ATTORNEY JAMES RAFFERTY: Me, too.

11 H. THEODORE COHEN: On the
12 right-hand side you've got an extra row of
13 windows, and I can't figure out where they
14 came from.

15 BRIAN O'CONNOR: Yeah, what happened
16 is actually when -- the building design has
17 continued to evolve as we're moving forward.
18 And one of the things that ended up happening
19 is as the common amenity space was being
20 developed, and we really have started to look
21 at how that comes together, the stair tower,

1 you might have seen a slight shift when we
2 were looking down the street, a stair tower
3 moved from one side of the entry to the other
4 side of the entry. So really what you're
5 seeing right here is actually windows that
6 you'll notice are happening at the half floor
7 level and that's actually a stair tower.

8 H. THEODORE COHEN: But I mean, that
9 brick portion, is that larger than it was on
10 the earlier version?

11 BRIAN O'CONNOR: I think it's
12 actually larger by the width of that stair
13 tower.

14 H. THEODORE COHEN: Where did the
15 space come from? Because I counted all the
16 windows and they're still the same.

17 MICHAEL BOUJOULIAN: I actually
18 spent a lot of time getting the image to line
19 up so it would look before and after.
20 Brian's right, the image shifts that stair
21 tower was to the left.

1 BRIAN O'CONNOR: There you go.

2 MICHAEL BOUJOULIAN: That's a good
3 indication.

4 BRIAN O'CONNOR: That's my theory
5 though. If I bounce back and forth, you can
6 see some of the width came out of here and it
7 migrated over to here.

8 MICHAEL BOUJOULIAN: Pretty good
9 catch by the way.

10 HUGH RUSSELL: Any other questions
11 or comments?

12 WILLIAM TIBBS: I have a comment. I
13 think the -- your -- the things you thought
14 about and changed I think are definitely
15 improvements. Particularly as a person who
16 was concerned about those towers, and the
17 treatment of them, I like the hierarchy and
18 just a little bit, the simpler treatment, but
19 it's -- these are a little bit higher and
20 more ornate than the ones on the side. It's
21 helpful. It just feels a lot better for me

1 in terms of how the brick works. And it's
2 interesting how a lot of small changes can
3 really change the feel of -- and as a person
4 who also wanted to get a sense of context, I
5 found those images very helpful. I mean,
6 obviously it's kind of hard to put a drawing
7 thing in a photograph, but I have a much
8 better sense of how the building --

9 BRIAN O'CONNOR: Scale wise?

10 WILLIAM TIBBS: Scale wise and how
11 it sits on the street as you're going down.
12 And it will be, it's -- it will be a helpful
13 addition as that area begins to build up. It
14 doesn't -- it won't look so much like a
15 stand-alone thing just kind of floating out
16 there in industry land. I think I get a
17 better sense that it's a good start to doing
18 it.

19 STEVEN WINTER: Mr. Chair?

20 HUGH RUSSELL: Yes.

21 STEVEN WINTER: All kidding aside, I

1 do want to tell you that this presentation is
2 a terrific presentation. The back-to-back
3 printing worked and the before and after
4 worked, and it was brief. It was very, very
5 well done.

6 I want to say I think this project is
7 just looking tremendous. I think it's
8 looking terrific. I wanted to say that page
9 five of this document showed me, which is
10 Fawcett Street north perspective after, this
11 showed me just how good this is going to look
12 when we're finished. And I think that one of
13 the reasons it's looking so good is because
14 this is a big building that looks as if it
15 was built at different times. And we know
16 that it wasn't, but that's kind of the treat
17 of the architecture, and that really works
18 for me. That really says that. I think that
19 the caps on the buildings are much more
20 refined, and I like them a lot. I didn't --
21 you know, I wasn't turned off by the struts,

1 but I think what we have there is very nice
2 effect.

3 I've been trying to figure out what
4 revival that is. If it's a revival at all.
5 But it's really pretty, I really like it.
6 But if it's not signature revival, it's going
7 to be Cube 3 revival. You know, we'll just
8 have to coin that phrase.

9 And that's really it. And if I was to
10 announce one thing, it would be that,
11 again, as a block of a building, this has a
12 lot of differentiation. It's a lot of fun.
13 It looks like different things at different
14 times. And I think it's going to be a
15 tremendous part of that neighborhood.

16 HUGH RUSSELL: Thank you.

17 Tom, did you want to speak?

18 THOMAS ANNINGER: I can't remember
19 whether I asked this question last time or
20 not. I'm kind of interested in the business
21 aspects of this. A lot's been written about

1 a shift that we -- I think so as a result of
2 the hard two years that we've gone through
3 from ownership to renting, but I have to
4 really wonder how you can put this together
5 with the Faces building and get as many
6 rental units rented in this area when we've
7 come off of an already a certain amount of
8 time that I've lived through over the last
9 ten years when a lot of housing has been
10 added to Cambridge, and there was until
11 recently at least, some pretty high inventory
12 that went unrented. I guess I'd love to have
13 just a word on what your thoughts were on
14 this, how this market is going to get
15 satisfied?

16 BRIAN FALLON: Good evening. My
17 name is Brian Fallon. I'm a partner with
18 O'Connor Capital Partners. I was here a long
19 time ago when we did the Third Street Extell
20 Development equity residential, working with
21 you and your staff. We have a lot of relief

1 in the submarket. Our market research and
2 our data tells us that basically since 2007,
3 and until at least 2013, when new product can
4 begin to be delivered, there's probably an
5 unmet demand of at least 500 units in your
6 municipality for this type of product. So,
7 to take a seven -- six years, 3,000 units
8 that probably need to be delivered in the
9 2013 time frame. And I would also tell you
10 that there are a lot of projects that are
11 being planned and talked about right now that
12 are not yet capitalized.

13 We happen to be an opportunity fund, so
14 we have a liquidity in our second North
15 American fund, and we are such believers in
16 this project that we are planning, subject to
17 your approval, we are planning to invest \$54
18 million of equity in the overall total
19 development cost of this project, which is
20 projected to be approximately \$120 million.

21 Also subject to your approval, we're

1 anxious to get this in the ground by August
2 of this year and begin to deliver the first
3 of the buildings and the inventory in 2013.
4 And our objective is to break ground on the
5 second building, 12 months after the first.
6 So that at no time are the two buildings
7 competing with each other for demand for
8 renters, but we're going to deliver the
9 entire product, stabilize it and deliver it
10 and have it look like you were just
11 commenting on pretty quickly.

12 Our objective is to have that in that
13 14, 15 time frame. It's done in all
14 respects. But there's a tremendous shift in
15 our industry to this multi-family product.
16 It's the most popular class of investment in
17 real estate in the country. It's about the
18 only thing that's getting financed right now
19 except for the kind of single user lab type
20 projects with credit that you saw earlier
21 this evening. So we're very bullish on where

1 we sit on the competitive set. We're bullish
2 about our ability to finance, and we're
3 looking to finance about 55 percent of the
4 cost. So we're anxious to get going. The
5 team's done a great job.

6 I can tell you we've had a spirited
7 team meeting after the last hearing, and we
8 all got together and listened very carefully
9 to what you had to say. And as you can see,
10 we incorporated (inaudible). I don't know if
11 that answers your question.

12 THOMAS ANNINGER: Yes, it does. I
13 have one other question.

14 Why at the curve where -- which is in
15 front -- I'm talking about the road now,
16 which is in front of building 2, why is that
17 so rough by the railroad tracks?

18 MICHAEL BOUJOULIAN: Now?

19 THOMAS ANNINGER: Now. And what do
20 you plan to do about it? Because it's
21 untenable the way it is.

1 MICHAEL BOUJOULIAN: Our
2 understanding is Fawcett Street is scheduled
3 to be in the capital plan for the City's
4 reconstruction for the city next year, and
5 the design plans are underway. So that is
6 the first question.

7 The answer is simply that it's been --
8 it hasn't been well maintained. The rail is
9 difficult to plow. So it's a very difficult
10 area for asphalt, and it's been pretty well
11 chipped up by heavy traffic and difficult
12 condition for a plow to maintain.

13 THOMAS ANNINGER: Can those tracks
14 -- I mean, those tracks are not railroad
15 tracks, they're just ancient tracks, aren't
16 they?

17 MICHAEL BOUJOULIAN: They're
18 legacies, yeah.

19 THOMAS ANNINGER: They're legacies.
20 They're not serving anything ever. Can't
21 they be pulled up?

1 MICHAEL BOUJOULIAN: I don't know if
2 the city plans to do that or not. It would
3 be great.

4 THOMAS ANNINGER: Because they're
5 the heart of the problem.

6 MICHAEL BOUJOULIAN: Yeah, they're a
7 big part, that's right. But the road will be
8 looking, maybe not as beautiful and pristine
9 as the renderings, it will be new.

10 THOMAS ANNINGER: I know, we expect
11 that. That's what we're talking about.

12 MICHAEL BOUJOULIAN: It's going to
13 be brand new including some infrastructure
14 below it which is great.

15 WILLIAM TIBBS: It will look like
16 this.

17 THOMAS ANNINGER: All right.

18 HUGH RUSSELL: Any other questions?
19 I have a question -- a series of questions
20 actually. It's one question that has seven
21 parts to it.

1 As I understand it, on page six of the
2 application, you're asking for seven kinds of
3 relief from this Board, and I'm sensing that
4 we're moving towards a vote, but I want to
5 know what I'm voting on. And in particular
6 an explanation of the -- I know what the
7 project review is. We've done that. Any
8 other items 2 through 7, I'm not as clear on
9 and I don't see them discussed in detail on
10 the application. So, could you run through
11 those for me?

12 ATTORNEY JAMES RAFFERTY: Certainly.

13 No. 2 on that page is the request for
14 additional FAR for public improvement.
15 That's what the plan provides for if the
16 Applicant creates the potential cross street.
17 So this section of the Ordinance allows for
18 additional GFA for the area of that street to
19 be incorporated into the development upon the
20 issuance of the Special Permit. The
21 requirement is the street needs to be built

1 to city specs and then turned over to the
2 city. So it's the same relief that was in
3 the prior petition. So that's what that one
4 is.

5 Article 3, the yard requirements here
6 are by formula or 15 feet by Special Permit.
7 So, we're asking for the 15 feet by way of
8 Special Permit.

9 The dwelling unit density in Article
10 20.95.4 is again a reflection of when you --
11 when you get the additional FAR for public
12 improvement, you also then get an increase in
13 the lot area per dwelling unit. Similarly in
14 the prior petition and in this petition. So
15 it's what drives -- allows the unit count to
16 go up slightly.

17 No. 5 is a provision that we have
18 placed in there as an insurance policy,
19 because under the definition of below grade
20 parking facilities, if it comes out of the
21 ground more than four feet, it gets included

1 in the GFA. Our calculations indicate that
2 we're right at four feet. In this district,
3 however, because of the water table and
4 ground -- the certain environmental
5 conditions, that Planning Board can by
6 Special Permit, allow a waiver of that. We
7 could be within inches of that. And having
8 spent many hours at ISD when Historical mean
9 grade and -- if the Planning Board saw fit --

10 HUGH RUSSELL: Okay.

11 ATTORNEY JAMES RAFFERTY: -- saw fit
12 to grant that, it would make my life easier
13 frankly.

14 WILLIAM TIBBS: Why should we do
15 that?

16 ATTORNEY JAMES RAFFERTY: What's
17 that?

18 WILLIAM TIBBS: Why should we make
19 your life easier?

20 ATTORNEY JAMES RAFFERTY: That's a
21 good point.

1 The parking relief, you'll recall there
2 was some conversation from Ms. Clippinger
3 where the parking ratio here is slightly
4 below the one per dwelling unit. I think
5 we're at 0.94. That's where we landed. So
6 generic provision allowed under Article 6, a
7 waiver requirement under parking. Memo from
8 Ms. Clippinger suggesting that for a variety
9 of reasons that makes sense. So that's what
10 that relief is.

11 The last one under No. 7, the pooled
12 open space and shared permeable space. Same
13 situation here, the permeable space and the
14 open space can be modified by Special Permit.
15 Our calculations now are showing that we meet
16 it. However, there is a slope condition.
17 There is -- there's a whole definition of
18 green open space. And to the extent we don't
19 land on the four squares on all of those,
20 this relief asks for, this provision in the
21 Ordinance in this particular overlay district

1 says that the Planning Board can get there by
2 Special Permit. So that's what that Special
3 Permit relief is about. The ones --
4 everything under 20.9 are all out of the
5 Alewife Overlay District. And the other two
6 are fairly generic. The Article 19 and the
7 parking.

8 HUGH RUSSELL: Right. And all we
9 need to do is find that you're inconsistent
10 with the overlay district and that we
11 condition the permit as we always do on your
12 building, what's shown on the drawings that
13 we reviewed.

14 ATTORNEY JAMES RAFFERTY: Right.
15 You also --

16 HUGH RUSSELL: Subject to --

17 ATTORNEY JAMES RAFFERTY: Right.
18 The Board might also take some comfort in
19 knowing that you wrote a sterling decision a
20 few years ago with findings on all of these
21 facts. That is we say in this project, if

1 you like the old building, you're really
2 going to love this building. So, you could
3 say ditto to all those other findings and
4 even more so with this project.

5 HUGH RUSSELL: Well, I didn't like
6 the old building, but I voted for it.

7 ATTORNEY JAMES RAFFERTY: Well, it
8 would be nice to like it and vote for it.

9 HUGH RUSSELL: Yes, precisely.

10 ATTORNEY JAMES RAFFERTY: But the
11 points being I think the staff can be guided
12 as well because it's the same section in the
13 design elements, particularly, many of the
14 features that are in the plan are in this one
15 as well.

16 HUGH RUSSELL: Okay. Are we ready
17 to move to a decision?

18 So, would somebody like to take a stab
19 at it?

20 STEVEN WINTER: I'll start, but I
21 would appreciate a friendly amendment.

1 I think that we can begin by saying
2 that we -- this project meets the 20.9
3 articles of the Alewife Overlay District as
4 the purposes of the Alewife Overlay District.
5 Those are the 20.9's. Are we correct?

6 HUGH RUSSELL: Yes.

7 STEVEN WINTER: Okay. And --

8 HUGH RUSSELL: And those are
9 actually enumerated on pages 11 and 12 of the
10 application.

11 And so we could say that we reviewed
12 those. And we also have correspondence from,
13 I believe, on the question of the flood water
14 and groundwater issues.

15 ATTORNEY JAMES RAFFERTY: That's
16 right. The Board's in receipt of
17 communication from the Conservation
18 Commission, and for the -- thank you, I
19 failed to mention that there's a flood plain
20 Special Permit here. And the DPW and the
21 Conservation Commission has recommended

1 favorably on those issues as required by the
2 flood plain Special Permit.

3 STEVEN WINTER: And so that covers
4 the Section 20.95.3. And that leaves us to
5 decide that this is -- this agrees with
6 Section 19.20; is that correct?

7 HUGH RUSSELL: Right. And those are
8 findings on pages 12 through 19 of the
9 application that enumerate the criteria and
10 how the project meets those criteria.

11 STEVEN WINTER: I just want to make
12 sure I got it. That's page 12?

13 HUGH RUSSELL: Page 12.

14 STEVEN WINTER: Okay, I'm afraid
15 I've made the choppiest motion that's been
16 made under Robert's Rules of Order.

17 HUGH RUSSELL: I hear it as a motion
18 for the relief being sought, by making the
19 findings by reference. And perhaps also we
20 could incorporate the understanding that we
21 have granted a permit on this site for

1 projects of similar use twice before I
2 believe.

3 ATTORNEY JAMES RAFFERTY: Well once
4 and then an extension.

5 HUGH RUSSELL: Once and then an
6 extension.

7 So we've addressed these issues before.
8 And that this project, because of its use, is
9 similar to those projects. So I think it's a
10 motion.

11 Is there a second?

12 THOMAS ANNINGER: Second.

13 WILLIAM TIBBS: Second.

14 ATTORNEY JAMES RAFFERTY:

15 Mr. Chairman, just one other point. I know
16 Mr. Fallon laid out the schedule which is
17 anticipated that construction on building 2
18 will commence within a year of the start of
19 construction of building 1 so we'll have no
20 interruption. In the unlikely event that
21 were not to occur, Article 19 allows for

1 phasing. And we did submit, prior to the
2 last hearing of our request, which according
3 to our reading of the Ordinance, would
4 suggest merely an acknowledgement by the
5 Planning Board, that a phase as scheduled if
6 needed, would mean that there could be a
7 period of up to two years of activity between
8 the construction of the two buildings, and we
9 would not need to come back to the Board.

10 HUGH RUSSELL: Is that agreeable?

11 THOMAS ANNINGER: Measure that from
12 the start of the first one, when you break
13 ground on the first one and then you have two
14 years from that date?

15 ATTORNEY JAMES RAFFERTY: No. I
16 think the clock on that would be that after
17 the commencement of building 1 -- I mean,
18 after the completion of building 1, building
19 2 would have to commence within two years.

20 THOMAS ANNINGER: Completion.

21 ATTORNEY JAMES RAFFERTY: No, the

1 completi on of one.

2 THOMAS ANNINGER: Completi on of one.
3 In other words, the issuance of an occupancy
4 permi t or somethi ng?

5 ATTORNEY JAMES RAFFERTY: Ri ght.

6 HUGH RUSSELL: They' re hopi ng to
7 move more qui ckl y, but they si mpl y don' t want
8 to -- I mean --

9 THOMAS ANNINGER: I get i t.

10 HUGH RUSSELL: We woul d no doubt cut
11 rel ief automati cal l y.

12 STEVEN WINTER: That' s acceptabl e to
13 me. I concur.

14 ATTORNEY JAMES RAFFERTY: Thank you.

15 HUGH RUSSELL: I ram.

16 IRAM FAROOQ: Do you thi nk the pri or
17 condi ti ons from the pri or permi t shoul d carry
18 over to thi s one?

19 THOMAS ANNINGER: Whi ch condi ti ons
20 do you have i n mi nd?

21 IRAM FAROOQ: I actual l y don' t have

1 anything in front of me, but Sue probably has
2 transportation conditions, there was -- yes.

3 ATTORNEY JAMES RAFFERTY: Ms.
4 Clippinger's memo is updated. There are a
5 few changes.

6 So the prior conditions are not
7 identical, but there is a memo from
8 Ms. Clippinger that I would presume would be
9 made a condition.

10 WILLIAM TIBBS: Which I was going to
11 suggest that we make sure we had.

12 HUGH RUSSELL: Okay. Are there
13 conditions associated with communications
14 from any other city agency?

15 ATTORNEY JAMES RAFFERTY: Yes, there
16 are. There are helpful conditions in here
17 with regard to the road and the specs on the
18 road, and also a reference to -- permitting
19 shall install infrastructure and roadway as
20 required by the Department of Public Works
21 and Cambridge Water Department before the CO.

1 So those are fairly generic, and I
2 agree with Ms. Farooq, there's probably --
3 the drafter of the decision will probably
4 find relative conditions that would be
5 consistent here.

6 STEVEN WINTER: This is a March 10,
7 2011 memo from Owen. And then the March 15,
8 2011 memo from Sue Clippinger.

9 HUGH RUSSELL: Okay.

10 So, any other discussion or amendments
11 to the motion?

12 WILLIAM TIBBS: I would say I don't
13 know if you mentioned it, I think you did,
14 continue design review with staff.

15 HUGH RUSSELL: Right, as different
16 phases of design are completed.

17 H. THEODORE COHEN: And that it's
18 clear that we're working from the April 4,
19 2011 set of plans.

20 PAMELA WINTERS: Right.

21 WILLIAM TIBBS: Yes.

1 HUGH RUSSELL: Yes, to the extent
2 that these supersede the earlier ones. They
3 didn't reissue all the sheets.

4 ATTORNEY JAMES RAFFERTY: Yes.

5 HUGH RUSSELL: And I'm sure there
6 will be a lengthy and carefully prepared
7 decision that will be looked at on both sides
8 before it was brought to me for my signature.

9 Okay, we have a motion. I believe I
10 heard Tom second it first.

11 On the motion, all those in favor?

12 (Show of hands.)

13 HUGH RUSSELL: Seven members voting
14 in favor.

15 ATTORNEY JAMES RAFFERTY: Thank you
16 very much.

17 (Russell, Anninger, Tibbs, Winter,
18 Winters, Cohen, Studen.)

19 HUGH RUSSELL: And, Pam, you said
20 you had something that you wanted to bring to
21 our attention.

1 PAMELA WINTERS: I did. Attorney
2 Rafferty sort of touched on this, but I
3 wanted to talk about Roger's memos and the
4 staff's memos. We've got two of them this
5 evening. I find them to be extremely
6 helpful. A lot of times we -- they have
7 several meetings with the proponents and
8 there's revisions and changes that are made
9 to the projects, and we don't see those
10 revisions, you know, from one month to the
11 next. And I would like to see these
12 continue. I find them very helpful. And I
13 don't know if my colleagues do, too, but I'd
14 like to hear from my colleagues about that.

15 CHARLES STUDEN: I concur, and
16 actually I've been on the Planning Board now
17 for more than three years, and when I first
18 joined the Board, I remember asking Beth
19 Rubenstein about this issue because I found
20 it odd that the Board didn't get a report
21 from staff on each of these items that came

1 before us that outlined a little background,
2 created some context for us, and then
3 identified issues from their perspective and
4 gave us some sense of what the staff thought
5 we should do; approve it, approve it with
6 conditions, what some of those conditions
7 might be.

8 My previous experience in California
9 for more than ten years was that -- and I was
10 a manager in the City of San Diego Planning
11 Department. The senior planners and
12 associate planners prepared reports for the
13 Planning Commission. And at the hearing the
14 staff actually made a presentation. First
15 the applicants presented and then the staff
16 made a presentation of what they thought
17 should be happening, and then public
18 testimony was taken. And then the Commission
19 would ask questions of each, the staff, the
20 public and so on. So I think, I mean,
21 obviously we don't -- I realize the burden

1 that this places on the staff, it's a lot
2 more work to try to do it. It's just that
3 sometimes, and I don't know how my colleagues
4 feel, I get stuff, and it seems like it's a
5 bunch of undifferentiated material. And I'm
6 a planner, and I've got to unravel this stuff
7 by myself. And it would be helpful to have
8 something, a memo of some kind -- and I also
9 had an experience with the Boston
10 Redevelopment Authority for several years,
11 and we always wrote memos to the Board that
12 explained what we wanted them to do and why.
13 So, it's something to think about I think is
14 what you're suggesting, Pam. And I agree
15 what we got from you was really helpful.

16 PAMELA WINTERS: Really helpful.

17 CHARLES STUDEN: Yes. So maybe we
18 can see some more of that as time went by.

19 ROGER BOOTH: I think we're happy to
20 do that, because we've done the work anyway,
21 and it's a matter of trying to communicate

1 that better.

2 BRIAN MURPHY: My apologies for
3 stepping out for a minute. I'm wearing my
4 economic development hat, make sure -- but
5 sure, whatever we can do to try to make this
6 -- I don't need the microphone. Whatever we
7 can do to try to make it so that it's an
8 easier process, yes, we're more than happy to
9 do that.

10 H. THEODORE COHEN: I agree with
11 what was said. And my only concern is the
12 concept of staff telling us what we should be
13 doing. I mean, I think, you know --

14 PAMELA WINTERS: No, it's just --

15 CHARLES STUDEN: No, it's making a
16 recommendation. Not telling us what we
17 should do. The staff says this is what we
18 recommend you do. That's all it is, is a
19 recommendation. We take it or leave it.
20 It's not something that we have to do. And
21 this works in other jurisdictions. It would

1 be a new thing for Cambridge, and maybe new
2 things are difficult to get used to and we
3 can do this in an incremental kind of way.
4 But it's very common for, very, very common
5 in the planning arena to have the staff make
6 a recommendation to these advisory boards and
7 what they should do. And we look at that,
8 together with all the other evidence, and
9 it's our job to put it all together and then
10 make a final recommendation based on that.

11 HUGH RUSSELL: And in Boston it's
12 interesting, Boston basically has an
13 negotiated zoning, and you negotiate with the
14 staff. And I mean, it's astounding how many
15 staff can get involved in seemingly a small
16 project to create 30 SRO rooms in an existing
17 building. I went to a meeting with 13 city
18 employees. So...

19 BRIAN MURPHY: I think that's the
20 usual ratio, it's about 2.5.

21 HUGH RUSSELL: Right.

1 And I think in a case where there
2 aren't rules, where there isn't a tradition
3 of following the rules and whether -- where
4 the rules are based upon tradition of making
5 decisions of how we -- what are the
6 principles that we're working on? Then you
7 need a lot -- then you're really relying on
8 the staff to cut a deal. And here, I think
9 more of what we're relying is, we like to
10 hear from the staff what their judgment, how
11 they see things, and maybe take a little bit
12 of credit for what they've been able to
13 accomplish with the proponents.

14 PAMELA WINTER: And also, Ted, I
15 don't feel as though Roger was telling us
16 what we should do, but rather the changes
17 that were made.

18 H. THEODORE COHEN: No, I wasn't
19 saying that. I think it was the comments of
20 you and Charles of making recommendations
21 and. I don't have a problem with making

1 Roger sent us as recommendations. That's not
2 how the -- I don't think the word
3 recommendation is ever used in any of his
4 memos.

5 STEVEN WINTER: Correct.

6 THOMAS ANNINGER: I think what I get
7 from them is thoughts and considerations
8 about the process they went through, and what
9 they like. And I just want to make sure that
10 in those memos we also get reservations on
11 what hasn't quite lived up to the process up
12 until this point, and perhaps he or the staff
13 hopes that the Board might focus their
14 attention on this or that where there's room
15 for improvement. That's what I see these
16 memos as.

17 CHARLES STUDEN: I agree.

18 THOMAS ANNINGER: And I think they
19 need to be balanced. When you're working
20 with them after a while, you become a part of
21 process and it's a little hard for you

1 perhaps to say, they didn't live up to my
2 expectations here or there, and you almost
3 need to take a step back and be willing to
4 say, but they didn't quite live up to it here
5 or there. And I think you're very good at
6 that, and I look forward to more of these
7 memos, I think they're great. I just think
8 they need to be balanced, and I don't think
9 you need to ever use the word recommend as
10 much as consider. That's what I think you're
11 doing.

12 ROGER BOOTH: That's helpful. I
13 hear you.

14 BRIAN MURPHY: I think along those
15 lines, I'll give you another example, and I
16 think sort of reflects how some of our work
17 product goes, which is we had sort of a
18 really round table discussion on the basement
19 apartment discussion, and really had a sort
20 of back and forth of how do we all feel about
21 this? Whether it's from a housing

1 perspective, from the adaptation perspective,
2 and really had what I thought was a solid,
3 robust discussion. And what we frankly came
4 out is the fact that despite the fact we had
5 several good conversations with the
6 proponents, we really just had significant
7 reservations that we felt the need to, you
8 know, again give our best judgment. I guess
9 I think several of us are coming back from
10 the APA Convention, and one of the planning
11 directors put it nicely, which is, you know,
12 the job of the staff really is to show up, to
13 show up at the right time, to engage, to do
14 your best work, and then not to take the
15 outcomes personally. That ultimately at some
16 point whether it's the Board or whether it's
17 the Council, there's going to be a decision
18 that's made. And the job of staff really is
19 just to do the best professional work and to
20 put it forward, pros and cons, for others to
21 really evaluate and to look into with other

1 considerations as well.

2 WILLIAM TIBBS: I think the
3 difference from my perspective is like a memo
4 like this one came more sort of proactively,
5 meaning a lot of times we are the ones that
6 says Roger, can you tell us as opposed -- and
7 this one came, and I think I kind of liked
8 those. The fact that that stuff happens and
9 that we don't have to just wait -- a lot of
10 times we'll have a hearing and then say well,
11 can you -- for staff, can you do this for us?
12 And can you do that? And I think some of
13 that stuff is pretty straight forward and
14 doesn't need for you to wait for us to tell
15 you, particularly in Zoning-related things
16 and stuff like that. I too encourage having
17 that information and, yes, I agree with you,
18 Tom, that you tend not to make a
19 recommendation which is okay to me, but I'd
20 like to hear the pros and cons.

21 THOMAS ANNINGER: I'll give you an

1 example where we will need a lot of help
2 coming up is this Zoning on Norris and 5.28.
3 I look forward to your input on that in
4 particular.

5 CHARLES STUDEN: Yes, that's good.

6 PAMELA WINTERS: There was a case a
7 few months ago or recently that, Roger, you
8 did comment on it, and it was primarily
9 negative comments actually. So, I think
10 Roger is capable of making negative comments
11 also.

12 You have a lot of reservations about
13 the projects, and I don't remember which one
14 it was, but --

15 WILLIAM TIBBS: You've done that in
16 the past.

17 ROGER BOOTH: We always try to work
18 with people and try to bring the best
19 possible project to the Board. And there are
20 times when it doesn't happen. Probably it
21 was the Norris Street project that you're

1 thinking of and that's the most negative one
2 in recent history.

3 THOMAS ANNINGER: There was an
4 example of one when you weren't here
5 unfortunately, where I think you were quite
6 satisfied with Binney Street phase -- plan 1,
7 plan A let's call it, and we were unhappy
8 with it. That was an interesting process.

9 WILLIAM TIBBS: Yes.

10 THOMAS ANNINGER: And I am actually
11 happy with the way it came out, but I can see
12 how you can get caught up in working with
13 people, and I think the part -- I see the
14 role of the Board as sort of a second, a
15 second look.

16 ROGER BOOTH: I didn't take it
17 personally.

18 THOMAS ANNINGER: Well, I think that
19 fits with exactly with what you said. And
20 I'm glad you didn't. As a matter of fact, I
21 think when you wrote to us, you said I

1 understand what you said and I don't disagree
2 with it.

3 ROGER BOOTH: Yes.

4 HUGH RUSSELL: Okay.

5 PAMELA WINTERS: Thank you.

6 HUGH RUSSELL: Thank you all.

7 Our meeting is adjourned.

8 (Whereupon, at 10:40 p.m., the
9 Planning Board meeting was
10 adjourned.)

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C E R T I F I C A T E

COMMONWEALTH OF MASSACHUSETTS
BRISTOL, SS.

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

I am not related to any of the parties
in this matter by blood or marriage and that
I am in no way interested in the outcome of
this matter.

I further certify that the testimony
hereinbefore set forth is a true and accurate
transcription of my stenographic notes to the
best of my knowledge, skill and ability.

IN WITNESS WHEREOF, I have hereunto set
my hand this 9th day of May 2011.

Catherine L. Zelinski
Notary Public
Certified Shorthand Reporter
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