

PLANNING BOARD  
FOR THE CITY OF CAMBRIDGE  
GENERAL HEARING

Tuesday, January 17, 2017

7:00 p.m.

in

Second Floor Meeting Room  
344 Broadway  
Cambridge, Massachusetts

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

Iram Farooq, Assistant City Manager Community  
Development Department

**Community Development Staff:**

Liza Paden  
Jeff Roberts  
Swaathi Joseph

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Joint Meeting With  
**Board of Cambridge Redevelopment**  
 Kathleen Born  
 Barry Zevin  
 Conrad Crawford

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**GENERAL BUSINESS**

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**Public Hearings**

7:00 p.m. (Continued) 110 Fawcett Street, Cardiac  
 Arrhythmia Syndromes Foundation, seeks special  
 permits pursuant to Sections 200.700 Medical  
 Marijuana Overlay District and 20.70 Flood Plain  
 Overlay District for a proposal to renovate an  
 existing warehouse into a retail Registered  
 Marijuana Dispensary. Public comment has been  
 closed.

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8:00 p.m. (Continued) Kendall Center, at various street addresses including 145 Broadway, 250 Binney Street, and 255 Main Street for which the applicant, Boston Properties Limited Partnership, is seeking special permits pursuant to Section 14.32.2, approval of Infill Development Concept Plan in the Mixed Use Development (MXD) District: Kendall Center for a proposal to increase the Aggregate Gross Floor Area (GFA) in the district from 3,330,000 square feet to 4,273,000 square feet by constructing two new commercial buildings and two new residential buildings, and converting the use of floor area in some existing buildings in a manner that affects whether or not it is included in the calculation of GFA. Associated site and public space improvements are included in the plan.

This public hearing will be held jointly with the Board of the Cambridge Redevelopment Authority. 19

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P R O C E E D I N G S

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H. THEODORE COHEN: All right, good evening everyone. Welcome to the January 17th meeting of the Planning Board. We'll start with our update from Community Development.

Iram.

IRAM FAROOQ: Thank you, Mr. Chair. So tonight's meeting has two public hearings, on 110 Fawcett Street, the continued hearing, as well as a hearing on the MXD District Development Plan as well as design review for 145 Broadway which is one of the buildings in the complex.

Next meeting will be January 24th, and public hearings will be on 55 Regent Street, which is a continued hearing, and another continued hearing on Mass. and Main project.

January 31st has a hearing on the King

Open School and a complex of related buildings which includes the pool, the library, as well as the Cambridge Upper School that will be located, so it's two schools together. And for folks who have gone by, you'll see like it is, it is currently the old school has been demoed and it's waiting for the new building. And there's been a fair amount of public process related to that already.

February 7th is going to be the Town Gown presentation.

In other items of interest, tomorrow is the meeting of the Envision Cambridge Advisory Committee. And next week, Thursday the 26th, is a meeting of the Alewife Working Group for Envision Cambridge Committee.

And then, I guess I'll make a plug for the 19th which is Thursday when we have a -- I

don't know if the Board is familiar with Glocal, which is global plus local. It's a program that we have participated in with EF Education for the last several years. So the city sponsors part of it. And it's a challenge project for students at CRLS to come up with ideas around a particular topic, sort of innovative ideas and interventions. Last year their focus was energy efficiency. This year their focus is going to be food waste. And on the 19th is an exhibition of student projects. This is at E.F. It's a good opportunity to get to North Point as well if you're interested. It starts at 5:30 and then there will be a judging and decision on the winner. And the winners get a traveling school scholarship. And this year they're going to Italy, and they also get the joy of working at CDD over the summer. So they have an internship

as well. So you'll get to see them if you're here.

Without further adeu, I'm going to wrap up my update. And thank you, Mr. Chair.

H. THEODORE COHEN: Thank you.

And, Liza, are there any transcripts?

LIZA PADEN: We have the November 29th transcript that's been certified.

H. THEODORE COHEN: Could I have a motion to accept that?

HUGH RUSSELL: So moved.

H. THEODORE COHEN: Second?

STEVEN COHEN: Second.

H. THEODORE COHEN: All those in favor?

(Show of hands.)

H. THEODORE COHEN: Five, okay.

And now we are going to continue the hearing in Planning Board No. 322 which is a

request for a Special Permit pursuant to Section 20.700, Medical Marijuana Overlay District and 20.70 Flood Plain Overlay District for a proposal to renovate an existing warehouse at 110 Fawcett Street into a medical marijuana dispensary.

This is a continuation of a hearing, but the hearing was closed to public comment and staff has provided a draft of proposed findings. And so it's up to the Board to have a discussion about this matter and then take whatever action seems appropriate.

So, I don't know, I hope --

HUGH RUSSELL: Can you remind me why we did it this way?

H. THEODORE COHEN: I believe it was because we had an incredibly full agenda, that there were so many major hearings scheduled for that evening that to, to take the time to



deliberate everything and go through all the criteria -- and I think also because we knew that the proposed Zoning Amendment with regard to recreational marijuana was going to be coming before us. So I think those two factors together we decided to move on to one of the other hearings.

JEFF ROBERTS: Mr. Chair?

H. THEODORE COHEN: Yes.

JEFF ROBERTS: Actually on that point just a reminder at the last hearing there were two outstanding items that needed to be clarified before the permit could properly be grant issued and filed.

One, was the approval of the parking, transportation and management plan which was completed by our PTDM officer in the intervening time.

Also, the Conservation Commission, had not submitted a report at that time regarding the flood plain requirements. Since that time the Conservation Commission has reviewed this case and has voted to approve an order of conditions. So both of those items have been resolved.

H. THEODORE COHEN: Right. As I recall, the requirement of the Flood Plain Overlay District does require that we receive a report from the Con Comm which we had not received.

So we did receive, you know, draft findings which does mention the receipt of the information about the Con Comm and it incorporates the proposed findings and conditions and incorporate all of the terms of the PTDM that have been agreed to and have been recommended by Traffic and Parking.

So I don't know if people have any other

questions or comments with regard to it. A couple of comments that I have, there is a reference in the findings with regard to whether there are any other child care facilities within 500 feet. It was testified to at the hearing that it may be out of business, but I think the Board's position was that in any event, whether it existed or not, it was on the other side of the Fitchburg line and it was buffered by the Fitchburg line so that it was not an issue that the Board was concerned about.

I also -- in reference to the building in the site -- Tom is not here this evening, but I know he was very convincing in regard to his comments that the existing building represented an example of vernacular warehouses, buildings that were built at that period and that the design and the modifications were maintaining

that type of style. And so I think some sort of reference to that in the findings would be a good idea.

You know, the other findings, you know, trump the language of the two Special Permit sections in question, and the proposed conditions track what DPW requires and what Traffic and Parking requires and includes Traffic and Parking's recommendations that if over time it proves that it's not necessary to have eight off-street parking spaces, that with the consent of Traffic and Parking and the permittee up to four could be removed in terms of open space.

I don't know if anyone else has any other questions or comments.

STEVEN COHEN: I have a question about the law that I -- but I would rather wait until after we vote on this matter. It doesn't really

affect this matter.

H. THEODORE COHEN: Okay.

I guess the one other point I might make is while we were debating in the recreational marijuana discussion, the impact things would have if we expanded the areas where the zoning areas where medical marijuana might be allowed, this is in the currently existing Medical Marijuana District and so we're not creating or suggesting that City Council create a new district. So I think as it relates to this one proposal, it's probably a moot point whether we, you know, grant it or don't grant it because the district already exists.

LOUIS J. BACCI, JR.: Allows it.

STEVEN COHEN: Since you broached the subject.

H. THEODORE COHEN: I thought that might

be the subject matter.

STEVEN COHEN: Yeah. I just recall being somewhat confused. The interaction between the medical marijuana law and the referendum on the recreational, and I think there were, as I recall it, there were certain things that were unclear, and I was kind of left with the impression that perhaps any medical marijuana facility other than by approval of that facility when the referendum comes into effect that they would be automatically, you know, permitted to retail recreational marijuana as well. And I think we had bit of a discussion of that. And then there was some thought that, I don't know if it was you, Jeff, but that we were going to look into the interaction, the interplay between those laws. And at some point, it doesn't have to be tonight, you try to get some clarity if not from

our urban planning experts, then from our legal experts. Was my recollection of that law incorrect that under the referendum a facility of this nature would be entitled to sell recreational marijuana as well?

JEFF ROBERTS: Mr. Chair, just the -- we did talk about this when we were considering the City Council Zoning Petition. I think the bottom line is that the law as it was passed by the voter referendum, contains some items that suggest a relationship between medical marijuana and nonmedical marijuana retail establishments. The fact that there's been -- how that actually works is still subject to regulation by a commission, a statewide commission that is yet to be formed. There has been activity from the state legislature that has already made some changes to how that process will play out. So we

simply don't know all the details of how the nonmedical marijuana regulatory process will work out. But the law does say that in areas where medical marijuana establishments have been registered, cities and towns would have some limitations on how much they could restrict nonmedical marijuana establishments. And the law also discusses the process for, for licensing nonmedical marijuana retail establishments which gives some manner of preference towards already existing RMD -- you know, registered RMDs at the state level. There really isn't much more detail than that, and I think there are still a lot of unanswered questions. But we'll be approaching that at the city level. We'll be looking at what's been happening at the state level. And over the course of the next several months as more details emerge, the city, multiple



departments in the city will be actively talking about what that means for Cambridge.

STEVEN COHEN: Thanks.

H. THEODORE COHEN: Are we ready to proceed with this?

LOUIS J. BACCI, JR.: Sure.

MARY FLYNN: I think so.

H. THEODORE COHEN: Is everyone in agreement with the proposed findings that have been provided to us and the proposed conditions, which would mean we grant the Special Permit for the medical marijuana and grant the ability to do construction in the flood plain?

HUGH RUSSELL: Yes.

MARY FLYNN: Yes.

H. THEODORE COHEN: Could I have a --

STEVEN COHEN: I move that we grant the application based upon the proposed findings

prepared by staff.

LOUIS J. BACCI, JR.: Second.

H. THEODORE COHEN: All those in favor?

(Show of hands).

H. THEODORE COHEN: Thank you.

Unanimous.

Our next hearing is not scheduled until eight.

Liza, do you have other matters for us to take up?

LIZA PADEN: No.

H. THEODORE COHEN: Okay.

Liza, do you have by any chance have any reports to share with us, any buildings that are going up in the city? If not --

LIZA PADEN: We were actually going to use the time to set up for the MXD meeting if that's okay.

H. THEODORE COHEN: That sounds right.

So we will take a short break.

(A short recess was taken.)

H. THEODORE COHEN: Good evening everyone. We're back in session.

So this is a joint hearing of the Planning Board and the Cambridge Redevelopment Authority with regard to Special Permit No. 315. That's Planning Board No. 315, which is a continuation of a hearing that restarted December 20th, and this is for property at 145 Broadway, 250 Binney Street, and 255 Main Street for which the applicant, Boston Properties Limited Partnership seeks Special Permits pursuant to Section 14.32.2 for approval of an in-fill development concept plan in the mixed use development MXD District to increase the aggregate gross floor area in the district from

3,330,000 square feet to 4,273,000 square feet. This would be by constructing two new commercial buildings and two new residential buildings and converting the floor area in some existing buildings. It's also going to be -- so under the terms of the MXD District, the recent amendment to the Zoning we are required to have at least one joint hearing with the CRA which we will be doing this evening. Each Board will open and close its own hearings. And if there are votes this evening, each Board will take its own -- will take their own votes.

We are also asked this evening to review the project design review to the building at 145 Broadway.

For those of you who don't know, we'll introduce ourselves. I'm Ted Cohen.

STEVEN COHEN: Steve Cohen.

LOUIS J. BACCI, JR.: Louie Bacci.

HUGH RUSSELL: Hugh Russell.

MARY FLYNN: Mary Flynn.

H. THEODORE COHEN: And Jeff Roberts is with our staff. And so welcome to the CRA.

Introduce yourselves.

KATHLEEN BORN: Thank you, Mr. Chair.

This is a meeting of the Cambridge Redevelopment Authority being held jointly with the Planning Board and we do appreciate their hospitality once again.

I'm Kathleen Born the Chair and I'm joined this evening by fellow board members Conrad Crawford and Barry Zevin. We are a Board of five and three constitutes a quorum. And I wanted to let you know that. And I think that's all I have to say before you get started, Mr. Chair.

H. THEODORE COHEN: Thank you.

KATHLEEN BORN: And we're also joined by our staff Tom Evans, Jason Zogg. Tom Evans is our Executive Director, Jason Zogg, Carlos Peralta, and Ellen Shore.

H. THEODORE COHEN: And I guess, Mr. Rafferty, do you wish to proceed?

ATTORNEY JAMES RAFFERTY: Sure.

Thank you. Good evening, Mr. Chair, and good evening, Madam Chair.

For the record, my name is James Rafferty I'm an attorney with offices at -- I always blank on my address because I changed buildings. 675 Massachusetts Avenue. It sends a chill to the clients when the attorney can't remember his own address. But this is Boston Properties. Mr. Cantalupa, Michael Cantalupa Senior Vice President is here. Michael Tilford the project

manager is here. And as noted by Chairman Cohen this is a joint meeting that does call upon two different types of actions from each of your respective bodies. The more familiar, if you will, is the Special Permit role that the Planning Board is sitting in this evening. The Planning Board in this case issues a Special Permit that is unique. It feels very much like a PUD Special Permit as we have spoken about, where the Master Plan has a different type of title, it's called an In-Fill Development Concept Plan. And then the second part of the Special Permit involves findings under Article 19 which are typically associated with the project review style Special Permits which the Board sees on a fairly regular basis.

The role of course of the CRA is well known to its members and its staff. This project

has spent a considerable amount of time at the CRA. Long before it found its way into an application, it was the subject of a zoning petition that was informed by high level of collaboration between the applicant, the CRA staff, and the CRA Board.

All of that led to the adoption by the City Council of the Zoning that allows us to present the application here this evening.

Both of your bodies have seen the concept development plan extensively. You'll recall there was actually a joint meeting in September, but for reasons of quorum, that didn't satisfy the technical requirements of the joint meeting, but it's also not the case that everything that was said there is to be ignored or pretend to not to have occurred. So the presentations in that proceeding are part of the record in this case.



And back in December when we were here on December 20th, there was an extensive presentation around the concept development plan.

All of this is a way of saying that this evening we thought it would be best to update you on what has occurred since we were last here at the Planning Board and then to also share with the CRA the discussions that occurred around the concept development plan. And our hope would be that at the conclusion of that portion of the presentation, a determination could be made with regard to the concept development plan and then we could proceed to the 145 Broadway design review.

And in that role I think you each have concurrent and similar jurisdiction. On the Special Permit role, it's obviously a unique function statutorily charged to the Planning

Board.

So when the Planning Board last saw us in December, there were a handful of issues that you asked for for further follow up on as is typically the case. And since that time the applicant has been meeting on several occasions with staff both from the Community Development Department as well as the Traffic Department and the Department of Public Works. Both of those departments have sent memoranda to the Board outlining the work that was done in identifying a matrix, if you will, to resolve remaining issues. I'm pleased to report on the substance of both of those memos, the applicant is in agreement with the recommendations contained both in the Traffic Department memoranda and the Community Development Department memoranda. The issues that were requiring future attention, there was a

helpful suggestion that I think allowed us to give some thought to the future construct of where we go from this evening, and that is a practical recognition that this project is really a multiphase project as the application materials reflect. So Phase I of this project we all know involves the construction of 145 Broadway. There are a few remaining elements that need further study and evaluation and work with Community Development.

Suggestions around potential alternative uses of the rooftop garage at the project.

Final resolution of the Sixth Street Connector and the correct balance between the pedestrian path, the bicycle path, with maintaining and preserving the life of the mature trees there.

All of that has been an ongoing effort on

the part of CRA for many years, and in this case as far as the connector is concerned, the final resolution we suggest in our submittal last week is something that we believe we can work cooperatively with the staff on, but is something that will be informed largely by additional testimony from city arborist and Department of Public Works. We would hope an element such as the connector is something that the Board would adopt the recommendation of the CDD memo which suggests that is an issue that can be worked out during design review with updates provided to the Board.

In that particular area, though, it is worth noting that there is longstanding relationship on the control and design of that path with the Cambridge Redevelopment Authority. They happen to not only control it, they own it.

It's a connector that is important to the life of Kendall Square. That they have been a steward of it for many years. They've held a series of public hearings both in the Board setting and I note in the community around the path and have continued to work on final resolutions as a city agency in cooperation with the arborist and the Department of Public Works.

So that's an issue that CDD memoranda suggests could be addressed before -- you know, as the process continues.

I think the biggest issue remaining on the Special Permit side of this would be the findings necessary for you to -- for the Planning Board to accept the concept development plan. And the Ordinance directs you to apply the criteria of the PUD Special Permit, and we included in our submittal this week, a summary of

the list of public benefits, because perhaps the more notable criteria in the PUD Special Permit criteria is a determination that the public benefits outweigh any adverse impacts. And this is a project with significant public benefits. Everything associated with the introduction of additional housing and affordable housing, innovation space, the improvements to the connector space, there's a range of items that are included in this development that were the concept development plan not approved, would not be able to benefit the neighborhood or the city as a whole, and we'd refer you to our submittal on those items. But it's -- we believe those, those items that will allow the Board to be able to reach a conclusion consistent with the criteria set forth in the PUD Special Permit.

The Article 19 material typically

associated with traffic and mitigation measures are identified in the Traffic Department memo. And you'll note that they'll include a range of mitigation, not just trip related mitigation but also infrastructure mitigation, including things like the completion of a cycle track along Binney Street, improvements of the Red Line head house at Kendall Station, and a variety of other cycle roadway improvements.

A fair bit of time was spent in discussions and negotiations with the Traffic Department. We were able to reach resolution as Mr. Barr kids me from time to time, I often have been known to say it was an effective negotiation. As usual the Traffic Department got everything it wanted. And I would say we followed that historical and effective pattern of negotiation. When you want a Special Permit,

it's amazing how accommodating you'll be to the views of the Traffic Department. Some day we'd like to be before the Traffic Department and not be in such a compromised position.

The truth of the matter is that all of these measures are the result of a lot of work not only by the City staff but the CRA staff. And they really are a big piece of the case set process which I know the Board is familiar with. It's additional mitigation measure associated with the MEPA findings which the CRA has jurisdiction over. So I do want to give credit to the Traffic Department for the amount of work they did with our traffic consultants in helping us to isolate and identify issues. They frankly have made the Board's job somewhat easier if you will. If you paid close attention to that memo, all of the items that you asked us to work on



when we were last here have been addressed and are now in agreement. So we think that the information needed for the Board to make a finding on the concept development plan has been presented.

And we have tonight with us nearly everyone in this room with the exception of the back row is perhaps a consultant associated with this project. And we could present to you hours of additional testimony, but to candid there wouldn't be much you haven't seen before.

In the case of 145 Broadway, we do have additional design adjustments and modifications in response to what we heard last time, but as far as the concept development plan is concerned, we believe we provided you with all of that information on at least one if not two prior occasions, but we stand ready and able to address

any additional concerns.

I just conclude the concept development plan portion by noting that the role of the CRA is that they also need to approve this plan. They're as familiar with it -- perhaps after the applicant, they may have more familiarity with it than anyone else. They've seen it. They've crafted it. They've been not just an approving agency, they've been collaborative in how this went from the plan embodied and set forth in the working group that the K2 effort initiated that translated, got translated into zoning, and now becomes further refined in an actual Special Permit. But before the Cambridge Redevelopment Authority can approve that concept development plan and before the Planning Board could act, there was this requirement of a joint meeting. So we find ourselves satisfying that requirement

tonight with this meeting in the same way in which we have additional information for the Planning Board. We can certainly continue on with the CRA with the concept development plan, but it was our thinking at this juncture that the Boards might want to consider and deliberate on the concept development plan now. And then if this was to your liking, we could then proceed on to design review.

So having said that, we're totally just like the Traffic Department, we're prepared to do whatever it is you'd like us to do.

H. THEODORE COHEN: Do Planning Board members have any questions right now?

(No Response.)

H. THEODORE COHEN: Mr. Rafferty, for you, I do have a couple of questions. Since as you've indicated the case step is really

something with the CRA, perhaps you could explain it to this Board a little bit and what the proposals are.

ATTORNEY JAMES RAFFERTY: I'd be happy to but I think Mike Tilford of Boston Properties has a far greater command of the details of what's involved and how KSTEP fits into the overall transportation mitigation.

MICHAEL TILFORD: Good evening. Mike Tilford with Boston Properties. KSTEP was conceived as part of the MEPA process and was a \$6 million payment that is governed by a memorandum of understanding executed by multiple parties. Its intention is to alleviate both long-term and short-term transportation progression but also invest a little bit in the future. So how the funds is spent is dictated by the group MOU. Two-thirds is earmarked for

future to be determined transportation improvements. Maybe around Red Line capacity. There's been any number of ideas. And one-third is devoted to a shorter term improvement fund somewhere along the lines of rubber tire solution, potentially from bus, from Central Square to Kenmore or other routes. And so it's a two-third, one-third division for short and long and that's a composition and governed by the MOU.

H. THEODORE COHEN: Thank you.

And is this administered by the CRA?

KATHLEEN BORN: I'm going to let Mr. Evans say a few words about the KSTEP because it is literally a joint venture.

TOM EVANS: Thank you, Chairs. Tom Evans Cambridge Redevelopment Authority. The KSTEP grew again as Michael spoke, to -- grew out of our MEPA discussions as a way to set aside

mitigations within a transit planning atmosphere where we didn't know exactly what we wanted yet. And so this was a kind of an interesting process of governance of how to determine transit improvements that you haven't, you know, clearly identified as part of this is because there were ideas of transit improvements that I think both the city and CRA and Boston Properties were interested in, the MBTA was not. And so we agreed that we had to sort of -- we had to plan and discussed this along the way. It also grows a little bit out the Kendall Square mobility task force, which was a task force put together by the last governed administration to do some consulting work initially led by the state looking at transit capacity in Kendall Square. Since that time the state has run out of its funding for that mobility task force. The

mobility task is now a creature of the city of which the CRA is a member as well as Boston Properties. We anticipate that that task force will come forth with some recommendations sometime in the spring of this year and then some specific elements that recommendation could then be brought before the CRA Board to consider as a disbursement under the guidance of both the Board, the City, and the State. And Boston Properties is a concurring party under the MOU.

It's an interesting government process where everyone is very interested in the transit design in Kendall Square. We're not sure exactly what the investment should be, but we wanted to create a process to start to define that and define a funding pathway for at least some funds. We don't think that -- six million is a lot of money for a lot of us, but it's not that much for

a transit agency. So we hope that's a seed to other bigger projects for Kendall Square.

The one other thing is that it's very clear in the MOU that while the Board makes the final disbursement on the funds, the City Manager approves that disbursement as well. So there's checks and balances between us and the City administration.

H. THEODORE COHEN: All right.

And is the KSTEP part of the MXD In-Fill Concept Plan and the approval of that or is it totally outside of it?

TOM EVANS: It's certainly not totally outside of it. As part of the mitigation package asked for by Parking and Traffic. It is specifically part of the development agreement that we've negotiated with Boston Properties. The shared responsibility for that financing.



There is certainly mitigations that go beyond the KSTEP program which really grew out of the state's review of this project. As you may recall, because there was an urban renewal plan amendment for the MXD increase in development rights, the state also needed to see its mitigation concerns dealt with and they were primarily focussed on Red Line capacity and transit capacity to the area.

Thank you.

And this was a requirement from the State. They wanted to make sure this was not something that trailed and came late in the project, payments in the KSTEP program come with a building permit for the first commercial building. So theoretically then, especially that short-term funding, there's actually a timeline in the MOU whereby we need to define what those

improvements are going to be so that, you know, theoretically those initial improvements could come in place with cooperation of a transit agency. It doesn't have to be the MBTA. It could also be the EZ Ride and the Charles River TMA. That those short-term improvements could be on-line at the same time that the first building gets occupied.

H. THEODORE COHEN: Okay, I guess I still have some question for you or CRA. Do we incorporate the terms of the KSTEP into this Special Permit or do we reference it? Or, you know, what is the interaction between the two and what should we be doing about them?

ATTORNEY JAMES RAFFERTY: Well, it is a part of the MEPA requirement. So MEPA requirements are not typically in containment within the Special Permits, but there's a

reference to it in the Traffic Department memo which I assume will be referenced in the decision as well.

H. THEODORE COHEN: Okay.

So it will get referenced in regard to the Traffic Department memo?

ATTORNEY JAMES RAFFERTY: Fine.

KATHLEEN BORN: And also it's a -- with reference before the Redevelopment Authority's development agreement with Boston Properties, and the development agreement is quite specific about the KSTEP and funding for the KSTEP.

H. THEODORE COHEN: I have another question. Mr. Rafferty, whomever. I just want to be clear about the affordable housing and the middle income housing and the ownership units which there's multiple references to 20 percent and 5 percent, and I just would like it clarified

for me and for everyone else here exactly what the numbers are.

ATTORNEY JAMES RAFFERTY: Well, Mr. Tilford could give you the actual numbers, but --

H. THEODORE COHEN: But I guess I don't need the actual numbers, but what the percentages relate to.

ATTORNEY JAMES RAFFERTY: Suffice it to say the Zoning Amendment authorizing the in-fill development in this section of the Zoning Ordinance has very specific requirements around the affordable housing. So the proposal regarding affordable housing is a compliance with that requirement. So it is not a negotiated benefit, if you will here, but the negotiation, if you will, including the home ownership requirement was a commitment that Boston

Properties made at the time of the adoption of the Ordinance. That's the one area where there was some question as to whether it would be an enforceable requirement in the Ordinance, and rather than having spending a protracted amount of time debating that, there is a letter of commitment referred to in the Zoning that obligates Boston Properties to provide home ownership in a percentage of the units. And I know Mr. Tilford can give you an actual break down. But as I said it's -- it is affordable housing and a formula that in many ways I think was the precursor to the pending, the pending Affordable Housing Amendment that's here, that's before the Board currently, it's a 20 percent increase. It created its own Ordinance. It didn't rely on 11.200 and the 15 percent, but created in this -- the two components in addition

to the 20 percent requirement, it has the home ownership requirement and it has the five percent middle and moderate income requirement. So all three of those are following the pre-scripted requirement set forth in the Zoning Ordinance in this district.

H. THEODORE COHEN: So just to be clear in my mind. So there's 20 percent, say, low and moderate income housing, and then an additional five percent middle income housing?

ATTORNEY JAMES RAFFERTY: Correct. In addition to the 20.

H. THEODORE COHEN: In addition to the 20.

ATTORNEY JAMES RAFFERTY: And then the percentage of the home ownership is --

H. THEODORE COHEN: Is 20 percent.

ATTORNEY JAMES RAFFERTY: -- is in

proportion to the overall residential requirements. So a portion of the home ownership units will be subject to the affordable requirements. Of the 20 percent of home ownership, a portion of those would be market and a portion of those would be affordable following the same percentage formula.

H. THEODORE COHEN: So the 20 percent there and the 5 percent three-bedroom units just happen to be the same numbers as the 20 and the 5 for the affordable but they're separate categories and they're handled separately?

ATTORNEY JAMES RAFFERTY: Yeah. Under the way that Ordinance is written, yes.

H. THEODORE COHEN: Okay, thank you.

Do -- Hugh?

HUGH RUSSELL: I know in the detailed development of the Sixth Street Connector

specifically cited as something that's going to undergo further design review. There are also -- I think my reflection is both the open spaces at both ends of the garage also are undergoing continuing design review and that would happen as the phase of work as they go forward so that there aren't specific conditions about that, but it's, it's a procedural requirement that when that design is finalized, then it's reviewed. Is that basically the way it works?

MICHAEL CANTALUPA: Maybe I can address both questions in the realm of phasing of the project. Mike Cantalupa with Boston Properties.

First as part of the housing, the way that the project is organized is that as was discussed, the 20 percent affordable, 5 percent middle income will go with each phase of the housing. You can see that we have two phases of



housing on the garage. The first phase is consciously sized so that all of the home ownership housing will be in it. So the design review that we've gone through with city staff and the CRA has the two lobbies that would service both residential apartment units and residential condominium units.

As it relates to the open space, the two particular pieces of open space that you just asked about, North and South Park as on Broadway and Binney Street, those will come with the next phase, not with the 145 Broadway phase. As a result, we don't have a high level of design that's been submitted. What will be done to satisfy the open space for the 145 Broadway building will be the Sixth Street Connector that's been discussed thus far.

H. THEODORE COHEN: Board members have

any other questions right now?

(No Response.)

H. THEODORE COHEN: Do you wish to have your Board go now or see if there's any public comment?

KATHLEEN BORN: We'll take public comment and then take the CRA. Our custom is to hear public comment first.

H. THEODORE COHEN: Okay. There's no sign-up sheet but is there anyone who wishes to speak?

Yes, please, Heather, come forward. You know the drill. Name and address, three minutes.

HEATHER HOFFMAN: Hello. Heather Hoffman, 213 Hurley Street and I just have a few random comments.

First off, good going to Traffic and Parking for getting the better deal on this than

on the other residential that, yes, I will agree has finally actually broken ground in Kendall Square.

MICHAEL CANTALUPA: It's not Vaporware Arms anymore.

HEATHER HOFFMAN: Yes, it is and I want a plaque.

And I wanted to remind everyone of the letter from the East Cambridge Planning Team that strongly urge there to be as much publicly accessible open space as possible and noted the real need for a recreation area. The suggestion is for something between the two towers on top of the garage, so something along the lines of what's on Charles River Park on top of the parking garage there. But the one thing that I would really like to emphasize is that it -- I would consider it completely out of bounds to

refer to Volpe in any way, shape, or form for open space or anything else with respect to this. Volpe is its own thing. And the latest we have heard is that the plans involve pretty much no open space. That could be just rumor, but those are the plans that we have heard. So this has to stand on its own for open space and any other sort of public amenities. And we cannot look to some other space unless somehow the applicants have a way of promising us in ways that we could actually count on that there will be something at Volpe. And I will, with respect to redoing Binney Street, I will once again make note of the gorgeous flowering crabapples and say please oh, please, if you can't keep them, then they need to be replaced and not just a bunch of saplings. These are mature and abundant trees. You know, they make the heart happy and because of how

early they bloom in the year.

And I also want to repeat my plea for plenty of flowers and things like that on Broadway and -- because none of the drawings that I have seen look like the flowers that are there now, and it make it such a really fine open space for this area. I mean, I really think that if we want to make this a concrete jungle, which is I think the way we're going for Kendall Square, we have got to put in nature and places for people to run around and rebuild their energy for going back indoors and thinking great thoughts or whatever the heck it is that they do.

Thank you.

H. THEODORE COHEN: Thank you.

Is there anyone else who wishes to speak?

(No Response.)

H. THEODORE COHEN: None appearing.

KATHLEEN BORN: Mr. Zevin, Mr. Crawford,  
comments?

(No Response.)

KATHLEEN BORN: I don't think we have any  
comments at this time?

H. THEODORE COHEN: Okay. Well, Board  
members are we ready to proceed with reviewing  
the necessary findings with regard to approving  
the concept plan?

MARY FLYNN: Yes.

STEVEN COHEN: Yes.

HUGH RUSSELL: Sure.

H. THEODORE COHEN: Okay, so we have  
CDD's memo of January 11th, and under Section  
12.53.3 for approval of the PUD final development  
plan we need to find that it conforms with the  
General PUD Development Controls and District  
Controls, and in this case would be the

requirements of Article 1400.

It conforms with the adopted policy plans or development guidelines for that portion of the city, which would be the Kendall Square Design Guidelines.

And it provides benefits to the city which outweigh its adverse effect in considering the quality of site design, traffic flow and safety, adequacy of utilities and other public works, impacts on existing public facilities, and potential fiscal impact. With regard to those potential benefits we have received a memo from Mr. Rafferty on behalf of the applicant as to what the benefits to the city might be.

And as he ran through them, they were the additional housing. It's 420,000 GFA of housing. Twenty percent would be affordable low and moderate income housing. An additional five

percent would be middle income housing. Twenty percent of all of the housing would be dedicated to home ownership units, and a minimum of five percent would be three-bedroom units. And there will be innovation space provided, enhancements and improvements to the public row and enhancement of the Sixth Street Connector. Which connector will be subject to further review by this Board and staff and the CRA.

The issues of the parks will be addressed.

There are multiple requirements from Traffic and Parking that is set forth in the Traffic and Parking memo.

The job creation for building these projects.

And last but not least, tax revenue generation of an estimate of about \$12 million in



annual real estate taxes.

So, do we feel that there are sufficient benefits to outweigh negative aspects of this project?

LOUIS J. BACCI, JR.: Yes.

MARY FLYNN: Yes.

STEVEN COHEN: Yes.

H. THEODORE COHEN: And then continuing on. So then under the Project Review Special Permit Section 19.25, the project will have no adverse substantial impact of city traffic within the study area upon review of the traffic impact indicators and the TIS and mitigation efforts proposed. And we have received actually two memos from Traffic and Parking reviewing all the traffic impacts. And with mitigation memos I think Traffic and Parking have reached the conclusion that there will not be an additional

problem, and a lot of the mitigation issues relate to improving public transportation and promoting the use of public transportation or walking or bicycling to cut down on the number of cars. And that the total number of cars that would be proposed in all of the garages are actually lower than what had initially been proposed for the area.

We also need to determine the project is consistent with the urban design objectives of the city as set forth in Section 19.30 which we have reviewed in detail in the past, and I guess those plans are still undergoing discussion between CDD staff and the proponent and Iram is nodding her head yes. That those guidelines will be finalized.

That the project will be developed in accordance with those design guidelines. And

Suzannah is also nodding her head yes that that's indeed what will occur.

Finally, the Special Permit criterion Section 10.43 which said Special Permits will normally be granted if the zoning requirements are met unless they're found not to be in the public interest, one of the criteria enumerated in Section 10.43. And I think, if I'm not mistaken, again, Mr. Rafferty ran through those requirements and explained why there would not be any problem and we're quite familiar with those criteria.

And then with, again, with special conditions for a conceptual development plan, the overall development. We approve the development concept as a whole including the extent of the development parcel, the aggregate gross floor area, the mix of uses in the amount of open

space. And we had presentations with regard to all of that.

The component development approves the arrangement of individual building sites including open space and parking within the development parcel with authorized uses, GFA, height, setbacks, and open space on each. We will be asked later this evening I assume to comment about that with regard to 145 Broadway, but with the other buildings that will be subject to the program that's been established with the new zoning which will be a joint design review by CDD staff and CRA staff, and then I think ultimately it will have to be a joint hearing on the --

KATHLEEN BORN: It's a little more detailed than that.

H. THEODORE COHEN: Okay.

JEFF ROBERTS: Mr. Chair, I can try to just -- we tried to summarize this briefly in here. So rather than go through all the detail of the Planning Board's continuing design review process for PUDs of which most elements in this case will be the same as the Planning Board is used to, there are a couple of additional elements in this case.

One being that similar to this joint review process that the design, the final design review and approval by the Boards at the schematic design phase would similarly occur with a joint meeting between the Planning Board and the CRA Board. This is generally for the Planning Board. This is not held as a public hearing, although the Board will often take public comment and can do that. But it would be voted the same way as the Planning Board would

typically vote design review approved for individual buildings.

The second element that's a little bit different, is that it was recommended because the CRA has a more iterative design review process which involves a design review committee of CRA Board members, staff, and consultants to look at designs not as a final schematic proposal, but in -- as the concept evolves over time, that it was recommended the Planning Board could appoint representatives to join that design review committee. That process would occur before the individual building comes before the full Boards for final schematic approval.

So those two elements would be, along with the standard procedures, would be incorporated into the Special Permit decision.

H. THEODORE COHEN: Accurate?

KATHLEEN BORN: I think that's fairly accurate.

And I also would point out that the CRA has held one design review meeting already on 145 Broadway with staff from the CDD. And there weren't any members of the Planning Board, but you know, it's the same general format. And those meetings are -- that the CRA holds are public meetings, but they're not formal meetings. I mean, in other words, they're open to the public as all meetings of that sort should be with members of the Boards, and some of the members of the public who are here tonight have attended those meetings. But there's much more give and take --

H. THEODORE COHEN: Right.

KATHLEEN BORN: -- than this.

ATTORNEY JAMES RAFFERTY: Mr. Chair,

might I offer an observation or comment?

H. THEODORE COHEN: Yes, please.

ATTORNEY JAMES RAFFERTY: From a jurisdictional perspective.

I think both Boards might wish to ensure that there's adequate flexibility in the decision with the ongoing design review.

H. THEODORE COHEN: Right.

ATTORNEY JAMES RAFFERTY: And what I'm suggesting if you look at the language, the Ordinance, the required joint meeting is the one you're holding now for the concept development plan, but it would seem to me over the life of this Special Permit there could be occasions where the Boards could reach those decisions independent or communicate with each other whether or not the applicant and the two Boards would be tied to a required joint meeting. I



would say the Board might want to put it in place that at their election you can choose to do it jointly or either through communication.

H. THEODORE COHEN: Right.

ATTORNEY JAMES RAFFERTY: I just I would just think it would benefit and an efficiency of everyone's time to maintain that flexibility and whatever that looks like.

H. THEODORE COHEN: Well, obviously there has to be flexibility because we don't want to be operating totally independently and so that one Board imposes conditions that the other Board does not want or whether there are design issues that one Board would prefer over others and so there has got to be -- there's got to be communication between the two Boards.

KATHLEEN BORN: At the very least.

H. THEODORE COHEN: At the very least so

we prevent those issues from occurring. Or if that they do occur, they will then be say a joint meeting or whatever to iron out the differences. But, you know, each Board has its own jurisdiction but we have to work together to accomplish our goals.

KATHLEEN BORN: You have a comment?

BARRY ZEVIN: Yeah, if I could just observe. This is a complex building, and it's reasonable to assume that the design is still going to evolve some. So I would be upset, I think, to find ourselves being held to some fidelity to the schematics that forces the design into a place it doesn't want to be as it gets developed.

KATHLEEN BORN: I'm sorry, I thought at this point we were talking about the in-fill development concept plan.

H. THEODORE COHEN: Right.

KATHLEEN BORN: And not individual buildings.

BARRY ZEVIN: Oh, yes, I'm sorry -- but actually with regard to that as well, though. I mean....

ATTORNEY JAMES RAFFERTY: Well, the way the Ordinance is written the vote of the Special Permit and the vote of the Board would approve the plan subject to ongoing design review by the respective staff. I wasn't suggesting anything that would limit the Board's abilities to meet jointly. I was just cautioning that you may want to be careful not to impose a requirement if in fact that this interagency review which each Board is going to have a member on, one could envision them making great progress and reports coming back to the respective Boards from the

participants of those meetings.

KATHLEEN BORN: Well, my understanding is the decisions wouldn't be made at the design review meetings.

Tom?

TOM EVANS: So this is a just -- can you hear me okay? Tom Evans, CRA Redevelopment Authority. I can go to the microphone.

Independent of the approval of in-fill development concept plan we did enter into a design review and document approval procedure which is a wordy term for how are you going to do design review in the future. And in that agreement it was alluded to that there would be at least one joint review meeting that we would make sure happened. So, that's -- it's part of our structure and the transaction side of this that that would -- that that would be the course

of review. And this, this desire -- this dirt app that we call it, replaces a much older design view process that had been written into the development agreement in '79. So we're trying to be a little bit more clear, and one of the key things that we did, it's not just a design review with the CRA and its Board but with both Boards and joint jurisdiction.

H. THEODORE COHEN: Steve.

STEVEN COHEN: If I could add just one thought, we have discussed this before, and I agree in principle with Mr. Rafferty's suggestion that we should have flexibility as to who meets independently or together. I'm also sort of concerned that's been raised by inconsistent decisions. And I think one of the ways that we discussed this and addressed it previously was to call upon respective staff of the two Boards to

communicate closely, coordinate closely, and to decide amongst themselves if and when separate meetings would be feasible and if and when joint meetings would be more productive and necessary. And so, you know, I would opt for the flexibility in the decision, but I mean rely heavily on staff to avoid any of the downside of inconsistent decisionmaking.

JEFF ROBERTS: Mr. Chair, if I could add also to what Mr. Evans was saying.

H. THEODORE COHEN: Yes.

JEFF ROBERTS: The staff did meet, CRA and CDD staff did meet on several occasions to discuss this issue, and it was our recommendation as communicated at the last meeting that the formal design review and approval process include a joint meeting between the two Boards. I think I'm also all for flexibility and not locking

anyone into anything that might be decided as not worthwhile, but I also think it's important to be clear especially in drafting the decision about what the procedural requirements are. If the Board wished to include it, there could be language in the decision saying that initially the process would include a joint meeting, but that at the mutual agreement of both Boards that could be waived in certain instance -- if Boards felt that it was no longer necessary, just to give the Boards that kind of flexibility. But I'd like to at least have a starting point as to what procedures are required so that we don't find ourselves down the road having to sort of reinvent the process as we go.

H. THEODORE COHEN: Well, I've always been in favor of the concept that there would be a joint meeting after the staffs have worked out

what they can work out and isolated issues where maybe there are differences of an opinion. But if, you know, want to make it that there's intended to be a joint meeting but that it can be waived by both Boards if there's no reason to hold it, although I'm always delighted I think to have CRA here and we'd be happy to come to your meeting sometime.

KATHLEEN BORN: I just want to be clear that -- I don't think anybody is confused about this. But you have your process, your --

H. THEODORE COHEN: Right.

KATHLEEN BORN: -- Special Permit process. We have a design review that's incorporated into our development agreement with Boston Properties. And that kind of design review, I think Tom alluded to, has been included in the development agreement with Boston



Properties I think probably since just about the first building was built. It's sort of built into the process.

So you have two similar processes in a sense of design review, but with different end games. If the elements of the design review go in two different directions, it, it gets a little messy because you have the CRA with one set of expectations to fulfill the design review requirements and development agreement and you might have the Planning Board with another set of expectations to satisfy the ongoing review part in the Special Permit process. So this sort of collaboration that's suggested here really isn't intended as much -- as much as -- it's not really intended as a collaboration, it's really intended as a way to avert having two different directions or two different opinions.

I don't think it's meeting for the sake of meetings. It's coordination for the sense of getting expeditiously to an end point of approval.

ATTORNEY JAMES RAFFERTY: That was my point. And I look at the example of 88 Ames Street within the past year or so where both Boards had jurisdiction over the design of the building and the outcome was collaborative and it's under construction. So I think there's ample precedent to suggest that the, you know, that the likelihood of conflict is quite low and there's a long history of shared jurisdiction of the development since Article 19 came into being and the Planning Board began having oversight on development in the MXD District.

H. THEODORE COHEN: Yeah, I don't think we're really disagreeing about anything.

KATHLEEN BORN: I don't think so either.

H. THEODORE COHEN: I was just trying to summarize where things were going to go in the future, and I thought that the agreement had been that there would be this joint meeting. And I'm fine with saying there is a joint meeting unless the Boards determine that there is no need to have one. But it's really to be collaborative and to work out that we covered all the bases of our joint jurisdictions.

KATHLEEN BORN: I think we're on the right track here.

H. THEODORE COHEN: Right.

KATHLEEN BORN: Let's not get too focussed on -- we're moving in the same direction.

H. THEODORE COHEN: If you want to see confusion, at North Point we're dealing with a

building that's partly in Cambridge and partly in Somerville and they have totally different design requirements.

KATHLEEN BORN: Okay.

H. THEODORE COHEN: One facade looks like one thing and the other facade looks totally different.

KATHLEEN BORN: Okay.

H. THEODORE COHEN: So that's what we'd like to avoid if possible.

KATHLEEN BORN: We'd like to avoid that, too.

H. THEODORE COHEN: Anyway, going back we're also authorizing the site design parameters set forth in the development plan such as circulation, access, and egress for pedestrians and vehicles as well as loading and access for other service functions for each site and

development as a whole.

And I think we have reviewed all the --  
Jeff, do you have other issues that we need to  
address specifically?

JEFF ROBERTS: The points that are -- we  
tried to be short and sweet in this memo and  
tried to summarize the key elements of the  
decision. I think it sort of left off with  
transportation. I think that it's standard to  
incorporate the mitigation recommendation for  
Traffic and Parking.

H. THEODORE COHEN: Right.

JEFF ROBERTS: Similarly with  
infrastructure, there was, if you go back I guess  
about a month, there was a memo from Public Works  
outlining the different standards that would be  
met as part of the building permit review for  
each phase of the project.

We would recommend as we have with other projects that there be coordination with the Economic Development Division prior to the initiation of marketing and tenanting for the active use spaces. That's because we want to make sure there's an opportunity to talk about what kinds of retailers are out there looking for space, to talk about what kinds of programs might be available from the City, or other discussion to help avoid some potential pitfalls where when it comes to leasing retail space. That's something that we found helpful.

In terms of the phasing, the phasing is essentially as laid out in the in-fill development concept plan, although I think we would want to make it clear that there is flexibility with Phases II and III that so long as the zoning requirements are met, which are

that the housing be delivered on a specific timetable in relation to the commercial development, that those Phases II and III could proceed in different orders if for instance all the housing were, the applicant wanted to build all the housing in one phase even though part of the housing isn't until Phase III that that would be allowed.

And then in terms of amendments, we have the standard language, language in the zoning about what constitutes Major and Minor Amendments. And there are some particular points in the considerations that would be allowed for flexibility where the development plan could be changed without requiring an amendment.

On the following pages we have listed some of the outstanding issues that were referred to and discussed at the last Planning Board

meeting. I know that there were some other points addressed in the memos provided by the CRA and we'll have to leave it I guess to the Boards I guess to decide what elements should appear in what decisions.

But we did talk about the wind at 145 Broadway which is something that would require mitigation that should be subject to further review either at the staff level or at the Planning Board level. I think we would think staff level review would be appropriate unless the Planning Board thought it was something that they needed to look at again. I think the discussions have indicated that part of the wind mitigation might involve some kind of a structure or an element, sort of vertical screening element that could have some -- would be visually -- it would be visible. And so there might be some



questions as to how that is designed and how it's approached.

In terms of the Sixth Street Connector, our recommendation is that the -- that that design be reviewed by the city arborist and city engineer to ensure the protection of the existing trees, that those discussions have already begun. They've already started looking at the area and making some initial recommendations as to how that might be best mitigated. That's our public work staff.

In terms of the garage rooftop, I think as Mr. Rafferty mentioned, I think one of the key points raised at the last Planning Board hearing is that there could be other alternative options pursued for how that is used and whether it could be used for some other greater public benefit. And so the recommendation is that it be

incorporated into the decision as part of the Phase II design review that issue be brought forward, studied in more detail so that the Planning Board could review and make an assessment of whether an alternative would have a greater public benefit. And we do acknowledge as was acknowledged at the last hearing that if there are modifications involving that open space along Binney Street, that those open spaces are protected by a covenant, and so it's not just the Planning Board but also the City Council and may have to look into any changes that are proposed.

The other items, the design of the service drives, I think that one of the issues that came up was tree removal along the service drives along the parking garage. And that's something that we would ask for further study on that phase of the project.

Design guidelines were mentioned. The applicant has made some efforts to begin to address the comments that were made by staff several weeks ago. I think that's something that we feel could use some more work, some more refinement, and so we will continue to work on that. So we adopted similar process with North Point PUD and then they came back at a later time with design guidelines. With the final set of design guidelines with review and approval by the Board.

And then the one additional point, which is a little bit more of a logistical matter, is that we would recommend ideally before the Special Permit is filed that the different materials that have been sent, starting with the original in-fill development concept plan and design plans and then continuing through the

supplemental, several sets of supplemental materials were submitted after that. Just based on past experience we find it helpful to have everything consolidated into one document with the final version of everything included helpful for us and for the Board in doing future review to be able to refer to just one document. So that's -- we wouldn't expect anything to change. We would just want that to be all consolidated with one, with one final version of each section of the plan.

So those are our recommendations and then the also Traffic and Parking recommendations.

H. THEODORE COHEN: Right. And I understood Mr. Rafferty spoke at the beginning of the hearing that they were in agreement with all of the recommendations in the CDD memo.

So I guess the question for the Board now

is are we willing to make all of the findings as required and set forth in the CDD memo subject to the conditions in the memo, subject to the conditions in Traffic and Parking, and, again, subject to some reference to the KSTEP and this is how it may be applicable to this, and subject to the ongoing design guidelines which are being worked on and subject to the finalization of the procedure for review of future building designs.

STEVEN COHEN: And incorporating the special consideration and issues for --

H. THEODORE COHEN: Right. Incorporating all the special cond -- everything in the CDD memo for further considerations and for timing.

STEVEN COHEN: Yes.

LOUIS J. BACCI, JR.: Yes.

HUGH RUSSELL: Yes.

MARY FLYNN: Excuse me, Mr. Chairman, was

there also a memo from the Public Works  
Department?

H. THEODORE COHEN: Yes, you're correct.

And also conditions in Public Works memo.

We have a motion to make such findings?

STEVEN COHEN: So moved.

H. THEODORE COHEN: Second?

LOUIS J. BACCI, JR.: (Raising hand).

H. THEODORE COHEN: All those in favor?

(Show of hands.)

KATHLEEN BORN: All right. CRA action  
here is to ask for maker of the motion. I'll  
read the motion first:

To approve the in-fill development  
concept plan. Actually, let me ask first on my  
Board, are there any other additional questions  
or comments on the in-fill development concept  
plan?

(No Response.)

KATHLEEN BORN: No?

The motion would be to approve the in-fill development concept plan as submitted on August the 9th, 2016, and revised on November 10th, 2016.

Conditioned on the schematic design review of future development phases, which what we just have been talking about.

Future approval of innovation space operational plan, which is outlined in the staff memo.

And ongoing coordination of transportation, open space, and public realm improvements as described in the January 14th, 2017, staff memorandum.

Do I have a maker of that motion?

BARRY ZEVIN: So moved.

KATHLEEN BORN: And all those in favor?

BARRY ZEVIN: Yes.

CONRAD CRAWFORD: Yes.

KATHLEEN BORN: Aye.

Motion carries unanimously.

H. THEODORE COHEN: So, we now both approved the in-fill development plan.

KATHLEEN BORN: In different contexts.

H. THEODORE COHEN: In different contexts. Right. And now we're going to move on to 145 Broadway?

ATTORNEY JAMES RAFFERTY: That was our hope.

So the findings by the Board, the basis for the issuance of the Special Permit. So I take it that the motion to adopt the findings includes a motion to approve the Special Permit?

H. THEODORE COHEN: Yes.



ATTORNEY JAMES RAFFERTY: Thank you.

H. THEODORE COHEN: If I was not clear about that, then yes, it was to approve the Special Permit for the in-fill development concept plan.

ATTORNEY JAMES RAFFERTY: Okay, thank you.

MICHAEL CANTALUPA: So, before we move on to the --

JOHN HAWKINSON: Is your mic on?

MICHAEL CANTALUPA: It is now.

Before we move on to the next phase on behalf of Boston Properties I wanted to thank both Boards for your approval, your endorsement of our plan. And both Boards and the CDD staff and the Cambridge Redevelopment Authority staff worked really hard. And when a developer looks at the complexity of this project and then the

potential complexity of the review process, it gets a little bit scary and daunting, but I think this was quite efficient and thank you very much for suggesting that we meet the high standards that you all set when you approved the zoning last year and as we move forward today.

So we're going to move on to the 145 Broadway building. And by way of introduction, I know that we've mentioned this in past meetings, we have a client that we're building this building for. It's actually Akamai, that's been in the press. There are members of their firm that are here. So it's a building that's very specific and personal to them. I know you've had a taste of that already in prior meetings, and I know that we've introduced the architect who's doing its first project in the Boston area, Pickard Chilton. We're going to go into more

depth than you have been in in the past. And for that I'd like to introduce John Pickard who will introduce the specifics of the building.

Again, thank you very much to get us to this point.

JOHN PICKARD: Terrific. Thank you, Mike.

So I must tell you that I'm privileged to be here this evening and to join my partner, Tony Markese and share in the vision for 145 Broadway. You know, one of the things that we've learned when one endeavors to create or contribute to a great city, create compelling civic spaces, craft a good building, that as architects we don't do it by ourselves. And I wanted to particularly thank the collaborative partnership that we've had. You know, we've been working side by side for many months with Cambridge planning, with the

CRA, with staff, with an unbelievable consultant team, and of course with the leadership of Boston Properties. You do not create these kinds of powerful places without a high degree of motivation. And when we got together, it was, I think the first time we started the conversation was last summer. We talked about lots of things, but there are two goals that I stated that you probably don't remember, but I'm gonna start off with that again. And I -- as I talked about it, as Mike mentioned, this is our first project in Boston, and it's very, very important. It's important on so many levels. And one of the goals is we want to make sure that the building that is created is particularly supportive of the special characteristics, Cambridge and Kendall Square. It should not be just a building.

And how do we do that? We're gonna share

a little bit of the magic with you tonight.

The other goal we had is that there is a revolution going on in the workplace. And at the time we met last summer we didn't know but today we can report that we're crafting a really special workplace for Akamai, a place that will allow their team to come together and to continue to do the amazing work that they do. And I think this is not, this is not your every day office building. In fact, you know, it's something really quite special. And with that I want to invite Tony over here to talk about what did we do, why did we do it, how did we embrace the special scale and character of Broadway Park, how did that influence the architecture, and how did we create a workplace for Akamai?

TONY MARKESE: Thank you so much, John.

Tony Markese with Pickard Chilton. And as I've

done in the past, we're gonna try to use a combination of models as well as the renderings that will be projected on that board. So I'll try to make sure that you can hear my voice loud.

Just to build upon what John has said, I hope that through this process, particularly on developing the building at 145, you have seen our passion for the site, for the city, for the kind of collaborative effort that we've had with you as well as Boston Properties.

For us the measure of a good design is a couple of things. The first thing is, does the building or that which we're creating contribute to the next larger piece of, you know, the master plan or the city as well as the spaces within the building? And I think that -- by that measure we feel the design has been very, very successful. I can share with you that as the building has

developed from the interior, the Akamai team, the Akamai design team and the client side have really taken the basic DNA of the building, the basic proposition of the building, natural light, views, collaborative spaces, creating something that's dynamic, they've really built upon that in a very strong way in our view. And so for us it's, it's very rewarding to see the building working at an urban scale, but also working, you know, from the inside as well.

And that's the other piece for us. When we create a building, we don't want to just make sure that it stands the test of time in terms of how it fits within your city but it also works as a piece of architecture that contributes to the users.

And I think one of the most important themes today is many of the pieces that we're

gonna share with you, you have seen before.

You've seen this model several times. Although I will note, it may be subtle, the piece that we put in for our building is a brand new model.

It's reflecting all of the discussions we've had in the past relative to the massing, etcetera.

So we wanted to make sure that you understood that that model has been updated and definitely reflects all of the things that we've done together as a team.

And certainly in the larger model here, the 30 second inch, that one reflects also to the degree that we can the changes and modifications and refinements that we've made over time, again, relative to the massing. And then you'll also see that it's reflecting some of the things that we talked about relative to the enclosure.

What I'd like to talk to you about at



this point in this -- for the rest of the evening is to kind of walk you through the massing and the design proposition of the tower itself, talk about the enclosure of the tower, and then we'll go down to the base of the building and talk about the refinements at the ground level. I want to share with you the materials that we're proposing. Although this is being built as a schematic design presentation, I think anybody in the room that's part of the design profession would willingly grant that that which we're sharing with you is certainly beyond the normal schematic that you'd see within the architectural profession. You know, pointing to the actual material, the level of details in the rendering, and the level of detail in the models.

It's a little bit of a weird presentation because I want to show you models, but eventually

I'm also going to point to some renderings up there.

So in terms of the tower, facade, and the strategy relative to the skin, again, we have tried to develop a building that builds on the basic DNA of the vertical column that anchors the Broadway corner, that the horizontal expression that you've seen before in the model here, countered by a horizontal expression on the inner connecting block wedge pieces. That element facing west with sort of a vertical. These elements which face a bit more south or the more of a horizontal. But at the same time a building that takes those two basic components and knits them together in a kind of cohesive, pleasing composition in our view. And part of what does that is as you look at the model in the rendering, there are a series of horizontal bans

that knit the entire composition together, but then in other areas you have a bit more of a kind of vertical piece to it as well.

So it has -- it has detail and articulation at certain facades and certain orientations, but it's still in our view comes together as a kind of a cohesive knit together kind of woven composition in a very pleasing way.

Hopefully the renderings and that model give you a little bit of a sense of what that looks like. But to give you a little more detail beyond that, we also created a couple of larger scale curtain wall models. And so this model represents the vertical scheme, if you will, or the western portion. And then this model represents the horizontal piece of it. And I'll just -- so that's, that's sort of the horizontal component that you see there. And then that's

the vertical component. And what I think is very clever about the design and helps with this idea knitting it together. It's really built on a basic chassis of a single curtain wall unit that repeats as the sort of underlying piece and then outboard of that there are either horizontal components that add that that sort of texture, outboard or as you see it on this one, the components that run within the spandrel as well.

So maybe you guys can see this as well. That's the horizontal wall. And then this is the vertical wall.

And so the other thing that you might start to notice about the renderings and the model itself is that we're proposing a kind of a two-tone warm, silver metal pallet.

Thank you, Mike.

And that's really represented in those

two kind of pieces there. And the reason we're looking at two kind of warm silver pieces is we want something within that vocabulary to give us a little bit of a richness, a little bit of texture. The ability to have certain components read a little bit more strongly and a little bit more texturally against the sun.

The basis of it is a series of channels or projecting components, not unlike this component here. So that element would be very similar to the elements that you see in the curtain wall there.

And then obviously another big part of this composition is the glass. And so in terms of the general tone, texture, feel of the glass, we have a couple of different ways to share that with you.

The glass that we're proposing is I would

say very much the state-of-the-art in terms of Low-E coatings relative to solar heat gain. The coating that we're proposing is a Viracon VRE154 glass and that sounds a little bit technical.

The sound bite on this glass is that it has a sort of beautiful warm silver color. It does what we need to do in terms of solar heat getting within the building. And if you know anything about designing an office building, even in a colder climate, what you want -- what you want to prevent is the heat gain coming into the interior of the building. And so this glass is state-of-the-art in terms of that.

What we also like about it -- this is a project in Cleveland that we did using the very same glass, is it has this beautiful ability to kind of respond to the light that exists within its environment. It also has a really delicate

sense of transparency. So you can see the activity within the building as you see there, but as it also reflects the sky, it gives you a little bit of that kind of silver quality within the sky. Here you get a sense of how the kind of vision portion of the glass works quite well. You can see out of it. It has a beautiful color. But we also want the spandrel portion, the solid portion of the wall to read as a kind of a similar light and texture as well. And then you get a sense as to how that, our proposed building might feel in terms of having some feel for components.

What we also liked about the glass is from the interior it's got a beautiful kind of color quality. It allows the users within the building to have great views out. It is not so reflective so that at night the glass prevents

you from seeing the outdoor environment. It does a fantastic job of balancing the kind of, the issues that a glass has to balance; solar heat gain, reflectivity views in and views out. And so that kind of warm silver quality of the glass really then sets the pallet for the rest of the building.

I want to show you another building that we did. And this is a building in Oklahoma City. And what I love about this series of images, this is a very similar glass, is you see how it responds to kind of varying light throughout the day. When the light is low and warm, the building feels low lit. You see the activity within the facade. As the sun sets, it starts to pick up that kind of beautiful sunset and then it does a great job when you want to try to also light the interior of the building as well. So



it's like -- it's a very warm, very sustainable glass in terms of solar heat, but it's also a glass that responds to the kind of natural environment.

Go ahead, David.

This is that exact same building with a close up detail. And, again, you see the beauty of that kind of silvery transparency here. You can see the activity but you also see how the spandrel can blend in certain lights and then when it needs to reflect the sun in an elegant way. So we think that's gonna be a great add to the cityscape. It really would be a big contributor to the character of the building.

So there is the detail shot of the rendering, again, and we're trying to invoke the sense of kind of warm silvery transparency of the glass, the ability to see activity, light within

the building. You also see here a hint of, pardon me, what we're proposing for the soffits which is a warm metal color. Something not unlike this. Something that will catch the light, reflect the light, give us again, a sense of bounce the light. It has enough opacity and enough texture so that we can light it. But it also feels like it's very much part of the texture and character of the overall composition of the tower. So you get this kind of beautiful underwrapping of the silvery quality of the enclosure.

Just to give you a bit of how the soffits will feel. Here's a project we did in Houston with a kind of silvery metal soffit piece, you see that juxtaposed against the kind of classy character. This glass is a little greener than the glass we're proposing, but hopefully that

gives you a great sense of just the overall character of what those soffits might feel like. Also, before I get off this slide, note the kind of warm character of the base of the building. I want to talk about that a little bit more when we look at the base of our building.

Again, trying to show you some images that just evoke the character, the sense of what we're proposing.

So that's kind of where we are with the massing of the tower, the fenestration of the tower, the articulation of the tower. Let's move down to the base of the building and maybe shift from sort of look and feel and sense of composition to just pure planning.

So this is axonometric plan view cut, you know, like say five feet above the ground. And to orient you, here's Broadway Park, there's the

service road. Here's Galileo, Broadway, the building core. You can see at the pedestrian level we have active use on all three sides. The percentage of active use on each side. You see the lobby from here. And then of note, we moved the fire control room that used to be on Broadway, embedded it further within the building here, and then also based on our collaboration and discussion with you, we've moved the bike access elevators as well as the parking elevators in closer to the core. Part of the objective there was to make sure that this kind of wedge shape active use had enough depth and breadth along the length of the Broadway Park.

One of the other final slightly subtle note is that we moved the main entrance so that it actually occupies the space below one of the big cantilevered entry pieces. And we think that

will do two things that are quite lovely for the building:

No. 1, it will provide a bit more of a sense of arrival, some sheltering, and it gives us a great opportunity to take a special material that we're composing in the lobby out to the exterior. So that one lower soffit will have a different material altogether. It will be more like a sort of a wood texture, warmer feel, something in that range.

And here rather than showing you a specific color, I'm hedging a little bit because we haven't quite decided whether it's a phenolic material, whether it's a metal panel material, but any one of these I think will provide that entry, that sense of warmth. David shifted to the plan, so here you see that entry here of note. We are definitely planning to have within

the lobby space, seating along that Broadway collaborative seating. Akamai has really, you know, in a way pushed us much further than we had anticipated initially to make sure that the lobby space is very usable. It's not too large in terms of its scale. And it provides an opportunity for, I would say a kind of a confluence between the occupants that are up in the tower and folks that are either in the garden or coming to visit the building, so that's those spaces that occur within the lobby are more collaborative and allowing for meetings and interaction. A very kind of forward-looking, much more dynamic approach to a lobby design. The reason I mention that is that just brings that much more activity on to the street frontage. They're very keen and interested in having this outdoor seating be accessible to not

just the lobby but the active use and having a little bit of the blurring of the boundaries between of what you think is a traditional lobby and a much more active collaborative lobby. This will not be a building that has a big open empty space at grade. It will be much more active and much more used than for a typical lobby.

At the base here's a detail of the lighter material that you see here, although not reading quite so well in the rendering, is all intended to be terra-cotta. And it will be a texture terra-cotta, not unlike this piece here that has some ribs so that it catches the shadow, catches the light.

JOHN HAWKINSON: Would you ask the presenter to orient the material this way?  
Thanks.

TONY MARKESE: Sure.

It will be a warmer texture, kind of a limestone with an under kind of layman of a model texture. So this is a good example.

We have not yet picked the actual supplier of the -- of the terra-cotta, so that's why I'm sort of waving a couple different samples. This is an MBK sample. This is a shielding sample. But they all offer this kind of neutral, warm limestone-like feel.

Next slide.

Here's a couple of details that you have seen in the past. Just to be crystal clear about that water line or that separation between the terra-cotta which occupies the first two levels of the tower and then how it gets emitted with that sort of woven silvery quality of the tower. And then to the right you see -- my pointer is kind of -- to the right you see that canopy that



I mentioned. Maybe, David, you can point to that. So that will be the wood-like material that will run to the inside and that will define the entrance.

In terms of the pieces that are projecting, you know, we are definitely working with Akamai and their design team. They are looking at strategies to leverage some of those to create double height spaces and to create this sort of dynamic interior that follows within the nature and texture of the exterior of the building.

And then just a couple more images. Hopefully that gives you a little bit better sense of that warmth and that texture of the terra-cotta. And at the base we will probably, to kind of compose with and work with the premier terra-cotta, we'll shift a little bit to a

slightly darker tone for the storefront, you know, to have that kind of nice mix with the terra-cotta. And so I'll leave this over here. I apologize. So try to use the silver coloration in a kind of a spectrum of light to medium to dark.

And another slide of the terra-cottas.

Go ahead, David.

Hopefully that gives you a sense of what that looks like. And then finally at the base of the building this is another project that we did in Texas by way of just trying to get paint a verbal picture of what we envision. The entire first floor, remember, is a -- is sort of a higher floor to floor. A higher span. So you'll see a larger volume of glass at the base of the building. Inside of the lobby you'll see this warmth. There we're gonna shift from the kind of

silvery glass to almost a crystal clear glass. It still has a little bit of a Low-E coating to mitigate the sun. But a definite purposeful shift to something that's much more clear, much more transparent. And then this idea, again, of seating and warmth that you see within the lobby space itself.

I know I've gone fairly quickly. I want to be conscious of your time and how long you've been sitting listening to presentations.

That's our last slide, David?

UNIDENTIFIED MEMBER FROM THE AUDIENCE:

Yep.

TONY MARKESE: Okay. And hopefully that gives you a great feel for where the facade fenestration design is going, where we're going in terms of the materials at the base of the building, what our thinking is relative to the

character of the glass, etcetera. And Alan's going to speak a bit about the landscape with your continued patience. And, again, just to kind of wrap our piece of it, I just want to really thank you all for your time, energy, and patience that you've spent with us refining and developing the building. I know you've spent a lot of time internally talking about how you're gonna work together. From our viewpoint, the net result of that has really concluded with what we think is really a lovely building and a lovely addition to the city. So thank you so much.

ALAN WARD: I'm Alan Ward with Sasaki. We're planners and landscape architects on the team. And in earlier presentations we showed the bigger idea of redesigning Broadway Park and extending the paving and that design all the way to 145 Broadway. So with 145 Broadway it's the

beginning of that idea. So this project will go to the west side of the service drive, and that edge will be a flush condition with bollards, because we do have building columns that need to be protected here. And then towards the lobby entry we have a couple of benches here that kind of mark that edge where it opens up and there are no bollards. So that paving, that continuous precast concrete paving that characterizes Broadway Park, extends right to the building face and then it also extends to the south side of the building and on the west side within the property line. Now of course beyond that we're showing standard Cambridge concrete cast and place scored concrete beyond that line. So there are fairly generous sidewalks on the south side with these indentations for seating areas, fairly wide on the west side as well. Here we locate four

groups of short-term bike parking. Another group here accommodates over 30 spaces near the entry to the building and convenient location. And then while the sidewalks here are basically movement spaces with a bit of a gathering space here, we also have the redesign of the east/west connector on the north side here. We have found since our last meetings that there is an infiltration structure below here, so we've raised the grade, put a seat wall here, and it still allows these trees which are part of the tree mitigation plan to be planted above that infiltration structure along the east/west walkway.

This is a diagram of plantings that will be very abundantly planted with color through this zone. The rest of the edges are kind of just broad, simple sidewalk. We're retaining the

fairly sizable London plane trees on Galileo which would be protected during construction. These trees on Broadway are in pretty tough shape so that will be new street tree planting at that location.

So it's a simple kind of straightforward treatment of the ground plane and the landscape, but it's the beginning of this transformation of Broadway with the active uses, new paving, some new planting, and then eventually of course would be extended to engage the park to the east.

Michael.

MICHAEL TILFORD: I'll just say I have the benefit of asking if there are any questions to direct you to the appropriate group. So we presented a lot of material, of course, but I want to be sure we were doing a thorough job with this schematic presentation. So if there are any

questions, please, we're happy to take them now.

BARRY ZEVIN: Shall I start?

KATHLEEN BORN: Sure.

BARRY ZEVIN: I'm curious about the glazing. You show some very thin dark strips that makes the lumen horizontal. What's actually going on there? It's not a piece of glass is it or is it?

TONY MARKESE: What's that?

BARRY ZEVIN: This strip is a what? It's deliciously three-dimensional, probably more so than it will be in the end.

TONY MARKESE: No, no, this is an accurate scale model.

BARRY ZEVIN: But you don't have a shadow box back there, do you?

TONY MARKESE: No, we don't.

BARRY ZEVIN: No. Okay.



TONY MARKESE: So that's the vision portion. That's the spandrel portion. And so that will be an IGU.

BARRY ZEVIN: Right.

TONY MARKESE: A double, you know thick light like this.

BARRY ZEVIN: But this tiny piece, that's metal or glass?

TONY MARKESE: That's metal.

BARRY ZEVIN: That's metal. Okay. Just looking at it --

TONY MARKESE: Imagine this piece of glass on the No. 4 surface, on the inside surface. We're going to put a kind of a solid coating to give you the sense of depth for that shadow box to get that vision and that spandrel to blend. And then imagine layered on to that a series of horizontals, Barry, that run beyond the

glass. So as you're looking through those horizontals, you're seeing glass between them.

BARRY ZEVIN: So it's actually in front of it?

TONY MARKESE: It's in front of the glass.

BARRY ZEVIN: Wow.

TONY MARKESE: That's important to us to get that kind of depth and that layering and --

BARRY ZEVIN: I'm trying to figure out how you pulled it off.

Second question on the vertical, too, that's a pretty big section. It just brought to mind the unhappy screen wall of the New York Times building where ice forms -- these were horizontal and speared pedestrians. Well, I assume you're not -- gonna avoid turning this into an ice cube tray.

TONY MARKESE: Absolute not. So these, these verticals are definitely outboard.

BARRY ZEVIN: Right.

TONY MARKESE: But typically what we do is via the shape of them, we're looking at either a round shape or a sort of a hexagonal shape. We look at the surface area. We run on ice and snow test on them. Where necessary, we create a series of breaks or kind of vertical reveals between them or horizontal reveals to limit the size of a piece of ice that might gather.

BARRY ZEVIN: I assume it's being vertical probably would drain out before it got a chance to freeze.

TONY MARKESE: Yeah.

BARRY ZEVIN: At the Times building it was sitting there and freezing and squeezing itself out. But nonetheless, it's something

that --

TONY MARKESE: So we, just to give you a little bit more comfort. We've done something similar to this on a 60-story building that we've done on Chicago right on the Chicago River.

BARRY ZEVIN: Okay.

TONY MARKESE: And so to my knowledge we have not had any issues with the ice or snow gathering on those vertical components.

BARRY ZEVIN: Okay.

The lobby, I think, is -- the entrance is much improved. Finally got to exactly the right place.

I'm still a little bit worried about the garage elevators are not controlled space, right? Anybody can walk in there at any time?

TONY MARKESE: One can walk in there at any time while the building is open.

BARRY ZEVIN: So is there any chance of being some transparency between the lobby and that hallway so somebody can sort of avail that space from the lobby?

TONY MARKESE: I don't know yet. We're still working on that.

BARRY ZEVIN: There seems to me there must be a way to make that long wall at least partly transparent. You know?

MICHAEL CANTALUPA: I think --

KATHLEEN BORN: Can you be specific about what you're worried about where just so I know.

BARRY ZEVIN: The garage -- I think we talked about this. The garage elevators are --

KATHLEEN BORN: Recessed.

BARRY ZEVIN: -- are much less visible than they have been.

MICHAEL CANTALUPA: May I just say for

the term of the tenancy that we're talking about for Akamai, it will be controlled space because this will be their garage.

BARRY ZEVIN: So no public access to that?

MICHAEL CANTALUPA: We have public access in each of the three centralized garages. So north, east, west, and that's the way we will operate it. It's being conceived that it could be but it will not be.

BARRY ZEVIN: It's a small point.

MICHAEL CANTALUPA: I think your question is security based I think.

BARRY ZEVIN: Yeah.

One other tiny point is in the LEED building having a fireplace burning stuff. Just seems really -- there's a building on my block doing that and I sort of cringe every time I go

by it.

MICHAEL CANTALUPA: I'm sure we have a sustainable version of a fireplace.

BARRY ZEVIN: There must be a better way.

So that's my bid on the building. I think it's really finally gotten to a very good place.

The paving that goes up -- the special paving that goes up passed the truck dock and the parking entrance, I know that was a request. I think it's a misguided request. I think you're putting pedestrians in some danger. There's no reason to show that west service drive surface as a pedestrian-friendly zone when it's full of trucks and cars. That should stop where it used to stop at the edge of the park.

And I -- one last thing I would say is that the Cambridge standards scored concrete

sidewalk hasn't been performing very well. Scoring doesn't recognize the natural places where the material cracks, and I think we need to revise how we do that. It's just a small technical detail, but it's silly to keep repeating it. The grand junction, the grand junction ends are already measurably cracked. Small stuff.

TONY MARKESE: Just for clarity, the paving that you're talking about on the access road, you're saying just north of our service --

BARRY ZEVIN: If it were to terminate in a line along the south edge of the parking ramp, yeah, that's right. That would be about the last place or even below that, right? I mean, you really want pedestrians to get off and hang a right into the park, and otherwise keep on the sidewalk for goodness sake.



TONY MARKESE: You also have to remember there are going to be some people on the west side of that walk continuing up northward.

BARRY ZEVIN: Yeah, that's fine.

TONY MARKESE: And so they have a sense --

BARRY ZEVIN: Yeah, in fact the special paving could continue on the sidewalk, but not -- I mean something should warn the --

TONY MARKESE: Got it.

BARRY ZEVIN: The same thing is happening in the diagram of the, you know, this is not on point here, but the diagram of the bike path doesn't recognize the east/west interruptions so it's like crossing the expressway. So all of those points of departure from the dimension going ought to be recognized. That's all. Otherwise the paving makes a lot of sense to

bring it right up to the building and not intersperse a bunch of planting. That's better. That's good.

That's it for me.

KATHLEEN BORN: Is it okay to continue in this direction?

H. THEODORE COHEN: Yes, please.

KATHLEEN BORN: It seems to have an order to it.

Conrad, do you have a comment?

CONRAD CRAWFORD: I think mine are similar to Barry in that they're small, technical questions. Plantings with variability or volatility of the environment, again, has exposed some vulnerability when it comes to whether the plants are going to survive.

JOHN HAWKINSON: Is your mic on, Conrad?

CONRAD CRAWFORD: No, it's not. Were you

able to hear me?

Okay. So, again, just I think color and looking at that is commendable and having an aesthetic quality, but sustainability and health of plants is kind of very important factors. So looking forward and being precise when you understand what zone we're in and whether that's changing is going to affect what we see looking out 10, 20 years. Again, if these plants that are on Broadway right now are not doing so hot, let's avoid that moving forward.

It's circulation. I mean, this landscape is nice, but, you know, grand junction right across the street, just thinking about how people will be circulating across Galileo Way is going to be important. I, you know, fingers crossed as the grand junction takes more space and becomes more active, there might be some more of a

relationship between this hopeful activity and the cafes and on that sidewalk and what's going on across the street. So just to remain aware of that. But I, you know, thank you again. This is an exciting skin to the building, and I think that it adds a lot more texture which you used a few times describing it. It's very warm as well I notice. But I, you know, commend you for a lot of the work. We've seen this in many iterations and appreciate it.

TONY MARKESE: Thank you.

KATHLEEN BORN: I just have a couple of questions.

Let me understand the glass. There's three kinds of glass. There's the glass for the upper stories. There's the glass, spandrel glass mixed in there. And then there's clear glass for the ground floor or clearish?

TONY MARKESE: Correct. And just -- there's actually four, but I didn't want to confuse you all.

There's a fourth glass that will define the crown, and it -- it's very similar to this, it just has a kind of a muted frosted feel to it.

KATHLEEN BORN: Okay.

TONY MARKESE: So four, but three big ones.

KATHLEEN BORN: Okay. So so-called spandrel glass then isn't frosted, it's just darker?

TONY MARKESE: It's darker. We've actually gotten very good at kind of blending that vision and spandrel so the building doesn't feel too striking. And the way that we do is that we customize -- we put a coating on the inner most surface and that coating is a greyish

color that in most lights make that spandrel and that vision blend. The model is a little bit pronounced in terms of that differential. I think the images that I showed you showed that vision and spandrel blend a bit more. Sorry if that's too much.

KATHLEEN BORN: No, it's okay, right?

BARRY ZEVIN: It's opaque, right?

TONY MARKESE: It is opaque. Because that's the solid part of the building, that's the structure --

KATHLEEN BORN: Right, I understand that.

TONY MARKESE: The mechanical.

KATHLEEN BORN: I'm sorry, it's entirely opaque?

BARRY ZEVIN: It's opaque at the back surface. That's the biggest.

KATHLEEN BORN: Yeah, I know.

Okay, and can you explain again the two different shades of the metal?

TONY MARKESE: So it's probably best --

KATHLEEN BORN: Where --

TONY MARKESE: It's probably best seen in this model. And so there's a -- they're both warm silver, but in the special areas like that vertical, that vertical and that vertical and probably one of the horizontals, we're gonna switch the color a little bit so that it's slightly lighter and slightly shinier.

KATHLEEN BORN: Are they in the same plane?

TONY MARKESE: That's outboard. See how on the model that's outboard?

KATHLEEN BORN: Yes.

TONY MARKESE: That will be in the model outboard not in the same plane, and then probably

one of the horizontals will have a slightly different color. And again it will be very subtle, but what it will do is it will add to the depth and richness of the building.

KATHLEEN BORN: Right.

TONY MARKESE: It will give it -- you know, imagine a beautiful tweed jacket, and part of what makes that interesting is that you see those colors and that fabric woven. It's not a kind of a single pallet, but it's, it's -- it has depth to it. And so we're playing with the coloration to pull that depth out.

KATHLEEN BORN: Okay, and the last two questions: The geometry that you're showing us, the interlocking pieces is the geometry that was arrived at after the design review?

TONY MARKESE: Yes.

KATHLEEN BORN: But it's still got acute



and obtuse angles to it; is that right? Yeah, okay. Is it possible to just put that on its end?

TONY MARKESE: On its end.

KATHLEEN BORN: I can see it. It's all right.

HUGH RUSSELL: It helps if you turn the light off.

TONY MARKESE: It's probably better to see it this way.

KATHLEEN BORN: Yeah, better. Can I just see it?

TONY MARKESE: Okay.

KATHLEEN BORN: Just turn it upside down for me. No, let me look at the roof. There, there, perfect. Got it. Okay, it's nice.

The third, the third thing is we haven't had any discussion but it does appear I think on

this model about the mechanical penthouse.

TONY MARKESE: Yes.

KATHLEEN BORN: What about it?

TONY MARKESE: Let's pull the rendering up. It's probably best. Again, our, our desire -- so we have mechanical components in two locations on the building. We have it here hidden behind the screen wall and then we have it here within the elevator core.

KATHLEEN BORN: Got it.

TONY MARKESE: Behind the screen wall we want this to feel like it's part of that body, that kind of center totem piece. So that, the texture and the glass will continue up, but it will have this kind of light.

KATHLEEN BORN: Yeah.

TONY MARKESE: Diffused quality to it. This piece, the solid piece will be very much a

continuation of the language of the soffits.

That, again, that sort of warm silver, you know, it will have reveals in it, it will have a sense of scale, but it will feel like it's part of that vocabulary.

KATHLEEN BORN: And that's really it for the mechanical stuff? I mean, it just seems always that when buildings in the city are built, there's a little coda on the top of it that nobody thought about.

TONY MARKESE: There's a what?

H. THEODORE COHEN: We've been working on that.

LOUIS J. BACCI, JR.: Absolutely.

STEVEN COHEN: We've been burned too many times.

TONY MARKESE: Tom is actually bringing up a good point. This is an office building not

a lab.

KATHLEEN BORN: I know, I realize that.

TONY MARKESE: We've gotten very good of making sure that all of those pieces are within the composition of the tower but hidden. Now, there will be areas where there will be louvers that will have to bring air into those enclosed spaces, but we don't have mechanical units sitting out.

KATHLEEN BORN: Right, this has a purposeful geometry about it.

TONY MARKESE: It does. Thank you.

H. THEODORE COHEN: Steve, do you want to go?

STEVEN COHEN: Sure. In general I think it's a great building and, you know, at this stage I'm just focusing on the big picture. And I see from some of the other photographs that

you've actually worked out some design components in other cities, and much as we like to think Cambridge is the center of the universe and all of these things are uniquely done here, I guess it's good to see that you've worked out some of the details in Cleveland.

ATTORNEY JAMES RAFFERTY: Oklahoma.

STEVEN COHEN: Right.

TONY MARKESE: We could have shown you Chicago.

STEVEN COHEN: And also Chicago.

And I guess I want to say again repeat what I said last time, that I really got to compliment you guys, John and Tony once again not only on, you know, great design but also great presentation. I appreciate that.

Yeah, I have little to add. I think it's a great building and it will be a great addition

to Kendall and to the city.

H. THEODORE COHEN: Lou.

LOUIS J. BACCI, JR.: Going back to the glass. How reflective will this building be? You have a lot of south facing surfaces here and I'm just curious what you're going to get for reflection.

TONY MARKESE: I think probably the best image is the image of the building in Cleveland. I know -- I understand your trepidation based on this -- these images and we've tried to create images that are kind of interesting and powerful, but at the end of the day --

LOUIS J. BACCI, JR.: Could you go back to the one with the big starburst on it?

UNIDENTIFIED MEMBER FROM THE AUDIENCE:

Sure.

TONY MARKESE: At the end of the day this

is the, this is the piece of glass. So you can see it does have some reflectivity and that reflectivity is part of what enables it to cut the sun out. But basically, you know, it's sort of a clear piece of glass, and most days the most accurate image is probably of the Devon Tower that we showed you. Most days it will appear probably a bit more grey/blue than purely reflective.

LOUIS J. BACCI, JR.: Can we go back to that other slide, please?

TONY MARKESE: That one?

LOUIS J. BACCI, JR.: No. The one with the sun shining on it. So you expect this type of reflection or more or less?

TONY MARKESE: Less than what's shown in that image. That image is sort of a bulking of late, late low sun sort of sunset. And in that

light you will, the building will look more silver. Most of the time, though, it will look more active and you'll be able to see what's happening inside of the building.

I would say probably one of the closest buildings that I know of is the Boston Properties building, 888 Boylston. That uses this same glass, but without getting too far into the technical details, it is more reflective than the glass we're showing. So if you see that building, imagine that but less reflective than that.

LOUIS J. BACCI, JR.: Now does it have the same exposure to the southern sun?

TONY MARKESE: In certain faces it does. Remember that in this case we've removed the existing Akamai building that's in front of this building. So some of that southern sun will,



will be cut at the lower level by the building across the street. I actually don't know how far up beyond our height 888 is, but it's a much taller.

MICHAEL CANTALUPA: 888 is a 17-story building.

TONY MARKESE: It's similar.

LOUIS J. BACCI, JR.: And I guess my other concern was on the Binney Street side, why we didn't put more planting in there with the building, why we went with pavers. There's not a lot of green on this building. Anybody want to....

TOM EVANS: Galileo.

LOUIS J. BACCI, JR.: Galileo?

THE STENOGRAPHER: I'm sorry, are you asking a question? He's answering you back.

TOM EVANS: I was just correcting. I

think he was referring to Galileo. This building doesn't have a facade on Binney per se.

THE STENOGRAPHER: All right, thanks.

LOUIS J. BACCI, JR.: Thank you. We'll go with Galileo Way wherever it turns to Binney.

ALAN WARD: Well, part of that zone that is paved includes four sets of the short-term bicycle parking that's occupying a fair amount of that zone and special paving, that's why it kind of seems like a broad paved zone. It's a useful area.

LOUIS J. BACCI, JR.: How many bike spots on that?

ALAN WARD: There are 12 of those Bola loops which would accommodate 24 spaces there. There's another five here. Each accommodates two. So there's 10 more there. So there's 34 spaces on that edge and on the south.

LOUIS J. BACCI, JR.: It seems to use up a lot of green space for bicycle parking. I don't know if you could split that and get some more green in it. I don't know. It seems like a big spot that could be green, get some color in there.

ALAN WARD: Okay.

LOUIS J. BACCI, JR.: That's all.

H. THEODORE COHEN: Hugh.

HUGH RUSSELL: Well, actually, I wanted to follow up on what Lou was just talking about, because the use of that ground floor block is going to be retail I believe? And there are going to be multiple retail entrances, and there could be seating outside in that zone. I mean, it's all -- at this stage you can't say exactly what's going to happen but what's the general intention?

MICHAEL CANTALUPA: It's all of the above. And we've also at various points talked with our clients Akamai about possibly having some alternative uses. So we consciously named it as active space to parallel that term under the zoning. It could either be a retail space. So yes, some divide it a way you suggest, and some of that space could be a cafe seating, but also could be a use that would be an active ground floor use under the zoning particularly to Akamai. So there's alternatives there but we just haven't solved yet.

HUGH RUSSELL: So the character of that concrete strip which is about 15 or 20 feet wide? It would be very different under some other scenarios, and if it were entirely internal function, you know, with doors and nothing on the sidewalk, it would be pretty bleak. I mean, bike

racks, which are very welcome, but still are not particularly friendly and warm and fuzzy things that you hope to see there. I see a couple of doors indicated on the plan. So I think in the development of that area, it's going to be important to create more life in that zone, and if there isn't active use there, then it seems there ought to probably be some more, I don't know, planters or other things that might be more like furniture rather than, you know, planting beds, but something to make it a little more interesting if you happen to be walking there. I realize, also it's probably not a very strong desire line and internal area but there will always be people walking.

So that's my comment on that.

I think I'd like to support Barry's comment about the decorative surfacing sending a

message of when it's no longer pedestrian-friendly, and exactly where that point is and how it's done actually is sort of in Phase II anyway, right?

And then on the facade discussion what I find most convincing are the photos of the existing buildings that you've designed because you can see from the photographs that you can pull off this very sophisticated -- these techniques and they're not the same. There are elements that are the same, but this is a unique response to this building and it's very sophisticated, and I think very -- and going to be very attractive. So I'm thinking this is going to be an enormous contribution to the art of how you do a building wall in the Kendall Square and in the city.

H. THEODORE COHEN: Mary.

MARY FLYNN: I agree with Hugh and others who have commended the design. I think it's really stunning and it will, it will make a wonderful statement for Kendall and the city.

I just have two questions. And one is on this slide where you have the outdoor seating and the active use entrance coming out to the patio. And then to the right is the lobby. And I don't see any connection between the two. I'm assuming -- if that's a restaurant, is there any intent to open it into the lobby? Or is the idea to really keep them separate spaces?

MICHAEL CANTALUPA: That's really gonna be a function of what ends up happening in that space.

MARY FLYNN: Yeah.

MICHAEL CANTALUPA: And cantileves Akamai's lobby. And while they have intentions

of activating it, I think they really need to understand what the use of what's next to them before we connect to it.

MARY FLYNN: Correct.

MICHAEL CANTALUPA: We do have examples of where we've connected lobby and retail space. So the First Broad Institute building has a fairly active lobby and a connection between it and the current food use that's in there. So I think once we understand what it is and then we'll figure out whether or not we should connect them or not.

MARY FLYNN: Okay, thank you.

The other question is sort of on the materials. I'm just curious as to how they hold or don't hold color over their lifetime. You know, how are they affected by the elements. So, you know, the subtle variations that you're



talking about, are they going to, you know, still be there 20 years from now or, you know, are they going to look the same? How does it hold up?

TONY MARKESE: I -- they holdup extremely well. The finish that gets put on all of these materials is all done within kind of a shop environment. I can't quote exactly what the guarantee on the paint is, but you can look at painted aluminum buildings that are easily 20 years old, and I don't think they've changed one bit in terms of the paint color fading or changing. It's quite permanent.

MARY FLYNN: Permanent? Thank you.

Well done, nice job. I think it's going to be stunning.

TONY MARKESE: Thank you.

H. THEODORE COHEN: I just have --

LOUIS J. BACCI, JR.: I have one other

one.

H. THEODORE COHEN: Lou, go ahead.

LOUIS J. BACCI, JR.: Will this building have any illumination on the roof? Mechanical penthouses anything of that area?

TONY MARKESE: No. Our intention relative to the lighting is more related to -- in the basic DNA of the building. So we're looking at strategies where we're up lighting the soffit pieces and then we're also looking at lighting strategies that accentuate the piece that I love and I know that you all love, the projecting pieces, and how they're going to kind of add to that dynamic quality of the building.

LOUIS J. BACCI, JR.: The mechanical enclosures won't have any external lighting, lights behind the windows to make them appear to be occupied?

TONY MARKESE: No.

HUGH RUSSELL: And that's the right answer, right, Lou?

KATHLEEN BORN: And so the mechanical space in the tower has the same kind of glass? No, it has --

BARRY ZEVIN: Frosted.

KATHLEEN BORN: -- frosted glass.

TONY MARKESE: And you'll see light coming through it from behind but we're not actually lighting it.

MICHAEL CANTALUPA: Natural light.

TONY MARKESE: During the day. Natural light.

BARRY ZEVIN: If somebody's working up there at night, right? I mean, there must be some minimal light to satisfy OSHA even.

TONY MARKESE: Yeah, but compared to the

overall look and feel of the building, you won't even -- it will be minimal.

KATHLEEN BORN: Okay, but if the -- if the building is lit in the afternoon and people are working there late in the afternoon, the tops have, what appears to be the top several floors that are actual mechanical space will be dark. Kind of like the Hancock building is dark on some floors.

BARRY ZEVIN: The new Broad actually has the same setup at the top.

KATHLEEN BORN: That's right.

BARRY ZEVIN: Yeah. I mean that would be the best place to look for a reference.

H. THEODORE COHEN: Well, I echo other people's comments. I mean, it's a great building. It's going to be a really wonderful building there.

A couple of questions. So there have been an issue about the wind in one particular corner, and what is the proposal with regard to dealing with the wind issue?

MICHAEL TILFORD: Just corner your question for anchoring context here in Galileo --

H. THEODORE COHEN: Yes.

KATHLEEN BORN: Yeah.

MICHAEL TILFORD: -- and as a function of note, that's the sole exceedance it will essentially have by a magnitude of one mile per hour. It is not a downwash wind. In discussions with our engineer, wind's lateral, so moving in this direction. So we are in the presently testing three potential scenarios for mitigating elements that is a semi-porus structure. So it could be a designing elements or a public piece that could be a barricade.

That would, you know, baffle the winds that came around that corner again. We're slowing it down by one to two miles per hour.

H. THEODORE COHEN: I'm sorry, I'm not clear. So you're not talking about putting something on the building but something on the sidewalk?

MICHAEL TILFORD: Correct. That's one proposal we're exploring. It takes sometime with the wind tunnels, but in our discussions with the engineers, that's what they're recommending semi-porous structure.

H. THEODORE COHEN: And how large of a structure is that going to be?

MICHAEL TILFORD: They'll get back to us with that specific design element. Probably ten feet would be a fair assessment. Not bigger than you see from a monument sign on a building.

JOHN HAWKINSON: Ten feet square?

MICHAEL TILFORD: Again, a lot of this depends upon the open design. We have to run it through the wind tunnel. This will expose the directional wind by one to two miles per hour.

MICHAEL CANTALUPA: Just to be clear we've done this with other applications. It can be solved with trees, depending on the type of trees. It can be solved with a piece of art. It doesn't necessarily need to be solved with a wall. And so we need a study done in an appropriate form.

H. THEODORE COHEN: So it's not your plan to put something actually on the building?

MICHAEL TILFORD: No, we're not trying to attach anything to the building.

H. THEODORE COHEN: The second question I had, there was a reference to bollards. We've

seen a lot of ugly bollards. Do we have any concept now of what they're going to look like?

MICHAEL TILFORD: The representation with just the intent of protect those columns on the exterior face and no, we haven't brought a bollard with us. But your point is well noted about it being appropriate for the context of the building and understood.

H. THEODORE COHEN: And that's the only area where you need them?

MICHAEL TILFORD: Just -- yeah, this traverse around those columns is the big issue.

H. THEODORE COHEN: I guess, Jeff, or Suzannah, do you have any questions or comments you want to have right now?

SUZANNAH BIGOLIN: We just had some questions I guess about maintaining entrances on Broadway.



So looking at that in those sort of continuing review phase as the project moves forward, and then also continuing to review the wind mitigation issue. And if we do have concerns, the proposed kind of treatment bringing that back to the Planning Board. And then also looking at a markup on-site of all the different materials and wall assemblies would be something that we'd want as a continuing review item noted. But otherwise we're very happy with the design and the dynamic form. I think it's really exciting for Kendall Square and we're looking forward to seeing the project move forward.

H. THEODORE COHEN: Thank you.

And Jeff, Joe's not here any longer. Were there any other Traffic and Parking issues that were not addressed in the Traffic and Parking's memos?

JEFF ROBERTS: Not that I'm aware of, Mr. Chair. I think as part of the routine staff level review of any project, Traffic and Parking usually likes to look at the access, egress, loading, and bicycle parking final layouts and any material equipment selection so make sure everything is conforming to our standards.

H. THEODORE COHEN: And so what do we need to do this evening?

JEFF ROBERTS: Well, I think what's being asked is for approval of the design concept subject to continued review at the staff level, and that would be for this phase of the project. And then future phases of the project would come forward for their own design review process.

H. THEODORE COHEN: Now, am I correct that this design review is not a public hearing per se but general business?

JEFF ROBERTS: Well, it's attached to the review for the -- it's sort of attached to the Special Permit review. The Board has taken separate action on the Special Permit for the concept plan and then proceeded to design review.

H. THEODORE COHEN: So this is still part of the Special Permit, so then we ought to be asking if there's any public comments?

JEFF ROBERTS: You may do that. I think that would be advisable.

H. THEODORE COHEN: Okay.

So, is there anyone who wishes to be heard with regard to the design review?

Heather.

HEATHER HOFFMAN: Thank you. Heather Hoffman.

JOHN HAWKINSON: It's not on.

HEATHER HOFFMAN: Thank you. Heather

Hoffman, 213 Hurley Street. I think I'm used to the more free flowing way that the CRA meetings go and I don't worry about the opportunity to say something if I need to.

One of the things that really struck me especially given that model there, is whether this is gonna turn into a lantern. It's all of this glass and is it going to be glowing in the middle of Kendall Square? And if it is, please make it not. We really don't need that. And one thing that it seemed really lacking in everything that you showed was signs. I appreciated the big 145, because it is nice to be able to find the address. In these parts it's generally hard to find addresses so I thought that it was a nice looking 145 and all of that, but one of the things I absolutely positively do not want to see is a twin to that existing

just-fill-in-your-exploitive here Akamai sign. I really, I really, really hate that thing and I don't want to see another one especially not at the top of the building. If they want to put one down low where pedestrians will see it, more power to them. But I understand that the MXD District has its own set of regulations, but I wish that it were a little more like Article 7 of the Zoning Ordinance because I think that that generally produces pretty good signage, but presumably if you've got retail and other things, you're gonna want to have signs for them. And I hope that they will be in a place and of a sort that is an enhancement to the streetscape and not a detraction.

And as to the bicycle parking, if you have the opportunity, be whimsical. There's some cool looking stuff sculptural even, that people

attach bikes to, and I think that if you're going to have an interesting building, why don't you have interesting things around it?

Thank you.

H. THEODORE COHEN: Thank you.

Is there anyone else who wishes to speak?

TONY MARKESE: Mr. Chair, I would be very remiss, I know it's a little bit out of order. Suzannah mentioned something.

JOHN HAWKINSON: Could you speak up?

Thank you.

TONY MARKESE: Suzannah mentioned something and then Heather mentioned something as well, and it is in the renderings but I didn't, I didn't talk about it. When Suzannah said mockup, I just want to make one other kind of final point so there are no surprises. In addition to the kind of creamy terra-cotta that you saw, I don't

know if you caught it in the rendering there, there's a spot that we envision -- one of the beautiful things about terra-cotta is that it comes in lots of colors. We do envision one piece of it at the corner, you know, picking up a slightly different pop of color just to add a little bit of light texture.

H. THEODORE COHEN: Where the 145 is on that rendering?

TONY MARKESE: Yeah, adjacent to that. We're looking at an accent terra-cotta. It might be glaze it might be matte. Just a little bit of color down at the pedestrian level and a little bit of color enlivening the park. And I wanted to say that so when the mockup appeared, you all didn't say oh, my gosh where did that come from? Sorry. Thank you.

H. THEODORE COHEN: That's fine. Thank

you very much.

So, I take it there was no one else who wishes to be heard?

(No Response.)

H. THEODORE COHEN: Okay.

Are you ready to proceed?

KATHLEEN BORN: We have our own motion --

H. THEODORE COHEN: Okay.

KATHLEEN BORN: -- too, which is essentially to approve this schematic design conditioned on ongoing review process.

H. THEODORE COHEN: Do you want to proceed with that?

KATHLEEN BORN: I'd be happy to do that.

I have -- may I ask your indulgence for one question that I forgot to ask?

It's alluded to -- I'm sorry. It's alluded to in the staff review that the notion of



any outdoor space on the top of the building projections is problematic because unlike as is the case with residential projects it would be counted against the gross floor area? Is that right?

ATTORNEY JAMES RAFFERTY: It's a question, does -- yes, terraces above the roof are counted as gross floor area.

KATHLEEN BORN: So that makes the notion of -- we briefly bantered about either at the design review meeting or one of the previous meetings for instance in outdoor space above the projections that faces on Galileo.

MICHAEL TILFORD: Yes.

KATHLEEN BORN: And that's --

MICHAEL TILFORD: Yes, that would count for GFA if it was occupied.

BARRY ZEVIN: I thought we had gotten rid

of that in the MXD in order to get balconies onto the residential. Why is this different?

KATHLEEN BORN: Tom.

TOM EVANS: Tom Evans for the record.

When we did the zoning petition, we were highly conscious of the desire for residential balconies, and in the discussion with 888 Ames had realized that one of the challenges was that balconies took away from actual living space for units. So it made that exemption and we made it, you know, it may be an error in drafting now standing here at this microphone, but we did say specifically residential balconies in the zoning petition. So we did not write in a specific commercial balcony or outdoor terrace exemption into the MXD at the addition level. We did explore whether there could, the possibility of using the exemption that is provided for

functional green roofs, which is in -- not in not in Article 14 but is in Article 22 of the zoning and the Jenga pieces, those decks probably are not large enough to have enough functional space actually also then be occupiable, although I think the roof possibly could, but that's a very -- there's a lot of -- the functional requirement has to be related to a green roof and storm water retention and vegetative roofs and then you get a portion of that can be occupied. And, again, it's all part of Article 22. It could be changed at some point in time, but probably not in time for this desire to be for this building.

BARRY ZEVIN: So it could be planted but not used? That would be all right?

TOM EVANS: It could always be planted, yes.

BARRY ZEVIN: Or something. Shame on us for not having caught that.

TOM EVANS: I will -- yes, didn't imagine such an interesting building to come before us with those opportunities.

ATTORNEY JAMES RAFFERTY: Don't be too hard on yourselves. You did a very good job with the zoning.

HUGH RUSSELL: So nothing prevents you from biting the bullet and counting any occupiable space as floor area subject to the one and a half, on quarter million square foot limit, right?

MICHAEL CANTALUPA: Nothing prevents us from doing that, no.

HUGH RUSSELL: So you might be able to find enough -- now, if there's a roof that's partially green and partially hard, one might

make an argument that only the hardscape counts. So that might be less of a sort of a problem. I mean to make it as an architect there's a gross floor area that you've allocated for this building without knowing precisely how much a particular mechanicals and other exempt space actually exists because you don't know what's going to be precisely done on a tenant buildout for example. So you might find within the buildout or if you're putting in double height spaces or you may find enough floor area that would be prudent to have the terraces there. Because it's not like we're saying you can't do it, it's just that you have to make it work within the current zoning which perhaps we should have anticipated but....

H. THEODORE COHEN: Just curious whether wooden terraces and then having balconies detract

from the overall, you know, sleekness of the whole skin?

HUGH RUSSELL: I don't know what the parapet height is at those bump-outs, whether you need additional railings, things like that could be set back somewhat from the face so that they don't --

LOUIS J. BACCI, JR.: Show.

HUGH RUSSELL: I mean, I have absolute confidence that Tony is going to make it pretty.

And it does seem like it would be desirable for the tenant to be able to come out and use those spaces. Perhaps not all of them. But as the interior plan, you know, gets developed, you can -- it should be just part of the thinking.

STEVEN COHEN: Just on that point, to me the interesting element of that is the extent to

which there are changes in the design after this meeting, and at what point did those changes need to come back for review and approval? I mean, we're not going to be able to anticipate and hear all of the potential changes whether it be outdoor use above there or any other changes. So, you know, there will be ongoing design review by staff, I presume. I guess I'd like to understand procedurally, you know, the nature of that design review when it comes back to us. And one point I would make is that we as a Board, especially concerned about ground floor uses. And that has not been, you know, fully developed yet by the applicant on this building. We have a, you know, a major portion of that ground floor, you know, designated generally as active use space. You know, is it going to be retail or something else? And depending on what the nature

of that use is, I think really we would want to have an opportunity to review and comment. So I'm, I'm raising not the substantive points that Hugh and others were addressing, but rather procedurally, you know, what exactly are we approving now and to what extent when and to whom further design development need to come back for the review and approval.

H. THEODORE COHEN: Jeff, do you want to respond to that?

JEFF ROBERTS: Well, typically, you know, we look to the Board's comments at this phase as guidance. I think if the Board were to decide to approve the design, we would take all the comments that the board members have made and refer back to those as we review the evolution of the design. So if there are improvements that are made to the landscape along the edge of the



building, if the Board wanted to -- if the Board were making a statement about the -- or if there was a consensus at the outdoor terraces, they could be achieved under the zoning would be acceptable, we could incorporate that into the staff review as well. I think that where it gets, you know, as you said we can't anticipate every scenario and so it, there can be an element of judgment involved as to whether we would, whether if a change is made, it is substantive enough to require coming back to the Board for review. Often we err on the side of bringing it to the Board at least for, at least just for a look and to provide us with some guidance about whether, whether or not you find that that change would be substantive or not.

The ground floor use is an interesting point. And I guess the other element is that if

there were something specific that the Board wanted to see come back, we would be happy to bring it back for an advisory opinion if that was what was merited or for something more akin to a particular approval. And that's all, these are all things that we could have documented in the approval and then we go from there. So I guess it's sort of goes back to the Board, is there something about that ground floor in particular that the Board feels has to come back for further review or would it be -- and would it just be because you want to see it or would it because you want to make it a judgment and approve it?

H. THEODORE COHEN: Well, wouldn't this also get into the earlier discussion we had about the joint roles of the two Boards and the joint design committee?

KATHLEEN BORN: That's right.

H. THEODORE COHEN: And I mean assuming both Boards this evening were to vote to approve this design, concept, and review, I think we would be relying upon the two staffs to be reviewing any changes and determine, you know, whether it was necessary to bring it back to I guess each Board or to another joint meeting. I'm just quite not sure how this is all --

ATTORNEY JAMES RAFFERTY: Well, Mr. Chair, at this point we're in standard PUD territory whether we're at North Point or Binney Street, there's design review, design approval. As Mr. Roberts notes, if the design review reaches a level of deviation from what the Board saw, the staff would bring it back here and --

H. THEODORE COHEN: I understand that. I'm just trying to figure out how that works with the interaction of the CRA's involvement.

KATHLEEN BORN: I guess what I would add to that is that there's a difference between a deviation and a refinement.

ATTORNEY JAMES RAFFERTY: Right.

KATHLEEN BORN: And typically from the experience of this CRA Board, which is only five years old, the -- you know, I'll take I guess the development of Ames Street as the model. There were some changes, but they were changes of materials that were not necessarily specific, you know, in the original approval. They were changes. And some of them were occasioned by the ongoing staff review of CDD. Some changes to the landscaping and the paving materials and probably for -- I know there was a change to the material around the entrance and I'm not sure I can think of all of them. Some actual landscaping changes, planting changes. I think that those were seen

as refinements. It wasn't -- there wasn't anything that I would call a reversal of direction on any piece of the building element. And so as long as you're kind of moving forward, I mean what we might want to do for the instance of the balconies, for instance, I think that's the -- was the occasion for this discussion, is to, it is actually -- it's noted on one of the memos, that the -- maybe it's actually the CRA memo, that the balconies were unlikely -- were impacted by the fact that it wasn't exempt the way that the residential space was exempt. And as Mr. Russell has pointed out, that isn't, you know, a game ender. There's still a little room in there. But I would consider that to be an evolving change rather than a reversal, right? You're nodding, Suzannah, too?

TOM EVANS: Madam Chair, so I guess the

one thing I would say is putting on a developer hat, if there are things that you want a developer to be incented to do, sometimes it's good to --

KATHLEEN BORN: Do it now.

TOM EVANS: -- to do it now and so that you have clarity. So it's like well, we might do balconies but that's a whole other meeting process we invite. And if the Board says well, if you find a way to do balconies, go for it. That's okay. But don't come back to us just because you're doing balconies, for example.

HUGH RUSSELL: So the way we would often handle something like that is we would make sure our decision indicated that this was something that had been discussed as an option that was subject to further design review, and then if it happens, it's in the decision. If it doesn't

happen, it's in the decision.

KATHLEEN BORN: And might indicate the wish.

HUGH RUSSELL: And indicate the wish if it works for the tenant.

IRAM FAROOQ: Mr. Chair, I just wanted to sort of add to that a little bit is that I think that this design review process that is conceptualized for this particular area is actually going to be more robust and more public than our typical design review process. So board members will have the opportunity to also engage with it to the degree that they desire as well. So that's, you know, that's one piece of it that it will be very open and ongoing. There are a couple of things that I've heard from your discussion that seem like might be potential sticking points and it might be worth the Board

articulating how you feel about them. One is lighting, especially on the rooftop. And the -- and I would say the second one would be what's happening on the area adjacent to the sidewalk of the ground floor. Are there going to be vertical fins? Because you might want to see that -- I mean those seem like they're substantive enough elements that the Board might in fact want to see them even if the design review -- I mean, the design has generally been approved. So those two things popped out at me as things you might want to take a look at just to provide some input.

MARY FLYNN: The other thing I think we should take a look at is the wind solution given that there are, it sounds like there are going to be several different options and, you know, it could be anything from a sign to plantings or whatever. It would be helpful, I think, for us



to see that again or to see that period.

KATHLEEN BORN: I mean, could I suggest that those, the wind solution and the notion of the balconies fall into just the kind of appropriate category for the design review process that has been set out in a CRA memo? Not -- they're additive rather than substantial changes. I think that -- are you talking about taking --

TOM EVANS: A committee?

KATHLEEN BORN: -- are you talking about taking either of those changes back to a formal full Planning Board meeting? Or maybe that's what Mary is suggesting?

IRAM FAROOQ: Well, my suggestion was that I think balconies, the Board has often stated that those are desirable, and I think that those might be minor points. But what happens in

the public space adjacent to the building and the changes could be quite significant, might be something the Board would want to see again. And I think that's what Mary was suggesting also.

LOUIS J. BACCI, JR.: Absolutely.

MARY FLYNN: Yeah, I think it could be pretty significant. And I certainly do appreciate the effort that you're putting into studying it, because I know you did such a great job on all the other green points. And this was the only one that had not been remediated completely -- well, there's still a point to be remediated completely but hopefully it will be better. So I appreciate all of that. And it's not that I want to extend this any longer than it has to be, but, you know, it sounds like it may have to be a significant object or trees or whatever, that while it doesn't impact the

building so much, it is going to affect the street level scape. So I personally think it's worth coming back on that particular point. That's just my own feeling. I don't know how the other board members feel.

HUGH RUSSELL: So what's going on here is that the CRA process to have a Board involved directly with design review as I understand it through the committee that they have established. Our process is to hand things off to the staff with the understanding that if the staff is uncertain or if we've made a request to see a particular feature, it's brought back informally to us so that we can advise the staff on what we think. It's not for a new approval.

MARY FLYNN: Right.

HUGH RUSSELL: It's more a consultation. So I don't think those are in conflict?

KATHLEEN BORN: No, not at all.

ATTORNEY JAMES RAFFERTY: No.

I mean, it's often the cases the Board knows where an item will appear on general business where the staff determines it's time to update the Board on where things stand in design review.

H. THEODORE COHEN: Right.

ATTORNEY JAMES RAFFERTY: And obviously if the staff and the applicant are going in a direction that the Board thinks is inappropriate, you'll provide that correction. I'm assuming, and I think candidly we need the, we need the box checked that we've received design approval for 145 and that's what we're hoping to conclude here. And then recognize that like with all design review, it doesn't end here. It continues on with the staff and the Board gets updated as

the staff sees or the Board wishes to learn about.

STEVEN COHEN: If I could just add one thing. I think that's entirely appropriate and consistently without practice that staff reviews and staff will determine whether or not it needs to come back. And if anything, I think they tend to err on the side of bringing it back.

The only point that I would simply repeat and emphasize, I think is my interest and I think what should be this Board's interest in the first floor development. And that's the interface with the public realm. You know, that's, that's what the public sees and experiences. And, you know, as I mentioned earlier, I mean that design is still in the early stages of development. So I, I think that the staff should not have to make a decision on that. I would wish to express that

once that design is further developed and that staff should and the applicant should bring it back to the Board for review.

Your face suggests to me that you think I'm saying something other than what I'm saying.

MICHAEL CANTALUPA: I'm not sure what you're reviewing.

STEVEN COHEN: What we're reviewing?

MICHAEL CANTALUPA: Yeah.

STEVEN COHEN: Well, your first floor use is I think are not set yet, and depending on what those uses are will determine how the facade is going to be designed. How it --

ATTORNEY JAMES RAFFERTY: If we provide more definition of active uses you want to see what that is.

STEVEN COHEN: Yes.

And to the extent anything that we've

seen on that floor has changes in any substantive way. You know, perhaps nothing else will change. But clearly the realm of active use is still up for grabs.

MICHAEL CANTALUPA: I'm sorry if I had a contorted look on my face.

STEVEN COHEN: No, I didn't want you to feel so contorted. I wanted to allay your concern.

H. THEODORE COHEN: So, Jeff, can you go through what findings we need to make with regard to this aspect of the Special Permit?

JEFF ROBERTS: Well, there are no specific findings. It's just approval of the design with an approval plan that the Board just approved earlier this evening. It's subject to staff review. It's essentially finding that the design, you find to be consistent with the plan

and the guidelines going, kind of going from the citywide to the Kendall Square guidelines to the guidelines particular to this development are still a work in progress. But obviously the design itself is a physical manifestation of the guidelines. And that in the design -- so it's not a decision that's being issued, but as we document that the design has been reviewed and approved by the Board, we would make note of the points that were raised in discussion. And it sounds like there was consensus amongst board members of an interest in seeing the ground floor, the particular designs of the first, the exterior of the first floor and the wind mitigation strategies.

H. THEODORE COHEN: The wind.

Did board members agree with that?

Are there other issues we wish to



definitely have come back to us?

HUGH RUSSELL: I would certainly be happy to put that in a form of a motion.

H. THEODORE COHEN: Okay. I'm happy to receive that.

So I take it those are the two issues?

MARY FLYNN: Yes.

H. THEODORE COHEN: The wind mitigation and the ground floor use and design.

Is there a second?

MARY FLYNN: Second.

H. THEODORE COHEN: Any further discussion?

(No Response.)

H. THEODORE COHEN: All those in favor?

(Show of hands.)

H. THEODORE COHEN: Thank you. It's unanimous.

I don't think you've taken your vote yet.

KATHLEEN BORN: No.

In this area we'll have a parallel vote.

I will read the motion and then ask for a maker of the motion.

The motion would be to approve the schematic design of 145 Broadway as submitted on August 9, 2016, and revised on November 10, 2016, conditioned on the ongoing review in accordance with the design review and document approval, which Tom had described before. With a specific review focus on the Sixth Street walkway, which we talked about earlier.

And facade material selection, the landscaping plans, and innovation space design which we didn't talk about much tonight, but CRA will be responsible for working on that implementation and management plan for that, as

described in the January 14, 2017, staff CRA staff memorandum.

Barry.

BARRY ZEVIN: That drawing is January something.

JOHN HAWKINSON: Mr. Zevin, can you use your mic?

BARRY ZEVIN: Sorry.

KATHLEEN BORN: That says January 17th.

BARRY ZEVIN: And that includes some significant improvements.

KATHLEEN BORN: Oh, all right. I guess I won't read the whole motion again. But it would -- the first sentence would say to approve the schematic design of 145 Broadway submitted on August 9, 2016, revised on November 10, 2016, and further revised on whatever the date is on that drawing.

HUGH RUSSELL: Today.

TOM EVANS: Based on those presentation materials at the meeting.

KATHLEEN BORN: Fine. That's fine.

Do I have a maker of that motion?

CONRAD CRAWFORD: So moved.

KATHLEEN BORN: All right.

All in favor?

BARRY ZEVIN: Yes.

CONRAD CRAWFORD: Aye.

KATHLEEN BORN: Aye.

And that motion carries unanimously.

H. THEODORE COHEN: Well, I think we're through with that hearing. We look forward to this building.

ATTORNEY JAMES RAFFERTY: Thank you.

MICHAEL CANTALUPA: We do, too.

H. THEODORE COHEN: Look forward to the

whole project.

ATTORNEY JAMES RAFFERTY: Thank you very much.

H. THEODORE COHEN: And thank you.

And the Planning Board has no further business to attend to this evening so we are adjourned.

(Whereupon, at 11:00 p.m., the  
Planning Board Adjourned.)

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BRISTOL, SS.**

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

That the hearing herein before set forth is a true and accurate record of the proceedings.

**IN WITNESS WHEREOF**, I have hereunto set my hand this 17th day of February, 2017.

-----  
Catherine L. Zelinski  
Notary Public  
Certified Shorthand Reporter  
License No. 147703

My Commission Expires:  
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