

PLANNING BOARD  
FOR THE CITY OF CAMBRIDGE

GENERAL HEARING

Tuesday, September 27, 2016

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

Steven Cohen, Member

Louis J. Bacci, Jr., Member

Ahmed Nur, Associate Member

Thacher Tiffany, Associate Member

**Community Development Staff:**

Liza Paden

Stuart Dash

Suzannah Bigolin

Swaathi Joseph

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# I N D E X

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### **GENERAL BUSINESS**

Update from the Community  
Development Department 3

### **Public Hearing**

7:00 p.m. PB#316, 305 Webster Avenue, M&H Realty Trust, applicants is seeking special permits pursuant to Sections 19.20 Project Review Special Permit and 10.40 Special Permit for a proposal to construct a mixed use development of 35 dwelling units with ground floor retail. This proposal was originally approved as a conversion of nonresidential to residential use under Section 5.28 and is now to demolish and build a new building. This proposal has received Board of Zoning Appeal dimensional variances. 6

### **General Business**

CambridgeSide Galleria, Pre-Application meeting to discuss design changes to the existing shopping mall. (PB#66) 62

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## PROCEEDINGS

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H. THEODORE COHEN: Good evening, everyone. Welcome to the September 27th meeting of the Planning Board. We will start first with an update from the Community Development Department.

LIZA PADEN: The next meeting after this evening is going to be October 18th, and that will be two public hearings:

One on 300 Putnam Avenue, which is a multi-family development, and the other is on Regent Street which is off of Mass. Ave. in North Cambridge and that's for a conversion of a non-residential to a residential building. Followed by a discussion of the North Point design guidelines. Those are being -- the draft is being finalized to be brought back to the

Planning Board for your comments and review.

October 25th there's the Riverside zoning petition which will -- has been re-filed by City Council due to a lack of action. Followed by the Phase II on Concord Avenue of, I believe, it's 50 residential units. So as you remember, Phase I was the gas station, and this is the Bank of America site next-door to it, Phase II.

November 1st is medical marijuana dispensary. The City Council petition to add more areas of the City Cambridge where you could get a Special Permit for a medical marijuana dispensary.

And we have scheduled the Mass. and Main public hearing for the residential development in Central Square.

There will be an Envision update for the Planning Board on November 15th and November

14th. That Monday night before is going to be a roundtable discussion, and I'll send out notices for that.

I've also sent out an e-mail asking board members to let me know whether or not you're available for either or both of November 22nd or 29th. We're trying to make up some meetings and get some business dealt with and done on moved along.

Any questions?

H. THEODORE COHEN: No. Thank you.

Liza, are there any transcripts.

LIZA PADEN: Yes, I have the transcript for August 16th and it was certified as complete.

H. THEODORE COHEN: I have a motion to accept the transcript?

HUGH RUSSELL: So moved.

STEVEN COHEN: Second.

H. THEODORE COHEN: All those in favor?

(Raising hands).

H. THEODORE COHEN: Thank you.

So we have one public hearing this evening. It is in Planning Board No. 316 relating to 305 Webster Avenue. M&H Realty Trust, is seeking special permits pursuant to Section 19.20 project review Special Permit and 10.40 Special Permit for proposal to construct a mixed use development of 35 dwelling units with ground floor retail.

This was before us once before for a Special Permit and then another time a recommendation to the ZBA for a variance, and now it is back before us because the original Special Permit was based upon redeveloping an existing structure and I guess the determination has been made that it's impossible to reuse the existing

structure and that needs to be demolished.

So, Mr. Hope, are you starting the presentation?

ATTORNEY SEAN HOPE: Yes.

Good evening, Mr. Chair, Members of the Board. For the record, attorney Sean Hope, Hope Legal Law Offices in Cambridge. I'm here tonight on behalf of the petitioners, H&M Realty Trust along with project architects Jai Singh Khalsa, Khalsa Designs. I'll be brief because I remember the Planning board is probably familiar with the project as it was before you back in 2015.

As the Chair said, due to structural deficiencies, I think there's a letter in the file, we were unable to proceed with the Special Permit to adapt the existing structure. This presented an opportunity to actually be able to use the existing footprint, but actually demolish

the structure and rebuild. As the Chair said, we had to go to the Zoning Board for setback variances which were approved.

The project did trigger a special permit review because it was greater than 20,000 square feet. Although this is substantially a similar project, in order to have clear title and be able to follow the process, we did need to come back and get a -- file a Special Permit.

The architect and the CDD staff have worked to try to tweak the design. As the Board will remember, part of what was driving some of the initial design on the ground floor had to do with the existing structure. There were some elements that they liked in terms of the window pattern, but there were some elements that made it awkward. A lot of those issues had been cleared up.



In preparation to this we did reach out to the direct abutters and essentially told them what we were doing and shared some of the plans. I think some of the design tweaks may not have been reviewed and maybe some of the coloring, but everything else had been reviewed and approved, and there was most unanimously wanting the project to proceed forward and for them to see the property utilized and restored. Right now it was a former auto body repair shop and it's sat vacant for several years.

Again, I think there was some comments from the staff. We did reach out to Traffic and Parking and as well as DPW and there was some follow-up considerations that we hopefully feel like if there were issues for the Board that we would be able to review with the staff as the project proceeds.

I'll now turn it over to the project architect.

Thanks.

JAI SINGH KHALSA: Good evening. Jai Singh Khalsa, Khalsa Design. And what I wanted to do was to keep the presentation condensed as to show you what the changes were we've made since we've been here last time as opposed to review the whole project.

The areas that we focussed on is sort of the mandate that the Board gave us to go back and to look at the areas of the interface of the existing building with the proposed building and those interfaces that were awkward and to resolve those interfaces, which I think with the help of the staff, I think we've done.

We did meet with Traffic and Parking. Traffic and Parking said they might or might not

write a letter about it. At this state I don't they have written a letter about it. And their main concern was if there was rental, to get some benefit built into the rental package. Where this was going to be a home ownership opportunity, they didn't find too much of a way to interface with the project benefits. Okay?

If we look at the screen here we have -- and I'm going to stand over on this side. This is the modified scheme. And after this I have the original scheme. So the modifications were in these areas here. Now the massing has more or less stayed the same, but we did drop the wall down here and we dropped the wall down in this area here and we created more perforations in it in both areas for a different type of a railing pattern rather than just having the brick coming up the existing building and then hiding what was

happening behind. So we actually have a more pleasant terrace area off of your unit.

We also then improved the window patterning along the ground floor here, added awnings in and created a nice rhythm with the brick pilasters up on the roof decks on the units above.

The prior scheme looked like -- see if I can get this work. Here we go. So that was the previous scheme. So I'll flip between the two.

This is the proposed. There's the previous. So you can see that this area here was opened up substantially. In here and the window patterning was cleaned up a bit. And then we added the awnings in as well.

Their entrance points are the same. The use behind them are the same. The glazing pattern has changed a little bit, but not

terribly substantially.

The end of the building stayed the same. It's rendered a little different in terms of the quality of the rendering, but this part of the building here has not changed.

This is looking along Webster Ave. is a close-up of the building, and we pulled this line of the building down here and that line of the building down there, brought the pilasters up, and then the in-fill of a metal screen-type of a balcony there. We went with a more conventional storefront in-fill system here and we added the awnings to give more of a human scale so you have an experience that you're walking along there that has some dimension and we added more dimension to the building in general.

And then that was the prior scheme.

It was a little flatter and not quite as

embracing as the revised scheme with a higher level of detail in it. And a little bit of a simplified window pattern in the new one.

This is another look, looking down again Webster Ave. this way. You can see closer in detail of the balconies here. But this area here on the end of the building has been maintained and the little balconies up above have been maintained as well.

That is just a close-up view of that corner how it was. And then around the other side of the building, this is along Columbia over here and we set up a little bit better window pattern here. There really is no retail along here, so we didn't feel the need to be adding awnings into that because there won't be any advertising. But, again, there's a little nicer pattern of the balconies and opening things up on

the upper balconies with a screen type of a railing system. So those are the, those are the changes.

We have the flat elevations here as well where this is the proposed and this was the prior. The priors we don't have in color. But what you can see is the difference in the massing on the lowest level where we've broken up that edge of the building quite a bit from how it was.

And over here you had a lot of mass unbroken along those edges before. Again, the proposed along Webster which has a lot of opening and dimension. There's kind of like different lattice work happening in terms of different layers of the building and then the prior scheme which was much more dense and less engaging on the street.

So it was kind of fun to have the

opportunity to go back and revisit this and pick up and create a further level of detail into the building.

Thank you.

H. THEODORE COHEN: Is that the presentation?

ATTORNEY SEAN HOPE: Yes.

H. THEODORE COHEN: Do board members have any questions right now or should we go to the public?

AHMED NUR: Sure.

LIZA PADEN: Nobody signed up.

H. THEODORE COHEN: Nobody signed up?

LIZA PADEN: No.

H. THEODORE COHEN: Is there anyone who wishes to speak, any member of public.

UNIDENTIFIED MEMBER FROM THE AUDIENCE:

Are there any three bedroom apartments?



JAI SINGH KHALSA: There are a mix, yes.

UNIDENTIFIED MEMBER FROM THE AUDIENCE:

How many?

JAI SINGH KHALSA: I don't remember the mix. Do you remember the mix?

ATTORNEY SEAN HOPE: Two on the ground floor.

UNIDENTIFIED MEMBER FROM THE AUDIENCE:

So nothing has changed since the previous proposal?

H. THEODORE COHEN: Please, Ma'am, if you wish to ask a question, please come to the podium and address it to the board.

UNIDENTIFIED MEMBER FROM THE AUDIENCE:

Sorry, that's it.

H. THEODORE COHEN: I think there were four or five three-bedroom apartments is my recollection.

JAI SINGH KHALSA: I can dig through here and tell you in a minute.

THE STENOGRAPHER: Would you mind giving us your name and your address?

JOANNA HURLEY: My name is Joanna Hurley. I live at 410 Norfolk.

H. THEODORE COHEN: Is there anyone else who wishes to speak?

(No Response.)

H. THEODORE COHEN: No. Then board members, questions? Comments?

STEVEN COHEN: I just have one question, not really relevant to the architecture, but the telephone pole that used to be at the point has that been relocated?

JAI SINGH KHALSA: Only in the rendering.

UNIDENTIFIED MEMBER FROM THE AUDIENCE:  
It looks a lot better.

JAI SINGH KHALSA: Three, three-bedrooms,  
19 twos and 13 ones.

H. THEODORE COHEN: Any other -- Ahmed.

AHMED NUR: A couple of questions.

So there is a rendering that you had the  
tree, the sidewalk along Webster, what's the  
width of that sidewalk? Did it change? It  
looked awfully small. Right after the tree pit  
between the wall exterior wall on the tree pit  
you would have that for the distance usually?  
Just looking out for pedestrian and wheelchairs  
access.

JAI SINGH KHALSA: Sure. We do have the  
civil drawing here and hopefully it's labelled on  
the civil.

AHMED NUR: I can make it easier, has it  
changed?

JAI SINGH KHALSA: It has not changed,

no.

And the civil did check on the width to make sure it was legal for handicap accessibility and the tree. And we do have adequate width there to accommodate that.

AHMED NUR: Okay.

JAI SINGH KHALSA: There's one other thing that I did want to address. We did meet with DPW as well and engineering, and they brought up the concern about 500 year floodplain in 20 -- is it 2030 and 2070? And we're actually about a foot to a foot and a half higher than that floodplain elevation. So we were okay with the design. We didn't make to make adjustments for it.

AHMED NUR: And the floor area ratio has changed?

JAI SINGH KHALSA: Has not changed since

last time.

AHMED NUR: Okay.

JAI SINGH KHALSA: None of the stats have changed since last time. The garage in the basement has gotten a little better organized because we're putting a new foundation under areas that we weren't able to before. So it did free up the trash areas a little bit than before and free up the storage area and accessibility of the parks has the opportunity -- to the bicycle parking has the opportunity to be improved with it as well.

AHMED NUR: It appeared when I looked compared the before and after that on the second floor along Webster, balconies seemed to be going towards Cambridge Street further than it was prior, but maybe that's not conduit.

JAI SINGH KHALSA: The balconies I don't

think are any bigger than they were.

AHMED NUR: Okay, good.

STEVEN COHEN: Just a point of fact to answer to Ahmed. The sidewalk is shown as seven feet and the tree pits are shown as four feet and leaving a three-foot clear on the sidewalk.

AHMED NUR: Yeah.

STEVEN COHEN: Is that right?

AHMED NUR: You need four to wheelchair access and two-way sidewalk.

JAI SINGH KHALSA: So we're going to have to reduce that down to three.

HUGH RUSSELL: 2.0 shows a four-foot space between the tree pit and the building.

STUART DASH: They have enough space.

HUGH RUSSELL: The only dimension between the tree pit and the building is a four-foot dimension.

STEVEN COHEN: You're right. Let's see, that's 7.6 and this is -- so the dimensions it's hard to --

JAI SINGH KHALSA: If it's of any relevance, there are several existing tree pits there now on both sides of the building.

LOUIS J. BACCI, JR.: I remember there was some discussion about the size of the tree pits and so forth in the original design.

JAI SINGH KHALSA: Yeah. The -- we'll reduce the size for the handicap accessibility to make it work properly.

LOUIS J. BACCI, JR.: I don't think it --

STEVEN COHEN: What is the requirement, four feet?

LOUIS J. BACCI, JR.: Yeah. I don't think it was reducing them. They wanted more permeable surface.

HUGH RUSSELL: Extend them laterally.

LOUIS J. BACCI, JR.: Correct. Has there been any more discussion on that?

JAI SINGH KHALSA: Let me check the landscape plan.

Yeah, they don't specifically call out the dimension number, but if we're certainly happy to accommodate it as a condition on the approval.

HUGH RUSSELL: On C2.0 it says tree pit typically 4 by 6. And if you have to skinny that down a little bit. I think maybe the staff could find a recommendation on the tree pits I think probably came from the City's Planting Committee.

LOUIS J. BACCI, JR.: Right.

AHMED NUR: Yeah, for healthy roots that's what they normally recommend.

HUGH RUSSELL: I think they're looking



for more here because there's no other place the water can come in.

LOUIS J. BACCI, JR.: Right. It's all paved.

HUGH RUSSELL: It's either building or pavement except down at the point.

LOUIS J. BACCI, JR.: Now, see on C2.0 is a four-foot -- four by six tree pit.

STEVEN COHEN: And the sidewalk is 7.6.

H. THEODORE COHEN: I have a couple of questions.

So did you -- well, I guess my first question is, is there some rationale for the cornice other than just the design element? I mean, does that part of the original building that we were, you were --

JAI SINGH KHALSA: No, that was part of the original building that we got approved

before, and we didn't change that element of the building. Other than that, the rationale was we wanted to pick up the line of the building was here and carry it around that corner and we wanted to improve the dimension of this. And also that's a commercial use on the end and we wanted to be able to distinguish the commercial use from the rest of the building, so it really was just a visual element to try to accomplish that.

H. THEODORE COHEN: And I mean it just seems to me that the cornice is so out of keeping with the otherwise sleekness of the building that the rest of the building is very, you know, sort of flat plains and I think sleek and suddenly you've got this, I think, odd looking cornice just there. I was thinking that maybe it had been part of the original building, original

structure that Historical Commission wanted you to maintain.

JAI SINGH KHALSA: No, it was never part of the original building. I think the thought behind it was that if you had a cafe or something like that or you were in the outside seating area or they gave you relatable scale as a person sitting there to a lower scale element around the building. I mean it's not unlike what we achieved with using the canopies going down the street down Webster Ave. so that was the thought behind it. I think the intention of it is good. It certainly could be achieved with a different vocabulary than what it is, but I do think we need an element there. I wouldn't really want to have a four-story element there directly adjacent to the landscape and, you know, seating area, I think would be a little too cold.

H. THEODORE COHEN: No, I understand your desire to have it there. I would be curious what others on the Board think about it.

You've talked about the awnings and I like the awnings a lot, but then you said -- mentioned advertising on them. Is that the intent?

JAI SINGH KHALSA: Well, the intent is to provide a pedestrian scale. Those are live/work spaces along there. If they're actually occupied for that purpose, I think somebody would want to be able to have the opportunity to come back and talk about signage there if it did turn into a live/work area along those ground floors. But that's a conversation for another person and another day I think.

H. THEODORE COHEN: And I'm liking the awnings. I like the concept on what they are,

what's that Columbia Street? I guess what you're saying your rationale is that it's not a live/work space or a retail space.

JAI SINGH KHALSA: Right.

H. THEODORE COHEN: So those are windows in two units?

JAI SINGH KHALSA: Right. And Columbia -- I mean, Webster Ave. has the potential of being a very busy pedestrian corridor. Columbia kind of dead ends and probably doesn't share the same -- well, share the same intensity of use that Webster Ave. is likely to see with the Green Line coming in.

H. THEODORE COHEN: And I don't know if any other board members recall, did we have a discussion about people looking into the windows?

LOUIS J. BACCI, JR.: Yes.

HUGH RUSSELL: We might have.

LOUIS J. BACCI, JR.: Yes, we did.

H. THEODORE COHEN: Yes.

LOUIS J. BACCI, JR.: Yes, we did.

H. THEODORE COHEN: And had anything been done to address that? Or is that the individual owners will deal with it?

JAI SINGH KHALSA: The individual owners will deal with it.

H. THEODORE COHEN: With whatever window treatment they choose?

JAI SINGH KHALSA: Correct.

H. THEODORE COHEN: Do you have anything, any renderings that show where the transformer's going to be located?

JAI SINGH KHALSA: Actually, we didn't render the transformer into the drawings. The transformer is going to be over off the right-hand side of this perspective. So if I go

to the -- if I go to this plan here, which doesn't have our site plan laid under the building but the transformer's gonna be down over here. And the ramp comes in and wraps around this way down into the building. If we go to the site plan, your transformer is in this location here. Traffic and Parking had actually asked -- we had shown this closer to the street and Traffic and Parking had asked us to move this deeper into the site to improve sight lines out of the driveway there. So we did do that. And the intention is to enclose this with a fence.

H. THEODORE COHEN: Will there be any landscaping or shrubs or anything around it?

JAI SINGH KHALSA: We've got landscaping all through this area here and this is going down hill down the ramp. This area in here we were gonna fence it off.

H. THEODORE COHEN: And was there any consideration of putting the transformer in the garage?

JAI SINGH KHALSA: No.

H. THEODORE COHEN: Is that a possibility?

JAI SINGH KHALSA: No. There's nowhere in the garage to put it, No. 1.

No. 2, we'd have to build an explosion-proof vault to do that. And I don't think that's a -- that would be an exceptional financial burden on the project to do an explosion-proof vault.

LOUIS J. BACCI, JR.: So probably some enhanced screening is in order?

JAI SINGH KHALSA: Well, we were going to use a nice fence around it, yeah.

LOUIS J. BACCI, JR.: So then put the



fence right up to the property line?

JAI SINGH KHALSA: At that edge, that was the intention, yeah.

LOUIS J. BACCI, JR.: It would be nice to have it back a little bit and maybe a little nicer. What are we proposing for a fence? We have no idea what this looks like.

JAI SINGH KHALSA: Actually, around the front edges of the property which is this area here, we're proposing this type of fencing here which is a mesh fence and a low wall with a metal fence on top and we do not have the fence shown back in that area, that's correct.

LOUIS J. BACCI, JR.: So we need to see that I think.

H. THEODORE COHEN: Would it be a similar fence you think?

JAI SINGH KHALSA: No, we'd have an

opaque fence.

H. THEODORE COHEN: And in the front point, it seemed to me in one of the earlier renderings, there was a lot more green there and now it seems that it's pretty much all, you know, paved over with the exception of the very front area.

JAI SINGH KHALSA: This actually is -- this drawing hasn't changed from the drawings that were approved last time. You have, you have planting here, here, along the building here, here, and over in here. You've got seating areas in here and this is your bicycle parking areas in here. But this is the same drawing that was presented last time.

LOUIS J. BACCI, JR.: So in the space in the center middle it looks like a planting area along the fence.

JAI SINGH KHALSA: This?

LOUIS J. BACCI, JR.: On your right side  
the details.

JAI SINGH KHALSA: Over in here?

LOUIS J. BACCI, JR.: Yeah.

Is there a planter along the fence or is  
it just in one spot?

JAI SINGH KHALSA: The planter goes all  
along the fence here and then the paving, steps  
into the paving here like this. There's a  
planter over in here which is kind of L-shaped.  
There's a rectangular planter over in here, and  
then the foundation plantings in those areas  
along the --

LOUIS J. BACCI, JR.: Right.

So where that rectangular planter is a  
long the fence line?

JAI SINGH KHALSA: This here?

LOUIS J. BACCI, JR.: No.

JAI SINGH KHALSA: This one?

LOUIS J. BACCI, JR.: Yeah.

JOHN HAWKINSON: Can you use your mic?

LOUIS J. BACCI, JR.: Sorry.

I believe in the original design the landscape architect and the city planting wanted to see something along that fence line as a little more green space and I believe that's what we expected to see in that area.

JAI SINGH KHALSA: I got to tell you I honestly don't recall. I'll take your word for it. I don't know.

LOUIS J. BACCI, JR.: And everyone was looking to get that a little more green.

JAI SINGH KHALSA: Sure, we can do that.

H. THEODORE COHEN: In some of the renderings you show -- is there grass on the

roof? Is it a green roof that's proposed?

JAI SINGH KHALSA: Yeah, it is a green roof that's proposed.

H. THEODORE COHEN: And then in the areas above the first floor that looks like balcony area, are those balconies?

JAI SINGH KHALSA: Let me go to the other set here and I could show you in this set the details along that area. Well, need to go to the other slide. Sorry.

Okay. So if we look here a little more diagrammatically, you have three roof decks which are connected into top floor units as private roof areas. And then this area in between where you don't have the air handlers, the condensers rather is green roof. And the area up in these areas here outside of the balcony areas themselves are also green roof. So we get over

to the rendering here, you can see that you have your hardscape patios and on the edges of that and beyond that is your green roof areas.

H. THEODORE COHEN: That's the image that shows much more green in the point?

LOUIS J. BACCI, JR.: Yeah, it shows a lot more.

JAI SINGH KHALSA: Yeah, it does.

I have another drawing that shows pretty clearly the extent of the -- well, here you've got on your second floor level, this is green roof in through here. We're doing the railing system out here. We're pulling the decks back to this and doing an area of planting between the deck and the edge railings.

H. THEODORE COHEN: And so that's not an area for people to use?

JAI SINGH KHALSA: This area in here is.

H. THEODORE COHEN: Yeah.

JAI SINGH KHALSA: Intended to be a Sedum-type of planting area, not really a trafficked area.

And then as we get up to the roof, pretty much any area that's not occupied with mechanical or deck itself is planted with green roof. Again, the Sedum-type of a planting with a lightweight soil.

H. THEODORE COHEN: Could you put up a rendering that shows what you're going to see in the cornice line -- on the roof line and the fence around the mechanicals?

JAI SINGH KHALSA: I don't know that that's specifically rendered.

You're just seeing the edges here above the cornice. Your cornice is coming up a couple of feet. And then this is in the background

behind it where you've got your fencing and your elevator penthouse, your fencing. Those are your air handlers behind the screening. This is your deck area in here and in here.

H. THEODORE COHEN: So there would be screening all around the hair handlers and above the screening will be the elevator?

JAI SINGH KHALSA: Correct. You've got about a 30-inch parapet up here on the edge of the building, and then behind that you've got your roof decks and the screening. So with a 30-inch parapet from most angles from the ground you won't see beyond into those areas behind unless you're quite a distance away given the angle of view and should cut off most of the view of it.

H. THEODORE COHEN: People have other questions, comments?



LOUIS J. BACCI, JR.: Oh, yeah.

Are you going to re-chain the noise resistant windows?

JAI SINGH KHALSA: Yes.

H. THEODORE COHEN: Hugh?

HUGH RUSSELL: I was just responding to your question about the architectural design of the cornice feature and it's -- it's actually more modern than it looks on some of the drawings. It's done with a, you know, it doesn't have a big swoopy curve. It's got a diagonal. You could step it and put it at an angle, but I think it's a pretty small detail. I'm assuming that it's also going to be a sign band under it.

JAI SINGH KHALSA: I would assume there would be signage in that area as well.

HUGH RUSSELL: Right. And there might be a light that would be coming out and lighting the

sign. So I think it's -- yes, it's not exactly in the style of the brick or the Hardi which is more severe but point on. Why not make it a little nicer to say this is the nice part of the building?

LOUIS J. BACCI, JR.: And the sign will probably break it up a little bit.

HUGH RUSSELL: Right. High Five Pizza or something.

JAI SINGH KHALSA: ABC Pizza.

LOUIS J. BACCI, JR.: Going back to the rear elevations, I agree with Ted, this is very flat and the idea of putting the awnings on the Webster Ave. side and to bring down the scale seems like it should work on this side. You should be getting a lot of traffic by there, at least from Cambridge Street down beside the building. I don't know what you can do to give

that a little homey appeal. It's kind of flat.  
It looks like the old building.

JAI SINGH KHALSA: It's somewhat like the  
old building, but we do have a lot more detail.

LOUIS J. BACCI, JR.: Above it.

JAI SINGH KHALSA: We have a lot of  
detail in this area here.

LOUIS J. BACCI, JR.: Yeah.

JAI SINGH KHALSA: And then the meter of  
the in-fill of this is different than it was.

Yeah.

LOUIS J. BACCI, JR.: I mean it would be  
nice to see the awnings on that side I think. I  
don't know how well that would work out for you,  
or some kind of feature to make that, to bring  
the scale down a little.

JAI SINGH KHALSA: Sure.

We can play around with some awnings. I

don't have a lot of -- I don't have a strong feeling one way or another about it, so I can work with that.

HUGH RUSSELL: The thing about the awnings is that they block the clear story windows.

H. THEODORE COHEN: Right.

HUGH RUSSELL: And if this was my apartment, I would probably want to have the kind of blinds that can pull up from the bottom. And so if you -- and I might want to get, you might end up with a lot of light coming in.

LOUIS J. BACCI, JR.: It's definitely facing due east.

HUGH RUSSELL: Clear stories. And....

LOUIS J. BACCI, JR.: The awnings would help.

HUGH RUSSELL: This is not to disagree

with your observation that it's not terribly interesting for the pedestrians except that they'll be looking in your windows.

LOUIS J. BACCI, JR.: But it makes the building more balanced it seems when you look at it from Cambridge Street.

JAI SINGH KHALSA: Well, the one view that we have from Cambridge Street down at this end here, which is sort of the area that you'll see, there is actually an awning over the entrance point here which is your main entrance to the building in that area.

LOUIS J. BACCI, JR.: I guess I'd like to see them start heading down.

JAI SINGH KHALSA: I got it.

H. THEODORE COHEN: Suzannah, did you have any things you wanted to add to the discussion?

SUZANNAH BIGOLIN: I actually have the Planting Committee's memo from the last time.

And I guess I just wanted to comment about the Historical Commission. So the Board was aware that the staff didn't find that the building's significant under the Demolition Review Ordinance. And the current design which echos the original facades may be approach that could be debatable, but for this site they felt it preferable to a literal adherence to the Zoning Code. So they're in support of the project.

We feel that it's evolved from working with Jai to come up with a more detailed and sort of textured ground level and facade in the brickwork has improved, and the fenestration patterns add a lot of interest and rhythm across the facades as well.

We wanted to keep looking at a number of issues that the Planning Board's already raised with regard to the transformer, the screening elements and the landscaping there. Also, the sidewalk design and width is another aspect of the project that we would like to continue to review.

The design of the awnings was something we raised as well. They are quite boxy, and whether or not a simpler design might be sort of less of an obstruction was something we would like to consider or suggest to the Planning Board.

And that summarizes our comments, really. So we think the variety of the scale and the massing does add interest in this neighborhood and responds to that mixed use fabric that's existing on the side and throughout the area.

Are there any questions?

AHMED NUR: Yeah, so I found it surprising that 432 Columbia Avenue is not here. Because last time -- oh, you are here. Because I remember that you gave us a three-page of your requests and I just wanted to make sure that you were here and aware of the changes.

UNIDENTIFIED MEMBER FROM THE AUDIENCE: I've been raising my hand for 30 seconds after the awnings so I would love to speak about the awnings.

AHMED NUR: Mr. Chair?

H. THEODORE COHEN: Well, we're going to hear the abutter speak?

AHMED NUR: I'd like to.

H. THEODORE COHEN: Surely, would you please come forward and state your name and address.



MICHAEL GRILL: Michael Grill, my company is Fairlane Properties. I'm Chairman of the 432 Columbia Street Condominium Trust which is the building across the street on Columbia Street.

Everything that I see here looks great and I appreciate the attempts to maintain the facade that was mirroring the old building. I'm intending to own the property across the street for many, many years, and one of my concerns is the maintenance of the property that may be a condominium, may be an apartment building. You start putting awnings on the rear of the building and people will not take care of it. You may have birds splattering on the awnings. You may have ripped awnings. And since it's not on the front of the building, people may not be caring about the maintenance as much as they would on the front where the retail spaces are. So I'd

recommend having a little maintenance as possible on the rear of this building. It's much more attractive than what we're seeing right now. And so I don't think it needs to be dressed up with red awnings or any awnings. By putting awnings on the building, you're suggesting that this is a thoroughfare of some sort. This is a back street. It's mostly serving as the driveway for the 432 Columbia Street or more 1035 Cambridge Street which is the address on the building rather than any promenade.

Thank you.

H. THEODORE COHEN: Okay, thank you.

So, board members, any other questions or comments?

AHMED NUR: I just would add one more for Suzannah I guess.

The structural instability of the

existing, I understand Historical is on board, I also like the new proposed, but I didn't see what could normally in Boston or business structural and the stability of the facade, you can leave the exterior facade and take care of interior supports. So in this case I'm just curious what was the -- if you don't mind me asking what was the issue?

JAI SINGH KHALSA: Oh, sure.

We were ready to push this into construction docs, and we had three -- actually, four different structural engineers go out to the site to give us proposals for it. We could not get a structural engineering proposal from anybody, and we could not get it because the brick structure and the lintels and the supporting of the exterior wall are so rotted that none of them would touch it, not only just

for an apartment building, but particularly for a condominium building, they would not get near it. And their response was that the underlying quality of the materials to begin with was never that high that they built it with originally, you know, 80 to 100 years old, and it really had lived its lifecycle and was not salvageable. Trust me we would not have gone through this process with your Board and the Zoning Board if it had been something that we could have saved. And we did have a letter from one of the structural engineers describing it that was submitted as well.

AHMED NUR: I really appreciate that.

JAI SINGH KHALSA: Thank you.

AHMED NUR: It was more than I needed to know. I just needed to know on the record what the impediment was from A to B.

JAI SINGH KHALSA: Thank you.

H. THEODORE COHEN: Okay. Are we ready to proceed with a decision on this or is there any further information that anybody feels the need to?

(No Response.)

H. THEODORE COHEN: All right, if not, then there's -- it's a project review Special Permit under Section 19.25.2.

We have to find the project is consistent with the open design objectives as set forth in Section 19.30. And staff has laid out an addendum to their memo what those findings are. I'll briefly run through the objective.

New project should be responsive to the existing or anticipated pattern of development.

The development should be pedestrian and bicycle friendly with a positive relationship to

its surroundings.

The building and site design should mitigate adverse environmental impacts that has not brought upon its neighbors.

The project should not overburden the city infrastructure services including roads, water system, and sewer system.

That new construction should reinforce and enhance the complex urban aspects of Cambridge as developed historically.

Expansion toward housing in the City is encouraged.

And enhancement and expansion of open space amenities in the City should be incorporated into new development in the City.

And as I look at things, you know, we had an existing building. It's been auto repair garages and now it's proposed to, you know, it's

not repurposing it. It's not happening but it's reconstructing it, let's say, as a number of units of housing.

We've -- they're complying with the Bicycle Ordinance.

We've heard from a neighbor that they're in favor of this building over the existing automobile garage use.

There's no evidence that it would overburden any of the city water system, sewer systems, or the roadways.

It is, you know, enhancing the urban aspect of Cambridge.

You know, we're getting more housing in an area that's right off of Cambridge Street with its commercial aspects, and hopefully there will be the new Union Street subway system, subway stop a couple of blocks away, and that this will

become a pathway between Cambridge Street and the subway.

And it's expanding the inventory of housing. Not much in terms of open space, but we're mimicking an existing structure on the ground a little bit. You know, more open space I guess in the front and the green roofs may give some additional greenery to the area.

Anyone wish to add anything?

HUGH RUSSELL: No, but I actually -- there's a list of things to be reviewed that's at the end of the memo. And I think we would want to make, include that list.

H. THEODORE COHEN: The 10.43?

HUGH RUSSELL: This is a list at the end of the Planning Board memo.

H. THEODORE COHEN: Oh, yes, yes, yes. I'm still going through the findings we have to



make.

HUGH RUSSELL: I think we've already made them.

H. THEODORE COHEN: Right, okay.

HUGH RUSSELL: A year ago and things haven't changed.

H. THEODORE COHEN: We have the criteria from 10.43 which we're all familiar with. And I don't think we have any questions.

And, yes, there was a list in the end of the memo which basically I think Suzannah reiterated, but that the Special Permit would be conditioned upon the continuing review by CDD staff and with regard to the screening, the transformers, the width of the sidewalk, the awning design, and I can go back to the other --

HUGH RUSSELL: And I wanted to make a suggestion for the exterior design in response to

Lou's question. It's a smallish change, but it's just something that might want to be considered and I need to point it out on the rendering because it's --

JAI SINGH KHALSA: You want the laser pointer?

HUGH RUSSELL: No, I'll just walk.

So you'll notice if the balcony rail here and an opening below it, balcony opening below it. Same thing happens is a little different. But what would happen if we didn't have the balcony, this turned into brick? So that --

LOUIS J. BACCI, JR.: It looks a lot less like garage doors.

HUGH RUSSELL: This is sort of reminiscent of the garage doors. The other openings are different so that you get a different kind of a pattern right down here.

STEVEN COHEN: Yeah.

H. THEODORE COHEN: Hugh, can you point that out again?

JAI SINGH KHALSA: That's a great suggestion.

H. THEODORE COHEN: On every window?

HUGH RUSSELL: No, this window.

H. THEODORE COHEN: The ones with no balconies above them?

HUGH RUSSELL: This window, this window, and maybe this. There's some landscaping in here I think.

JAI SINGH KHALSA: Yeah.

HUGH RUSSELL: So it's a little different condition. I think you've got a fence here maybe?

JAI SINGH KHALSA: Uh-huh.

HUGH RUSSELL: But to sort of -- I mean,

some way to evoke the -- I think the -- I mean,  
the old thing had, it was all doors.

H. THEODORE COHEN: Right.

HUGH RUSSELL: Right.

LOUIS J. BACCI, JR.: I mean, we're  
considering this as in today, but in 20 years  
this Webster Ave. may not indeed be a cut through  
and Columbia Street. It's already a parking  
garage that exits onto it, starting to get a  
little traffic, things are changing.

H. THEODORE COHEN: Well, if we condition  
that we've been proposing is that there's going  
to be ongoing review with colors and details and  
this is a detail for Suzannah and the rest of the  
staff and Mr. Khalsa to be considering.

Anything else?

(No Response.)

H. THEODORE COHEN: Are we prepared to

take a vote?

(All Members Agreed.)

H. THEODORE COHEN: Does someone want to make a motion?

AHMED NUR: So moved.

H. THEODORE COHEN: Move to grant the Special Permit in accordance with the findings that we've just made and with the conditions as just mentioned?

AHMED NUR: Yes.

H. THEODORE COHEN: Is there a second?

STEVEN COHEN: Second.

H. THEODORE COHEN: All those in favor?

(Raising hands.)

H. THEODORE COHEN: It's unanimous.

JAI SINGH KHALSA: Thank you very much.

H. THEODORE COHEN: Good luck. Hope to not see you back again on this project.

JAI SINGH KHALSA: With any luck. I do like the suggestion of the brick and the alternating pattern. Some subtlety to it. That's kind of fun.

H. THEODORE COHEN: All right, we have two items of General Business and if anyone wishes to is welcome to stay.

HUGH RUSSELL: Particularly board members.

STEVEN COHEN: Do we have an option there?

H. THEODORE COHEN: No, you don't have the option.

Liza?

LIZA PADEN: Back in 1987 the Planning Board, and I don't think anybody was on the Board then, and I think I'm the only person in the room. No, Hugh wasn't on the Board yet. He came

in 1988.

H. THEODORE COHEN: Youngster.

STEVEN COHEN: He's beginning to understand how the Board works.

LIZA PADEN: So in 1987 the Planning Board granted a Special Permit for the CambridgeSide Galleria and one of the items for discussion during that review process of that PUD was the open space. And it's hard to envision now, but back in '87 it was a parking lot for Lechmere Sales and Warehouse Liquors. And it was one big large, huge asphalt parking lot. And so the open space plan was to connect the newly created Lechmere Canal with the Charles Park and the Charles River at Front Park. And the idea for this was to move through the CambridgeSide Galleria Mall.

At this point the owners of the

CambridgeSide Mall have put together some ideas of what they're proposing to do to renovate and rehab the existing mall space, and I asked them to come in and talk to you about this. We're not looking for a vote. We're not looking for approval. This is all interior changes, but this is part of an ongoing process. You'll see other changes possibly proposed in the future, but this is just the first phase and I wanted to ask them to come in and explain what their plan was.

Are you all set?

ISSIE SHAIT: I'm all set. Paul stepped out for one second. And does he have to hook up --

LIZA PADEN: Yeah, he has --

ISSIE SHAIT: He has his thing.

LIZA PADEN: Well. We're asking for a few minutes.



H. THEODORE COHEN: Why don't we take a five minute break.

(A short recess was taken.)

H. THEODORE COHEN: So are we all set?

PAUL CINCOTTA: All set, thank you.

H. THEODORE COHEN: Please.

RICHARD McKINNON: Thank you

Mr. Chairman, my name is Rich McKinnon and I'm here with Paul Cincotta and Issie Shait with the New England Development, the owner of the CambridgeSide. You know it as Galleria, that's a name we're hoping to lose in the future.

We've owned the property for over 30 years and it's been open for 26 years now and it's now in a that sort of point where there are a lot of challenges, a lot of challenges for retailers, brick and mortar retailers around the country, certainly challenges that we're facing

right here. So we've been doing a lot of work internally trying to decide what's the best way to meet the challenges going forward for the next 25 years. And we've looked at various ideas, some of them pretty radical some of them not so radical. And I thought before we got into sort of how we've settled on the plan that we have, it might make sense just for Issie who runs all of the properties for New England Development to talk a little bit about those challenges and just give you an idea of where -- what we think we're up against as we look forward.

And, Issie.

ISSIE SHAIT: Thanks. Thank you very much for having us tonight. I don't think it's any shock to anybody on the Board that the retail world in general has been in a tremendous state of flux over the last few years. Many retailers

as you read in the paper have gone bankrupt, gone out of business. While a few new ones have come in to the market, it certainly has not kept up with the amount of square footage that has been lost over the last many years. Certainly the internet has had an effect on what's going on. And competition within our own industry. So what you see being built in Somerville, what you see being renovated in the City of Boston, whether it's the Prudential Center, whether it's Copley now over the last two years, we certainly are in that position right now as Rich mentioned where we, we fully understood -- and this probably goes back over five years ago, that in order to stay competitive, even with the tremendous positive changes in East Cambridge, for us to say -- stay relative as a retail property, we needed to really look at it and make some hard decisions on

what needed to be done to bring it up to the level that the retailers today are expecting when they're going to go into a property with a new store. And, again, I don't think it's gonna surprise anyone that when you walk through the Galleria, even though I think we take a lot of pride in how we've maintained it over the last 26 years, you know, most people will walk in, industry people will walk in, customers will walk in and they really have no idea that the property's that old when you look at the floors and you look at how we've maintained it, etcetera. And the retailers that are there feel the same way. But, again, when you look at it, all the brass that's there, and when you have new retailers that come in that we take on a tour and the comment will be something like well, the 1990s called and they want all their brass back.

So when you start hearing those things over and over again, you know that you've got to really take a hard look at it. And that's what we're doing right now.

So we've been working very diligently with an architect over the past two years on coming up with a plan that's gonna pretty much touch everything on the interior of the center. Every surface, every fixture, everything that we -- that you can walk through and see today. And Paul Cincotta an who is our Vice President of Development who is kind of heading up the project on our behalf, working with the architect and the general contractor, etcetera, he's gonna kind of walk you through. What you're gonna see on the screen is what we're looking to do right now. We're in the middle of pricing everything and finalizing finishes, etcetera. But I think what

you're gonna see up here is a dramatic change from what's there today. You know, the bones stay the same, but anything that you're gonna see visually either inside the center itself, the common areas, or the garage are gonna be totally different. So, we hope you like what you're gonna see and we'll go from there.

RICHARD McKINNON: Let me speak for just a second. Just before Paul comes up to show you the interiors, we obviously have been looking at the exteriors as well, and we've been meeting with your staff. We met with your staff on the interiors a number of times. One of our obligations has always been to keep the ground level free and open because it really serves as almost a public way to connect Charles Park and the canal public spaces that also link to another series of parks that get you out to the river

which has always been a part of the East Cambridge riverfront plan. So I think you'll see that if anything, that walkway's been decluttered and actually serves I think that function much better.

The other thing is, and the last time we met with CD staff, we told them that we've been meeting with some tenants, some interesting and exciting tenants, and we've been meeting with our architects to talk about the exterior. We're not there yet. We don't have anything really to show the Board tonight, but the plan is that we will -- once we do have something to show, again, meeting with CD staff when they're comfortable with what we're doing, we'll return to the Planning Board because it is after all -- even though we have one of those old Special Permits that keeps the design review in the Community

Development Department, my guess is most of us feel the Planning Board would like to get a look at that. That's where we are in terms of the plan.

PAUL CINCOTTA: So let's get live again. Don't anyone look, it's my password.

AHMED NUR: Circle, circle.

PAUL CINCOTTA: So, again, thank you. Rich. My name is Paul Cincotta with New England Development. Just wanted to walk you quickly through what we are planning for the interior renovations. And I'm gonna start really with the first floor where Rich had said it really is almost a public way connecting both Charles Park with the canal.

The extent of the renovations, we've tried to provide some images that run the gamut of what the improvements will be. We have a



pretty neat slide following this that will give you an idea of a before and after. If we sort of look down the elements, this is that first floor corridor that, again, today is fairly cluttered with a number of pushcart -- retail pushcarts, kiosks. The way we view much of that first floor and other elements of the mall today, it's a fair amount of visual clutter, both signage as well as physical clutter with some of the passageways just being a little bit tight. So ultimately we'd like to thin out the number of retail carts that are there. Scope-wise if I can maybe walk us around some of the major, the major element improvements.

So for starters, new tile. The tile that's there today is fairly dark as compared to what we intend to use, which will be a couple different shades of lighter whites. A pattern

that's -- will be more subtle than this. These colors are shown to be able to show the distinctions in different lights, but fairly subtle and a pattern that's fairly neutral. A pattern that's not as closed in as we'll see on the next slide, where some of the patterning today actually tends to make what is a somewhat narrow mall from storefront to storefront feel even narrower. And the patterns that we're choosing both on the first floor as well as the second and third floors will hopefully give you the feeling that it's a little more expansive.

New signage, both directory signages that can incorporate some technology into them and also consolidated the amount of signage that's in the mall. So a real concerted effort on the environmental graphics for all three levels of the mall.

There are a couple of key opportunities under the escalators from each entry on each end, those are real focal points for us. There are opportunities for some unique retailing and some graphics that fall underneath those escalator spaces. They tend to be a little bit on the darker side, those two entries, because the ceilings tend to be a little bit lower. So some lighting enhancements on the ceilings as well. Speaking of which, not shown particularly in this drawing, lighting upgrades throughout the entire mall. We intend to replace all of the -- re-lamp all of the fixtures with LEDs which will be a tremendous energy savings in that regard, and then supplements some of the existing lighting with some additional lighting. As I mentioned, the entries tend to be a little bit on the dark side.

The observation that our lighting consultants made is actually, there's a fair amount of light in that space and really what's soaking up the effect of the light, especially when you combine it with the arcade up above, are the dark colors. So another element that has a fairly dark component to it is the railing, which we have an image in the next -- I'm gonna go to the next slide which is sort of our punch line. It allows us to point out a few more things that are really concrete out there today.

So we're talking about the railings. The railing design today, as Issie mentioned, it's loaded with brass. It's really a dated kind of a treatment. It is a glass rail, but it's interrupted pretty frequently with pickets. The pickets are black and painted wrought iron. The base element is also painted black iron. When

you compare the type of rail that we have today with what we intend to use, which is, which is quite popular in an awful lot of commercial facilities these days, it's a, it's really just a solid glass element with a very, very simple rail. We're choosing a rail that is -- happens to be side mounted on the glass as opposed to top mounted. It even seems to disappear more and really make it a much more transparent space.

Looking at some of the elements that are there today that will be replaced. A lot of brass elements that are tied to the cascading escalators, all that brass goes away.

Brass features such at the top of the columns, again, a dated kind of an architecture. The insides, all of the paint today tends to be tans and heavy off-whites. We intend to make the whiter a bit more whiter to really brighten it

up, make it a little bit more timeless, a little more contemporary feeling, a little bit more relevant to the multilevel shopping malls that you see today.

The skylights will remain as they are today.

The structural steel up above stays in place. Some of it is structural, some of it is cosmetic. All of that will remain in place.

The escalators will be modernized. So they're essentially completely rebuilt. The only thing that will remain will be their structural trusses, so that allows the escalator technology to be brought up to today's standards; they're a little bit more energy efficient and they have better monitoring kinds of systems that allow them to be serviced a little bit more readily.

So when we talk about tile, rail,

painting, lighting, escalators, signage -- and, again, just to touch on the signage, especially between the first floor and second floor, there's a variety of different kinds of signage, and the goal is to really try to consolidate that signage, make it a little bit more uniform in style, a little bit more translucent. We're actually looking at sign panels that will, will draw people's attention up to the second and third floor. It's always a challenge in a vertical mall to be sure that people that are travelling through understand that there's a second and a third floor without having the signage impede, you know, impede this cavity that allows you to see from one end of the other -- one end of the mall to the other. And so in an ideal world we end up with a post-condition that's a little bit more free of obstruction.

And then I think we had touched on the idea that especially down on the first floor, retail carts, kiosks, the furnishings, sitting areas will all really be looked at carefully to sort of optimize the pedestrian flow through that first floor, provide just enough of it, but not too much in the way of clutter.

RICHARD McKINNON: Do you have a slide of the garage just to maybe show them, Paul, something -- some of the things that we've been thinking about there as well.

PAUL CINCOTTA: Two big things in the garage -- well, three. The garage -- the first most very basic thing in the garage is to get, is to get the lighting levels up. So we've initiated a re-lamping of the fixtures with an LED tube replacement that replaces -- it's relatively new technology. It allows you to



maintain the same fixtures and put an LED fixture in place with a fluorescent tube. So we've begun that program, and that's gonna work in concert with a repainting of the garage. So what you'll see in the coming months is it will all go to white to be primed out and then prepared for a pretty dramatic set of graphics that really will make the garage much, much easier to find your way around. In the CambridgeSide the garage has always been tricky; there's an upper garage, there's a lower garage. There's signing and environmental graphics that can really help the visitors here understand what garage they're in, what side of the garage they're in. So these are the types of treatments that our environmental graphics consultant are looking at to be able to use the graphics that you tend to see in the more current facilities. Airports are a great example

where colors, symbols, and that kind of thing remind you of where you've parked and how to get back to there.

RICHARD McKINNON: Thanks.

Thank you. Steve Karp never built anything other than single story malls before CambridgeSide. In order to fit into the time, Dennis Carlone and the East Cambridge Riverfront Plan the only way to do it was to stretch it. So we have six levels of parking here and six levels of Galleria and it can get confusing for the shoppers to remember where they've parked their car. Most of us have lost our cars and not know where they are at one time or another in the Galleria.

That's sort of it. And in terms of how this is going to get done, the when it's going to get down, the holiday season, Christmas season is

important here. So we're finalizing our working drawings. We hope to begin the construction January 15th, but we have to keep all of the stores open during construction. It's a lot of construction. It's a lot of work as I think most of you can see. And so we're gonna be working on a graveyard shift. They'll be coming in after ten o'clock when the stores are all buttoned up and closed down. We'll be working overnight. And then we're off at seven in the morning and we'll be working on that sort of a step and repeat. Hopefully finish it by October of next year so that out of the way for the Christmas season, the holiday season next year. And during that time, hopefully, we would have talked successfully to one of the tenants that we're talking to and we'll be able to come back to you and have an exterior plan and weave that into the

construction schedule and maybe be finished the holiday season the year after. But getting a little ahead of ourselves there.

Okay?

LOUIS J. BACCI, JR.: Rich, I got one question for you, Rich.

RICHARD McKINNON: Oh, sure.

LOUIS J. BACCI, JR.: Talking about the pushcarts, were any of those required in the original?

RICHARD McKINNON: No.

LOUIS J. BACCI, JR.: No? Because I know they were thought of as local retail at the time.

RICHARD McKINNON: Yeah.

LOUIS J. BACCI, JR.: And I didn't know if there was a requirement of a percentage.

RICHARD McKINNON: It's sort of a -- no, there was never a requirement. Just the big

requirement was the -- for example, we couldn't build a wall across the ground level because it would have disconnected the park system. So that was the major obligation. I think it's sort of to -- the kiosk and the pushcarts over the quarter of century we've been open just kind of take on a life of their own, and you sort of step back and take a look and it's gotten pretty cluttered down there.

H. THEODORE COHEN: Anyone else have any other questions?

HUGH RUSSELL: Yes, two questions:

One is your intention is to keep the same amount of retail space that you have now and fill it up because it will be so much snazzier? Does that make sense?

ISSIE SHAIT: That's always the goal, certainly.

RICHARD McKINNON: That's always the goal, yeah. I mean, we've obviously looked at other alternatives when we were taking a big look at do we go forward? Do we keep it as a retail center? Do we look at it as maybe another mix of uses? But, you know, Mr. Karp has been the same owner here ever since it opened 26 years ago, and it's interesting to see the two Cohen names coming back at me. He began negotiating with the Cohen family that owned the land and were the original owners of Lechmere Sales over -- well over 30 years ago to put all of this assemblage together. We've had the same financial partner all along. When Steve sold his whole portfolio to Simon Properties, he did not sell this one. There's a real attachment to this. This was his first really in-city urban shopping center rather than the traditional box, box, box connect, you

know, surface parking. So, he's stubborn and he's committed and we're gonna go forward. We're gonna try to make this work as a retail center. And, yes, we'd like to keep the same amount. We've had trouble keeping it filled. We keep having anchors disappear on us or go bankrupt, etcetera. So maintaining a healthy tenant mix has been difficult, but yes, essentially the same mix, you know, the same amount of retail.

HUGH RUSSELL: Which is the answer I wanted to hear because it's an enormous asset to the city to have that amount of activity there.

As I recollect, there's a food court down at one end on the first floor. What are your plans for that?

ISSIE SHAIT: So we renovated the food court two years ago. We did -- we touched all the surfaces, all the lighting. We did

everything at the time, including new furniture. We did not touch the tile at the time because we knew we were working on the rest of this and we felt that the tile would need to tie into whatever we were doing on the rest of the first floor. So as part of this all the tile gets redone. And we'll -- there's a couple of other more minor enhancements, but for the most part, we've already done the food court.

HUGH RUSSELL: Okay.

H. THEODORE COHEN: Anything else?

AHMED NUR: Is this a public hearing?

I do have --

H. THEODORE COHEN: No, it's not a public hearing.

AHMED NUR: Well, I have a concern rather. You're taking off the glass railing at the moment rather clear instead of what's there



now and removing the supports that seem to be, you know, transparent to those who are afraid of heights and whatnot to something that's more blending in. So I wondered how clear is this glass? Is it something that's visible to --

PAUL CINCOTTA: It is, it's a clear glass, it's not frosted but it's certainly visible.

AHMED NUR: Okay.

And then the second thing I have is the access going down to the garage seemed to be somewhat conundrum when you're on the first floor. It's hard to get there. Like, you do have a true access through these escalators going up on each side. Access on all the floors. However, if you really want to get down to the garage, it can be a little tricky as to where to go.

ISSIE SHAIT: Right, and a lot of us will stand there and direct people hours on end. And that's a huge part of the environmental graphics package.

AHMED NUR: Okay.

ISSIE SHAIT: That we have a consultant that just finished up LAX for their garages and all their access and they're working on this project with us now on, again, once you get into the garage, where do you park? How do you get into the mall? How do you get back to your car afterwards? So there's an entire package that's being put together right now.

AHMED NUR: Sure.

H. THEODORE COHEN: I was just going to say from my point of view the toughest part is if you go to the upper garage and you have to go through Best Buy and then down and around.

PAUL CINCOTTA: And you're all turned around.

H. THEODORE COHEN: And there's TJ Maxx and then finding out where your car is.

ISSIE SHAIT: Yeah, unfortunately, you know, the access will be the same. The difference will be in the graphics that will help people remember where they were or how they get back, etcetera.

AHMED NUR: One other comment that I wanted to make really quick is this is something you already know but I'm just going to say it anyway. The CambridgeSide Galleria to the City Cambridge families, I have three daughters, one to college and one now there, and it is like literally a heaven for them to go there in the winter, to hang out, to do whatever they need to do. It's always going to the mall. So it's

really important to us and to the kids to keep them out of trouble, especially when it comes winter and so on and so forth. So this parent and this board member say thank you for the work you do there.

ISSIE SHAIT: You just made my night.

AHMED NUR: If you ever need, you have a vacant place where it's not for rent, think of something for those teenagers to do with and make it even more attractive for them to keep them out of trouble.

STEVEN COHEN: They probably want people to spend more money than your daughters are able to.

ISSIE SHAIT: That's okay. It all counts, that's fine.

STEVEN COHEN: There's a trend for de-malling in the country. This is the first one

I've seen to de-brass it. A whole new movement.

ISSIE SHAIT: That's right.

PAUL CINCOTTA: But we're talking about saving it because we think that --

STEVEN COHEN: It might come back.

PAUL CINCOTTA: Exactly. We'll be ahead of the game.

H. THEODORE COHEN: All right, thank you very much. Appreciate it.

RICHARD McKINNON: Thanks, members of the board. We've satisfied our little known part of the Cambridge Zoning Ordinance, and that's to talk to the Planning Board every quarter century about what we're doing.

H. THEODORE COHEN: Very good.

HUGH RUSSELL: So I'm impressed with how much this changes the feel of the place. Really quite impressive even though it's very focussed

on what they're doing.

H. THEODORE COHEN: It's the Apple Store. The entire mall. Spread out. Whiteness.

(A short recess was taken.)

H. THEODORE COHEN: Okay. So then the last matter we have this evening is the review of the parking garage at 399 Binney Street. And go ahead.

RICHARD McKINNON: Okay. Thank you Mr. Chairman, members of the board. Rich McKinnon from One Leighton Street in Cambridge. I'm here on behalf of Divco West, the owner of One Kendall Square. As you recall, back in February the Planning Board approved the project for 399 Binney Street, and the building itself was subject to ongoing Community Development design review. I'm happy to report that that has concluded, but you may also remember that we

really talked to you about how the garage was gonna function, what some of our ideas were for how to enclose it, it's been an unenclosed garage out there since back in the 70s I think, and we did not, however, have anything specific to show you. So part of the Special Permit called for us to do the design review with Community Development. We had also promised Wellington-Harrington when we did that, we'd go back and see them, which we have done both of those, but it also called for this design review to be brought in front of the Cambridge Planning Board so here we are.

Let me introduce Ray Urban and his team. The French sisters from French to Date who we brought in to help us with the banner system and conceptualize the garage.

RAYMOND URBAN: So this is the piece

we're basically going to be talking about mostly, and French sisters are going to do most of the presentation and look specifically at the exterior of the garage. And then I'm going to talk briefly about one of the smaller but important components which is the interior lighting of the garage and what we propose to make improvements particularly for those areas of the garage, because we're not screening 100 percent of it, that won't be screened to really vastly improve the visual comfort of people who in the surrounding neighborhoods look into the garage. And I know that's been an issue going forward.

So no further adeu.

JENNY FRENCH: I'm Jenny French of Two Fayette Park in Cambridge.

ANNA FRENCH: And Anna French.



JENNY FRENCH: So we would love to walk you around our site analysis of the garage structure just briefly so you can get into the mind of how we were thinking about the graphic that would cover it.

So here we are with Binney Street on our south and looking at the various views both far away and close up that you get around the garage.

So here's one of the major approaches from Binney Street as you are starting to get a little bit of a glimpse of the structure exposed as well as the stair tower. And as we hit the train tracks, so the -- we now call this sort of the reveal, right, as you are crossing the train tracks, the garage is exposed to you. Obviously this is an image from a leafless day so you see more of the garage here.

And then when you are directly across the

street on Binney Street, you see the day care on the first level. You also see more of the exposed structure, some of the lights that Ray will be addressing in just a moment.

So here you're actually very up, close up and this is similar view to the neighboring building.

And from the other approach on Binney Street you're really seeing this currently, the entrance to the garage and more expanse of the kind of open structure facade.

And then lastly when we see the kind of long, the long view of the great landscape view across this parking garage on Fulkerson Street, we see really the scale of the building as it stretches back to Cornelius Way.

And then lastly, this is where the garage has a kind of special moment and shifts from more

of a, you know, urban participant to talking to the neighborhood at Cornelius Way behind it.

So, thinking about patterns that inhabitants and residents and people who are working next to this building and in this garage everyday could look at and see new things in, we were thinking about abstractions based on shadow patterns. And so shadow patterns that could evoke the scale of a facade element, that could evoke larger patterning like these clouds seen from the NASA telescope or figural pieces that look like building elements.

Thank you.

Sort of facade, larger stroke, and then figures that emerge.

And this leads to the kind of deployment of these different scales as we wrap around the building primarily having to do with what

distance you're viewing the building from or really the garage. So we see along courtyard leading to the movie theatre entrance, which is right here, we move from a smaller scale, when you're really up close, to a medium, which is that view down Binney, along to a smaller scale, again, from the immediate view across the street, and then to a larger scale as we break into this landscape piece. And then sort of back to small. And we'll address a little bit of the Cornelius Way treatment.

ANNA FRENCH: So in working on this in shadows and ways that this building would never impose itself as one thing but would always sort of be a backdrop within the city and within its surroundings, we worked on a set of patterns that could evoke architectural elements but also be very quiet. They have a scale that maybe these

are little details on a building and there are shadows that have hit them.

Then there's a sort of ideas we get to the medium scale, maybe there are more window size and there's something of this building that's being broken down -- this garage is being broken down more into a building because you're starting to see the larger shapes. And then as you get further away as the views from Fulkerson, maybe there's more of a large scale, almost building scale to the patterning. And, again, it's not meant to impose any large -- it's not meant to make the garage look larger. In fact, it's supposed camouflage it a bit and make it look smaller because these scales are shifting.

Jenny, you want to talk a little bit about --

JENNY FRENCH: Yes.

This is that long view from Fulkerson where we kind of see the three scales play out from the Binney Street corner and then it breaks sort of reveal structure at the center. And anywhere there's a break, we're able to address the lighting of course.

And then really moves into this larger graphic moment that's seen really at a distance and it's sort of addressing a larger, a larger scale of our vanity.

And then when we get to the sort of primary facades on either side of the stair tower, we see a lot of the scale jump and the finer grain. And this is what a lot of people would be seeing out their windows, right? We were just at Mass. General looking across at Yawkey to the screens that are right there. And there's a lot of people who end up looking at

these materials daily and the idea that there's maybe something to see in them is really what we're coming to.

And then as we wrap into the new entrance or the improved entrance to the movie theatre, trying to bring features of this garage and create more of a facade for that new entrance.

ANNA FRENCH: And then the last piece which has been an interesting I would say collaboration with a lot of the residents who live on Cornelius Way, when we had a meeting, they were interested in the patterning that we produced but they also wanted it to address the fact that the back of this garage is really right up against the backs of their yards. And they have these beautiful trees and there's really the sort of trees have been there for quite a long time and it creates a beautiful kind of gardens

within the background of these large pieces of structure. So we thought we could take the pattern and start to break it down and bring it into shades of green so that it actually feels as though it's the treetops continued. And this is a sort of request, of one of the things that we talked about at the abutters' meeting was the idea that a green wall would be ideal, but of course it's impossible when you're suspended above the garage because it's actually, because people actually have to drive underneath this part of the deck. So this is a way to kind of create that. And you can see --

JENNY FRENCH: This is from Linden Court there, yeah.

ANNA FRENCH: Yeah. And this is one of the backyards of one of the houses on Cornelius Way. And this is what it is now. And this is



how it would sort of allow that background pattern to blend with the sky, which we found on other projects that we've done the screens for, larger garages. That's a lot of what you want to do is blend it into the sky and allow the greenery there.

HUGH RUSSELL: The lower part is actually already brick or --

ANNA FRENCH: This piece here. Yes. So this was done, I think, I'm gonna say in the 80s. I don't know the year, but I'm gonna guess. And this is sort of a fake facade right -- that's on the back.

JENNY FRENCH: It's already beginning the scale shift and addressing that neighborhood.

ANNA FRENCH: Exactly.

And this is just a close up of what's happening there, is that pattern kind of breaking

down and giving some greenery and little changes to get some light and feel like there's more depth.

JENNY FRENCH: And so this is the pattern inserted into some of the rendered views of the courtyard. This is the courtyard that is currently the driving entrance to the garage. So this is helping give a backdrop and space.

ANNA FRENCH: And I think part of the HMA, their study is looking at the difference in the lengths of these banners and that's sort of been a topic I believe, Ray, for conversation?

RAYMOND URBAN: I think the -- there's been some discussion within the team about we didn't want to wrap the entire thing tightly with a scrim or sort of these banners because it was just too uniform. And as architects we -- this is, architecturally and structurally an

interesting garage with -- no one's building these anymore with the deep capsulated beams with openings where they took to a Y-flann, split it in half, and welded it. So the tectonics of the building are actually fairly interesting. We didn't want to hide all of that. On the other hand, we also didn't want the whole building exposed. So part of the discussion is, is do we introduce in this case just a possibility of break between the lower treatment of the green wall or the perforated screen and then the things above versus that earlier one that -- go back. One too many -- which takes it down. So it's just one of the things that we're still -- and if you guys have any opinions, we'd obviously like to hear them.

So this is, this is as the same things with later at night as we're moving along. And

so we have the image of, right, that same evening image.

So, this deals with this particular issue of lighting. So the problem of the existing garage lighting is that you're looking right into the building, and the nature of most garage lighting is you have all the light, that's lighting, say, from the bay of the garage coming from a single fixture that you're looking at. As you can see on the left, so you get -- and the perception is you get these very bright spots of looking at the fixture themselves. So what we're proposing is a four -- the bays that are exposed, whether it's just this slide or wherever it might be, you would use a totally indirect lighting system where you wouldn't see the light source at all. And what we would do is we, we paint the ceiling a light color, it might not be bright

white, but it might be like a light grey that fits in with this overall pallet that they're gonna address in a little bit, but still with good light reflectivity and you put light on to that surface, and so now you have a very large surface that acts as a reflector, same amount of light, but it's now being distributed over many square feet so the perceived brightness is drastically lowered. So you get the soft look which will blend in with the graphics, with the perforated screen. And the issue of that bright bleary light just totally disappears.

Another thing we looked at is in this one we saw before, we may propose a mounting system that allows the banners to potentially have some, literal three-dimensionality to it. So you actually would get some shadow lines and whatnot. And one of the ideas, of course, is that these

banners, while they're long life, they're not, they're not gonna last 50 years. They're not the kind of thing that's gonna last as long as garages. So at some point, whether it's ten years out or whatever it might be, they're gonna need replacing. And so the system potentially would allow you to -- first of all, they can replace from the inside of the garage, which is good, you don't need scaffolding or lifts. And secondly, you could change -- because these things have like three different plains where they can be attached to, to actually ten years out you could say, okay, we got tired of the way they were clipped on, we're gonna modify that. So it gives long-term flexibility and a little -- potentially more life to the garage.

And these last two are -- just shows the overall configuration. Of course, you never see

this because you can't look -- the true elevations at Binney, you're always looking at them obliquely. But it shows the sort of the massing between the proposed 399 Binney and the garage. What we've done, there was some discussion is we've taken the tone of the panels, the Trespa panels on the building and then moved it painting that tower. So, again, making it a little more background, a little more modern.

And actually it's interesting, some of the same comments in the Galleria about the 80s busyness would be true of that multicolored brick that's on there now, and that showed the elevation which this you can see currently in elevations but once that Metropolitan Pipe site gets developed, which I think we all know is going to happen in the next three, five years, whatever it might be, you no longer will get that

big, big view except for maybe some people who are living at that place. And that's that.

ANNA FRENCH: We have samples as well of the actual material and we've used this on a different garage in Everett. It's a PVC coated scrim, and we were asked to look at studies of various warm greys, and it sounds silly, these are all very different greys really out in the sunlight. So if anyone wanted them, I could pass them or leave them here. However you'd like to look at them.

STEVEN COHEN: Is this an existing product or did you design it?

JENNY FRENCH: It's an existing product.

HUGH RUSSELL: It's air permeable?

ANNA FRENCH: Yes. And it's also light permeable which is quite nice. And so at night the pattern dies down and you get a sense of



lightness, you get a glow. When you're inside during the day, you can still see outside.

JENNY FRENCH: Very similar to bus graphics if you've seen them.

STEVEN COHEN: It looks just like the view from the international space station.

JENNY FRENCH: Exactly.

RAYMOND URBAN: Someone said that.

JENNY FRENCH: The hard thing, of course, is that daylight and the lighting in a room are very different so we bring these things outside.

H. THEODORE COHEN: Can you hold up the others, too?

ANNA FRENCH: Yep, sure.

RAYMOND URBAN: These are produced on massive ink jet printers.

STEVEN COHEN: Really?

RAYMOND URBAN: Yeah, but it's 20 feet

wide literally.

JENNY FRENCH: Here we go. We can see you, but I don't know if you can see us from here.

RAYMOND URBAN: So the scale of these approximately how are these compared to the actual scale that would be on the building?

JENNY FRENCH: So this is one the panels on the --

ANNA FRENCH: On the scale of the pattern?

JENNY FRENCH: On the scale of the pattern. So this is a small scale version of one of the panels that would be alongside of the theatre.

ANNA FRENCH: I believe it's only a quarter.

JENNY FRENCH: Yeah, sorry.

THACHER TIFFANY: So it's the most detailed version or the medium?

JENNY FRENCH: This is really the small scale to the medium, but this is at a scale so it would be considered quite larger.

RAYMOND URBAN: Four times larger because the garage is very big.

STUART DASH: Would these still sufficiently block the lights that you're not planning to change given that these are see-through? Have you taken a look at that?

RAYMOND URBAN: We have looked at it and our current sense is that they will, but the goal will be to actually mock up a bay. We'll get a panel up there and we'll hang it and we'll look at it and say, oh. And if we were to -- those particular lights might require a little additional, a backlit or something around them

that could be added. But it does diffuse the lights substantially. And it's important, the fact that this is permeable both visually -- you don't want to be -- people, all of you have been in underground garages whether it's all over this area, and having the -- particularly during the day, the ability to sense light outside, makes the feeling of openness and security which is important. And then, of course, the air in and out, it's still going to remain an open garage in terms of open air and exhaust in and out of the building. So this is actually quite permeable.

LOUIS J. BACCI, JR.: I have a question. Is this building going to glow? Will there be a lot of light spill out? We also have a residential development coming right beside it.

RAYMOND URBAN: Right. I don't think it will. Because, one of the -- let's go back to

that lighting.

ANNA FRENCH: It will be existing lighting.

RAYMOND URBAN: Yeah. So one of the interesting things -- and I was out there with my light meter some months ago actually taking light levels because -- at night to see what kind of light. And the reality is that the total light, the total amount of light that all the garage light puts out is not that much. Talking about typically three, four foot candles sort of that either at feet or at sort of waist level. The problem with the current lighting is that visually so much of it is concentrated light fixtures themselves. So what this solution is doing, but what also that solution is doing is taking that total amount of light and diffusing it over a much larger area. So it won't be a

glowing box.

LOUIS J. BACCI, JR.: It sounds like it will be a glowing box.

RAYMOND URBAN: It won't be a glowing books.

LOUIS J. BACCI, JR.: But you said you're going to diffuse it over the face of the building --

RAYMOND URBAN: Right. But the total amount of light is very low, so the amount of light you get is going to be quite dim because in other words to get it to be the glowing -- let's say you wanted it to be a glowing box, we'd have to, first of all, this, I'm not sure how much this diffused. Let's say this was a good light diffusing material. We'd have to probably up the amount of total light we're putting onto the surface by a factor of five to ten X. Which

we're not gonna do, because the goal is just have enough light to feel safe and, you know, to park your car and know where it is. So we will not be a glowing box.

ANNA FRENCH: If it helps --

LOUIS J. BACCI, JR.: I'm curious because I look at it everyday.

RAYMOND URBAN: Like I said, and we will mock up it.

LOUIS J. BACCI, JR.: And I also have a concern with -- not a concern, a question. Why it doesn't go to the ground floor on the track side? Or a green wall or anything else, because there is a residential development coming right beside it.

RAYMOND URBAN: Let's go to -- on this side. So there's always been -- we're screening some of the garage and we're not screening some

of the other garage, and there was a sense that this side partially because it's by far the biggest facade and it's not -- this is where the vehicles are gonna go by. It doesn't have a pedestrian presence right up against it unlike Binney or the new plaza side that it could get a little what might call little lighter treatment to it. And that particularly the place that really didn't need it was for the drivers who were driving by that's in and out of the building. They were never that important. The people who are coming in and park. So that was -- this is why this lower level -- we've never shown sort of screening along here, and this addresses that bigger more distant scale that Anna and Jenny talked about.

LOUIS J. BACCI, JR.: When I looked at it from say Metropolitan Pipe with Metropolitan's



buildings and so forth in the way that screen would be above it. But if I look from the new Fulkerson Street development, they're going to looking at that corner right along that side. You may want to give that a little thought. I mean it will be the same problem that occurred for the last 25 years. It will still be there on that corner.

RAYMOND URBAN: Right. So I think that, I think it's a good point. And I think that, that I could see that -- sort of as we address -- originally there's some thought that the north side that faces the neighborhood there are so many trees didn't really need anything.

RICHARD McKINNON: Right.

RAYMOND URBAN: But then there were those glitches and with the meeting with the neighbors that it should get addressed, and so I can see

that maybe needs a little more love.

RICHARD McKINNON: I think that makes more sense, Mr. Bacci.

LOUIS J. BACCI, JR.: They haven't built it yet, but you know it's coming.

RICHARD McKINNON: You know, you have the advantage over all of us walking around, being a close neighbor.

LOUIS J. BACCI, JR.: A lot.

HUGH RUSSELL: But the project that we approved if I'm reading the plan right, is actually off the sheet just barely.

LOUIS J. BACCI, JR.: Yes, but it would be looking right into it, right across the parking lot.

HUGH RUSSELL: No, it's looking diagonally into it --

LOUIS J. BACCI, JR.: Right.

HUGH RUSSELL: -- and it's 250 feet away.

LOUIS J. BACCI, JR.: But that's always been the problem in the neighborhood is looking up at this garage and seeing all the light.

And the other problem is that, I'm curious how light the fabric's going to turn when you turn the lights on, you know? I mean, it may just be this same ambient light as an existing building with glass.

RAYMOND URBAN: It's going to be less than that.

HUGH RUSSELL: I think the fabric is going to reflect light back into the garage and not --

JENNY FRENCH: Correct, yes.

ANNA FRENCH: You can see that the actual we have is opaque.

LOUIS J. BACCI, JR.: I hang a million

feet of that a year.

ANNA FRENCH: Okay, yes. We found that it does black but only about 50 percent, you're right.

LOUIS J. BACCI, JR.: Right.

RAYMOND URBAN: There are a lot of buildings in this neck of the woods that have a lot of glass and that particularly in the winter and the fall and stuff are lit at night. Those spaces, those office tech spaces and whatnot, typically, and this is obviously going to be some variation -- I do a lot of lighting design, they're typically going to be lit at somewhere say on the surface here, somewhere in the order of 20 to 40 foot panels of light on the surface. That's ten times the amount of light that on average is on -- if you put a desk on the garage surface. So the total amount of light is much

dimmer.

LOUIS J. BACCI, JR.: But we're not talk -- we're also not talking about inside the garage. We're talking about visible light from the outside to the garage. And very little light shows up at a long distance. That's, it's always been the complaint from the neighbors. And I just don't want to see you go a long way and not get --

RICHARD McKINNON: If I could, one of the things that became clear when we were doing this project was that complaint from the neighbors: Is there anything you guys can do to undertake this garage that we've been looking at? And it's very bright and bleary at night. I've taken pictures and it just looks like a lot of flashbulbs going off. So there's been a lot of attention paid to that on this design.

THACHER TIFFANY: One clarifying point.

So when you described the indirect lighting treatment on this side, is that what you would be doing on the other side where there aren't panels?

RAYMOND URBAN: Right. So the --

LOUIS J. BACCI, JR.: No.

RAYMOND URBAN: So, Lou, wherever there would be a bay or bays that are not screened, that we would change or modify the lighting to go to an indirect scheme.

THACHER TIFFANY: Because that's a lot of -- that's like most of the garage on the other side.

RAYMOND URBAN: Well, it's a good chunk of it and that's why maybe -- and I think the point maybe that it actually wants some additional screening to the east, that maybe we

were a little thin in terms of its overall approach. And, for example, is that this one, this particular shot again shows this bay, which we talked about, this has what I call the shorter banners. They don't go down to the top of the screen wall. So if we choose to do that, that's less square footage we're doing with that and then maybe we transferred that square footage to the east to that, particularly to that northeast corner where there's nothing right now. So I think those are the kind of -- this is pretty early in the design still, but still substantially further developed than we say in February, but those are the -- these are really good points.

THACHER TIFFANY: And while you're on this slide, just to be clear, that screening on the lower level, that's there right now?

RAYMOND URBAN: No.

THACHER TIFFANY: Okay, so that's part of this proposal?

RAYMOND URBAN: Right.

THACHER TIFFANY: So is there some kind of screening? It's been too long since I've been to the movies, but is there some kind of screening?

RICHARD McKINNON: Put up the existing slides.

STEVEN COHEN: That's what happens when you have young kids, no more movies.

ANNA FRENCH: You can see that's what it is now. There's a brick there.

THACHER TIFFANY: A brick there.

RAYMOND URBAN: There's brick and it extends to an existing point and then there's nothing.



THACHER TIFFANY: And the wires and things.

RAYMOND URBAN: Then there is a chain link fence.

THACHER TIFFANY: There is a chain link fence?

RAYMOND URBAN: A chain link fence beyond that, right.

HUGH RUSSELL: The brick will remain and then get covered --

RAYMOND URBAN: The brick will remain.

The front of the brick is going to be metal screen with planting. And I did -- Robin is not here. Robin Read from Berkeley (phonetic), who is doing the landscape work, one of the things that she -- I talked to her just this afternoon, is that the current plan is to have the green wall run along the plaza here and

then along -- not along this part, but along the two sort of planar pieces of brick along Binney. And the nice thing on Binney, actually, gets a chunk more sunlight than the plaza does, and so that's gonna allow a richer array of growing plants and different varieties. And there's actually going to be one of the richer things about it is that actually the climbing plant types will change as you go around the corner and they get more access to sunlight.

THACHER TIFFANY: I just thought maybe I should finish my comments and then I'll shut up.

STEVEN COHEN: No, go ahead.

THACHER TIFFANY: But let's see, I just generally want to say that I -- the approach appeals to me a lot. I think there are -- I've seen this building, this garage from directions where you're just like that's the ugliest thing

ever, and I've also seen it at moments where, like, this is kind of cool. Like when you're going into the movie theatre, you like the way it creates that space there. It's neat that you see those beams are pretty attractive or just interesting. So I like the way that you've approached it as to hiding it where it needs to be hid and but highlighting it and improving it, and indirect lighting is always better.

RICHARD McKINNON: I think once we decided to create the plaza and get rid of the driveway right there in front of the cinema, the garage really started having importance not just to the neighbors but to our project, too. You know? And so once you sort of start, you can't just stop at the plaza and all of a sudden you've got this 1500 car garage that you're dealing with. But I think we're happy with the way it's

going.

THACHER TIFFANY: And then I guess I would just add that I like the way that you shift the scale as you sort of see it from further away. It could be the kind of thing that really people notice and are excited about.

RAYMOND URBAN: The sort of the bare, the under dormant has a certain attraction, and in a much smaller structure would probably work architecturally quite well. The problem is that this thing goes forever. This is a really -- if you think of it as a building, this is one of the biggest buildings in Cambridge, right? It's really big. And so I think one success of the scheme is that we're mixing the architecture sort of with the existing architecture, that very tectonic structural grid and form of it than with a sort of a pictorial -- we're making more of a

building by wrapping it. And so I think that tends in how much gets revealed, how much gets concealed is gonna be very different at night and at dusk and during the day. I think it's going to become quite a rich visual thing and vastly improved over what we have now.

STEVEN COHEN: So I just want to add something. My colleagues have raised some good points. Details aside, however, I just feel the need to say -- I think it is a brilliant design. You know creative, artistic. I think it's phenomenal. It's the sort of thing that you'd expect to see adjacent to an art museum or something. I think it's really neat and really well done. My compliments.

RAYMOND URBAN: Thank you.

JENNY FRENCH: You've made our night now.

RAYMOND URBAN: It is exciting. I think

it --

H. THEODORE COHEN: Could you go back to the images of the short and the long?

RAYMOND URBAN: Sure. So that's the long.

H. THEODORE COHEN: Right.

RAYMOND URBAN: And that would be the short.

H. THEODORE COHEN: I hear what you're saying about the structure of the garage and the appeal that the structure has to you. I suspect it will appeal to you and to Hugh and to other design people a lot more than it may appeal to the public at large. I think the public at large may be saying this is weird, you know? Why is -- and so I'm not convinced one way or the other, but I would ask that you and staff think about it long and hard about exactly how it should be. I

don't think it's the Eiffel Tower but people won't say, Wow, look at that. I think they're gonna say, Why is it open there? And especially on the Metropolitan Pipe side. I think what you've got now just looks like you stuck a bandage on it and not a very big bandage, and I think that side really needs a lot more consideration of what's going to be covered and what's not going to be covered, because I think people will see it and, you know, that doesn't do an awful lot for me. You know, I think the other side does a much better job, and that's just like well, let's put something here to mimic what's on the other side. So I would ask that you really think about that some more.

I do like the pattern. I do like the concept of what you're doing. I guess I'm saying I would like to see more of it rather than less

of it.

And I don't know enough about lighting sort of to really comment about that, but what you say you're going to do sounds like it will be a lot better than what's there now.

RAYMOND URBAN: Oh, vastly. And it's -- I think that's really perceptual of people who see the building rather regularly or episodically, whether you're an occasional visitor or happen to be a resident who has to look at this over perhaps decades. It's been there a while. It's, it will be exponentially than it is now.

H. THEODORE COHEN: Hugh.

HUGH RUSSELL: So you were correct, I do like the shorter screen on the other side. And I like the creation of the -- there's a scale that -- a newly created scale that's being created



here that because of the solids, the different solids on this side and the voids that is very artistic and is, it's like you look at it and you say, I couldn't, I can't believe this would look like this. So I think it's an amazing achievement. At the same time, I mean, our resident skeptic always asking like, well, is it really going to achieve what you say you want to achieve? And I have to join him on the nighttime look. We know what you're trying to do, but I think the mockup is going to be terribly important to see what it really feels like. And it allows you to adjust the reflectivity and the density of the pigment on this that might make a difference, that might be needed or not.

And I'm wondering, like, well, I mean, right now you're assuming Met Pipe is the foreground blocking the building and that you're

also assuming Met Pipe's going to get redeveloped. Now, if it were redeveloped into a lab building say, you know, I wouldn't feel that, you know, what you propose was unreasonable. I think maybe you have to look at the back corner and do some wrapping of the -- maybe wrapping of the back or maybe it's, maybe the tree thing ends up on the back corner.

RAYMOND URBAN: Right, you can see the green treatment moving around the corner to give it even more three-dimensionality.

HUGH RUSSELL: Right.

And then, you know, if Met Pipe gets developed as a residential, which is not inconceivable, then maybe they say hey, we want you to put up some more banners and we'll, you know, we'll pay for those banners because it will make our property better. And in the context of

the site of the scale of Met Pipe, some more banners on your garage is kind of a drop in the bucket. And I feel kind of confident that you can continue to work on that and respond to the challenge when it comes up and -- because I think your owner has sort of made a long-term commitment to the City and to owning and managing some very significant properties and developments and they're not going to say oh, well, it's done we're going to walk away from that. So it's -- it can be a conversation that may last for years. But anyway, I'm -- I'm really blown away that you can use these techniques with such scale to create a significant change to something that's been really gross for so long.

AHMED NUR: Mr. Chair.

H. THEODORE COHEN: Ahmed.

AHMED NUR: I wanted just to say that

welcoming the fabric and the new dressing up of this of precast garage -- the garage is a garage and, you know, you need a place to park and that's what it's made out of, and if the proponent wants to make the neighbors happy and our community by dressing it up, I'm not going to make a fuss out of it. However, I do want to consider the safety of the materials, whether it's flammable. You know, have you get it chemically tested? What is its maintenance? You know, how is it with the animals, for example, or whatnot? You talked about it moves air. I mean, just looking at how tight this material is, I couldn't imagine it working as a ceiling fan on an idling vehicle that would normally drop, you know, 4.5 carbon monoxide for a mile usually just sitting there. As long as you cover all of those, I'm not going to ask you to proof of it.

And that's all the advice I can give you and my appreciation is it's 10,00 times better than it was.

JOHN HAWKINSON: Mr. Chair.

H. THEODORE COHEN: Yes.

JOHN HAWKINSON: I just wanted to ask the Board to consider making sure the mockup is somewhere that the residents will be able to see it from a distance.

RAYMOND URBAN: Good point. And that, that fits in with -- this garage is where -- and Anna's and Jenny's design. If you're in the plaza going to the movies, and say maybe you parked in the garage or parked there, you're right up against it. It's there. It's at that scale. But, again, particularly now with the buildings, it has this much larger -- and for Cambridge that's actually -- which many of the

businesses of Cambridge are fairly tight, but that's really an expansive of very long length. I think it's important that it has to work from a distance.

H. THEODORE COHEN: Any other comments?

(No Response.)

H. THEODORE COHEN: Catherine, you've been silent tonight.

CATHERINE PRESTON CONNOLLY: I learn a lot when I listen to what everybody else has to say about design. I think it's a very interesting way to address the property.

H. THEODORE COHEN: Okay.

Well, thank you all very much. And I hope you'll hear what we've all had to say and continue working with staff.

And I assume staff will let us know when the mockup is put up so that we can all take a

look at it.

RAYMOND URBAN: Very good, thank you.

H. THEODORE COHEN: Thank you very much.

And I think that we don't have anything further before us tonight so we are adjourned.

(Whereupon, at 9:20 p.m., the

Planning Board Adjourned.)

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