

PLANNING BOARD  
FOR THE CITY OF CAMBRIDGE  
GENERAL HEARING

Tuesday, April 18, 2017

7:00 p.m.

in

Second Floor Meeting Room  
344 Broadway  
Cambridge, Massachusetts

H. Theodore Cohen, Chair

Hugh Russell, Member

Tom Sieniewicz, Member

Steven Cohen, Member

Louis J. Bacci, Jr., Member

Thacher Tiffany, Associate Member

Iram Farooq, Assistant City Manager

**Community Development Staff:**

Liza Paden

Jeff Roberts

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Swaathi Joseph

Susan Clark

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7:00 p.m. City Council zoning petition, to amend the Zoning Ordinance Section 20.50 Harvard Square Overlay District by creating a new section 20.54.7 exempting rooftops from Floor Area by Planning Board Special permit to read as follows:	
20.54.7 Exempting rooftop spaces from FAR Notwithstanding any other provisions of this Ordinance, the Gross Floor Area of open-air spaces on the roofs of buildings, such as roof gardens, terraces, walkways, including open and enclosed egresses, covered staircase head houses, or observation spaces shall be exempted from Gross Floor Area and FAR limitations upon the granting of a special permit by the Planning Board in the Business B District of this overlay. In granting the special permit, the Planning Board may place further requirements on the design or operational aspects of spaced exempted pursuant to this paragraph, including hours of operation, range of activities permitted, signage, sound mitigation, lighting, or other measures to ensure that the use of the space is consistent with the intent of the section.	
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H. THEODORE COHEN: Good evening everyone, welcome to the April 18th meeting of the Planning Board. We will start out with our usual update from Community Development Department.

I would remind everyone that we are being live broadcast so please speak as clearly into the microphones as possible.

Thank you.

IRAM FAROOQ: Thank you, Mr. Chair. Good evening. Today's Planning Board meeting has a public hearing on a zoning petition for use of rooftops in Harvard Square. This is quite similar to a component of the Central Square Zoning that the Board made a recommendation on earlier in the year, and that Central Square

restoration petition included a provision for utilization of rooftops, and this is building upon that and addressing that for Harvard Square. There's also a design review this evening of MIT's South of Main building No. 5.

And then next meeting will be April 25th with a public hearing on a zoning petition to create a registry of abandoned and vacant buildings and have a fee if people leave their buildings vacant for a long time. So there is a hearing on that at the Ordinance Committee on the 19th which is tomorrow.

On the 25th agenda of the Board there is also a pre-application proposal from E.F. for their third building at North Point.

The Board's next meeting will be May 2nd which will include a public hearing on their Rafferty Petition which is a rezoning petition

for the corner of Cambridge and Third Street.

That will also be, I believe, our first meeting when we do a 6:30 p.m. start.

The Cambridge Street Zoning Petition will be heard at the Ordinance Committee the following day at -- on May 3rd. And you have other petitions on your docket. So there's an Observatory Hill Village Overlay District proposal from neighbors in that area which will be heard at the May 16th meeting of the Board, and we will have an Ordinance Committee hearing on May 18th.

So I'll stop there even though there are more zoning petitions coming up and thank you.

STEVEN COHEN: No meeting next week?

H. THEODORE COHEN: Next week is the 25th.

IRAM FAROOQ: We do have the 25th is the

next meeting.

STEVEN COHEN: Oh, I'm sorry, I heard you say the next meeting, May 2nd.

H. THEODORE COHEN: Liza, are there any transcripts?

LIZA PADEN: We have two transcripts that have been submitted, are certified complete, one February 7th and the other for February 21st.

H. THEODORE COHEN: Could I have a motion to adopt those transcripts?

HUGH RUSSELL: So moved.

H. THEODORE COHEN: Second?

STEVEN COHEN: Second.

H. THEODORE COHEN: All those in favor?

(Show of hands.)

H. THEODORE COHEN: Thank you.

Now we have a public hearing on the City Council Zoning Petition to amend Zoning Ordinance

Section 20.50 Harvard Square Overlay District by creating a new Section 20.54.7, exempting rooftops from floor area by Planning Board Special Permit.

Is someone making a presentation?

JEFF ROBERTS: Not seeing anyone present from the City Council, this was a petition that was submitted by the City Council. I will just briefly say Iram gave a little bit of preparation of this. This is a provision that is proposed to be added to the Harvard Square Overlay District, which is similar to one of the provisions that was adopted in the Central Square Overlay District recently.

Just for some background, the Harvard Square Overlay District provided a memo which has a map. It would apply within the Business B District which includes a -- if you have a copy

of the map, which I think you received in your packet, it's the red pieces within the red boundary including the core commercial heart of Harvard Square near the main intersection and along JFK Street, Eliot Street, and some sections of the area between Mass. Ave. and Mount Auburn Street. It also includes a small section further down Mass. Ave. where it intersects with Mount Auburn Street and Trowbridge Street.

I could probably spend a long time going through all the nuances of when outdoor rooftop space is and isn't counted as gross floor area, it's fairly complicated, but there are a lot of circumstances in which outdoor, unroofed open spaces might be counted as gross floor area particularly when it's above the third floor of a building. Anything that's at or below the third floor is generally exempt from the definition of

gross floor area.

And in all cases under current zoning an open air porch or balcony which has a covering or a roof over it is counted as gross floor area.

So this provision would go along with some other provisions in the Harvard Square Overlay District that require a Planning board Special Permit, which include increasing the height of a building, the maximum height from 60 feet to 80 feet, as well as waiving parking/loading requirements and waiving setback requirements. And the criteria in the Harvard Square Overlay District speak to the rationale for some of those other Planning Board or other provisions that require as Planning Board Special Permit which are to preserve and promote the historic character of the area while also providing opportunities for contemporary

development that's compatible with the surrounding uses.

So that's, that's just a brief overview, and I'm happy to answer any questions about the proposal if you have some.

H. THEODORE COHEN: Well, I think in keeping with policy, we'll hold our questions until after the public has had an opportunity to speak.

Is there any sign-up sheet?

So when I call your name, please come forward and state your name and address and please speak just for three minutes. You'll get a green light when your time starts. It will turn yellow as you're near the end of your three minutes, and when it's red, we'll ask you to wrap up.

Suzanne Blier.

SUZANNE BLIER: Thank you, Mr. Chairman and Members of the Planning Board. My name is Suzanne Blier.

JOHN HAWKINSON: Bottom center.

SUZANNE BLIER: I'll start again.

Good evening, Mr. Chairman and Planning Board Members. My name is Suzanne Blier and I live at Five Fuller Place and a daily walk from my home in Harvard Square across Harvard Square to my office on campus, and I'm here this evening not only in my own right but also representing the newly-founded Harvard Square Neighborhood Association. As one of the founding members and one of the larger organizing group, and I was deeply opposed to this policy order when it came before City Council originally. I thought it was poorly written. I know there was considerable work on Central Square on this very issue, years

of study, and engagement with the citizens and looking very carefully on the impacts on this. As you know, Harvard Square is currently under considerable reassessment from the vantage point of historic preservation, new commercial developers coming in. I think passing something like this at this moment in time without very careful study, scrutiny, and engagement with the public will be an unfortunate mistake. I know there would be major ramifications on the square on the sense of intimacy, on the history, on the roof lines, etcetera. And I know that this was passed or promoted principally for one restaurant and it wasn't even needed apparently because it's a second floor terrace and a view toward expansion. And I think just it's not good policy for any of us to think about of a single exception then becoming a rule for the district

as a whole.

Thank you.

H. THEODORE COHEN: Marilee, and I'm sorry, I can't read your last name.

MARILEE MEYER: Hi. Marilee Meyer, Ten Dana Street. And I don't necessarily have prepared points. I did write you a letter, but I am -- I'm really against this blanket permission without further investigation of noise, lights, all the criteria that goes into outdoor living.

I am affected -- during the summer I'm affected by closing hours of Plow and Stars, but also balconies on Harvard Street and roof decks at 108 Mass. Ave. And I can tell you who's winning at super bowls, you know, etcetera. And when you have -- Central Square is a corridor. It's long, and there's -- there was years of study for it. Harvard Square is a different

topography. It's a triangle. There are different ways that noise pings off of walls and different roof lines and everything.

And I have a question for you. If a roof space can be expanded, can a business rent the adjoining addresses's roof? Can it be expanded? I personally do not like Felipe's as an example in Harvard Square because it looks like a third world beach bar with laundry on it. Regardless of close it is or how far away from the edge it's supposed to be, you can still see across the square and on the street.

Another place like Daedalus is tasteful, contained, and on a through street. It is not as impacting as is something in the square, but this also opens the door to making Equity One and the Curious George building rooftop easier to get, if you will, with FAR on the roof when there are

other ways of getting FAR in lower floors. So our -- is this FAR going to be used as a pawn back and forth to get different configurations? I think we have too many questions to have it be okayed tonight. And as Suzanne said, Harvard Square is under duress right now in looking at the Conservation District and I think it's premature to put this through without looking -- finalizing what is happening in Harvard Square.

Thank you.

H. THEODORE COHEN: Thank you. Lee Farris.

LEE FARRIS: Good evening. That's Lee L-E-E Farris F-A-R-R-I-S. Thanks.

You should have received my letter for the Cambridge Residents Alliance this afternoon so I won't go over all the points specifically, but I think big picture is I don't know what

problem this zoning is trying to solve. It's not stated in the Council order. It just says it was a good idea for Central Square, so let's do it for Harvard Square. As has previously been stated, Central Square and Harvard Square are very different in their configuration. As an organization that worked with Patrick Barrett on the Central Square Zoning, there was a purpose behind that and it was part of a package with many changes in zoning. And one of the primary purposes was to encourage residential construction above one- and two-story buildings in Central Square. And we wanted that both to support the businesses that are on the ground floor, but also because we wanted there to be more housing constructed near transportation and we wanted more housing that would then result in more inclusionary, affordable housing. So that's

a whole set of rationales that were put forward for that Ordinance. But that set of rationales and the study behind them that led to the reasons, has not been done for Harvard Square. And there's no study to indicate what kind of benefits, if any, this Ordinance would have for Harvard Square. So it seems to me that the more rational thing to do is to ask this city government, CDD to go back if there is a strong need, and no one's even here to speak for the Ordinance, let's note that, too.

If there is some strong need to have this done, then let's get the other things that would be impacted by changing the rooftop all considered all at once so that like Central Square, it's a package of several different kinds of zoning changes that work together for a stated purpose. Unless you have that, I don't think

this Ordinance should be -- I think you guys should recommend negatively against the Ordinance as currently stated.

Thanks very much.

H. THEODORE COHEN: Thank you.

Carol O'Hare.

CAROL O'HARE: I'm going to pass something out to you, but I'm gonna pass it out upside down so don't look at it until I ask you to.

H. THEODORE COHEN: We get to be surprised.

CAROL O'HARE: Because you'll be distracted by all the numbers and trying to figure it out which took me hours.

IRAM FAROOQ: Here, let me help you.

CAROL O'HARE: I'll do it.

H. THEODORE COHEN: Should we start her

time?

CAROL O'HARE: Carol O'Hare. 172

Magazine Street. Well, I asked the City -- one of the two City Councillors who proposed this amendment what, what was the goal? And that is why I said in my letter to you that it's more like a zoning variance than a zoning amendment. The goal was to, as Suzanne said I think, to benefit one or two businesses in the square, but the square's zoning doesn't -- abuts many, many residential districts. And so if it's to benefit one or two businesses, I suggested that it was more like a variance and that it would affect many, many residence, dormitories, offices, and wouldn't it be a good idea to see who would be affected by this amendment before proposing an amendment for the triangle of Harvard Square?

Well, that is one reason not to adopt

this, because no study has been done. No outreach has been done, which is ironic, because this Board spent a year, more than a year figuring out how the outreach should work when matters like zoning amendments and even Special Permits come before this Board. There was no outreach. It was bare, legal notice. And the citizens then, which is why there are so few here, have no idea what may happen next-door to them or just down the street. Marilyn Wellens wrote to you this afternoon, and she lives on Green Street. Across the street from and next-door to buildings that could have this rooftop zoning and could have noise and light and hubbub right next to her. So I encourage you to read her e-mail as well if you haven't had a chance to.

This is cart before the horse. It is not

sound zoning. Look at the -- now you can look.

H. THEODORE COHEN: Thank you.

CAROL O'HARE: So the decibel levels -- I hope you can let me just explain this chart. The decibel levels in residential areas. Look at the bottom of the chart. 50 decibels at night in residential areas. In commercial areas, which is Harvard Square Business District, it is 65. Look at the chart behind -- look at the images behind the chart. 50 is what's allowed in residential areas. That's the maximum at night. 65 is what would be allowed in the business district on the roof. They -- 10 decibel -- every 10 decibels is two times as loud. Sorry, if it's 10 decibels, it's two times as loud. If it's 20 decibels, it's four times as loud. So 15 decibels louder, which is what the commercial area permits, which is all of Harvard Square, is more than -- it's

like three times louder than what is permitted in the residential area which would be permitted at night in Harvard Square under our noise ordinance.

H. THEODORE COHEN: Could you wrap up, please?

CAROL O'HARE: I'm wrapped. Thank you.

H. THEODORE COHEN: James Williamson.

JAMES WILLIAMSON: Thank you. James Williamson, 1000 Jackson Place. First of all, it's kind of annoying to me that given how hard people work for zoning petitions in the city, the citizens to get zoning changes, and then have to lobby and advocate and show up at multiple hearings. I think it's kind of disconcerting and a waste of all of our time, especially the people who had to show up to speak in opposition to this, that the proponents are nowhere to be seen.

So I hope you'll take that into consideration in your evaluation of the seriousness of the proposal.

Oh, there's a -- maybe just a minor discrepancy in the text as forwarded tonight, it says in the Business B District. That's in the text of the ordinance, proposed ordinance change, but apparently it's BB District. So I guess we're talking about BB District. And I guess that should be clarified and confirmed.

Daedalus as I understand it, is not in the BB District. So I mean it's sort of a relevant example in a way, but it's not specifically relevant. I know and like Tom Brush a lot. I like Felipe's. I do think it's noisy. If you go into that part of Harvard Square late at night, it can be quite noisy coming off that rooftop that he has there. My understanding is

that Tom went and it was Ranjit who suggested maybe an avenue he should pursue in order to have, explore the possibility of expanding next-door that he should explore the possibility of a zoning change. I'm not sure that that's necessary in order to accommodate such an expansion if that were seen to be desirable. So obviously that's something I think could be explored a little more before going through a change with the whole district.

There are a couple of places which I do worry about the effect that is unintended and -- hopefully and unwelcome which is on top of the Abbot building where there is a proposal for a penthouse pavilion with so-called -- a restaurant with a so-called celebrity chef where there would be seating placed as the proposal stands now on top of the Abbot building. There is potential

land grab going on here unintended I hope. And so to think about the implications there I think are important. And also the building, the Staples building where there's a proposal that's been delayed, I think it was just postponed, the Planning Board hearing on the Raj Dhandra owned building that has a proposal for three-story addition set back and what the implications would be either for that proposal if it could potentially be modified under this change or some future, similar proposal and what the impact would be in terms of allowing excess, excessive impact. I think the historic character of Harvard Square is in tremendous jeopardy now, and I, you know, I hope you'll take that into consideration as you balance those issues going forward on a lot of the issues that we're now confronting in Harvard Square, balancing historic

character and allowing for some change and some more contemporary design.

Thank you.

H. THEODORE COHEN: Thank you.

Is there anyone else who wishes to speak?

John.

JOHN HAWKINSON: Good evening, Mr. Chair, John Hawkinson, 84 Mass. Ave. I just wanted to remark that reading the staff analysis memo, I didn't get the information that I thought I needed and I'm not sure that the Board has the information that it needed and that was troubling to me, so it seemed worth highlighting. In particular I think the Board ought to have some idea of what changes might result from the zoning petition if it were enacted. And that would mean some idea of what buildings are currently maxed out in their FAR within the affected district,

and you know, what buildings are not, who would benefit, and how they might benefit and what sorts of changes might occur. And there really isn't any of that in this zoning petition or in the analysis rather and that was of some concern to me.

Also Ms. Meyer asked a question about whether you could borrow a space from an adjoining property. I just wanted to note that I think in a particular case under consideration, that is, Felipe's extending a roof deck onto Hidden Sweets, they're within the same lot, so that would be acceptable so and also not really affected by the zoning petition.

Thank you.

H. THEODORE COHEN: Thank you.

Is there anyone else who wishes to speak?

(No Response.)

H. THEODORE COHEN: None appearing. Then Board Members, questions? Comments?

IRAM FAROOQ: Mr. Chair, may I?

H. THEODORE COHEN: Iram, yes.

IRAM FAROOQ: Thank you, Mr. Chair. I just wanted to say the lead proponent from the Council of this petition is Councillor Cheung and he just had a baby about a week ago. So I think him not being here could be partly because of that and I just wanted to mention that.

Also, people have talked about the -- there was the question about the BB versus Business B, and that -- I know the Board is aware of this, but just for broader understanding, the Business B -- BB is short for Business B so it is the same district. And also just because this question about Felipe's did come up at the Ordinance Committee hearing, I did want to let

the Board know that we are working along with the Councillor Cheung to schedule some time with Felipe's, the property owners -- I mean, the business owners and then try to figure out what it is they are in fact trying to achieve and figure out if there is a different solution at length that might address their specific problem. But not withstanding all of that, the petition is before the Board and that's for you to discuss the pros and cons.

H. THEODORE COHEN: Thank you.

Hugh.

HUGH RUSSELL: So I think we should keep focussed on what this petition says. It basically is exempting rooftop uses from FAR if they get -- if you get a Special Permit to do that. And then this Board would have to make some findings. Probably not -- there are a few

things mentioned in the Ordinance but also probably general Special Permit findings.

Now, what does that mean?

So Felipe's which I'm most quite familiar with since my office was directly across the street before I moved to Central Square, built their roof deck without any zoning problems because the building has an FAR of somewhere between one and a half or so. It's a one-story building with a basement. There's a couple of Mezzanine areas, and they're -- I don't know how much of the basement actually is floor area, and it doesn't cover its entire lot. There's a surface. So it's way under the FAR. The people who manage the building have talked to me over the last 40 years about -- I was a tenant for 40 years there. About, you know, would it be feasible if they had several more floors on the

building? And every time those discussions happened, they decided that it didn't make sense. It's physically possible to do. The zoning is there. If you stop at 60 feet, you just need a Certificate of Appropriateness from the Historical Commission. So I think John's comment was an interesting comment.

This really just affects people who are planning to build or someone who's owning a building that's maxed out, and most of the new buildings in Harvard Square are maxed out, that's new in the last 30 years.

And so you've said you've got a maxed out building, it might allow you to put a roof deck if you've got a Special Permit. If you're contemplating a development such as the Curious George Urban Outfitters test site, it means that you get to build more building and not count your

roof decks. Based on the plans they've submitted, they're already pretty bulky. So, you know, it's like do they need more than FAR for, when they seem to be doing something that through the Historic Commission I guess has never approved.

JAMES WILLIAMSON: Right.

HUGH RUSSELL: And so it's been there for six months. That's a controversial project. And its bulk is I think a great part of the controversy.

Four is almost the highest permitted floor area ratio in the city. There are parts of Kendall Square that we've increased that somewhat in some of the recently zonings for the -- and I guess the CRA parcel was already at about five. So it doesn't seem like this is really needed. It's not -- there might be an isolated case where

somebody might improve the quality of life by adding the roof deck to a building that's already maxed out. Say One Brattle Square, which has a bunch of terraces on it. They might be innocuous. I worked at 44 Brattle and there was a little roof deck outside on the roof that people could eat lunch on that is set back. Kind of innocuous. So I don't, you know, I don't see why this should be done.

I'm also a little concerned with this flurry of zoning changes when we're in the middle of a master plan process. It's like get in under the gun before the planners strike.

H. THEODORE COHEN: All right, maybe I'll hop in here.

Well, I agree with the people who have spoken in opposition today and the letters we've received, that it's not appropriate to adopt this

at this time. I think it really does need more study, although I probably have disagreement with a lot of the people who are in opposition, because I think Harvard Square needs a lot of help. I think retail is disappearing and I think what we're going to see are bars and restaurants that are going to keep activity there. And it may indeed be that there ought to be rooftop restaurants or there ought to be rooftop beer gardens or whatever. But I think that has to be addressed through sort of a comprehensive examination of what the square needs, and either that's part of the Envision Cambridge process -- I don't know if they're talking about the square or not. And if not, then it ought to be something that, you know, at some point we or City Council ask staff to look into and to work on Harvard Square.

HUGH RUSSELL: But they're not prohibited now?

H. THEODORE COHEN: No, no, obviously they're not. I suspect they're pretty busy right now with lots of other things, but -- so it just seems to me that there are things that need to be done, but I haven't heard anything that justifies why do this one particular thing right now. I agree that, you know, if one particular building really wants something different, then it may be appropriate for a Variance. And, you know, let the BZA hear it and let the people speak in opposition to it or in favor of it and make a decision on that. But this seems like a major change, potentially a major change. And because we don't have the studies to indicate really what it might change and what it might not change, that it just doesn't seem like it's the right

time to be doing this.

Steve.

STEVEN COHEN: I think I tend to agree with the conclusions that you two have made, but I'm not sure that I agree entirely with the reasoning.

First of all, you know, letting it be done only by a Variance means that you have to prove a hardship.

H. THEODORE COHEN: Right.

STEVEN COHEN: And as you know that's a high hurdle. I think that there may be many locations where use of roofs might be appropriate and may contribute to the energy and dynamic energy of the square and could be a good thing. And in fact, somebody, I guess John mentioned Daedalus, and Daedalus is one of my favorite places to eat for six months of the year. Not so

the other six months. But I'm not sure the FAR is the way to make that determination. It's really use that is the issue. And my gut feeling is that on the one hand I think that the FAR or outdoor use should not be counted for an FAR in a district like this, but on the other hand, the use should be regulated. And whether it's the Planning Board or another entity, almost like a licensing procedure, that the use be evaluated and that nobody be entitled to that use. And that whatever the permitting authority may be, Planning Board or otherwise, have a great deal of discretion to evaluate all of the relevant considerations and factors that affect that use in that location and pursue it that way. Because I think it would be very difficult to make an all size rule that, you know, makes all sizes and all circumstances here. And I think it would require

very particular judgment and consideration.

So, again, I agree that this is not the right, you know, regulation at this time. But I think it's an issue that warrants loosening up a bit. But I do think that use restrictions should be the tool that we use and not bulk restrictions.

H. THEODORE COHEN: Lou.

LOUIS J. BACCI, JR.: Yeah, I'll just reiterate what everyone's said. Some more information and some more community outreach I think is in order. I'm also concerned with all the waivers and where they came from.

H. THEODORE COHEN: Tom.

TOM SIENIEWICZ: I think most has been said. You know, I'll go on record as well endorsing a lively city and it is a city. And so with the activity that those roof decks represent

may at some point be vital to keeping the square alive. I agree that -- also, one other editorial comment just relative to Marilyn Wellens' comments, I'm a resident that's right up against the business district. That's where the art of planning comes in, how do you balance the property rights and needs and desires of people especially on the boundaries of districts? And Harvard Square is, you know, pretty dramatic changes across district lines. So I think it does require more study.

I also agree with Hugh, it's not probably required at this hour and let's have Envision Cambridge or some spinoff from that look at the square as a whole, because I think we're all feeling like the square is definitely in transition and under pressure right now, so let's look at it holistically and I don't think this is

the way to go with this right now.

So that's where I am.

H. THEODORE COHEN: Thacher.

THACHER TIFFANY: I agree.

H. THEODORE COHEN: You agree?

So, it seems to me that we would have a motion to not recommend such a motion?

HUGH RUSSELL: Sure. I'll make such a motion.

H. THEODORE COHEN: Second?

STEVEN COHEN: Second.

H. THEODORE COHEN: All those in favor?

(Show of hands.)

H. THEODORE COHEN: It's unanimous.

Thank you all very much.

Is MIT here?

LIZA PADEN: Yes. I'll have them come in.

H. THEODORE COHEN: Do they need any time to set up?

LIZA PADEN: Probably about three minutes.

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

IRAM FAROOQ: Can I say something?

H. THEODORE COHEN: Iram, yes.

IRAM FAROOQ: I just wanted to add something since you talked about Envision Cambridge and how that relates to Harvard Square. Harvard Square is not really going to be a focus area. The only focus areas that it's really looking at are Alewife and the corridors and the areas where a lot of development is likely to happen. But what we are doing as an add on piece is a retail strategic study which is looking at all of the squares in the city and all of the

retail clusters. So that should give us some better guidance in terms of what's needed.

H. THEODORE COHEN: Thank you.

(A short recess was taken.)

H. THEODORE COHEN: Okay. Welcome back.

This is a general business matter relating to Planning Board case No. 303. It's MIT South of Main Street building No. 5, design review. It's at 310-336 Main Street.

So if someone who is making the presentation -- and we ask that the presentation last no more than 30 minutes.

HASHIM SARKIS: Good evening. My name Hashim Sarkis. I'm the Dean of the School of Architecture and Planning at MIT and I'm here to introduce the presenters for the building -- SoMa building 5.

Last time we were here, I believe it was

about three weeks ago, we presented building 3 and we heard from you suggestions and comments and come back, work with the architects to understand carefully what your comments meant. And I believe they were very helpful comments. We've done a series of meetings since and we're hoping to come back to CDD to present the revised design to them, and once we get their feedback and we integrate it and then come back to you with that building revised design soon.

Today we're presenting building 5. And the last time this group showed the building was about a year ago, last spring, when we presented it as part of the Special Permit. Your review of that building if I recall were -- the comments were quite favorable. There were some suggestions. I believe they were from Hugh about proposing to move forward and enhance the use of

color and the banding on the surface. He also wanted to see more about the ground floor of the building. I think that it's Sarah who is going to present the ground floor and the museum which occupies the first three floors of the building. And then the building's design itself will be presented by Marion Weiss of Weiss Manfredi Architects.

I'm accompanied from MIT by Sarah and Michael Owu who you all know from now. It feels like if it's Tuesday, it must be the Planning Board.

H. THEODORE COHEN: We feel if it's Tuesday, it must be MIT.

SARAH GALLOP: Well, I'm actually just making a cameo appearance tonight because there's something that I'm really excited about and that the institute is excited about. So I just want

to share that for a little bit. As Hashim said, it is about the ground floor but it's specifically about the MIT Museum.

We feel like the museum being on the ground floor is gonna make it not only an important destination but a very sort of public feeling and engaging kind of space, mostly because it will be anchored -- the building will be anchored by the museum. I think you'll remember that when we were going through the zoning process, lots of people said to us, oh, why don't you, you know, move the museum from Central to Kendall. And we had never considered that. It wasn't something that we anticipated. And even after people said it many times, we still didn't think we were gonna consider it. But it came up more and more often, and we found that it came up as frequently as the desire for

supermarkets and drug stores. So those are the three things that people would say to us:

We need a supermarket, we need a drugstore, and how about you move the museum to Kendall Square.

So we started to take it seriously, and the idea caught on at MIT, and a group of people, including the museum staff, have been working on it with senior officers for the past, you know, several years at MIT. So we're hoping to make it a reality. And now we're just tremendously excited about it.

I think you know or have heard of John Durant. He's the Executive Director of the museum. He's out of town tonight. But he's the one who also brought the Cambridge Science Festival to MIT and to Cambridge. He's a Brit and of course science festivals are very much

part the culture in England. And he brought the science festival here and we partnered up with Harvard and the Museum of Science and the Cambridge libraries and the City of Cambridge and created the festival eleven years ago, and that was really John Durant's innovative thinking. The idea is to bring K to 12 students and the general public into activity in order to ignite curiosity around steam-related topics. And it was the first of its kind in the United States when we created it eleven years ago. Anyway, it's going on this week. So there's hundreds of activities all week long. Hopefully you've been to some or you'll go to some.

So I tell you about that because John Durant, even though he brought us the science festival, says that moving the MIT Museum to Kendall is the best thing that will ever happen

to the museum. So that's a pretty good endorsement.

But the fact of the matter is the museum has outgrown its space in Central Square. Its operations faces building constraints there that curtails flexibility and creativity. And the new space will be a purpose-designed facility that includes tailored physical configurations that are conducive to exhibits and galleries and interactive activities. There will actually be more public space in the new building, because the museum has figured out a way to reduce its back office operations. And the place will look and feel bigger to the public.

As we think about the move, we think of the location as one that couldn't be any better. It's right in the heart of the most innovative square mile on the planet. It's right next to

the T station. It's in the main gateway area of the Kendall project. And of course it will have the address of 314 Main. Isn't that awesome? It was available because I think you introduced it as, you know, 310-316. So 314 was available. We will be having some fun with pi as you know. That's the date we announce our admissions decisions on pi day.

We also see the move as a really big opportunity for not only the museum but MIT and Cambridge. It will in fact be a first class museum. I don't know that we think of in its current location as a first class museum, but it will be in this location. And it will be a cultural and an innovation anchor for the area. And I also sort of think of it as this connecting ground for anybody who happens to come by. You know, a place where you can be from MIT or be

from Cambridge or Kendall or Dubai or East  
Cambridge and you're just -- it doesn't matter  
who you are, you're just sort of engaging in this  
ground floor activity.

We're going to extend the operating hours  
past the usual ten to five time frame, which has  
been -- that's been the hours at the museum for  
years. Because all of us have talked about the  
need to bring more activity to Kendall Square in  
the evening.

The ground floor is also gonna include  
the museum lobby which will have some visible  
exhibits. These are not -- these are things you  
don't have to pay to go and look at. You can  
just walk in and see these exhibits. There will  
be a museum store where you can purchase things.  
Of course the building's main lobby will be  
there. The MIT Press Bookstore will be there and

an cafe. And all of these activities are gonna be connected in a some sort of open manner. So you can come in and sort of wander around and do different things.

And the museum is also interested in the possibility of commissioning an art installation above and beyond our Present for Art Program.

Their idea is to implement something iconic.

Maybe as a result of an international competition. These guys like to dream big, but you know, we think it all sounds good. They're thinking that the piece could possibly be located outside of the museum, but people on the inside could interact with it and people on the outside could too. So you could create this sort of funky connection between the inside and the outside, you know, over some sort of art installation. It all has to be determined and

we'll need to work it out with the advisory committee and the director of open space. And of course we have to get it approved internally which is sometimes harder than advisory committees.

Anyway, I wanted to share all of that. I know that's not exactly what we're focusing on tonight, but this is something that creates a lot of excitement for us. We think it's going to be a tremendous move, and I just wanted you to know how we think it's going to feel.

I'm going to pass it on to Marion Weiss who is going to walk through the building design. Thank you.

MARION WEISS: Thank you. So it's very exciting to be here since it's nearly a year since we had a chance to introduce this as part of the larger permit, and I guess this is the

first time we could actually say we're all gonna potentially have a piece of the pie. Sorry.

But in any case, what I wanted to do right now is I've got a little "Unable to connect to box" message here although you guys have a clean visual.

So we'll begin with this view here which is on Main Street, and I think it's -- we could have somebody who is our designated pointer. Brian Kelly from our office will be able to point to what you're looking at, which is the expression of the building at the corner. But at the corner really is, you know, one of the most exciting things is that it really holds the hinge or its special location there dotted in red there is SoMa building 5 really is the hinge between MIT and Main Street and the open space.

As you look at the kind of configuration

or suite of the five new buildings here, what you'll see with building 5 is that it has a geometry that's unique. And one of the reasons that this geometry has evolved as being a kind of fruitful one is that the building has a pretty robust footprint, if you will, and because it can only go 250 feet to its top floor, it wants all kinds of opportunities to feel slender. And so the first opportunity was to inflict the midsections, which you could see the arrows that are pointed up on those sides. And the second thing, which is very subtle, is that the northeast corner which faces Main Street is also slightly higher. That gives you the optical illusion of it being taller and slender, and it also has the added efficacy of concealing the highest piece of mechanical equipment.

If you look at this, this is a

perspective from the Marriott Plaza. And one of the things that you can start to see is a kind of a warm terra-cotta colored blush that ties in with the chromatic scale, if you will, of the bricks in the area, and you'll hear about that a little bit further. But in any case, here it is with the open space looking to the new open space. And, again, you can start to see this inflection and the relationship of what I'll talk about further which are fins that add both color and light, if you will, a plush but also give it a sense of slenderness.

Again, you can just see very simply in section that the MIT Museum defines the base, the plinth, if you will. There's a break with a bit of an open space with the tenants in the open floors, and then the tower ascends in the yellow area there.

One of the things that this section shows, which is terrific, is a lower level basement is the service level. We have no loading dock entries on our main level.

This gateway image is one you probably remember from the presentation that the office gave. And it shows that with all the pink arrows there it gives you a sense of not only the porosity and sense of entries around both Main Street and the T, if you will, the gateway. But a sense that it's a dialogue between buildings 4 and 5.

As we zoom in to this level here, what you can start to see now is that we've got a slight adjustment, if you will, to the footprint from a pure box to pulling back a little bit south from Main Street and a little bit west from the T area. That does a couple of things. It

gives us, as you can see with these dimensions, sort of 15',4 for the traditional sidewalk, if you will, up on Main pulling down another nearly 16 feet gives us areas for seating and similarly pulling west gives us more areas for seating around the T. And all this also gives greater visibility if you're rounding the conner to looking towards the open space.

Again, what you can also see here with the red arrows, the sort of general expectation where entries will be, and also the landscape around it.

This is a view that you might also remember from the open space presentation by Hargraphs (phonetic), but what it starts to show is the animation of the outdoor spaces and the seating areas that you can see with movable tables and chairs and the kinds of engagement and

performances and life that this particular intersection will have. But very important in this section, though, is to understand the distinction of the plinth is also programatically the museum, and that gives it an identity that makes it very unique.

The setback, if you will, of nearly 15 feet from the front of Main Street to the setback center front of the building above gives you a sense of kind of a distinction of the base. And also you would start to see here provides that terrace space on level 4. Then you can see the cafe and the open space there.

So now we're going to come around and look at elevations and perspectives in sequence along Main Street. And you're looking at the lobby at the center and to the left on the image you can see the cafe with its outdoor seating to

the right. Possibly a white tablecloth restaurant. And you could also see that there is an area within the museum, much of the museum of course for exhibition purposes it has opacity. But much of it is transparent so that you can see in what they call their 365 space roughly over the lobby a lot more vision glass so that there is connection on the inside and outside.

This is now on the Main Street sidewalk area. You can start to see the address, if you will, on the facade. And you could also see that there is a sense of the wood soffit above which is at 16 feet above you, has a warmth that actually ties in with the warmth of the terra-cotta color and pulls that wood into the interior which we will be doing in the lobby.

We come around to the east elevation, the T is right behind you in plan. You can start to

see the entries into the cafe, MIT Press, the MIT Museum, and as was mentioned earlier a kind of intended porosity between those program elements inside but also obviously this great transparency between the open space and the inside of those spaces so that there is almost this ebb and flow between the inside and the outside.

This is that perspective of the gateway looking west. And you can start to see a couple of interesting things here. The, if you will, the rounding of the corner as it pulls back to accommodate seating, but we also at this moment as you know we had a wind mitigation study, we did all of these things that we did to test what would actually mitigate it most effectively. It turned out that some of the more dramatic moves like massive canopies were ineffective. What was most effective was pulling this east face of the

plinth, if you will, at the museum towards us in this image by about nine feet at that corner.

That actually stopped the wind driven from the building above, stopped that wind. That was the effective move. We believe we may need to complement it with an area that you could see located there where you see a plane. And we'll talk about a little bit later, but it could be also a commissioned artwork. It just needs to be roughly in that location. A decision of its expression needs to be coordinated with the final selection of the tenant who will be coming in to use the cafe so that we're actually optimizing the indoor/outdoor seating expectations.

Again, if we're here looking from the open space, we're looking towards the entry of the MIT Museum and you can start to see our fantasy is our robots may be modest, compared to

the ones that they may be expecting to have flowing on the inside and the outside of that.

And as we come around in the south, one of the gifts of this particular site with the open space, is at the corner of the MIT Museum, actually as seen on two faces. On the southwest there we do have a service mechanical space. We've been able to concentrate it there on the southwest corner which you can see in this perspective. But what is most actively engaged here in the open space is not one side but two sides there at the museum. And you're able to look in closely, and whatever activities are going on inside will be very, very evident and draw people in. And we're very excited about not only drawing people in, but allowing that activity to flow outside.

If we look here on the west elevation

this is the side where the Kendall Hotel is. And again, you can start to see that as the portion that we can see most actively from Main Street again turns a corner with glass and the area that needs to accommodate the air intake for the electrical room is also in the solid area. That's looking at that corner.

Now we're standing at sort of the corner by Kendall and you can see the sort of indoor retail space that's fully exposed. And to give an example of how that works there, you can see a typical condition on the right in this kind of axonometric is the quarter glass front, the wood soffit. And the example above the Whitney Museum some of you may know in New York has this outdoor seating, this undercover, that still really takes advantage of the kind of transparency and connection. And where we had the mechanical we

have the wood soffit and the perforated metal panel above and solid below.

Again the most conspicuous thing that makes the building unique is that it is a glass building, but it is a glass building where we're surrounded by the middle expression of terra-cotta brick. And so what we wanted to do is actually play up on that. You can see that we actually inventoried all the buildings. We actually measured the colors, and then we decided at the end of the day, we don't want to match it but we wanted to somehow collaborate with it. These are the painted metal fin colors that we were looking at. But you could start to see this one right here, closest to us is Kendall in its scale and texture and tactility roughly speaking, externally etched glass and the fins are collaborating with that color. And also again

this is a good view to show the kind of scaling of that plinth to collaborate with the smaller scale building like the Kendall next-door.

This is a sampling process that we've been looking at. And you can see that these are -- we've been experimenting quite a bit with this glass over recent years. Experimented in three different countries in Europe, finally had it fabricated in Canada. It's externally on the edge so it looks softer on the outside. It's chromatically tinted on the back side. It's translucent so the sun comes through it. It's what gives it its variable expression of dark to light.

So right here in the base we have more of the, if you will, the opaque expression with the colored accent edge glass, and then you can actually start to see it collaborates with the

fins and the vision. It likes to create a kind of shuttered effect.

As we go up to the building above, because these are office spaces, obviously transparency is, you know, effectively is what people are looking for, so there's more vision glass and a little bit less of the accent edge. But the fins pick up the chromatic effect which you can see on the view of the right. The fins range from the four inches to nine inches and their proximity gets greater as you come to the center. And that you can start to see in this diagram here that they stack more tightly and deeper at the center and become thinner and thinner to the more crystalline edges. That's expressed here. This is the detail.

In addition to actually measuring vertical every three floors we have a cut or a

ban that tends to tie in different heights of the buildings in the area.

The building's thermally broken so it's a high efficiency wall. You can see that the fin itself is tapered so it, too, like the buildings in front its tapered out to catch light in variable ways.

So we return now to the main views, again, and you can start to see here on Main Street during the day you get this kind of play of light. But even at night, the idea is that even when people are in, they're much like the press building next-door, you're gonna see at night the kind of signature of inhabitants who are working hard and those who are not. But on the oblique, on the Main Street side, you will always get, because the lights come through variably, you will always, always get that kind

of repetition of what appears to be the mineral, chromatic, terra-cotta skin.

And, again, this is just moving around the space again. This is from Marriott Plaza.

Again, from the open space.

And finally returning back to Main Street.

So, again, I could respond to questions or I could show -- demonstrate a little bit.

BEN LAVERY: Let's talk a little bit about the demonstration.

H. THEODORE COHEN: Take the microphone, please.

MARION WEISS: Is that good? Okay. What's here on the -- here is an example, and I think Ben's also going to pass out a book of a project that we had a chance to learn an enormous amount about how this externally accented glass,

terra-cotta color infused back fin related sort of shadowbox works. Is that this is the fin that's catching light in different directions. We're working towards either using a copper anodized or actually getting a paint that actually gives this expression of color but might be a little bit more durable.

This is the vision light.

And then just to show you how this works... the way this works is that -- is this working?

STEVEN COHEN: It was.

MARION WEISS: I'll speak up.

THACHER TIFFANY: No, you have to use the microphone.

MARION WEISS: Is this working?

JEFF ROBERTS: They all went off.

MARION WEISS: Shall I project?

TOM SIENIEWICZ: It's going over the internet and without the microphones they can't hear anything at home.

MARION WEISS: Oh, dear.

TOM SIENIEWICZ: We can hear you.

MARION WEISS: Like my niece says, if you didn't get it on FaceTime it never happened.

TOM SIENIEWICZ: It's working.

MARION WEISS: Testing, testing.

TOM SIENIEWICZ: You got it.

MARION WEISS: All right. This works pretty well. If somebody wanted to get up or some of you maybe have seen it before. What's illustrated here is the kind of construction or the assembly that allows the colors to change. In the book right there, if you turn a few pages, you'll see at the bottom center every photograph of that glass looks different. So sometimes it's

actually brightly illuminated. Sometimes it looks like it's a dark copper. It changes tremendously depending on how the light travels through. So this piece right here is the sternly accented glass. It makes it soft looking like beach glass. That's how it behaves.

This piece right back here is called the back pan, and this is only translucently coated with the terra-cotta color. So when -- if you imagine the sun acting like a slide projector, it comes in, comes through the glass, hits the back pan and bounces back out. That's what's giving it its variability. That's why it will never look the same on any given day. And it also won't look the same because every time you're moving around the building, because of the facet and the stack effect of the fins, which are also tapered and catch the light, there was I guess an

interest on our part to be able to get a mysteriousness as to what's creating the effect, but to get the sense of changing blush on the building. And then that get captures in with this on top of it. Once you see these units getting larger, the behavior of the light, weight, and travels through becomes more magical. So this little mock up's not very magical nor very magical with the light in here, but that's just to explain how it works.

This by the way, this is the, this is the wood soffit. And what we like is that while it's not matching in the shadow condition, it actually starts to simulate that color and picks it up. And that's also what attracts through to the inside of the building. This is impregnated so that it will be color stabled. Most wood can be color unstabled. This is a product where it's

color stable. And then we can go to the indoor material.

BEN LAVERY: I'll just keep it brief. I know we're running short on time.

First of all, I'd like to thank everyone this evening for your time and the amount of effort that CDD staff and the Planning Board have devoted to this entire project, but in particular to this project.

We feel that the process has really generated a great building and we're very proud to be here to talk about it. And as Sarah and Marion have mentioned, you know, through this collaborative process we've been able to establish this permeable ground floor plane that will bring, you know, the MIT Museum, the cafe, and the Press, and a restaurant to this Main Street area. It will greatly improve the Main

Street amenities; activation and enhance the entrance to the campus and the gateway itself. And as Marion was describing, this facade will literally not look the same at any given point in time. It will constantly adjust based on your perspective, the elevation of the sun, clouds, and so on and so forth. It will be a signature design in the heart of Kendall Square, something that we can all be proud of going forward.

So we are hopeful that we will receive your design approval and Minor Amendment approval this evening. We look forward to continuing to work with city staff on this exciting project. This concludes our comments. Of course, we'll take questions at the appropriate time.

H. THEODORE COHEN: Thank you.

BEN LAVERY: Thank you.

H. THEODORE COHEN: Do any board members

have any questions right now?

Hugh.

HUGH RUSSELL: I have a question about the, how you get to the bicycle room in the basement? And once you get there, how do you get to your office?

BEN LAVERY: Okay. Well, we can certainly bring that up. There is a separate elevator that will take you from the ground floor adjacent to the lobby. There is an entrance. Obviously there's the lobby entrance. Sometimes it's preferable not to bring bikes right through the lobby. But we also have a side entrance there on the west that brings you right to an elevator. That takes you down to the bike storage area.

HUGH RUSSELL: And then --

BEN LAVERY: There we go. The bike

storage area is immediately adjacent to the elevator with the shower rooms as well for the bikers.

HUGH RUSSELL: And then can you get from that room to the building elevators or do you have to --

BEN LAVERY: You can either go up through the hopper elevator as we've described it, and two of the elevators come to the P1 level. That if you were an employee and had a card, it's going to be a destination dispatch system. So it could be set up to call tenants down to that level and go up to their respective floors. Those elevators serve all the floors.

HUGH RUSSELL: Okay.

H. THEODORE COHEN: Okay, before we go to other Board questions and comments, we have been taking public comment on these design reviews, so

is there -- there's a sign-up sheet. So let's see what the public's comment.

James Williamson.

JAMES WILLIAMSON: Thanks. James Williamson, 1000 Jackson Place.

So looking at the plans, I'm curious about the final destination of the MIT Press. Page 8 has it in one location. Page 9 has it in a different location. I don't know how important this is, but it's interesting that it's different -- I actually would have thought that the MIT Museum might have been better located at the front of the building when you come up Main Street, I mean, it's the significant element of the building at the ground floor to me. And tucking it back around the corner, I can understand how that might be seen to work better in some ways, but I just have a -- I'm interested

in that. And I'm not sure what the best location for the MIT Press is. If it wouldn't be better around the corner, around back, even though I know the manager -- I don't want to subjugate him to not a great location. I don't know that it would be a bad location.

I was interested in this explanation of the terra-cotta or imitation terra-cotta panels. Interesting, I did find myself wondering what this building above that will look like in relation to all the other big new metal and glass buildings. I don't think there's a rendering that really quite captures that. And I think in order to kind of appreciate what's going on here, it might be useful to have some images that show it in relation to the other new construction and get a sense of how this does work in relation to those other new quite large buildings.

I think there's an unaddressed question here which, because I take the T and get off there at Kendall all the time. I go to stuff at MIT a lot. And this relationship between the T head house exit/entrance and what's going on at that plaza is to me an important one and an interesting one, and I'm not sure how much activity can be sustained there with people getting on and off the T with cafe seating right there, how that's gonna work, I don't know. I'm sort of agnostic in a way but not complete. I'm sort of -- would like to understand that better before something that is green lighted that might have an impact that isn't completely understood or foreseen.

And the last comment is there's a lot of -- it's interesting, this is a different shape, but there is still a lot of real

angularity to all of these buildings, kind of rectangularity. And I don't know who has jurisdiction over that head house. That the image of a different head house in some of the pages, whether MIT is working with the T on that or who would be the deciding entity, I think it's an opportunity, if it's gonna be renovated, redesigned in a different way, to have something that isn't rectilinear like everything else, but have it more curvacious possibly, for example, I'm thinking of Norman Foster's work on some public transit exit, entrances, escalator exits covered with a curvacious kind of transparent cover rather than this very angular thing. So I think there's maybe some opportunity there that might be worth thinking about.

So, thank you.

H. THEODORE COHEN: Thank you.

Is there anyone else who wishes to speak?

Heather.

HEATHER HOFFMAN: Hello. Heather Hoffman, 213 Hurley Street. I was pleased to note that this building was less ugly than the others in my humble opinion. And I think it's true that it will be great to have the MIT Museum there. And I was also kind of surprised that it wasn't as prominent, but I was mostly going to suggest an artist for you who I think embodies everything that you might want, and that's Janet Echelman. We all enjoyed, I hope, her piece on the Greenway. She has a new piece that's at the Smithsonian in honor of the reopening the Renwick Gallery. And if you can find someone who really embodies engineering, art, math, everything else better than she does, then use that person. But for those of us who really remember the A in

steam, I think that that's a fantastic choice.

And I was also gonna say going back to the building, that it seems to me that this is somewhat less reflective appearing and glowing appearing than some of the others and I was pleased to see that, because at some point I think it's just gonna be, you know, feel as though you stumbled into one of those, the lanterns, the Japanese lanterns floating down the river. And I'm not sure that that's a great thing to have year round. You know, one day a year is probably much better for that. So anyway, my sort of tepid approval for this. But considering that I figured all of them would be ugly in my opinion, you're doing well, guys. And considering what you have to work with which is, which doesn't even really work up to ugly, you know, in the neighborhood. You know, I hope that

I'm wrong and they're all spectacular. But at the very least I'm looking forward to having something other than a cafe on the ground floor and some good art.

H. THEODORE COHEN: Thank you.

Is there anyone else who wishes to speak?

(No Response.)

H. THEODORE COHEN: None appearing.

Board members and when we go through our questions. If we could try to organize our thoughts between questions that we need answers to in order to proceed to an approval and questions or comments that assuming we do approve it, that we're asking staff to be looking at and considering when we're doing further design review.

TOM SIENIEWICZ: I thought last week we had questions and then deliberations and

discussions as part B.

H. THEODORE COHEN: Okay.

TOM SIENIEWICZ: The first part was clarifying questions.

H. THEODORE COHEN: All right. We'll start with that.

Tom, do you want to start?

TOM SIENIEWICZ: I'll try to rise to the challenge on clarifying questions.

There was a reference to the energy performance of the wall in the building, an R-value being high performance. I'm wondering if you can tell me what that --

BEN LAVERY: Yes, the U-value of the assembly is 0.31.

TOM SIENIEWICZ: Okay.

This, I'm not sure where this side -- which side, whether this is a question or whether

this is properly for deliberations, but maybe it's more properly for deliberations, which is that a question of the entrance to the museum. It being on that corner of the building rather than potentially it being on Main Street, that from this Planning Board member's perspective a more public address for the museum and maybe more appropriate place to enter something that's a world class cultural institution at MIT. But I would love some discussion both from your perspective and what my fellow board members might feel about that.

Those are my questions for the moment.

BEN LAVERY: Okay, well I can respond to that.

The, you know, first of all the museum is -- it has a prominent location on the corner and that we saw through a few of the renderings

there both from the open space but more importantly from the gateway itself. And it does occupy much of that facade, including the retail store that will, you know, reach towards Main Street and overlap with the, to the constructed new T head house as well. So we feel there will be a central gateway there that will be energized not only by the activities within building 5 of SoMa, but within 4 as well. And that those adjacencies will really occupy the space. Further, we've gone through great lengths to create a ground floor that is stitched together and has some permeability so that one could actually move across these spaces potentially at various operating hours during the day.

You know, we fully as you can see there, that museum, you know, occupies probably 75 percent of that corner.

TOM SIENIEWICZ: Well, at this point this board member thinks of Main Street as being our public front, the Cambridge front. Right? So maybe I'm splitting hairs about this, it just would be lovely if the address of that museum could be 314.5.

HUGH RUSSELL: 3.159.

TOM SIENIEWICZ: 159.

HUGH RUSSELL: 3.159 or 65.

H. THEODORE COHEN: I think before we proceed any further, there are -- in addition to design review, there's an issue about whether it's a Minor Amendment that I think we ought to hear some explanation of.

And, Jeff, perhaps you could start the discussion as to what the issue is and what the Board would have to find in order to approve this particular design.

JEFF ROBERTS: Sure. So I laid out the technical points in the memo that was done collaboratively with myself and Suzannah and others at CDD. Just to step back from that, the PUD Special Permit, much like other PUD Special Permits, can be modified by a Major or Minor Amendment. And at the very baseline the Zoning Ordinance in Section 12.37 for PUDs explains what constitutes a Major Amendment and what constitutes a Minor Amendment, and then what the Planning Board has to do in either case in order to approve. So looking at this particular Special Permit, again, as with other Special Permits, when it was granted by the Planning Board back last year an effort was made to provide some clarification in advance and written into the Special Permit conditions about what dips of changes would be considered, you know,

considered Minor Amendments in particular and then beyond that, it would be up to the Planning Board to determine. So that the purpose of doing that is because it's a multi-phased project we developed over a period of time. And it makes sense to, you know, in going from the larger scale more conceptual level planning to the specific design of individual buildings. It makes sense to have some wiggle room built in to deal with just whatever, whatever might come up in that process.

So then as to the Special Permit, it talks about changes that can be approved as Minor Amendments across the PUD as a whole. So across all of the development there is some flexibility to change the gross floor area allocated to different uses as long as the changes fall within ten percent of the total approved gross floor

area. And then there's further provisions that say that when the Planning Board is looking at an individual site, there could be some flexibility in the dimensional characteristics of that site, including the height and open space and site area if those changes fall within ten percent of the, of whatever the dimensional characteristic is of that site.

So as to the first piece, as the Planning Board's now looked at three buildings in this development; building 4 which was approved, building 3 is still under review, building 5 currently under review, overall among those three as the buildings have come in for review, the changes have been about five percent -- the changes have resulted in gross floor area for commercial uses. It's about five percent more than what was in the initial approval. It's

still within the zoning limitations, because the zoning has -- is the overall controlling element to this. And the changes have happened for various reasons. In this case, and Ben may correct me on some of the numbers on this, but for this particular building where there's been changes in the gross floor area, I think about somewhere around 34,000 square feet is the result of simply going through the inside of the building and making a more careful determination as to what is counted and what's not counted under the definition of gross floor area, and there's a lot of complications between what gets counted and what doesn't get counted.

And then there are also some changes that constitute maybe about 16,000 square feet of floor area that result from the building being enlarged a bit at the footprint. And so on each

floor there's about somewhere just less than -- I think it's just less than a thousand feet, square feet of additional floor plate area. And you can see that in the diagram.

So in terms of approving the Minor Amendment, again, the Planning Board would look at the changes to the overall development as a whole, as well as looking at changes to the individual site and would make a determination that the change doesn't violate the applicable sections of the Zoning Ordinance which would be the case here. And that it basically doesn't substantially alter the findings on which the decision is based. It's maybe a more formal way of saying that looking at what's being proposed now in terms of the overall, you know, size and scale and bulk of the development that it's really not substantially different from what the

Planning Board is -- in that sense from what the Planning Board is looking at in approving the Special Permit back in May.

So that was a bit long, but that's the -- those are the changes that are -- so in this case it's the -- so there were a certain set of changes that were approved as part of building 1, which the Planning Board reviewed. That was actually a different PUDs, so that doesn't really factor into this. But as with that, the Planning Board would be specifically making a Minor Amendment to approve the changes in the dimensional characteristics as I've described and as they describe in the application upon making the finding that it's not substantially altering the basis for the original approval.

H. THEODORE COHEN: Do board members have any questions with regard to the Minor Amendment

issue?

(No Response.)

H. THEODORE COHEN: I guess the one question I had, Jeff, is if you exclude the difference in the calculations of the interior space, what is the percentage of change overall for this one building?

JEFF ROBERTS: For the gross floor area of the building?

H. THEODORE COHEN: Yes.

JEFF ROBERTS: Again, if my numbers are right in terms of the amount of the -- the amount of the change that results from what's shown on the screen here, the enlargement of the floor plate being about roughly 1,000 square feet per floor, it would be a total of about 16,000 square feet total give or take, and that would be about four percent of the total gross floor area of the

building.

H. THEODORE COHEN: So it would be a four percent change in the -- for this one building and the larger calculation was approximately five percent of the entire SoMa Special Permit?

JEFF ROBERTS: That's right. And that's factoring in all the buildings that the Planning Board has seen so far and counting the commercial component of that. So in terms of the aggregate development across the whole PUD it talks about the aggregate gross floor area for particular uses and how much flexibility is allowed in those amounts.

H. THEODORE COHEN: And the only ones we have not seen yet are building 2 and --

JEFF ROBERTS: 2 and 6.

H. THEODORE COHEN: -- and 6. Okay.

JEFF ROBERTS: Did I get everything

right?

BEN LAVERY: I agree with your very thorough explanation. Thank you.

H. THEODORE COHEN: Okay.

So does anyone have any further questions about the Minor Amendment issue?

(No Response.)

H. THEODORE COHEN: Okay. Then why don't we go back to questions about the design of this particular building.

Hugh.

HUGH RUSSELL: It shows on the plans of this building which is Deacon Street, is that still owned by the hotel? And there were restrictions that would prevent the hotel from building on that parcel?

BEN LAVERY: No, that parcel is no longer owned by the hotel. It is owned by MIT.

HUGH RUSSELL: That's the answer I wanted to hear.

And I have one other question which may seem out of left field, but I notice all the bathroom plans have no gender neutral bathrooms. And it struck me last night when I was at the Central Square Theatre who recently, just sometime this year, has made all of their bathrooms gender neutral. And it seems to me if you're planning a 400,000 square foot building, you'll need to address that issue in the museum space and in the tenant space.

SARAH GALLOP: We're -- so institutionally we've been working on implementing all gender bathrooms, and we've run into sort of a constraint with the state plumbing code which is that the state plumbing code allows for single fixture all gender facilities, but

does not allow for a multi-fixture all gender facilities. And we've been talking a lot with our campus community and have learned from them that the single fixture facilities continue to contribute to issues related to social stigma and raise concerns around safety, and for some people can cause them to have to walk a long way before they can find a single-fixture facility. So we're actually working with ISD right now in trying to see how we can deal with the state plumbing code. That's kind of a long answer, but that's where we are. We simply can't legally, and as we pointed out to ISD, we do like to follow the law, but you can't legally right now create an all gender multi-fixture facility.

HUGH RUSSELL: But it's on the radar?

MICHAEL OWU: It's on the radar, yes.

THACHER TIFFANY: I have a clarifying

question.

For the MIT Museum, I believe I understood the elevations to show that extending up to the upper levels; is that correct? Or is it just on the ground?

BEN LAVERY: It's on the ground floor.

THACHER TIFFANY: Yeah.

BEN LAVERY: Floors 2 and 3.

THACHER TIFFANY: How do you get from the MIT Museum, upstairs?

BEN LAVERY: Two different ways, within the MIT Museum it's not shown because it's really interior fit out but it's fully considered in the design, I should point out. There will be a grand stair in approximately this location. There also is an elevator specifically for the museum that will accommodate freight, but also visitor groups, much the way the ICA is put

together in that way. There will also be special access to the main core elevators should there be a need for fire, but also if there was an issue with mechanical performance of the single unit.

THACHER TIFFANY: Thank you.

And then to follow up on one of the questions from the public, I think it's come up before. Who is responsible for the head house and is that design, is that on a parallel track? What do we know about that?

BEN LAVERY: We are working with the MBTA to establish a redevelopment agreement, an MOU if you will. And we are very much in the early concept stages of putting that together in partnership with the MBTA.

THACHER TIFFANY: But it will be an MBTA project?

BEN LAVERY: It is an MBTA project.

THACHER TIFFANY: And so the images that we see are kind of ideas; is that fair?

BEN LAVERY: At this point, yes. I think at the time it was requested during an earlier meeting that once there is some, you know, better knowledge about where that is headed, that we would come to this group just to present the information.

THACHER TIFFANY: Do we have a strong understanding of like the size that's needed? Like, is that white box at least --

BEN LAVERY: It's the below grade sort of the vertical transportation elements have been studied. So we'll have two elevators, two escalators. The stair clearances that are appropriate for the pedestrian flow that comes on and off the platform. Yes, that has been studied. It is a constrained area for a variety

of reasons. And, yeah, we're comfortable that it can fit there. Architecturally what happens with the top is probably the greater question at this point.

THACHER TIFFANY: I guess what I'm asking is so those pedestrian opening pathways, the dimensions provided there, those would be -- those should be able to be maintained?

BEN LAVERY: Correct.

THACHER TIFFANY: Thanks that's all I have.

BEN LAVERY: I would also point out, Thacher, that the entrance and exits would happen on sort of the north/south access out of the station.

THACHER TIFFANY: Actually I had one other clarifying -- I think it counts as clarifying. This shadow box element, I notice in

the images you showed, they often get very light. Obviously this is a totally different color, different situation. And would you -- and this is hard to say, but is the intention for them to be able to get a lot lighter than we're seeing them now? Or does it --

MARION WEISS: It's more sheer rather than light.

THACHER TIFFANY: More sheer?

IRAM FAROOQ: Could you use the microphone?

MARION WEISS: Yeah, it's a good question. You're looking at a different project as point of reference just to kind of indicate the variability of it. That general cast was a much brighter, a much brighter color. This, and you can see with the sampling, that one of the things that we discovered is this color is

actually called espresso as opposed to terra-cotta. With the makeup of the back plan, it will go between a sheer terra-cotta color to probably a deeper copper and that will be the general image.

H. THEODORE COHEN: Steve -- Lou.

LOUIS J. BACCI, JR.: Considering the changing, the changing ability of the facade of this building, I'd like to see a mockup. Maybe a sizable one. I mean we have a lot of material here. Small sections are very hard to interpret what it's going to look like. I know it's reflective glass and the sort, but --

BEN LAVERY: Correct.

LOUIS J. BACCI, JR.: -- this needs to be maybe a couple more fins.

BEN LAVERY: We intend to do a full-size mockup and present it to the CDD staff at the

appropriate time.

LOUIS J. BACCI, JR.: Also, your mechanical enclosure, how are you going to treat that enclosure?

BEN LAVERY: Well, I'm just trying to pull up the appropriate slide. The roof plan.

LOUIS J. BACCI, JR.: Mechanical equipment.

BEN LAVERY: Well, the intent is that it will reside behind the screen wall. The portion that you see shaded is actually internal space. And the corners are wells. And as Marion noted, the cooling tower, you know, the top of that cowling is below that adjacent parapet at that higher corner. And then we have -- I have locations for air handling equipment as well as generators should they be necessary.

LOUIS J. BACCI, JR.: So the visible

facade would stay the same?

BEN LAVERY: That's correct, correct.

LOUIS J. BACCI, JR.: Glazed?

BEN LAVERY: It's a glazed facade that continues to the top of the parapet, yes.

LOUIS J. BACCI, JR.: Fins all the same?

BEN LAVERY: Yes.

LOUIS J. BACCI, JR.: Thank you.

I have one other question, more of a landscaping question. I noticed on Main Street seems to be a lot of vacant area with no seating. It makes a nice walkway, no place to rest. I don't know if we have a further detailed drawing that shows maybe some seating along Main Street?

BEN LAVERY: Well, it's noted. We will provide some seating.

LOUIS J. BACCI, JR.: Not bistro seating, public seating.

BEN LAVERY: Correct.

I don't know if that shows up very well. Understood. I know that, you know, the Main Street improvements obviously provided some seating. You know, should there be a need or an opportunity to find additional similar seating, I think we could explore that.

LOUIS J. BACCI, JR.: Am I correct in assuming that you are going to redo all of these sidewalks?

BEN LAVERY: Correct.

LOUIS J. BACCI, JR.: So I think that's your opportunity.

BEN LAVERY: Yeah. Well, I was just trying to point out that we would in all likelihood do it in a manner that was similarly done in the district, that's all.

LOUIS J. BACCI, JR.: Could we get

something that shows this in drawing form at some point? Maybe you can get a little more information and work with the city to find out where you could place them.

BEN LAVERY: We're happy to do that.

LOUIS J. BACCI, JR.: And one other traffic thing. Are there any provisions here? There's no one here from traffic today. The museum gets a lot of tour groups and a lot of busses. For a long time they used to sit out there on Main Street for a while. Have you made any provisions to do anything with these tour busses or just drop off and leave? I'll let you go from there.

BEN LAVERY: We haven't necessarily made it to that point where they would go, other than, you know, space is very constrained on Main Street. We realize that. And it would need to

be, you know, sent away and come back at the appropriate pick up time.

LOUIS J. BACCI, JR.: Maybe Traffic and Parking, I don't know if you have a loading spot in front of this building.

BEN LAVERY: All the loading for the building should be happening in the loading dock down the ramp and it's, it is conveniently located almost directly underneath the core and retail areas. So that is the intent.

LOUIS J. BACCI, JR.: So you don't intend to have any drop off space on Main Street for like the museum and so forth for tour groups and so forth?

BEN LAVERY: Well, with drop off for people there is a curb, you can see there is a curb offset there. That would be a location. But we haven't established management of that

space. I agree, it's in short supply, it would need to be managed.

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

H. THEODORE COHEN: Steve.

STEVEN COHEN: I'll have some comments later. No questions for me now, thank you.

H. THEODORE COHEN: Okay.

Where is the MIT Press space intended to be located?

BEN LAVERY: As it is shown in this location. I would also point out that it has an elevator. It would have space at the first floor but also additional space at the P1 level.

H. THEODORE COHEN: Okay, so I'm looking at the February 3rd plans which shows the MIT Press on Main Street. So that's no longer the concept?

BEN LAVERY: That is correct.

H. THEODORE COHEN: And what is in the service mechanical area in the corner?

BEN LAVERY: In this service mechanical area we have our above-grade main electric room and the NSTAR electric room that occupies the vast majority of that space. We've also tucked the gas metering assembly which needs to be outside at the area on the west elevations. That will, that will be concealed behind a perforated metal panel wall.

H. THEODORE COHEN: Well, when you say perforated metal wall, what's going to be on the exterior, a solid panel or will it be a perforated panel and louver?

BEN LAVERY: There will be solid panels where we could have solid panels. And where it needs to be ventilated naturally, and where the gas meter is located, we'll have a perforated

panel.

H. THEODORE COHEN: Will it be on the Dock Street side or will it be on Deacon Street also?

BEN LAVERY: I want to make sure I point to the right locations.

That's an example of it. Where's the ground floor plan, please? The plan?

So to answer your question, there will be a need for an operable door here. There will be some perforated panel in this location, but there will also need to be some perforated panel in this vicinity to support the air evacuation requirements of the NSTAR vault.

H. THEODORE COHEN: And when people walk by that, will they feel air blowing out on them?

BEN LAVERY: Not in a typical situation. If the fan is running for the main electrical

vault then there's a problem in the building.

H. THEODORE COHEN: I'm sorry, I didn't understand that.

MARION WEISS: I just want to point one thing out in the drawing that Ben maybe could elaborate further on. You see the strike line, the horizontal line that's associated roughly with the height of the doors there? Everything from there down is a solid panel. Only from there above is the perforated working, and that's there for the air intake and exhaust. So it shouldn't be an issue in terms of impacting people when they're walking long.

H. THEODORE COHEN: And that's true on both sides?

MARION WEISS: Right, on both sides.

H. THEODORE COHEN: Thank you.

And panels -- while you're up, sorry.

The panels, would any of those be the etched glass or are those something else?

MARION WEISS: No, it's actually that's a metal panel that is, as you can see from -- I can show you. This is the non, this is the non-perforated, but the idea is that it has a specular finish. And the example of that is we're just showing the material there on the other building there, the pinion of the building that we did. And it catches light. That one's folded to catch the light, but it's really just showing that it starts playing with the glass near it as opposed to we considered a -- we considered a panel that would match the color of the building, but it did a very funny thing. It made the building feel like it was held down by knee socks. So we actually went to the sheer color.

H. THEODORE COHEN: Okay, so the drawings  
in the February --

MARION WEISS: That was the knee socks  
moment.

H. THEODORE COHEN: That's the knee  
socks?

MARION WEISS: Right.

H. THEODORE COHEN: Okay.

Well, I don't know, it's on sheets 41 and  
42 of February and it may simply be, I don't know  
how to read -- I just can't figure out what is  
happening at the roof line. There's something  
grey going off the top and I just....

MARION WEISS: Oh, that's -- I think  
you're seeing -- okay. The image that you're  
looking at is an elevation.

H. THEODORE COHEN: Right.

MARION WEISS: So that elevation is

actually a little bit misrepresentative because you could never see what's shown in grey behind. It's actually -- the travelling around of the inflection point that's the back side of the other side. So in fact that could never be optically seen at the same time, but that's what you're seeing on the drawing.

H. THEODORE COHEN: Okay.

And if one were to see it, would you see the color of the panels or glass color?

MARION WEISS: You would see the back side of the back pan. So you would see a finished back side of the curtain wall expression.

I think what's worth noting is that -- as you know, we've got -- the curtain wall continues roughly 24 feet up to the midsections and 30 feet up to the one corner. That's a finished back

side. Unless you were up in that space you wouldn't be able to see it. But let's say you were in the another building that was taller and you were looking down, you would see the finished back side.

H. THEODORE COHEN: So if you're in building 4 at the top --

MARION WEISS: Right, looking from building 4 inside.

H. THEODORE COHEN: Inside you would see it?

MARION WEISS: That's right.

H. THEODORE COHEN: Okay.

Is this the color you're talking about now?

MARION WEISS: Yeah, roughly speaking. This is actually a solid paint color. What we're working with is a kind of specular material that

can go within the paint so that it can play with light. Because the copper anodized which you see there on that, doesn't naturally, but copper anodized requires a twice a year washing to maintain it. So we're trying to balance between maintenance and kind of specular beauty of that in a high performance paint that should actually try to emulate that.

H. THEODORE COHEN: Okay. I'm just having a little bit of difficulty getting my head around that color because in the pictures --

LOUIS J. BACCI, JR.: It looks orange.

H. THEODORE COHEN: I kept envisioning it as sort of an orange, more orangey-red terra-cotta rather than a chocolate color.

MARION WEISS: Right.

H. THEODORE COHEN: I'm not saying that that's wrong, but in my mind it was one thing.

MARION WEISS: Well, it's going to be behaving differently depending on the --

HUGH RUSSELL: The photograph showed three bricks on buildings --

H. THEODORE COHEN: Right.

HUGH RUSSELL: -- and color chips. And one of those is in fact this color?

MARION WEISS: Yes, I mean that's what we're trying to do. It's the closest thing to play with it.

HUGH RUSSELL: And it if you could put that up, it might help explain.

MARION WEISS: Right. Thank you, Hugh. That's what's illustrated right here is showing I think on the far left, the Kendall, Cambridge Center, Marriott Carlton Center. And what we're trying to do is strike a sense of collaboration as opposed to imitation, but that's what's

bringing it away from the brighter orange and pulling it into the kind of deeper terra-cotta color.

H. THEODORE COHEN: Is that the same swatch, color swatch in each of the three samples?

MARION WEISS: In different light.

H. THEODORE COHEN: In different light and against the different background.

MARION WEISS: Yeah.

H. THEODORE COHEN: But it is the same --

MARION WEISS: Yeah. It's the Where's Waldo of samples.

H. THEODORE COHEN: Okay.

Does anyone else have any clarification questions?

(No Response.)

H. THEODORE COHEN: And then I guess

we'll move on to discussion. Who would like to --

TOM SIENIEWICZ: Well, I don't know how I feel about this. I want my fellow board members to look at it. If you could pull up the ground floor plan. It relates to the last comment I made, which didn't get much lift which was about the entrance to the museum. So I'm just looking at the paving, and we haven't approved the landscape, but as a part of that, we said, as each individual building came up, we ought to look at the landscape details.

So I'm looking at the change in the paving on the public sidewalk in front of the building. That there's a line on the ground, which I presume represents the property line between MIT and Cambridge. And I wonder about that. Is that the kind of sidewalk I want to

have? Do you -- on the concrete part you can protest Newton's laws of physics and you can't do that while you're on the MIT property line or advocate for Pluto being a planet on that side, whatever. So is there a free speech? Is there a policing issue? I just think that physically -- whoops. I think that physically that landscape environment, I wonder if that's what we want on the sidewalk in front of this building. And do we want to mark campus that way? Or would it be much more elegant and more neighborly to blur that line a little bit and walk it across a relatively uniform type of paving right up to the threshold of the building the way you would do in any city.

LOUIS J. BACCI, JR.: Possibly take it right up to the T station?

TOM SIENIEWICZ: Yeah.

LOUIS J. BACCI, JR.: It would be a lot more --

TOM SIENIEWICZ: Well, I'm quite willing to admit that I might be a fuss budget about this and on to something that nobody else thinks is an issue, but I think it's --

LOUIS J. BACCI, JR.: It's certainly more welcoming.

MICHAEL OWU: Hi. Let me attempt to answer that even though I'm totally not prepared, but I'll give it a shot.

We actually spent a lot of time trying to figure out how to deal with the transition from the public into the private and where to draw that line. Excuse me, I have a cold.

And in the end of day it may or may not be the right move, but as you start to move that line south -- so if you made the wall of the

north side of 5 sort of the concrete sidewalk, given that that corner doesn't align with the northwest corner of site 4, you now have to figure out like what's a transition point and is that line another angle and then you start drawing further back, and that begins to reinforce the different stations between public and private. Because we actually want to draw people into the open space. So this may not be the right answer, but we have -- this is sort of where we ended up. I was trying to balance those different, you know, angles and alignments and, you know, how to create a unique paving in the gateway area and still draw people in and out sort of draw a line too far out. We can certainly continue to look at that because we will be coming back with additional work and look at that again.

LOUIS J. BACCI, JR.: Why not bring the public sidewalk into the site, say to the T stop or so forth, that will make that transition a little --

MICHAEL OWU: We can look at that and, you know, as I said, it's sort of how far down do you bring it? Do you bring it to the north side of the T stop, the south side or to Charlton Street. And we'll look at it.

HUGH RUSSELL: I guess my question, Michael, is what are the two different materials?

TOM SIENIEWICZ: Right.

STEVEN COHEN: Yeah, exactly.

HUGH RUSSELL: Are they just differences of texture where can see texture and color? It's a lot blurrier if it's only a textural change, because then at that point they -- you say, well, for the, you know, it's a sidewalk that stretches

-- like the sidewalk, if you will, stretches to, I don't know where, Springfield or someplace like that. But if it, you know, changes from concrete to asphalt pavers, it's a more of a contrast.

TOM SIENIEWICZ: I don't know if we'll come up with a solution to that tonight, Michael. You know, you even expressed a little bit of, you know, uncertainty on what the proper solution is exactly. I just think it's a little weird to have a stripe down the middle of the sidewalk, and it calls into questions that should go right to the heart of what Planning Boards deliberate about, which is the relationship between public and private realm. And I just think that our relationship with MIT's much richer than a line down the sidewalk, you know. And that we share an awful lot. And MIT isn't exactly private, right? It's kind of -- you've got special status

here on the planet. And so, you know, we don't need to draw that Trumpian line down the middle of the sidewalk. Right? You can see how I see it.

MICHAEL OWU: It definitely wasn't envisioned as a Trumpian line.

HUGH RUSSELL: The Holyoke Center, now the Smith Center, there is a public sidewalk that is going to apparently retain the particular color of that sidewalk surrounding Holyoke Center which is devised by Dean Sert. And it's different than a side brick across the street because Sert threw some dark into the mix because he liked it. And, you know, the landscape architect who I think is Michael van Valkenburgh, feels that's pretty dreary on that north side patio. He's now throwing in 30 percent or maybe it's 15 or maybe it's 20, or maybe they haven't

figured it out yet, of pieces of granite that are the same size as bricks that be as if, you know, they white washed some of the bricks. But, again, it, it keeps the historic piece of the way it was and blurs it. But and so I can't imagine whose got the money to make granite blocks the size of brick. But I guess somebody does.

TOM SIENIEWICZ: So we're giving really clear direction to the applicant.

H. THEODORE COHEN: I was going to ask if -- assuming the City was going to do it or was willing to do it, if you extend the grey, whatever that is --

LOUIS J. BACCI, JR.: Sure.

H. THEODORE COHEN: -- all the way to the street.

STEVEN COHEN: That was my suggestion.

H. THEODORE COHEN: Does that make you

more comfortable? I mean, it certainly blurs the public/private issue but it --

TOM SIENIEWICZ: Well, what would make me uncomfortable is if it appeared to be an encroachment on public land. Okay, you know.

STEVEN COHEN: But the whole point is that we're trying to avoid the sharp point --

TOM SIENIEWICZ: Right.

STEVEN COHEN: -- and would like to see one continuous field of that. So as long as MIT pays for the pavement, I'm sure that the City would be very amenable.

TOM SIENIEWICZ: And there are some city standards I'm sure for the sidewalk. We're going to complicate the whole thing --

MICHAEL OWU: We heard you loud and clear you don't want that sharp line, so let's come back with a variation of that one way or the

other.

TOM SIENIEWICZ: I don't think it's the first thing you're going to build.

MICHAEL OWU: Right.

STEVEN COHEN: Mr. Chair, could I just interject just a quick note on procedure? Exactly where are we in the procedure of ultimately approving a building, this building? And what steps will follow our review this evening?

H. THEODORE COHEN: Well, assuming -- and Jeff can double check me, but assuming we were to vote to authorize the changes that have been proposed as a Minor Amendment, and assuming we were to give our approval to design review subject to ongoing review by staff and subject to any issues that we wanted staff to consider, MIT would go forth and I assume work up construction

documents, and then ultimately submit them to the building inspector for a building permit.

STEVEN COHEN: Yeah, but this is intended or at least from MIT's perspective to be the conclusion of the design review phase subject to any items that we may --

H. THEODORE COHEN: I assume they would really love it if we were to make that decision this evening. And then on the other hand there are things that you feel that you need to know or all of us collectively need to know in order to feel comfortable to go forward and give that approval this evening, then we would come up with a list of things we wish to have further information on and tell them to go back and provide us with that information in some subsequent meeting. And then if we were content that meeting, we would okay the design review and

then they would move forward.

STEVEN COHEN: I guess just following up on that, at some point I would like to ask you folks at MIT to what extent are we looking at sort of the schematic design? It kind of seems to be the case on the paving and landscaping, and you know, to what extent is there specificity in what we're looking at?

BEN LAVERY: Is the question with respect to the landscaping when will we be able to come back and show a higher level of detail around those specific areas that we've been discussing?

STEVEN COHEN: Well, certainly it relates to the landscaping, because I assume you have not worked out a great specificity there. But as to the rest of the building that we're looking at, are we looking at sort of general approaches or highly specific detailed design elements?

BEN LAVERY: These renderings represent detailed design efforts that are through the completion of design development. You know, there would be one additional step that I would just point out that during staff review, we would do a full mockup where some of the more delicate details of the exterior wall would be reviewed, and that's a significant undertaking to itself.

STEVEN COHEN: Yes. Thank you.

H. THEODORE COHEN: Well, board members, that brings us to the question -- well two questions:

The first is does anyone have any issues with our making findings, which we'll do subsequently, that what is proposed qualifies as a Minor Amendment?

TOM SIENIEWICZ: It's minor in my opinion.

H. THEODORE COHEN: It's minor in your opinion?

Hugh, you're shaking your head. You're nodding your head. I'm sorry.

HUGH RUSSELL: I'm agreeing. I'm just wondering when are we going to get a chance to make our comments.

H. THEODORE COHEN: Well, people were sitting silently. So if you wish to make your comments now, please start.

HUGH RUSSELL: So I want to weigh in on the front door of the MIT Press question. I like that -- I like it on that side of the building. I like it facing the gateway. I think it enlivens the gateway. It makes the timid person walking down Main Street who doesn't think he has the right to walk into MIT by putting this obviously more public side of MIT, it pulls

people in. So I like that feature of it.

Yes, it would be nice if somehow the active retail use signalled -- the one on the corner signalled what was going on behind it. But it seems like that might happen with this sort of open planning concept goes on. You could extend that to think that there might be, you know, the museum might have -- objects might creep out to the front of that active use somehow. I haven't been in the museum in a few years, but there's an awful lot of interesting three-dimensional stuff in the museum. And so I think it might, sort of a blurring movie here, we can think of the museum, some character being signalled in some way at that point.

Another thing I like is the homage to the Rebecca's building which is -- I mean, what's the official MIT name of that three-story brick

building now?

MICHAEL OWU: 290 Main Street.

HUGH RUSSELL: It's probably E-something.

MICHAEL OWU: It's E39.

HUGH RUSSELL: E39. It's kind of cool that the museum podium is talking to E39. It's roughly the same scale. It picks up some of the same colors. You know, the fenestration couldn't be more different. But at the same time, it's not a bad scale if you're a pedestrian to have a three-story building, particularly when there's a huge building behind it.

I do find -- I know that the tower is a huge building. It's half a million square feet. So that means it's half again as big as Holyoke Center at Harvard, which everybody understands is a huge building. It's much taller. It's not as, you know, long. And the only way I can

appreciate how huge it is by getting my nose, you may have noticed that I get really close so that my eye gets down to the proper focal point in relationship to the rendering so that the building pops in the three dimensions. If you look at it in a distance, it all gets flattened and small. You have to get really close. Of course you can't, I can't focus on it.

But just try to that. You'll notice it gets bigger and bigger and bigger. The bottom stays the same size but the top gets bigger somehow.

So it's a very large building and many devices have been used in the design of the facade to differentiate the different plains, emphasize the corners. There's lots of stuff going on that I think is good stuff. And so, you know, we felt it was desirable to approve this

zoning and the Master Plan. And this is now -- represents another step that is showing us in more detail how this is going to appear. And it's got a lot more interesting stuff going on. I do wonder about the etched glass and the bouncing of light and all of that and how that works when you're trying to run a museum on the other side. Because on the inside it's going to look like a lot of stripes of light if you can -- unless you just block that off. Many museums, such as the Fogg Museum, say, gets rid of all those kind of light in places because it's, it harms their materials. The MIT Museum has different kinds of materials inside that may be more tolerant of light. It may not be 400 or 500 years old.

So it appears that the base isn't really going to be very -- the second isn't going to be

very transparent. We're not going to see what's going on inside. And maybe in some places we will, like at the middle of the facades where you can get more clear glass. And maybe the creative museum curators will put stuff there to catch your eye and seduce you in. That's kind of the way they might think. You know, the Harvard Fogg Museum decided they would put a few banners on the outside to interfere with a massive rough granite base. And this is much better than that.

MARION WEISS: I didn't want to interrupt you.

HUGH RUSSELL: Go ahead.

MARION WEISS: I did want to clarify one very good point that you made which is the expression from floors 2 and 3. We've worked pretty closely with the museum. They have actually really created a very clear sequence of

spaces, some of which are meant to be largely opaque, but some which actually have places of transparency. And among other things, one of the things they've done is they've built on this particular facade that's pulled up here a wall that's about four or five feet back. So that between the kind of darkened areas you can actually get natural light so that that is an invitation to get natural light that's protecting it.

In a couple of other areas where we actually have the banding, you can see that those are offices. And in a few areas where we're keeping the meter of the pattern, we're actually putting a gray shadow box behind the vision glass. And the net effect is that it looks the same on the outside, but it does exactly what you're talking about, gives them the continuity

of dark space without any ribbons of light that might be hard to control.

HUGH RUSSELL: So I guess my bottom line for the project is I'm ready to vote to approve it, although I have not heard from my colleague at my left. And so I haven't heard from the rest of you about sort of the architectural character to the extent that you wanted to weigh in on that.

H. THEODORE COHEN: Steve.

STEVEN COHEN: I usually have a lot to say when -- and I have criticisms of the design or when I disagree with my colleagues, but I have neither of those excuses today. I think what could have been a large bulky monotonous boring cube, the designers have incorporated a lot of interesting moves in both the geometry and materials and construction technology to add

interest to reduce the perceived scale and make it more interesting and appealing. I hope in the real world it will function the way it does in the renderings. That's always a challenge for us because the renderings are not always reliable. And I presume that the mockup will help us evaluate that.

So I'm pleased with what has been presented, and I too am prepared to go forward to the next step of approval.

H. THEODORE COHEN: Lou.

LOUIS J. BACCI, JR.: I'm prepared to go forward. It always worries me without a mockup of some sort, especially with all the magic that's going on on the facade.

H. THEODORE COHEN: Thacher.

THACHER TIFFANY: I'm prepared to go forward, too, but I wanted to add one comment.

The proponent has managed to sort of thread a needle in a neat way to sort of reference this brick history without using brick. I think I've always really disliked the overuse of brick in Kendall Square as someone's lazy attempt to reference the past in modern forms. And I think this is kind of a neat way to do it and actually, you know, modern materials and forms so I appreciate that.

H. THEODORE COHEN: Tom.

TOM SIENIEWICZ: Well, I too am ready to go forward tonight. I agree with my colleagues. The architectural devices, the folds and the panels and have changed the proportions of what could be a squat building to something that I think is really as elegant as it possibly could be. And the renderings, I agree with Steve, if the renderings are accurate, that I think it

would be a building that we would be extremely proud of here in Cambridge. So that's the first slice of bread.

And now the peanut butter. And there has to be some consistency with the other buildings you see from MIT. And I guess it goes to my question about energy. And we're in a city that has very, very progressive ambitions about its relationship to trying to reduce greenhouse gasses and very sophisticated, it's understanding in the way that buildings are contributing to that. And we even drafted NetZero zoning that's going in place over time. MIT was a big part of that committee that helped us do that, to reduce greenhouse gas and improve energy efficiency and conservation and to support renewables both on-site but also off-site. The materials that reference, you know, the impossibility of

approaching NetZero because there isn't sufficient space on the site to produce enough energy for the building obviously with current technology. And we know MIT has bought the largest solar array on the planet right down in South Carolina. So buying off-site energy, you've got the 50 percent reduction in your carbon footprint in the building. And MIT's ambitions frankly responsibility in this issue means that I think you could do better and I would expect you to try to do better.

But lastly the fourth goal of the NetZero planning group in the City of Cambridge and the zoning that's being implemented is to educate -- is to educate the public about the issue of energy consumption and the role of the built in environment in that. And so the building, you know, it's not that I want to slap windmills all

over it and, you know, wear the kind of a trendy ripped jeans of renewable energy, but there's a way in which the building promises to educate about these issues. And I guess I would like to encourage staff to hold your feet to the fire in that regard and to investigate. I mean, we have a marvelous scale of kind of pushing the envelope in terms of what materials are happening in the world of curtain wall these days. We know that there are emerging materials that address energy production within curtain walls and stuff. So push it and we've got a few more months before you're building the curtain wall. So I guess that's the peanut butter.

And then lastly, again, consistent with the way of looking at the other structures that we've seen here, this building is from here. I mean I'm looking at this thing, it's the -- you

started it at this site. You started in our city. You started with MIT to make this architecture. And what a difference it makes. I agree with Thacher that the coloring of the building is a way in which it fits, it makes it fit into Kendall Square in a really imaginative and future looking way. And, you know, it's of MIT in terms of its forward-looking qualities and its materials and the way that it's detailed. And even frankly the address, right? You know, and so you get, you get it. I think we really got it in this building. And so I'm sort of without hesitation, you know, I've lost the battle in moving the museum entrance to Main Street. But maybe I'll prevail in getting the paving right. So I'm ready to go forward with this. I'm very happy with it.

H. THEODORE COHEN: Okay. Well, I'm also

prepared to go forward. I think it's a very handsome building. You know my criticisms about building 3. I think this avoids all of the criticisms. It's still short and swath, but it's handsomely done and the proportions are really lovely and it just seems to work very well.

My only peanut butter, I guess, is the wind screen. And, you know, the lawyer part of me keeps thinking about how many people are going to smash right into it? And so that's one thing that staff, you have to work with staff on. And, you know, the idea of some great art piece there sounds like a terrific idea. But, you know, what's showing on the renderings right now just looks like something that's totally unacceptable. But that's the only one minor flaw in my mind with regard to this. Because I do think it's a handsome building.

If you can somehow, you know, shrink the service mechanical area on the first floor, I think that would be great. I know you've got all this stuff in there and you may have to deal with it. And, you know, it may be that the switching to the lighter color is going to help it out a lot. But those are really just very small issues I have. And also just the landscaping. I don't have a real issue about where the sidewalk is, but I think, you know, if the sidewalk was uniform throughout --

LOUIS J. BACCI, JR.: Yes.

H. THEODORE COHEN: -- and if you wanted, the City could go along with that, that would be fine and dandy.

So if that's -- we're ready to go forward, we have to make findings.

All right. In accordance with Section

12.27 of the Zoning Ordinance, Minor Amendments or changes which do not alter the concept of the PUD in terms of density, floor area ratio, land usage, height, provision of open space, and physical relationship of elements of the development, Minor Amendment shall include but not be limited to small changes in the location of buildings, open space, parking, or realignment of minor streets.

And according to condition 15B of the Special Permit, a Minor Amendment to this decision shall be approved by an affirmative vote of at least five members of the Planning Board after consideration of the proposed change as enumerated on the agenda and appropriate plans from the Planning Board.

Then in approving the Minor Amendment the Board shall issue a written determination that

the change does not violate applicable sections of the Zoning Ordinance.

Or if the change requires relief pursuant to Special Permit or Variance such relief has been granted.

So first question is can we all determine that the change does not violate applicable sections of the Zoning Ordinance?

TOM SIENIEWICZ: Yes.

H. THEODORE COHEN: Are we all in agreement with that?

And the change will not substantially alter the findings upon which the decision is based?

Can we all agree to that?

(All Board Members in Agreement.)

H. THEODORE COHEN: Okay. So then we need an affirmative vote of at least five members

that we are approving the Minor Amendment as proposed by the applicant.

Could I have a motion to that effect to approve the Minor Amendment?

TOM SIENIEWICZ: So moved.

STEVEN COHEN: Second.

H. THEODORE COHEN: All those in favor?

(Show of hands.)

H. THEODORE COHEN: We have six members approving.

And then having done that, we now move on to vote on whether we grant design review. I would think that design review is subject to the continuing review matters mentioned in the staff memo, which is that there would be updated plans with correct scale and all key dimensions, review of all exterior materials, colors, and details, including materials, mockups, of all wall

assemblies on the site, which as per usual I assume will include that the Board will be given notification when it goes up so that we can all go and look at it and comment upon it.

Continuing study and review of wind mitigation management measures, particularly the design and detailing of the wind screen or art installation or whatever.

I guess there's a question about a need for a city standard raised pedestrian crossing at Dock Street.

And a review of all rooftop HVAC, exhaust, and mechanical equipment screening and penthouse treatments.

Are there -- and I guess the other issue is more detailed landscaping, and perhaps a different proposal with regard to the sidewalk and how the public and private realm interact

with each other or become one.

Are there other issues that we wish to make sure that staff --

LOUIS J. BACCI, JR.: I'd like to see a sizable mockup. Something more than two panes of glass and a couple pieces of trim. I mean, we need some -- there's a lot of material on this building and I'd like to see some of it in place.

H. THEODORE COHEN: Okay.

STEVEN COHEN: You know, with the mockup, I don't know if this is feasible, but it might be interesting to have some lighting available so that we can see how this simply works with lighting shooting at it from different angles.

MARION WEISS: One of the most effective ways, and we've done this very recently for the Cornell Tech building on Roosevelt Island that we're doing, the mockup was actually lifted on a

kind of a truck, and then we were able to, on a bright day, rotate it; we did north, south, west, east, and we checked every orientation and it changed. And this was a very simple skin that we were changing, but it allowed us to actually get those orientations. So that's probably the best way to achieve that. You know, artificial lighting wouldn't begin to tell us as much as the actual orientations.

STEVEN COHEN: Yes.

H. THEODORE COHEN: Sounds good to me.

BEN LAVERY: The timing of the mockup is -- and how that all is accomplished we'll work through that.

H. THEODORE COHEN: That's something you can work out with staff?

BEN LAVERY: We'll work that out. The -- you know, a mobile mockup so to speak may have

some challenges. Certainly to -- welcome to entertain that, but I'm -- how exactly we accomplish that may be difficult given some of the space --

TOM SIENIEWICZ: You must know an engineer.

H. THEODORE COHEN: Are there any other conditions that we wish staff to be considering?

(No Response.)

H. THEODORE COHEN: Suzannah, is there any issues that we haven't addressed that you think still need to be?

SUZANNAH BIGOLIN: I would just add there were some changes in this presentation that I would like consolidated into one set of materials just so we can move forward to building permit easily.

H. THEODORE COHEN: Okay. And I do

remember that you had made a comment about the transparency, I think, of the top two floors.

SUZANNAH BIGOLIN: Just the reflective coating was an issue that we had raised, but it appears there might be some transparency for the podium that may not have been identified in the design review submissions?

BEN LAVERY: Do you want to respond to that?

SUZANNAH BIGOLIN: It's a reflective coating.

MARION WEISS: I think reflective coating is overstating its point. The point that it's got a lowly coating. At the storefront level would have no coatings so that actually gives us that maximum kind of connectivity. As we go up and that glass there you can see it has some, you know, it has basically some energy performance

going on in it. But if there's light coming through it or if there's light from behind it, you'll be able to see through it. As you move up in the tower, it really depends on where the light sources are.

H. THEODORE COHEN: Suzannah, did you have an issue about the transparency of the I guess the top two or three floors of the penthouse covering?

SUZANNAH BIGOLIN: I didn't know how transparent it would be. So I think the plans just need to identify what's happening at the penthouse if that's --

MARION WEISS: At the very top where that's actually bringing the curtain wall beyond the 250-foot limit, that's continuing it up and screening the mechanical. The way that we get the continuity of the expression of the building

is by being able to put a shadowbox behind it. We don't want it to be transparent. You would be looking at all the equipment and all the roof lines for the enclosed, and you would lose all the continuity. So by going to a grey behind the vision glass, it creates the illusion of continuity.

SUZANNAH BIGOLIN: I think that just needs to be identified in the design review materials.

BEN LAVERY: It will be.

H. THEODORE COHEN: Okay.

Jeff, is there anything else you need from us?

JEFF ROBERTS: Just a vote, please.

H. THEODORE COHEN: That was the last step. I just wanted to check before we took the vote.

So can we have a motion to grant design review based on the issues we've discussed and the conditions that need to be followed up with staff?

HUGH RUSSELL: The motion to approve the design?

H. THEODORE COHEN: Motion to approve the design, yes. Are you making that?

HUGH RUSSELL: I'm happy to make that.

H. THEODORE COHEN: And?

STEVEN COHEN: Second.

H. THEODORE COHEN: And second.

All those in favor?

(Show of hands.)

H. THEODORE COHEN: Okay. It's unanimous.

Thank you all very much.

I'm sorry, we have one more matter. MIT,

we would ask you if you could leave quickly.

So we have one BZA matter. Liza, could you fill us in?

LIZA PADEN: So on Monsignor O'Brien Highway there's a proposed hotel. Part of this hotel is in Cambridge and part of it is in Somerville. This site now is an existing car wash and it's been demolished I believe by now. We do have two letters, one from the East Cambridge Planning Team which requested that the Planning Board recommend to the BZA that there would be a number of elements that would be further investigated:

One is to increase the setback of the hotel to create a wider sidewalk.

Another would be that there would be consideration of a crosswalk to the Twin City Plaza which is south of this site.

And the third is a discussion of what the signs are for the hotel.

Primarily the letter, which I forwarded to the Board, talks about the lighting on this hotel, signage, and any hours of operation and how much signage they actually needed.

We have a second e-mail from Carol O'Hare regarding the signs on the hotels in the business district and whether or not they need to have all of those signs. And Carol could actually speak to itself if you wanted to have any questions for her.

So the interesting thing about this is that the hotel is half in Cambridge and half in Somerville. Cambridge actually has the front entrance and the driveway's in Somerville, which I thought was interesting.

We do have comments from Suzannah who

reviewed it, and one of the things that she did ask about was the facade that's shown here is a very smooth facade and doesn't show any of the mechanicals. It might be interesting to see exactly what the mechanicals are going to look like both on the roof or on the facade of the building. I can't remember the other two things.

TOM SIENIEWICZ: Is the sign in Cambridge or in Somerville?

LIZA PADEN: There's both. The sign's in Cambridge and in Somerville.

HUGH RUSSELL: This is in Cambridge and their sign's in Somerville that we can't obviously regulate.

H. THEODORE COHEN: And do the signs in Cambridge comply with the Zoning Ordinance as they relate to hotels?

LIZA PADEN: I don't have the exact

details of the sign proposal, but it looks like that they are individual letters that are applied to the facade and it looks like it's less than the total size. They're allowed a sign up to 100 square feet. Two signs up to 100 square feet for the wall sign at that height.

STEVEN COHEN: So do the signs in Somerville flash on and off?

LIZA PADEN: Not that I'm aware of.

TOM SIENIEWICZ: Sound probably.

HUGH RUSSELL: There's a third high sign in Somerville on the other corner. It might be the two signs are oversized. They're too large. They're too adjacent. My personal preference would be to have them not be quite so prominent. And my other preference is that the building is very strange and sort of stripy. If the white was softened somewhat, I would be happier.

LIZA PADEN: I'm sorry, if the what was?

HUGH RUSSELL: The white color on the facade. It's got brick and then it's got white panels and then it's got grey stripes.

LIZA PADEN: Right.

HUGH RUSSELL: So I think if it were a little more subtle, it might be --

TOM SIENIEWICZ: It's less than 50,000 square feet in Cambridge so we won't be seeing it, Liza; is that correct? The design review would be required if something more than 50?

LIZA PADEN: Right. And in the Special District 1 it requires a Special Permit from the BZA. That's why it's at the Board of Zoning Appeal for that particular use in this district. You're right, it's less than 50,000 in Cambridge.

TOM SIENIEWICZ: I see. We don't get our swing at it.

HUGH RUSSELL: Right, this is our swing.

LIZA PADEN: This is it.

And as Carol O'Hare's pointed out to me they're not asking for any sign variances. Is that your point?

CAROL O'HARE: Even though they should. They're waiting to for a sign variance until they get their building approved, and then they will come back and separately asking for a sign variance. That's my take on it, because they didn't raise it when they presented it to ECPT, but they do have signs that seem to exceed the square footage by a lot of the size of signs that are permitted. And it's a common strategy that they go for the building and then they come back after the building is approved and say give me these signs that don't comply. So that is a critical fact that you should know I think.

LOUIS J. BACCI, JR.: Do we also know are they going to use rooftop mechanicals or are they going to stick heating AC units in those windows?

LIZA PADEN: Well, we don't know the answer to that. The elevations don't have the details and I can't tell from the plans where the mechanicals are going to come out. So that's one of the things that we would propose to put in comments to the BZA, is that design be further reviewed.

H. THEODORE COHEN: Would that review be by the BZA?

LIZA PADEN: Well, you could make a suggestion on who you think should be doing the review. And if you say what the concerns are, then we can put that in the comments.

STEVEN COHEN: To the point of using their device of a condition to a ZBA review may

remedy what we're seeing as the shortcut in that a prominent building like this is going forward without any design review.

TOM SIENIEWICZ: Right.

STEVEN COHEN: So whether that review be by ZBA or by the Planning Board, well, either would be better than none.

TOM SIENIEWICZ: Or Somerville.

STEVEN COHEN: Yeah. Again, should we recommend that it come to the Planning Board for a design review as a condition?

HUGH RUSSELL: I don't see how we --

TOM SIENIEWICZ: Can.

HUGH RUSSELL: -- can do that.

LOUIS J. BACCI, JR.: We or can?

STEVEN COHEN: Who would it be then? The ZBA that performs the design review?

HUGH RUSSELL: You know, we rely heavily

on the CDD staff to do design review.

STEVEN COHEN: Sure. It's got to be a Board who ultimately, you know, accepts or rejects.

HUGH RUSSELL: Yeah.

H. THEODORE COHEN: Suzannah, do you make comments to the ZBA at all?

SUZANNAH BIGOLIN: No, we -- it's the Planning Board's comments that go through. So any design issues should be raised now.

THACHER TIFFANY: It's pretty hard to do that, to properly convey something actually and hope it makes it through in an intelligent way and expect it to result in -- without the architect here, it's like thirdhand. I'm not saying we shouldn't try. I'm just saying it's unfortunate.

H. THEODORE COHEN: Right.

STEVEN COHEN: And we're left sort of just wondering how inclusive and accurate this is as to HVAC. For instance, are they rooftop? Are they through the wall? Are they -- what is it?

HUGH RUSSELL: Maybe it could be some of those grey stripes are actually louvers or wall units.

STEVEN COHEN: Right.

LOUIS J. BACCI, JR.: That's what I was wondering about those dark units below the windows.

HUGH RUSSELL: So if we were to recommend that they ask the proponent to meet with the Community Development Department staff, perform a design review, and then report back to the Zoning Board on recommendations so that they could, they'd have something, some specific things to put in their decision that presumably might be

agreeable to both parties. That means they couldn't vote on it on Thursday, because I think they need to really be definitive.

LIZA PADEN: If I can make a suggestion. There were other -- there was another hotel on Monsignor O'Brien Highway that the Planning Board did make a very similar suggestion, and staff did meet with them about materials. It was a while ago. I mean, like Les and Roger were the ones who dealt with it. But I know it was part of the BZA review.

HUGH RUSSELL: I'm prepared to say that the general features of the proposal seem reasonable except maybe for the signs and for, you know, the answers to these questions. It's not that we want them to redesign the building, we just want them to --

LOUIS J. BACCI, JR.: Right, answers.

HUGH RUSSELL: -- to get it right.

H. THEODORE COHEN: Except the whole mechanical system could make it unreasonable depending on what they're planning.

STEVEN COHEN: And is the scope of the ZBA approval here? Does it require even that the ultimate building be constructed precisely as reflected in the renderings?

HUGH RUSSELL: Usually that's a condition, yeah.

TOM SIENIEWICZ: Yeah, that would be what we would routinely make -- memorialize the motion, yeah, consistently with documents.

STEVEN COHEN: Aesthetic elements as well as dimensional.

TOM SIENIEWICZ: Yeah, material.

HUGH RUSSELL: Right, because the Building Department will have -- I guess the

Zoning Specialist and the Building Department will sign off on the plans before a building permit is issued. And if they're not, in their judgment, you know, they'll bring it back to the Board.

STEVEN COHEN: Suzannah, I have to follow up on your expression. I'm sorry. Are you a little skeptical of that?

SUZANNAH BIGOLIN: I think because the renderings don't show like all the mechanicals, all the venting, that that may just be left to after the building permit is granted so no one would really look at that type of thing.

TOM SIENIEWICZ: Which makes a huge difference.

SUZANNAH BIGOLIN: So part of our -- we wouldn't -- I'm just checking with Liza. We wouldn't do a CDD sign off. So our review we

would ask that all the vents be identified on the plans, and then when we do our mockup, we would want to look at the vents to make sure they match the materials. So we wouldn't be doing that for this project.

STEVEN COHEN: That's where the horse is buried.

HUGH RUSSELL: We are agreed that it would be desirable, and so we could recommend that. Exactly how it would play out, we're not, we're not saying we'd like them to do it. We'd like to convince the Zoning Board to have that done before they -- I think what the Zoning, was it a use Special Permit; is that correct?

LIZA PADEN: Yes.

HUGH RUSSELL: And we don't have any objection to this use or this location.

STEVEN COHEN: No.

TOM SIENIEWICZ: No.

HUGH RUSSELL: I just want it to be prettier.

LOUIS J. BACCI, JR.: We'll see if it's going to actually look like that.

STEVEN COHEN: The renderings seem perfectly attractive to my eye. I just don't know whether they're comprehensive or whether they're reliable.

THACHER TIFFANY: I maybe I just speak for myself, but I think Hugh had some design concerns that I did agree with. The flatness of it, the contra -- I think there are things they can do.

STEVEN COHEN: Well, Suzannah will save us.

H. THEODORE COHEN: All right, so we're going to recommend that --

HUGH RUSSELL: They condition --

STEVEN COHEN: We have no objection to the Use Special Permit for a hotel at that location, but that the design should be reviewed by someone. It could be Planning Board if they were willing to do it or it could be CDD staff. And that review and design, it would look at the flatness of the facade and the brightness of the white and also the, what mechanicals.

LOUIS J. BACCI, JR.: Absence of mechanicals.

H. THEODORE COHEN: The absence of mechanicals that are shown on the plan, where are they going to be located.

STEVEN COHEN: Maybe part of it is to furnish any additional drawings, details, or materials as staff may need to complete their review.

HUGH RUSSELL: We've heard occasionally from the Zoning Board that they want to get recommendations from us. We could certainly, if they wish, you know, look at this project after they design review had been done with staff and send them a formal recommendation if that was -- if they wanted to proceed.

STEVEN COHEN: Yes.

H. THEODORE COHEN: Yes.

So are we in agreement that -- I guess we approved the use Special Permit but that the design ought to be reviewed, and we're unable to really give a recommendation about the design until there are more detailed plans. And that those plans have been reviewed by staff.

And if they wish, they could refer it back to us for further recommendation.

Or if they choose not to do that, they

still ought to refer to staff for review with regard to the mechanicals and the surface of the facade and the color scheme.

Does that summarize?

JEFF ROBERTS: I would add -- this may be a waste of time, but just for a point for the Planning Board, and if you want to include this or just for your knowledge, the BZA when reviewing a use Special Permit is applying the same Special Permit criteria as the Planning Board, which includes findings about consistency with the urban design objectives. So I think it's certainly within the Planning Board's, you know, purview to point out that while the use, just the characteristics of the hotel use may be perfectly appropriate, that the urban design objectives are important considerations of the things that are mentioned, including the

mechanicals and the facade. Those are all outlined in the urban design objectives in 19.3 of the zoning.

STEVEN COHEN: Well said. Incorporate that.

TOM SIENIEWICZ: Yes, what he said.

H. THEODORE COHEN: And I guess, you know, if the sign that they're proposing complies with the Ordinance, then I guess we have nothing to say about that now. But if there is a request for a Variance at sometime in the future, presumably we could weigh in on that request at that time.

HUGH RUSSELL: Can we encourage them to comply.

STEVEN COHEN: I'm sorry? Encourage --

HUGH RUSSELL: Can we say that we weren't able to determine if they're in compliance but we

believe that they ought to be?

LOUIS J. BACCI, JR.: Sounds good. Prove it.

H. THEODORE COHEN: Well, I mean I assume somebody can determine whether the signs are in compliance.

HUGH RUSSELL: Right, but we can't and staff can't with the information in hand --

H. THEODORE COHEN: Okay.

HUGH RUSSELL: And someone has to decide what their frontage is. I assume it's the frontage in Cambridge, right? Because we were just talking about the portion of the building in Cambridge.

THACHER TIFFANY: Unless they want to count the whole thing they have to come to us.

H. THEODORE COHEN: Do the two of you have enough?

LIZA PADEN: I do.

THACHER TIFFANY: You want to separate this into two discussions?

TOM SIENIEWICZ: Okay?

STEVEN COHEN: Suzannah, are there any more materials that you would want to see to facilitate your review? Or do you feel like you have enough? Because if there are, we could ask for that as part of our --

SUZANNAH BIGOLIN: I think it's a roof plan and maybe a dimensioned site plan so we could look at some of the sidewalk dimensions. And just showing the mechanicals in elevation.

HUGH RUSSELL: We could leave that open saying that we ask that be put in our recommendation.

H. THEODORE COHEN: So, Liza, you also said that there was a -- well, I guess someone

had sent a letter talking about a wider sidewalk?

LIZA PADEN: Yes. The East Cambridge Planning Team, one of the three points they made was that they suggested that there be a wider sidewalk than what was proposed.

H. THEODORE COHEN: And also that they requested a crosswalk?

LIZA PADEN: Yes.

H. THEODORE COHEN: Now, who -- Monsignor O'Brien?

LIZA PADEN: That's a state highway.

H. THEODORE COHEN: That's what I thought. So we couldn't -- the city couldn't say anything about that, could they?

LIZA PADEN: Well, you could say something about it, whether or not they --

H. THEODORE COHEN: We could say something about Alewife Brook Parkway, too.

LOUIS J. BACCI, JR.: That area is under design.

H. THEODORE COHEN: Do we think we've said enough?

TOM SIENIEWICZ: I think so.

STEVEN COHEN: Yes.

H. THEODORE COHEN: Okay, we've said enough. I think we are adjourned.

Thank you, all.

(Whereupon, at 10:15 p.m., the  
Planning Board Adjourned.)

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C E R T I F I C A T E

**COMMONWEALTH OF MASSACHUSETTS  
BRISTOL, SS.**

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

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

**IN WITNESS WHEREOF**, I have hereunto set my hand this 15th day of May, 2017.

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

My Commission Expires:  
April 29, 2022

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