

PLANNING BOARD  
FOR THE  
CITY OF CAMBRIDGE

GENERAL HEARING  
TUESDAY, MARCH 10, 2026

6:30 p.m.

Remote Meeting  
Cambridge, Massachusetts

Tom Sieniewicz, Chair  
Mary T. Flynn, Vice Chair  
H Theodore Cohen  
Mary Lydecker  
Diego Macias  
Ashley Tan  
Carolyn Zern  
Daniel Anderson  
Joy Jackson

Community Development Staff  
Evan Spetrini  
Swaathi Joseph  
Beca Mapure  
Erik Thorkildsen  
Suzannah Bigolin  
Cassie Arnaud, Christine Yu,  
Alexis Turgeon, Sophia DeFoe



**Precision, Speed, Reliability**

617.547.5690

[transcripts@ctran.com](mailto:transcripts@ctran.com)

## I N D E X

CASE	PAGE
Update from the Community Development Department	8
Adoption of Planning Board meeting transcripts (2/10/26)	6
General Business	
Advisory Design Consultation AHO-10 8-12 May Street and 53 Lawn Street	10
Advisory Design Consultation AHO-11 240 Broadway	60

1 P R O C E E D I N G S

2 \* \* \* \* \*

3 (6:30 p.m.)

4 Sitting Members: Tom Sieniewicz, Mary Flynn, H Theodore  
5 Cohen, Diego Macias, Ashley Tan, Carolyn  
6 Zern, Dan Anderson, and Joy Jackson

7 TOM SIENIEWICZ: Good evening. Welcome to the  
8 March 10, 2026 meeting of the Cambridge Planning Board. My  
9 name is Tom Sieniewicz, and I am the Chair.

10 Pursuant to Chapter 2 of the Acts of 2025 adopted  
11 by the Massachusetts General Court and approved by the  
12 Governor, the City is authorized to use remote participation  
13 at meetings of the Cambridge Planning Board.

14 All Board Members, applicants, and members of the  
15 public will state their name before speaking, and all votes  
16 will be taken by roll call.

17 Members of the public will be kept on mute until  
18 it is time for public comment. I will give instructions for  
19 public comment at that time, and you can also find  
20 instructions on the City's webpage for remote Planning Board  
21 meetings.

22 This meeting is being video and audio recorded and

1 is being streamed live on the City of Cambridge online  
2 meeting portal and on cable television Channel 22 within  
3 Cambridge.

4 There will also be a transcript made of the  
5 proceedings.

6 I'll start tonight by asking Staff to take Board  
7 Member attendance and verify that all members are audible.

8 EVAN SPETRINI: H Theodore Cohen, are you present,  
9 and is the meeting visible and audible to you?

10 H THEODORE COHEN: Present, visible, and audible.

11 EVAN SPETRINI: Thank you.

12 Mary Flynn, are you present, and is the meeting  
13 visible and audible to you?

14 MARY FLYNN: I am present, and it's visible and  
15 audible.

16 EVAN SPETRINI: Thank you.

17 Mary Lydecker, are you present, and is the meeting  
18 visible and audible to you?

19 [Pause]

20 Mary is absent.

21 Diego Macias, are you present, and is the meeting  
22 visible and audible to you?

1 DIEGO MACIAS: Present, visible, and audible.

2 EVAN SPETRINI: Ashley Tan, are you present, and  
3 is the meeting visible and audible to you?

4 ASHLEY TAN: Present, visible, and audible.

5 EVAN SPETRINI: Carolyn Zern, are you present, and  
6 is the meeting visible and audible to you?

7 CAROLYN ZERN: Present, visible, and audible.

8 EVAN SPETRINI: Thank you.

9 For the Associate members, Dan Anderson, are you  
10 present, and is the meeting visible and audible to you?

11 DANIEL ANDERSON: I am, and, yes, it is.

12 EVAN SPETRINI: Thank you.

13 And Joy Jackson, are you present, and is the  
14 meeting visible and audible to you?

15 JOY JACKSON: Present, visible, and audible.

16 EVAN SPETRINI: Thank you, Joy.

17 And finally, the Chair. Tom Sieniewicz, are you  
18 present and the meeting is visible and audible to you?

19 TOM SIENIEWICZ: Present, visible, and audible.

20 EVAN SPETRINI: Thank you. That's six regular  
21 members present and two Associate members present.

22 TOM SIENIEWICZ: Great. Thank you, Evan.

\* \* \* \* \*

(6:32 p.m.)

Sitting Members: Tom Sieniewicz, Mary Flynn, H Theodore  
Cohen, Mary Lydecker Diego Macias,  
Ashley Tan, and Carolyn Zern

TOM SIENIEWICZ: The next item is an Approval of  
meeting minutes. The Board has received certified  
transcripts for the meeting held on February 10, 2026. If  
there are any questions from Board members, please state  
your name.

Swaathi, I see you have your hand raised?

SWAATHI JOSEPH: Just making a quick note that  
Planning Board member Mary Lydecker has joined us.

TOM SIENIEWICZ: Great.

Oh, you want to put that on the transcript, Evan,  
if you would?

EVAN SPETRINI: Thank you. Can I just -- I'll  
just call the roll just to formalize it. Mary Lydecker, are  
you present, and is the meeting visible and audible to you?

MARY LYDECKER: Present, visible, and audible.

EVAN SPETRINI: Thank you.

TOM SIENIEWICZ: Great. Thank you, Evan.

1           Okay, meeting minutes: Any questions on that  
2 meeting minutes?

3           Seeing none. Only full Board members will act on  
4 this particular item. Is there a motion to accept the  
5 transcript as the meeting minutes? Please remember to say  
6 your name.

7           CAROLYN ZERN: This is Carolyn. So moved.

8           TOM SIENIEWICZ: Thank you, Carolyn. A second?

9           DIEGO MACIAS: This is Diego. Second.

10          TOM SIENIEWICZ: Thank you, Diego. Roll call on  
11 that motion, please?

12          [Pause]

13          EVAN SPETRINI: Apologies. Sorry I lost the  
14 button.

15          H Theodore Cohen?

16          H THEODORE COHEN: Yes.

17          EVAN SPETRINI: Mary Flynn?

18          MARY FLYNN: Yes.

19          EVAN SPETRINI: Mary Lydecker?

20          MARY LYDECKER: Yes.

21          EVAN SPETRINI: Diego Macias?

22          DIEGO MACIAS: Yes.

1 EVAN SPETRINI: Ashley Tan?

2 ASHLEY TAN: Yes.

3 EVAN SPETRINI: Carolyn Zern?

4 CAROLYN ZERN: Yes.

5 EVAN SPETRINI: And Tom Sieniewicz?

6 TOM SIENIEWICZ: Yes.

7 [All vote YES]

8 TOM SIENIEWICZ: Great. Thank you, Evan.

9 \* \* \* \* \*

10 (6:35 p.m.)

11 Sitting Members: Tom Sieniewicz, Mary Flynn, H Theodore  
12 Cohen, Mary Lydecker, Diego Macias,  
13 Ashley Tan, Carolyn Zern, Dan Anderson,  
14 and Joy Jackson

15 TOM SIENIEWICZ: Agenda item Number 1, the next  
16 item on the Agenda is an Advisory Consultation of Case No.  
17 AHO -- Evan, you have your hand raised.

18 EVAN SPETRINI: We skipped over the CDD Update.

19 TOM SIENIEWICZ: I am sorry. I'm in such a rush  
20 this evening. Okay.

21 EVAN SPETRINI: Well, then, I will be brief. My  
22 name is Evan Spetrini. I'm the Senior Manager for Zoning

1 and Development. Also from the Zoning and Development team  
2 tonight we have Swaathi Joseph and Beca Mapure.

3 And from -- also from CDD, on our Urban Design  
4 team, Erik Thorkildsen and Suzannah Bigolin are here. And  
5 from Housing, the Housing Department, we have Cassie Arnaud,  
6 Christine You, and Alexis Turgeon. And I see, also, from  
7 our Zoning Team, we have Sophia DeFoe. That's all Staff  
8 present.

9 We have no scheduled Planning Board meetings  
10 coming up as of now. We do have some City Council Committee  
11 meetings, I mentioned last week.

12 Tomorrow, there's a meeting of the Ordinance  
13 Committee to discuss some -- a possible zoning petition  
14 around Active Uses on Mass Ave and Cambridge Street, a  
15 follow-up item from the zoning that was recently passed for  
16 those Corridors; so that's tomorrow.

17 And then later in the month, there's a Housing  
18 Committee meeting on Central Square. That will be an update  
19 on the planning that's been done in Central and a discussion  
20 on what's to come.

21 And the next day, on March 25, at the -- a joint  
22 meeting of the Neighborhood Long-term Planning Committee and

1 Housing Committee, there will be the Annual Housing Review,  
2 which is a review that was established in the Multifamily  
3 Zoning reform that happened last year.

4 So this is the first Annual Housing Review. That  
5 will take place March 25; and then shortly after, we'll do a  
6 similar presentation for the Planning Board. So expect that  
7 late March, early April.

8 And I will stop there and pass it back to the  
9 Chair.

10 TOM SIENIEWICZ: Great. Thank you, Evan. And I  
11 apologize for skipping over that. I even had it marked in  
12 red here on my notes. All right.

13 \* \* \* \* \*

14 (6:37 p.m.)

15 Sitting Members: Tom Sieniewicz, Mary Flynn, H Theodore  
16 Cohen, Mary Lydecker Diego Macias,  
17 Ashley Tan, and Carolyn Zern

18 TOM SIENIEWICZ: So now, we will move to Agenda  
19 item No. 1, and that next Agenda item is the Advisory  
20 Consultation of Case No. AHO-10, an Affordable Housing  
21 Overlay project proposed for Corcoran Park Phase 1 LLC to  
22 construct a 4-story building and a 3-story building to

1 create 67 affordable rental units and amenities, 33 off-  
2 street parking spaces, and 42 long-term and 12 short-term  
3 bicycle parking spaces with a gross floor area of 82,407  
4 square feet at 8-12 May Street and at 53 Lawn Street.

5 We will begin with CDD Staff explaining why this  
6 is before us, and then we will have a presentation from the  
7 developer followed by public comment. And then the Board  
8 will ask questions and finally discuss a proposed design.

9 Beca, I believe, will be introducing this.

10 BECA MAPURE: Thank you. Good evening. I'm Beca  
11 Mapure, Associate Zoning Planner with the CDD Z&D team.

12 So this is the second of two required Planning  
13 Board Advisory Consultation sessions for this AHO project.

14 As a reminder, the Affordable Housing Overlay  
15 creates an alternative set of Development Standards that  
16 apply as-of-right for housing developments in which units  
17 are made permanently affordable.

18 The intent of this Design Review is not for the  
19 Planning Board to grant or deny a permit but to provide  
20 Advisory comments on the design and its overall conformance  
21 with the City's Urban Design Objectives and Guidelines,  
22 which are summarized in the CDD memo.

1           The Planning Board reviewed this proposal on  
2           December 16 of last year and issued a preliminary report on  
3           January 5 that was sent to the developer. The developer has  
4           submitted a set of updated plans, and CDD's Zoning and Urban  
5           Design team (sic) have provided reports on those to the  
6           Board, and Staff members are present here tonight to answer  
7           any questions.

8           Tonight, the Board will review the updated  
9           proposal and decide what comments to include in a final  
10          report.

11          TOM SIENIEWICZ: Great. Thank you very much,  
12          Beca.

13          The presenter is Matt Zajack, and he will have up  
14          to 30 minutes for his presentation, but we hope, as usual,  
15          you can be as concise as possible. So good evening.

16          MATT ZAJAC: Thank you, everyone. My name is Matt  
17          Zajac. I am Cambridge Housing Authority's Deputy Director  
18          for Planning.

19          We are grateful for the comments that we have  
20          received from the Planning Board and City Staff since our  
21          December Planning Board meeting.

22          Over the past month, we have sought to incorporate

1 those comments to the maximum extent possible while  
2 maintaining fidelity to the robust community and resident  
3 engagement process that we've done, as well as respecting  
4 some of the cost constraints of developing deeply affordable  
5 housing.

6 We are very excited to present to you some  
7 significant enhancements around the design of the central  
8 courtyard for the community, as well as screening and  
9 configuration of the parking lot.

10 Next slide, please.

11 Today, after providing a brief recap of the  
12 Development team, we will overview the changes that were  
13 made to the site plan.

14 Our designer, the Studio G Architects, will then  
15 provide a brief look at several studies that are either in  
16 process or we were unable to incorporate.

17 Next, our Design team will review changes to the  
18 landscape architecture and the façades, leading up to a  
19 revised walkthrough of our 3D digital model.

20 Next slide, please.

21 Stepping back for a moment, CHA has been proud to  
22 serve the community for 90 years. CHA serves approximately

1 7,700 households, or 7 percent of the population of  
2 Cambridge. We also have a robust waiting list, with over  
3 14,000 unique households on it. And we, through our  
4 redevelopment projects like Corcoran Park, seek to serve  
5 both our exhilarating households and those families in need  
6 on our waitlist.

7 We are proud to collaborate on this project with  
8 Studio G Architects, and I will turn it over to them to  
9 introduce themselves at this point.

10 GABRIELA SHELBURNE: Thanks, Matt.

11 Good evening, everyone. I'm Gabriela Shelburne,  
12 Principal and Head of Housing Studio at Studio G Architects.  
13 We're a women-owned architecture firm with 33 years of  
14 experience designing places of purpose.

15 Today, I'm joined by Staff Architect Sam Malone,  
16 but there are other members of our team helping this project  
17 come to fruition. We've assembled an experienced team of  
18 collaborators. With us tonight is landscape architect Mark  
19 Klopfer of KMDG.

20 Today, we will present the site design of Corcoran  
21 Park Phase 1, which has been refined based on the Advisory  
22 comments received from the Planning Board and City Staff.

1 Corcoran Park consists of two lots separated by  
2 Lawn Street. It is currently composed of 153 units in 25  
3 buildings, and 92 parking spaces over two parcels.

4 Tonight, we're focusing on Lot 1, which is the  
5 northern parcel of land "LY" on this slide. Lot 1 is  
6 bounded by May and Lawn Street to the east and south, and  
7 the Belmont Cemetery to the north. In this lot, there are  
8 currently 29 dwelling units in 4 two-story buildings, 14  
9 parking spaces and 25 existing trees.

10 The proposed redevelopment of Phase I will replace  
11 the four existing buildings with two buildings, increasing  
12 the unit count from 29 to 67. Changes to the proposed site  
13 design metrics can be seen in bold text on this slide.

14 Based on Advisory feedback, the total number of  
15 trees has been increased from 75 to 81.

16 The onsite parking has been reduced from 33 --  
17 sorry, from 36 to 33 spaces, and the short-term bicycle  
18 parking has been increased from eight to 12 spaces.

19 All other design metrics remain the same from our  
20 last submission.

21 Looking into the proposed development summary,  
22 Building A has 46 units, while Building B has 21. Between

1 the two buildings, we propose 13 one-bedrooms, 39 two-  
2 bedrooms, and 15 three-bedroom units.

3 On the following slides, you'll see numbers in  
4 purple. These correspond with the Advisory feedback and  
5 Development responses found in Volume 1 of the final  
6 submission materials.

7 Here is the previously submitted site plan.  
8 Planning Board members and City Staff asked that the  
9 Development team consider several improvements like  
10 continuing to explore the Central Courtyard design to  
11 improve its functionality, reducing the size and visibility  
12 of onsite parking and coordinate with City Staff on the curb  
13 cut location and design, improving the pedestrian  
14 experience, particularly at the entrance of Building A,  
15 optimizing access to bicycle parking, and reconsidering  
16 shared balconies at the inside corners of Building B.

17 To improve pedestrian connectivity, we've  
18 redesigned the main entrance to Building A facing May  
19 Street. Three parking spaces have been removed, making room  
20 for an enlarged entry plaza with multiple connections to the  
21 public sidewalk for improved access, visibility, and  
22 pedestrian activity.

1           This includes a front porch with fixed seating  
2 that faces May Street. Between buildings A and B, we've  
3 added a side stair to increase the central foyer's  
4 connection to May Street.

5           The Community Room terrace has been enlarged for  
6 greater community engagement. Additionally, we've added  
7 four short-term bicycle parking spaces at the corner of May  
8 and Lawn Street. This evenly distributes short-term bike  
9 racks at the three public-facing corners of the site.

10          As a reminder, long-term bike parking is located  
11 in the basement of Building A in the highlighted area.

12          To reduce the size and visual presence of the  
13 surface parking lot, we've reoriented the Eversource  
14 enclosure in the top left corner of the site, which allows  
15 parking to shift away from May Street.

16          Where the parking lot is close to the sidewalk,  
17 we've located public art, fencing, and additional plantings  
18 to better mask the parking from public view and draw visual  
19 focus to the entry plaza.

20          We've also been coordinating the design of the  
21 curb cut with Cambridge DPW and DOT. Although this graphic  
22 currently shows a 20' wide curb cut, we intend to max the

1 existing curb cut, which is 14' wide, and here it is shown  
2 in purple. A narrower curb cut will reduce the amount of  
3 pavement visible from the public realm and further  
4 prioritize pedestrians by shortening their path across the  
5 drive aisle.

6 Updated graphics will follow for future  
7 coordination with the City Staff and to be used when  
8 applying for a building permit.

9 We've removed the shared patios and decks from the  
10 inside corners of Building B, which were a bit problematic.  
11 To improve the Open Space design, internal pathways have  
12 been revised to prioritize contiguous open space rather than  
13 fragmented clusters of the smaller lawn areas.

14 Along the western side of Building B, pathways to  
15 entry porches have been consolidated. And the pathway  
16 connecting the courtyard to Lawn Street has been shifted  
17 east towards the building, giving way to a larger shared  
18 yard and less fragmented front yard zones for the units on  
19 this side of the building.

20 In the courtyard perimeter, paths have been pushed  
21 closer to the building, making way for a larger, flexible  
22 lawn area.

1           You can see that the play area has been removed  
2 from the central courtyard, given that this lot is well  
3 served by existing public playgrounds. Play areas will be  
4 included in Lot 2, which offers greater flexibility to  
5 accommodate them.

6           Here, you see the Haggerty School and the Glacken  
7 Field playgrounds within a quarter-mile walk from the site.

8           In the previous meeting with this Board, there was  
9 great discussion about the amount of surface parking  
10 included in the site design. It was suggested that the  
11 development team shift some or all parking below the  
12 building and extend Building A along May Street into an L-  
13 shaped footprint.

14           The Development team studied a variety of options  
15 and found that the pros did not outweigh the cons.

16           CHA analysis has found that putting parking below  
17 a building comes at an additional cost of \$50,000 per unit,  
18 which would push the project budget out of alignment with  
19 available funding sources.

20           And while an extension of Building A would  
21 increase the project density, it would also compound  
22 existing parking issues in this neighborhood, which

1 throughout the years of community engagement we have  
2 consistently heard from residents and neighbors that parking  
3 is in high demand.

4 CHA conducted a parking census, which informed the  
5 0.75 cars per unit ratio decidedly the site would offer when  
6 all phases of construction are completed.

7 This target ratio has also been informed by the  
8 fact that the Corcoran Park is not well served by rapid  
9 transit, and residents have jobs with hours and locations  
10 beyond the MBTA's service schedule.

11 Another topic of discussion at our December  
12 meeting was a vehicular bicycle and pedestrian connection  
13 from the parking lot to Fairview Avenue. CHA's community  
14 outreach confirmed that this path is not desired by  
15 residents and neighbors, as they have advocated against it.

16 Turning your attention to the southeast corner of  
17 the site, we've begun coordinating with Cambridge DOT and  
18 DPW on the atypical large-curb radius at the corner of Lawn  
19 and May. They have confirmed that this intersection was  
20 rebuilt within the past 10 years.

21 There is primarily indication that the existing  
22 condition can remain as is, but we will continue to

1 coordinate with them any potential improvements to this  
2 intersection.

3 I would like to shift to Mark now to respond to  
4 feedback about trees and plantings.

5 MARK KLOPFER: Thanks, Gabby. My name is Mark  
6 Klopfer. I'm a Partner at Klopfer Martin Design Group, and  
7 we're the landscape architects for this project. Good  
8 evening, everyone.

9 The Planning Board asked for the clear  
10 articulation of existing trees to remain, and those which  
11 are planned to be removed as classified by their health.

12 17 of the 25 existing trees are intended to  
13 remain. As you can see, these are along the perimeter of  
14 the site, where they have the greatest likelihood of  
15 surviving demolition and construction process.

16 Just down here on the left of the plan, trees  
17 highlighted in red are the eight existing trees to be  
18 removed. Five are in good health, and three are in fair  
19 health.

20 Trees have been proposed for removal either  
21 because they are directly conflicting with new building  
22 location or the grade is incompatible with the grades

1 required by the new FFE requirements.

2 We investigated options to relocate trees to be  
3 removed; however, the trees are not suitable candidates for  
4 the relocation due to their health and their sizes.

5 The next one.

6 Look at the proposed condition. The design  
7 intends to add 64 new trees of various size and species. In  
8 our previous meeting with the Planning Board, we were asked  
9 to quantify the existing and proposed tree coverage on the  
10 site.

11 We've used the diameter of breast height as our  
12 unit of measurement for this exercise and found that the  
13 proposed conditions will provide 23 additional tree caliper  
14 inches than the site current conditions.

15 You can find our full materials and plantings in  
16 Volume 2, page 36, of the final submission, which include  
17 diverse selection of both native and nonnative species.  
18 Plant selection and location will be based on species  
19 suitability for the various conditions found on site.

20 And I think I'll turn it over to you now, Sam.

21 SAM MALONE: Thank you, Mark. And good evening,  
22 everyone. My name is Sam Malone. I'm an architect at

1 Studio G Architects and a Cambridge resident. We'll now  
2 shift to the rendered perspective used to outline Advisory  
3 comments received and the corresponding design revision as  
4 seen from the public realm. The remainder of the slides  
5 will feature prospective images with a key plan in the  
6 bottom right corner for reference.

7 In this aerial, we're looking at the southwest  
8 corner of Lot 1, with Lawn Street in the foreground and  
9 Fresh Pond beyond. As a reminder, Building A and B flank  
10 the central courtyard. Building B is seen in the  
11 foreground, at three-stories with a pitched roof. Building  
12 A, the taller red building, is four stories over a walkout  
13 basement.

14 On the next slide, we'll come down to street level  
15 at the top right corner of the site, looking southwest  
16 towards the parking lot.

17 Here, we see the existing conditions at the corner  
18 of May and Vineyard Street. The existing 14-car parking lot  
19 pushes the two-story yellow building away from the street,  
20 preventing neighborly relationship to May Street.

21 And on screen now is the previously proposed  
22 design of Building A. As Gabriela discussed previously,

1 Advisory feedback requested that the parking lot be screened  
2 more from public view to minimize its impact on the public  
3 street experience.

4 Board members requested that the building be made  
5 to look more residential and welcoming, particularly at the  
6 main entrance. The Development team responded to these  
7 comments in the following ways: As Gabriela shared on the  
8 site plan slides, three parking spaces were removed to make  
9 way for an entry plaza that extends out from the building's  
10 front door to May Street. This plaza includes fixed  
11 seating, visitor bicycle parking, and multiple connections  
12 to May Street sidewalk to prioritize pedestrians.

13 At the back of the public sidewalk, just behind  
14 the dog walker in this rendering, a planting zone with low  
15 shrubs and a shade tree defined the boundary between public  
16 and semi-public space, while adhering to the Zoning  
17 Requirements for vehicular sight lines at a curb cut.

18 The plaza is bookended by a more densely planted  
19 area, seen behind the bicycle and seated woman in this view.  
20 The low- and medium-height plantings combined with a public  
21 art installation help to separate and screen the parking  
22 from the pedestrian environment.

1           To improve the welcoming and residential character  
2 of the buildings, the entry canopy has been redesigned with  
3 columns and more traditional details in reference to porches  
4 found throughout Strawberry Hill.

5           The lobby windows have been revised to look less  
6 like a commercial storefront and more like large picture  
7 windows. In fact, many windows throughout the building now  
8 feature a horizontal mullion to look more like a traditional  
9 double-hung window.

10          The Development team also made small adjustments  
11 to building colors and material types, resulting in a more  
12 vibrant and harmonious color palette that establishes a  
13 distinguished base, middle and top to each townhouse-like  
14 bay of the building.

15          Stepping back to the existing conditions for a  
16 moment, we can see that there is minimal screening of the  
17 parking lot from the public realm. Between the two red  
18 lines is the existing 14' wide curb cut.

19          To reiterate, the Development team has recently  
20 met with City Staff from DPW and DOT and intends to maintain  
21 this existing size and location of the curb cut.

22          The Development team proposes a fence behind low,

1 medium, and tall plantings to ensure that the parking is  
2 screened from view in all seasons. The fence is designed to  
3 maintain the character of the entry plaza, creating a  
4 coordinated edge condition on both sides of the curb cut.

5 This view still shows the previously proposed 25'  
6 wide curb cut. Once that is reduced to 14' to maintain the  
7 existing conditions, the aperture in the street wall will be  
8 even narrower.

9 To recap our screening strategies, the Development  
10 team proposes a combination of plantings that build off of  
11 the palate you see here. We're particularly excited by the  
12 opportunity for public art to be implemented as a beautiful  
13 and functional screening device, with the precedent designed  
14 by Forlano, serving as our placeholder.

15 Moving down May Street to the middle of the block,  
16 the existing condition includes a retaining wall at the  
17 northern end of 8 May Street. As seen on the key plan, this  
18 is where an opening between Buildings A and B will lead to  
19 the central courtyard.

20 Members of the Planning Board noted that the  
21 previously presented design for the courtyard was overly  
22 fragmented by pathways and could be redesigned for improved

1 engagement.

2           The shared balconies at the inside corners of  
3 Building B were questioned, and City Staff asked the  
4 Development team to revisit how the southern façade of  
5 Building A relates to the courtyard.

6           Reinforcing what you saw earlier in the site  
7 plans, the revised design maximizes the flexible lawn areas  
8 by pushing pathways more towards the perimeter of the  
9 courtyard and removing the play equipment from this block.

10           The grill and picnic table are central to the  
11 courtyard, and additional benches can be found throughout  
12 the landscape.

13           Architecturally, Building B was revised to  
14 relocate balconies away from its inside corners. Decks and  
15 patios that were previously shared by multiple units are now  
16 exclusively accessed by a single unit. Ten of the 21 units  
17 in Building B have access to private, outdoor space, as do  
18 eight of the 46 units in Building A.

19           On the right side of this image, Building A's  
20 angled bays have been mirrored so that the return walls now  
21 face east rather than west. This reinforces the townhouse-  
22 like rhythm as seen from the eastern May Street approach.

1           Continuing south to the corner of May and Lawn, we  
2 can see the existing two-story buildings in the foreground,  
3 the full scope of the May Street slope on the right, and the  
4 20-story Park Side Place beyond.

5           At this corner of Lawn and May, Advisory feedback  
6 questioned the front yard setbacks and the delineation of  
7 public and private space. It was suggested that the  
8 architecture be more residential in scale and character,  
9 with the porches, roofs and rhythm of the massing being  
10 areas of focus.

11           The Planning Board also suggested that Building B  
12 take on a more vibrant and playful color scheme, similar to  
13 what had been presented for Building A.

14           The front yard setbacks have been optimized to  
15 keep the building close to the street while providing the  
16 necessary space for accessible pathways.

17           As a reminder, the first floor of this building is  
18 elevated almost five feet above the existing intersection to  
19 comply with the City's long-term flood elevations and  
20 improve the site's resiliency to flooding.

21           There are various conditions across the frontage  
22 that define the boundary between public and private realms.

1 Along Lawn Street to the left, sloped verges between site  
2 stairs are mulched and planted. At the accessible ramp in  
3 the center of this image, low walls are foregrounded by  
4 plantings. And along May Street, the sloped verge features  
5 medium-height plantings behind the line of street trees. To  
6 more equitably distribute visitor bicycle parking, two  
7 additional bicycle racks have been located at this corner of  
8 the site.

9 Architecturally, the building corners have been  
10 redesigned to include bay windows and a more contextual  
11 roofline. There's also an additional gable at the center of  
12 the Lawn Street façade to break up the roofline and  
13 establish an A, B, C rhythm of housing modules.

14 In response to Advisory feedback about the  
15 porches, entry doors have been grouped together and fronted  
16 by more prominent porches, with roof forms that are -- that  
17 vary from shed to gable and material finishes that are more  
18 visually striking.

19 Across the building, more vibrant colors have been  
20 deployed, and the windows have been updated with wood-look  
21 frames and horizontal mullions to match the welcoming and  
22 residential character established on Building A.

1           To round out the presentation, we'll now fly you  
2 through the site model. Please note that this animation  
3 does not include all plantings represented in the renderings  
4 and site plan slides.

5           We're going to begin at the northwest corner  
6 looking south towards Building A's northern façade and the  
7 parking lot in the foreground there.

8           We'll then drop down to the May and Vineyard  
9 intersection, where we can see the screening for the parking  
10 lot on the right, and the enlarged residential entry plaza  
11 as we approach, where there is fixed seating and a front  
12 porch that faces May Street's sidewalk.

13           As we continue down the slope of May Street, we'll  
14 turn in at the midblock community terrace, where the  
15 Community Room is behind, and now into the central courtyard  
16 with the central picnic and grilling area.

17           Continuing between buildings A and B here, we will  
18 then find ourselves on the west side of the site plan, where  
19 the side yard has been enlarged and the pathway moved  
20 towards the building.

21           Turning to the front of Building B, on the Lawn  
22 Street side, you can see the resilient slope required to

1 meet the long-term flood elevation due to the lower grading  
2 for the existing street, requiring a ramp here in this  
3 corner for accessible access.

4 And we'll finish by rotating around at aerial  
5 level again to see the full scope of the project.

6 EVAN SPETRINI: Thank you, Sam, and thank you to  
7 the rest of the team for the presentation. We are grateful  
8 for the time and look forward to public comment as well as  
9 Planning Board questions.

10 TOM SIENIEWICZ: Great. Thank you very much. So  
11 at this point, we will turn to public comment. So according  
12 to the Zoning, we take public comment at these Design Review  
13 sessions.

14 I would like to remind speakers that the Board's  
15 action is not to approve or deny an application, but to  
16 provide advisory comments on the design that was presented  
17 tonight.

18 So any members of the public who wish to speak  
19 should now click button that says "Raise hand." And if  
20 you're calling in by phone, you can raise your hand by  
21 pressing \*9.

22 As of 5 p.m. yesterday, the Board received written

1 comments from Barrett Brown and Ethan Frank. Written  
2 comments received after 5 p.m. yesterday will be entered  
3 into our record.

4 I'll now ask Staff to unmute the speakers one at a  
5 time. You should begin by saying your name and address, and  
6 Staff can confirm that we can hear you. After that, you  
7 will have up to three minutes to speak before I ask you to  
8 wrap up.

9 EVAN SPETRINI: It doesn't look like we have any --

10 TOM SIENIEWICZ: Okay.

11 EVAN SPETRINI: -- raised hands so far. So I  
12 would ask again if you do wish to speak, please push the  
13 "Raise Hand" button to get in the queue.

14 TOM SIENIEWICZ: Okay, Evan. It appears that no  
15 one is raising their hand. I hope that's not a broken  
16 technology. It's well tried here, so --

17 EVAN SPETRINI: It looks like we do -- we do have  
18 one --

19 TOM SIENIEWICZ: Sorry?

20 EVAN SPETRINI: -- that just --

21 TOM SIENIEWICZ: Oh, good.

22 EVAN SPETRINI: -- raised their hand.

1 TOM SIENIEWICZ: Great.

2 EVAN SPETRINI: So, Christine Kuta -- I hope I'm  
3 pronouncing that correctly -- you should be able to unmute  
4 yourself. Please begin by stating your name and address for  
5 the record.

6 CHRISTINE KUTA: Can you hear me?

7 TOM SIENIEWICZ: Yes.

8 EVAN SPETRINI: Yes.

9 CHRISTINE KUTA: Great. My name is Christine  
10 Kuta. And I live at 7 Fairview Avenue, which is not quite  
11 next door, but pretty much an abutter to this project.

12 And I can attest to the parking shortage in this  
13 neighborhood, which is being further enhanced by the changes  
14 on Huron Avenue, where they're taking away a lot of parking  
15 spaces to make way for bike lanes.

16 So I implore you, please, to put at least those  
17 three parking spaces back. It doesn't take much to ruin the  
18 feel of a neighborhood when you cannot have your friends  
19 over, you cannot have servicepeople, because there's  
20 literally no place to park. It is a big problem.

21 And, you know, it's one thing to take away the  
22 nice village look of Corcoran Park, which it has now -- and

1 I understand we need more housing -- but it is not an  
2 attractive site. I know you all think it's wonderful, but I  
3 don't. I like the village look, and I think the residents  
4 like it, too.

5 And, you know, to make it -- to give that extra  
6 pressure on the rest of this neighborhood is really not  
7 fair. It really, really isn't. You know, we have been  
8 living in happy proximity for many years. I have lived in  
9 my house for 30 years, and I am really thinking of moving  
10 because I just can't stand the parking problems.

11 So thank you.

12 TOM SIENIEWICZ: Thank you.

13 EVAN SPETRINI: So we do not have any more hands  
14 raised.

15 TOM SIENIEWICZ: Great. Okay. All right. Thank  
16 you, Evan. We will now move from public comment to Board  
17 discussion. Any additional comments may be submitted for  
18 the record.

19 So do Board members at this point have questions  
20 for the project team or Staff that the Board would like  
21 answered tonight?

22 Great. Diego, thank you.

1           DIEGO MACIAS: Sure. The first question: I was  
2 kind of bummed to see the playground get lost in the  
3 courtyard. I was wondering if there was any thought on  
4 placing it, maybe, on, like, the west side of Building B  
5 where the Bluebikes are kind of north of there, like a small  
6 play element or, I don't know, just anywhere else?

7           MARK KLOPFER: So I can -- do you want me to  
8 respond to this?

9           MATT ZAJAC: Yes. Mark, if you could.

10          MARK KLOPFER: Great. Thanks, Matt.

11                 So this is the first sort of phase of this  
12 project. The second phase is a much larger area, and one of  
13 the comments that we got in the last Advisory meeting was  
14 that we had kind of subdivided the space up quite a bit.

15                 So in addition to moving the circulation sort of  
16 closer to the building, we also decided to have that space  
17 be a much larger just lawn space that allowed play to be  
18 kind of multifunctional, as had been sort of requested by  
19 this group as well. And we thought that made sense.

20                 And we're going to have a much more robust sort of  
21 play structure, play area, in the larger section that's now  
22 being designed that you're going to see probably shortly, in

1 a few months.

2           So that's the plan. We haven't done away with it,  
3 but we heard the idea of having that lawn be a more sort of  
4 multifunctional area, increasing its size so that it allows  
5 more different activities to happen, and then actually take  
6 the structured play and have it in areas that are sort of  
7 more accommodating for it.

8           So that's how we decided to do that.

9           MATT ZAJAC: I just really briefly want to add to  
10 what Mark said, that this is also kind of in response to our  
11 observations of what play means in Corcoran Park.

12           If you're there on a summer night, you'll see that  
13 the kids are running through the block; they're running  
14 across the streets. The lawn areas are the play areas, as  
15 it is now, and we do think that the current design helps to  
16 maintain an element of how people enjoy their space now.

17           TOM SIENIEWICZ: Great. Thank you.

18           And that, by the way, was Mr. Klopfer who was  
19 answering about the landscape, if I could just remind people  
20 to identify themselves, so that the transcript is complete  
21 and accurate, before they speak.

22           Carolyn?

1 CAROLYN ZERN: Thank you. I just had a question  
2 on the parking -- the surface parking and whether or not  
3 it's permeable. I was looking through the materials, and it  
4 looked like, in the narrative, it's called out as permeable;  
5 but on the materials plan, and maybe on the permeable  
6 surface calculation, it's not included. So I just wanted to  
7 get some clarity on that.

8 MATT ZAJAC: Sam, can you confirm?

9 SAM MALONE: I can. I'm looking for the  
10 particular slide from Volume 2 that I could point you  
11 towards, Carolyn. Let's see.

12 So it would be Slide 47 of our Volume 2  
13 submission, and I'll share the screen momentarily here.

14 Okay. So the parking lot, as highlighted in  
15 yellow, is entirely porous asphalt. And this, in addition  
16 to the infiltration system, is how we are capturing 15,000  
17 cubic feet of below-grade storage.

18 CAROLYN ZERN: Okay, great. Thank you. It was --  
19 I think on the Materials Plan, it's not shown as porous, but  
20 I'm happy to see this confirmation. I appreciate it.

21 TOM SIENIEWICZ: Great. Thank you. Any other  
22 questions from the Board at this point?

1           If not, we'll move to comments and discussion;  
2 impressions of what we were presented tonight. Who wants to  
3 start?

4           Mary Lydecker?

5           MARY LYDECKER: Great. So thank you. Thank you  
6 for walking through with such detail how the plan -- the  
7 Open Space and the building responded to comments. We  
8 [00:41:59 indiscernible shared] year -- and I went first,  
9 too, because, Diego, I would say I think part of it was one  
10 of my comments had been I felt like the play at the center  
11 of that lawn had broken up that space in a way that made it  
12 not useable as lawn; but also, you know, in my experience, a  
13 play element like that, because it's so constrained, it's  
14 going to serve one minor age range, and then it gets kind of  
15 forgotten.

16           So I really like that the center has gotten quite  
17 simplified.

18           And so, Diego, it might be more of like the pickup  
19 soccer lawn to me, or like if people are putting out  
20 sprinklers, right, and I'm eager to see how maybe the  
21 playground or play elements develop elsewhere.

22           And, you know, I think throughout that, you've

1 kind of tightened the paving to the edges to maximize that.  
2 And, to me, it feels simplified, but in kind of the best  
3 way, right? It doesn't have to be complex to see how useful  
4 it would be on a hot summer day.

5 I also very much like the east -- the western side  
6 of the project, tightening that pathway against the  
7 building. Also, as you articulated about the trees that are  
8 going to be -- remain on site. That's where a lot of them  
9 are. And so, the root zones will say thank you.

10 But from that fly-through you did, I think it  
11 really showed that it feels more consolidated, the green  
12 spaces.

13 So overall, I would say the open space, it feels  
14 really densely planted; it feels like it's leaning on trees  
15 and woody shrubs, which are, you know, long-term, I think  
16 easier to maintain for a site like this. And so, that's all  
17 looking really good to me.

18 I think in reflecting on the first time we  
19 reviewed this, -- and I think my colleagues Dan and Ted  
20 really spoke to this the most -- but questions about the  
21 density and the parking: I think the parking has improved.  
22 In some ways, I don't exactly have comments on that. I

1 would say it looks like it has not really changed.

2           And maybe it's more of a reflection on -- I think  
3 maybe the first time we saw this, it was too late to make  
4 comments that could affect change. Because it sounds like  
5 you're being responsive to the community neighborhood input  
6 on the height of the buildings they want, right?

7           But I feel like, at an earlier stage, we might  
8 have been able to talk here about three to four, right, for  
9 Building B in a way that it sounds like we're past that  
10 point.

11           And so this is maybe more of a comment to my other  
12 Board members, too. I'm curious what your thoughts are  
13 relative to the careful study that's been done about  
14 potential to increase density or address the parking. Do  
15 you feel like -- I don't know if I'm framing this -- I'm  
16 just kind of curious about how you all think about that; if  
17 it feels like maybe the first review was a little bit too  
18 late to have an impact on those decisions. Thank you.

19           TOM SIENIEWICZ: Who wants to address that  
20 particular meta question? Or maybe you want to remain moot.  
21 I don't know.

22           DANIEL ANDERSON: I appreciate Mary bringing this

1 up. And I think there is a conversation here that I'd love  
2 to have some input from Staff on as well --

3 TOM SIENIEWICZ: Okay.

4 DANIEL ANDERSON: -- as well as hearing from other  
5 Board members.

6 TOM SIENIEWICZ: Okay.

7 DANIEL ANDERSON: I think the presentation is  
8 lovely. I think the design looks great. Highly  
9 deferential, maybe we say maybe too deferential to the  
10 neighborhood, given the demand for housing.

11 I made the comment previously that, you know, I  
12 mean -- and I guess to be circumspect about it, we have a  
13 very high housing demand. I think our presenters said  
14 15,000 on the waiting list. I don't know where we are in  
15 terms of meeting our 12,500 at the moment, but we have a lot  
16 of competing interests.

17 We've had parking removed as a requirement for  
18 sites in order to make room for more units, which we're not  
19 seeing on this site, we're seeing surface parking. We've  
20 had an AHO which allows exemption from baseline zoning. We  
21 have a project here that's lovely but is below by right  
22 zoning.

1           So there are some pieces that really -- you know,  
2 we should address from a Planning standpoint when we have  
3 the Cambridge Housing Authority, which is our foremost  
4 housing producer, public agency in the city, building low-  
5 density housing. Let's call it "moderate-density housing."

6           Are there are ways to affordably provide parking?  
7 Is it a necessity. Do we want people driving to other  
8 cities to work? Do we want to encourage people to have jobs  
9 and be employed here in the city?

10           So there's a bunch of competing interests. You  
11 know, certainly for a neighborhood that hasn't had high  
12 density, we have -- you know, a mix of mostly one-, two-,  
13 and three-unit buildings, but we have Zoning which is saying  
14 now increase density.

15           So I guess breaking it down -- I'd love to hear  
16 from other Board members -- but you know, particularly  
17 you're back from Planning about, you know, how does the push  
18 for more housing get filtered to the AHO? It's great we've  
19 got Just-A-Start here, and so, they can absolutely join in  
20 on this conversation.

21           But I just -- I find some challenges just with the  
22 basic planning and programming of this. Nothing to do with

1 the design and the quality of the presentation. It's really  
2 Planning and Development principles that seem to be falling  
3 short of the City's goals at the moment.

4 TOM SIENIEWICZ: Does anybody else want to join  
5 this particular question? And then I think I want to move  
6 it back to this specific proposal. I mean, it's a very  
7 interesting discussion.

8 Mary, you had your hand up next. Do you want to  
9 comment on this particular thread, or do you want to pass?

10 You're muted.

11 MARY FLYNN: Thank you. I think I want to comment  
12 on this thread, and then also on the design.

13 TOM SIENIEWICZ: Okay. Let's do it that way.

14 MARY FLYNN: I agree with my colleagues that, you  
15 know, the zoning does allow for a lot more. And the city  
16 clearly does need housing. But it also, you know, set up a  
17 public process that, you know, in this particular case, was  
18 very robust, with lots of back and forth with the  
19 neighborhood.

20 And, you know, I think this goes to Dan's comment  
21 on sort of the process and politics of it. You know, if  
22 we're not going to pay attention to public comment and try

1 to adjust -- I mean, the zoning doesn't say you have to  
2 build this high; it just says you can, right?

3 And I understand that we want the maximum that we  
4 can get, but I think if that is going to be the direction  
5 the City wants to take, then we need to be clearer about  
6 what the boundaries of public process are.

7 TOM SIENIEWICZ: Mm-hm.

8 MARY FLYNN: I think the Housing Authority has  
9 been very respectful of the neighborhood in this case, and,  
10 personally, I'm very happy to see that.

11 I think, you know, the city's going through a lot  
12 of change right now, and it's troublesome for some people.

13 And I think, you know, we have to -- we have to provide some  
14 level of confidence that since the zoning doesn't provide  
15 the restrictions anymore that we once had, that a process if  
16 we allowed for a public process, then we are going to listen  
17 to what people have to say.

18 So in this case, I feel like that has been  
19 accomplished. Perhaps, as Mary said, had this come to us  
20 sooner in the process, we could have expressed our opinion  
21 that maybe more units would have -- was desirable; and  
22 perhaps there would have been a way, then, for there to be

1 dialogue with the neighborhood as to what that form could  
2 look like and what its impacts would be.

3 But so I think that's just something for the  
4 future.

5 I think based on what I've seen tonight, I think  
6 it's a much nicer project. I really like the landscaping.  
7 I think, as Mary pointed out, it's very dense. I think it  
8 does a lot to block the parking from -- screen the parking  
9 from the neighbors.

10 I like the new plaza entrance at Building A. I  
11 particularly like the new direction for Building B in terms  
12 of making it less institutional-looking and more like it  
13 fits into the fabric of the neighborhood. So I think the  
14 team has done a really nice job.

15 I would ask -- because I -- you know me, I'm  
16 always, like, pushing for parking because I do believe that  
17 people in the city need cars. So I know three spaces  
18 probably doesn't seem like a lot, but in a tight  
19 neighborhood, it can be.

20 So I guess my suggestion would be just as you're  
21 developing the second site, if there's any way of picking up  
22 some additional parking there to offset the loss on this

1 site, I think that would be helpful. But I really feel as  
2 though losing the three on this site really makes that whole  
3 entryway work.

4 So those are my comments.

5 TOM SIENIEWICZ: Great. Thank you. And I'll take  
6 them in order.

7 Ashley, you raised your hand next.

8 ASHLEY TAN: Thank you, Mr. Chair. I was actually  
9 going to -- this might be actually a question, but I was  
10 hoping it would provide us a little bit of context as to why  
11 this density.

12 So I note -- and this may have been brought up in  
13 the first meeting. I just don't remember but -- I can't  
14 recall if Phase 2 of the project was going to be a larger  
15 tower, or if there was going to be smaller townhouses, but I  
16 think that kind of context would be helpful.

17 And kind of to Mary's point about the parking, I  
18 know the proponent probably doesn't want to commit  
19 themselves to saying anything concretely right now, but it  
20 would also be helpful.

21 I feel like my memory was that Phase 2 was  
22 actually going to be parking in this parking area, but I

1 don't remember. So I don't know if the -- anyone from CHA  
2 can just kind of refresh us on how this fits into the bigger  
3 project.

4 MATT ZAJAC: Hi. Matt Zajack from CHA. Thank  
5 you.

6 So I appreciate the question. The goals around  
7 density and parking are -- the intent is to calibrate them  
8 across both phases, sort of similar how we're thinking about  
9 the play structure in Part 2 ultimately helping to serve  
10 Part 1.

11 After looking at the sort of overall need for  
12 units, we set a goal of 290 plus or minus units for Corcoran  
13 Park as a whole redevelopment from 153 now. At a broad  
14 level, that density would make the redevelopment of Corcoran  
15 Park the medium-density development among our family  
16 community.

17 So it's a significant increase in density for this  
18 site, as well as being in line with our other housing and  
19 our redevelopment at Jefferson Park.

20 The goal for parking overall is to have a 0.75 to  
21 0.8 ratio throughout the entire site. That was informed by  
22 our survey of parking needs among our current residents as

1 well as study of parking demand in general for affordable  
2 housing communities.

3           Whether we will be ultimately able to achieve that  
4 parking ratio is TBD. As Board members may recall, we are  
5 currently undergoing a redesign process for the Phase 2/3  
6 area in response to updated flood elevations.

7           That redesign effort will also likely impact the  
8 heights that we're seeing in the lower part of the site.  
9 And I think a very real potential outcome is that the  
10 heights of those buildings will be taller than in this  
11 phase.

12           Thank you.

13           TOM SIENIEWICZ: Great. Thank you. All right.  
14 Ted?

15           H THEODORE COHEN: Thank you. So in response to  
16 what Dan said -- he has a very good point that we have come  
17 up against in the past in some of the AHO projects -- is  
18 that by the time we even get to the first Advisory hearing,  
19 things have been set in stone by the developers so that it's  
20 really difficult for us to be able to go back to the  
21 beginning and indicate what we think might be better in  
22 terms of planning. I don't really know how that gets

1 resolved, and I think it is worthy of a discussion with  
2 Staff one evening.

3 But if there were some informal meeting early on,  
4 very early on in the process, which probably does not rise  
5 to the level of an Advisory opinion, but just a chance to  
6 know where the developers are going and what they're  
7 thinking about, that we might be able to push them in one  
8 direction or another so that by the time we get an Advisory  
9 hearing, it hopefully is more in keeping with what we think  
10 is the proper thing.

11 You know, were that to have happened here, I don't  
12 know that there would have been any changes. You know,  
13 obviously we need developers to listen to the community,  
14 but, you know, almost everywhere the community say, "We  
15 don't want more density."

16 And so the City has decided, "Well, we need more  
17 density because we have this housing crisis, and we have to  
18 deal with it."

19 As someone who has advocated for taller buildings  
20 all the time, I actually thought that the village aspect of  
21 this particular neighborhood was very lovely, and if it  
22 could have been kept in some way while increasing density, I

1 think that would have been great. How that could have been  
2 done, I'm not sure.

3 You know, maybe one or two large towers and a lot  
4 of low housing might have been a solution. It's just  
5 something that if we were involved earlier in the process,  
6 maybe we could have gotten something we like better.

7 You know, if people don't want a lot of density,  
8 you know, is this the best solution for the City that has  
9 decided it needs more housing.

10 So that's where we are, and I think it would be a  
11 good discussion to have sometime.

12 With regard to this particular project, I  
13 appreciate that changes have been made. I understand about  
14 the loss of the parking. I'm not wild about the fact that  
15 we have street-level open parking lot for 30-some vehicles.  
16 We've been trying to avoid that everywhere else in the city.  
17 I think the loss of the three, while it maybe causes a heart  
18 flip for some people, makes a much better entryway for the  
19 building and is definitely preferable from my point of view.

20 I also think the changes in the rooflines of the  
21 building is interesting and helpful and looks good and tries  
22 to bring Building A back more into the sort of little

1 village townhouse aspect.

2           You know, the colors are nice. You know, it is  
3 what it is at this point. I do agree with Mary Lydecker  
4 that I think the open area is much improved by the  
5 relocation, let's say, of the play area to make this more of  
6 a common area for all the people in both parts of the  
7 project.

8           That's my take on where we are right now.

9           TOM SIENIEWICZ: Thank you, Ted.

10          Carolyn?

11          CAROLYN ZERN: I think Diego was ahead of me.

12          Okay, I will -- I'll be quick.

13                 I'll be curious to see how the conversation plays  
14 out regarding density or the -- kind of where in the process  
15 the Planning Board gets involved as an advisory group or  
16 not. As I'm the newest member here, I will follow along  
17 with that with great interest.

18                 I think -- you know, even if we had met them, the  
19 team, early on, I -- you know, there are financing sources  
20 to contend with, and there's a lot, including the fact that  
21 if there is an area of Cambridge that isn't TOD, this is it,  
22 right, so --

1 TOM SIENIEWICZ: Yeah.

2 CAROLYN ZERN: -- it's -- I struggle to push too  
3 much on density when there's limited other options. And to  
4 the -- you know, public comment point, it's a tough area to  
5 kind of get to if you don't have a car.

6 With regard to the resubmission, similarly to my  
7 colleagues, I really appreciate the redesign of Building B  
8 or the added kind of changes to Building B. I will look  
9 forward to seeing the play space come back in Phase 2. I  
10 actually liked it and was -- I was bought in on that.

11 And yeah, I really appreciate the added lobby  
12 space at Building A and the porch-like look. I do think it  
13 depends on mature trees around there, so I encourage you to  
14 get as mature trees as you can in there. I know that's  
15 easier said than done. But thank you.

16 That's it.

17 TOM SIENIEWICZ: Great. Thank you, Carolyn.

18 Diego?

19 DIEGO MACIAS: I guess at this point, I just agree  
20 with a lot of things that my colleagues have said. I will  
21 second -- or third or fourth, whatever -- the comment on the  
22 surface parking in this specific area.

1           I live nearby, so it's kind of tricky in that  
2 surface spot where we are. If you consider walking to  
3 public transit, it's not easy to get to. So it kind of  
4 makes sense.

5           And it's tricky because, for Phase 2, it's -- you  
6 know, I wish we had the option to look at options whether or  
7 not you could have something like that underground parking  
8 with higher buildings. Because I think seeing this with  
9 surface parking, right, and you see how tall buildings need  
10 to get, would be interesting. Because I think we have heard  
11 from other projects that it's not feasible to add  
12 underground parking. So it would be nice to see that just  
13 sort of as a proposal.

14           The current design, I think, is a big improvement.  
15 I'll just say that my favorite part is Vineyard/May Street  
16 sort of intersection with that fence. I think it makes a  
17 huge impact, and then that outdoor space near the lobby for  
18 Building A is really well done. I think it's going to be  
19 such a dynamic space, and I think it's going to be a really  
20 big benefit to the community.

21           I'm okay with the lawn space. I think it's good  
22 to have that. I just -- I like the diversity of play, and I

1 think it would be good to have some pockets of play elements  
2 and open lawn. And I think this is a perfect spot to have  
3 such an open lawn space that you can find other moments to  
4 have small moments of play.

5 But yeah, I'll stop there. Thank you.

6 TOM SIENIEWICZ: Thank you, Diego.

7 Ashley?

8 ASHLEY TAN: Thank you, Mr. Chair. Yeah, the  
9 parking is tough, but I also agree this is a neighborhood  
10 that's hard to get to. And I recently heard that parts of  
11 the city, like, even doing below-grade parking would be like  
12 \$75- to \$100,000 per space. And it's just, you know, how do  
13 -- there's no way to be able to finance that or justify  
14 that. And so, I sympathize with the developers trying to do  
15 what they can here.

16 So I think I agree with the rest of my colleagues.  
17 I was going to say definitely for the team to take a look at  
18 the memo, which I'm sure they will. I think there are some  
19 great comments and further suggestions. I appreciate all  
20 the changes made.

21 And I think the one thing I was still trying to  
22 figure out, which is even though the Building B is

1 definitely more residential now, there's still an  
2 institutional feel about it that kind of reminds me of a  
3 schoolhouse from 100 years ago. And I was trying to figure  
4 out why, and I think my conclusion may be that the pitched  
5 roofs right now are very symmetrical. You know, there's  
6 kind of three. And so, I don't know if that can be changed,  
7 but I do appreciate that there are now bay windows, making  
8 it look more residential. But there's still something  
9 that's institutional about it, kind of like a small town  
10 hall from a different city. So yeah.

11           So any changes there that can be made would be  
12 appreciated. But otherwise, yeah, I appreciate all the  
13 changes that have been made.

14           TOM SIENIEWICZ: Great. Thank you, Ashley.

15           It looks like Matt has raised his hand. Do you  
16 have something you needed to respond to, Mr. Zajac?

17           MATT ZAJAC: Thank you. I just really wanted to  
18 very quickly -- a really interesting point raised by the two  
19 Board members was about underground parking. And podium  
20 parking -- just wanted to let you know we're definitely  
21 going to be studying podium parking as part of the Phase 2  
22 area. We do think, in this particular area, underground

1 parking would be really challenging to do; not necessarily  
2 because of the cost, but because of the really -- the high  
3 flood risk that is driving the redesign of the Phase 2 area.  
4 I just wanted to share that for future consideration.

5 TOM SIENIEWICZ: Great.

6 MATT ZAJAC: Thank you.

7 TOM SIENIEWICZ: Thank you. Well, you know, to  
8 the thread of the discussion here: Obviously, in Cambridge,  
9 we deploy a participatory planning process, right, both with  
10 the community, with the zoning, in fact, that we draft, and  
11 the Planning Board is part of that participatory planning  
12 process.

13 And I so much appreciate the comments tonight  
14 about when is it appropriate? When is the right moment for  
15 us to participate in that discourse, right, and that  
16 discussion? When is it most effective for this Board to be  
17 involved?

18 And I don't have an answer for that tonight, but I  
19 understand the points that are really well taken tonight  
20 saying, you know, maybe a little earlier or maybe a Master  
21 Planning kind of level of oversight -- massing and Master  
22 Planning level of oversight could be really helpful, both to

1 understand, potentially, why some decisions are being made,  
2 but also to suggest ways in which Planning movements within  
3 the City would inform the site planning in maybe a different  
4 way.

5 So something for, yes, discussion at a Staff  
6 level, and I thank the proponents for listening to the kind  
7 of general discussion about our process in the midst of  
8 their Advisory Review. So appreciate your patience with us  
9 tonight.

10 But thank you. A very, very good discussion. I'm  
11 proud of us once again.

12 So I am at a disadvantage because I did not see  
13 the first or hear the first hearing. But I appreciated the  
14 20 -- by the way, 21-minute presentation which compared both  
15 the first submission to the second submission and how the  
16 process had informed the changes.

17 I think the buildings are much better. I believe  
18 -- maybe I disagree with Ashley with the porches -- the  
19 emphasis of the porches as a detail, a common theme. That  
20 makes it domestic to me.

21 I know the neighborhood extremely well. My  
22 children -- all three of my children went to the Haggerty

1 School. That was a long time ago; they're all finished  
2 college now, but that's how good Haggerty is. And I have  
3 dear friends who live in the neighborhood, so I'm there  
4 frequently. I understand the congestion there. And I  
5 understand that Cambridge Housing Authority plays the long  
6 game. They own -- they're housing 7% of our neighbors.  
7 They own a lot of -- they're a large property owner here.

8           And so, yeah, I'm sure they're well aware that  
9 they could go -- build denser buildings, but they also are  
10 respecting the fact that they need to be mindful of the  
11 community in which they exist. So that's the balance that  
12 they're striking.

13           So yeah, I think there should be more housing, but  
14 I also very much appreciate the bonafide community  
15 discussion that they entered into and the decisions that  
16 they ultimately had to make.

17           So I'm -- I think with that, unless there are  
18 other comments -- final comments from anybody, I would  
19 entertain a motion to conclude the Design Consultation  
20 session and submit a final report with our comments to the  
21 Superintendent of Buildings. That's where I understand we  
22 are in this hearing at this point.

1           Is somebody willing to make that motion?

2           CAROLYN ZERN:   So moved.

3           TOM SIENIEWICZ:   Thank you.  Is somebody to second  
4   that motion?

5           H THEODORE COHEN:  I'll second it.

6           MARY LYDECKER:  This is --

7           TOM SIENIEWICZ:  I think that was Ted that jumped  
8   in first, Mary.  Ted seconds.

9           I'll have a roll call vote on that, Evan, please?

10          EVAN SPETRINI:  Ted Cohen?

11          H THEODORE COHEN:  Yes.

12          EVAN SPETRINI:  Mary Flynn?

13          MARY FLYNN:  Yes.

14          EVAN SPETRINI:  Mary Lydecker?

15          MARY LYDECKER:  Yes.

16          EVAN SPETRINI:  Diego Macias?

17          DIEGO MACIAS:  Yes.

18          EVAN SPETRINI:  Ashley Tan?

19          ASHLEY TAN:  Yes.

20          EVAN SPETRINI:  Carolyn Zern?

21          CAROLYN ZERN:  Yes.

22          EVAN SPETRINI:  And Tom Sieniewicz?

1 TOM SIENIEWICZ: Yes.

2 [All vote YES]

3 TOM SIENIEWICZ: Thank you. And only full Board  
4 members are voting on that motion tonight because of our  
5 stellar attendance here tonight. Thank you. And thank you,  
6 Associate Members, for your input.

7 And with that, good luck.

8 COLLECTIVE: Thanks. Thank you all.

9 \* \* \* \* \*

10 (7:39 p.m.)

11 Sitting Members: Tom Sieniewicz, Mary Flynn, H Theodore  
12 Cohen, Mary Lydecker Diego Macias,  
13 Ashley Tan, and Carolyn Zern

14 TOM SIENIEWICZ: Okay. We'll move on to Agenda  
15 item No. 2. The next item is an Advisory Consultation on  
16 Case AHO-11, an Affordable Housing Overlay project proposed  
17 by Just-A-Start to construct a 6-story building to create 16  
18 affordable rental units and amenities, and 17 long-term  
19 bicycle parking spaces with a gross floor area of 24,278  
20 square feet at 240 Broadway.

21 We'll begin with CDD Staff explaining why this is  
22 before us. Then we will have a presentation from the

1 developer, followed by public comment. And then the Board  
2 will ask questions and ultimately discuss the proposed  
3 design.

4 Thank you.

5 Mason, I believe you will queue this up for up.

6 EVAN SPETRINI: I'm actually going to fill in for  
7 Mason. This is Evan Spetrini again --

8 TOM SIENIEWICZ: Great.

9 EVAN SPETRINI: -- Senior Manager for --

10 TOM SIENIEWICZ: Thank you, Evan.

11 EVAN SPETRINI: -- Zoning and Development.

12 Thanks. Yeah, so this AHO development is subject to one  
13 required Planning Board Advisory Consultation. It's a  
14 little bit of an unusual case. Typically, an AHO project of  
15 this size wouldn't go through a Planning Board Review  
16 process. That normally kicks in for projects above 50,000  
17 square feet.

18 But because this project exceeds the height limit  
19 of the underlying base zoning, it is subject to one  
20 Consultation Session with the Planning Board. So this is  
21 sort of the first and final Planning Board Advisory  
22 Consultation. And just, you know, as a reminder, we just

1 went through this.

2 But the purpose of this Design Review is not for  
3 the Planning Board to grant or deny a permit but to provide  
4 Advisory comments on the design and its overall conformance  
5 with the City's Urban Design Objectives and Guidelines.

6 The Board's action is to submit a Report with  
7 Advisory comments to the developer and to the superintendent  
8 of Buildings to complete the Advisory Consultation  
9 procedure.

10 TOM SIENIEWICZ: Great. Thank you, Evan.

11 So the presenter tonight is Noah Sawyer. You will  
12 have 30 minutes for the presentation, though we hope you can  
13 be as concise as possible. So please introduce anyone on  
14 your project team that may also be contributing tonight.

15 NOAH SAWYER: Good evening, everyone. My name is  
16 Noah Sawyer. I'm the Director of Real Estate with Just-A-  
17 Start corporation. I'm joined tonight by Yolanda Gilibert,  
18 who's the Project Manager for the team, along with Iric Rex  
19 and Anna Wason from Davis Square Architects.

20 So you can go to the next slide.

21 So as I mentioned, we're representing Just-A-Start  
22 -- Yola, can you go to Slide 2 for me, please --

1 representing Just-A-Start Corporation. We are a non-profit  
2 based here in Cambridge, nearly 60 years old. We are a  
3 multiservice organization, but our main functions are stable  
4 housing through the development and ownership of income-  
5 restricted housing. We have over, at this point, 700  
6 affordable homes that we've developed and own here in  
7 Cambridge. We also have a focus on economic opportunity  
8 through several different job training programs.

9 And go to the next slide.

10 I'll let Iric and Anna introduce themselves  
11 briefly as well.

12 IRIC REX: Hi. I'm Iric Rex, Principal and  
13 President of Davis Square Architects. We focus primarily on  
14 affordable housing as well as community spaces located right  
15 in Davis Square, and happy to be helping Just-A-Start with  
16 this project.

17 Anna?

18 ANNA WASON. I'm Anna Wason, and I'm a Job Captain  
19 Davis Square Architects.

20 NOAH SAWYER: So a little bit about the site  
21 context. So the site is a parking lot at the corner of  
22 Broadway and Windsor, across the street from the George

1 Close building and the Fletcher Maynard School. Just-A-  
2 Start has owned the parking lot since the late 70s.

3 And, you know, in recent years, we've looked at  
4 parking utilization at our sites and, in particular, the  
5 parking utilization of this particular parking lot and been  
6 looking at ways where we can use this to forward -- to move  
7 forward our affordable housing mission.

8 Next slide.

9 So the proposal that you're going to see today is  
10 for 16 affordable rental units in a six-story building on  
11 the parcel. The units will be restricted at below 60  
12 percent and 30 percent of area median income with 100  
13 percent of the apartments that we're proposing for the  
14 project to be income-restricted.

15 Of those units, the majority of them are family-  
16 sized units, so we have two- and three-bedroom apartments,  
17 which is -- you know, a focus for Just-A-Start and also  
18 tends to be reflected in the waiting list that we see for  
19 affordable housing in our project.

20 And I reckon -- and Anna will talk a little bit  
21 more about this -- Just-A-Start is designing the project to  
22 meet the Passive House Environmental Standard, which is that

1 we'll be looking to design a building that is focused on  
2 energy usage, and particularly around sort of minimizing the  
3 need for sort of operational energy usage at the property.

4 Next slide.

5 So we posted -- I think that just following up on  
6 the conversation that you had earlier, you know, what you're  
7 seeing tonight is an updated design that's reflective of our  
8 community process.

9 Yola, can you go to the next slide, please?

10 So we've hosted four community meetings across  
11 2025 from January through November. And, you know, I think  
12 -- we're not showing the iterations of the project. I  
13 wanted to talk through some of the issues that were raised  
14 by the community throughout the four meetings and then talk  
15 a little bit about sort of how we adjusted the proposal to  
16 match.

17 You know, I think the first thing we heard from  
18 our community process was about scope. The original  
19 building had too many units, and many community members also  
20 thought that we were charging the wrong population.

21 So the unit count of the project is smaller than  
22 our initial iteration and been redesigned to include more

1 family units, particularly more three-bedroom apartments.

2 A lot of comments on the design. There are  
3 concerns about the building height but also pieces around  
4 the massing and colors and materials chosen for the  
5 building, and there have been significant changes to both  
6 the colors and materiality of the project, as it developed.

7 Lots of concern around parking and then also, just  
8 with the corner currently being open, about pedestrian  
9 safety and traffic. And so how can we keep the intersection  
10 safe, especially with the school and being on a busy  
11 thoroughfare.

12 A lot around open space and trees, you know,  
13 around the existing street trees and, you know, being --  
14 bordering against the City park.

15 And then, you know, some other issues around, you  
16 know, the amount of affordability at the site and then also  
17 some pieces around the utility infrastructure and  
18 construction impacts.

19 Next slide.

20 So just, you know, again, this will be reflected  
21 in some of the drawings we see, but one of the main changes,  
22 as we discussed, is that, you know, the building is -- has

1 fewer apartments than when we started. We reduced the unit  
2 count, increased the number of family-sized units.

3           Davis Square did some really impressive work to  
4 figure out three-bedroom apartments in the site that meet  
5 the City Standards for affordable housing and for families  
6 in three bedrooms.

7           We've also made some significant changes to the  
8 building design. Originally, we had gone with the fairly  
9 bright color palette for the building, different materials;  
10 adjusted that, as we went on, to a more muted palette;  
11 incorporated brick to reflect the other projects around us.

12           And visibility and safety: The first floor has  
13 been recessed. So to increase the depth of our sidewalk,  
14 you know, the corner is chamfered, and to improve visibility  
15 around the intersections.

16           A lot has been raised around we have some very  
17 mature street trees. We've been working directly with  
18 Public Works and particularly with the Tree Warden and our  
19 own arborist on ways to ensure street tree protection during  
20 construction. And so thinking about that.

21           And then, finally, you know, the infrastructure  
22 and its effects on neighbors: The transformer in particular

1 is located on the first floor of this building. We  
2 relocated the transformer away from the sort of more  
3 residential side of the building onto Broadway.

4 And at this point, you know, we're obviously  
5 available for questions. So I'll turn it over to Iric and  
6 Anna to introduce the project and walk you through the  
7 project design.

8 IRIC REX: Thank you. I'm Iric Rex, once again.  
9 I'll walk you through the slides and give you an overview of  
10 the project.

11 Next.

12 This view shows you the site at the corner of  
13 Broadway and Windsor, diagonally across from the George  
14 Close building and across Windsor Street from the Fletcher  
15 Maynard School. The parking lot is on the corner across  
16 Broadway, making that the fourth part of the corner there.

17 The site is also adjacent to the Green Rose  
18 Heritage Park, which is a nice open space right next door.  
19 Through the community input process, we've worked with  
20 Cambridge Tree Warden, an arborist -- and an arborist to  
21 strategize how to project adjacent trees and to add setbacks  
22 around our building, to make the space for pergolas and

1 planters around the building, which you'll see as I move on  
2 with the detail.

3 Next, please.

4 The site location is served by a couple bus lines.  
5 It's within a quarter mile of several schools and parks.  
6 The map shows how the surrounding neighborhoods have low-  
7 rise and small-scale housing, but the density is much  
8 greater along Broadway and increases as Broadway heads south  
9 from here, which you'll see in an aerial photo later.

10 Next, please.

11 We paid a lot of attention to context as we were  
12 designing. The design of the building borrows from  
13 Cambridge context in several ways. This was encouraged  
14 through the community input process. I'll point out four  
15 ways.

16 One is the building height and volume is  
17 consistent with the other two buildings at this corner. The  
18 other building, George Close building, being six stories,  
19 and the Fletcher Maynard School being four stories but of  
20 similar height. And both of those other buildings have  
21 little or no setbacks from their property lines. So we're  
22 kind of filling -- mostly filling up the site with a

1 building of about the same bulk.

2           Second, the proposed design provides the building  
3 -- divides the building into bottom, middle and top, with  
4 the bottom having a greater detail to relate to the  
5 pedestrian level; the middle being fairly neutral and  
6 regular, muted by vertical divisions, much like the George  
7 Close building is with pilasters; and the top being  
8 separated by a cornice line to deemphasize slightly -- and  
9 the top is deemphasized slightly with a different color and  
10 texture.

11           Third, the corner of the building is chamfered and  
12 slightly emphasized, modeled after the historic corner  
13 entrances to the George Close factory building -- there's  
14 not a corner entrance there, as you see, but there was  
15 originally in the building -- as well as the highly  
16 decorative corner entry at the Fletcher Maynard School,  
17 which you see in the lower left there.

18           Fourth, we're using clay brick surfaces and wood  
19 pergolas to emphasize the street level and to offer warmer  
20 colors and smaller scale, a little bit more detail at the  
21 pedestrian level.

22           Next, please.

1           The first-floor plan is largely filled with  
2 amenities and technical necessities, including a front and  
3 back lobby for the entries, a bike room, trash room, and a  
4 common laundry.

5           Also, in the upper right is a transformer room.  
6 The transformer room was originally designed to be in the  
7 lower left corner; and based on community input and  
8 comments, we were -- we found we were able to move it over  
9 to the other corner to be farther away from adjacent,  
10 smaller-scale residential.

11           The Cambridge Floor Requirements -- Cambridge  
12 Flood Requirements mean that we need to -- we need at both  
13 the front and the back -- an elevator at the front and a  
14 wheelchair lift at the back to get up to the habitable level  
15 where we can have most of these functions plus one dwelling  
16 unit. So those take up space, too, on the first floor.

17           I'll note that the transformer room up in the  
18 upper right there is a story and a half. So that kind of  
19 bumps up into the second floor.

20           Next, please.

21           The second through the sixth floors are  
22 essentially all residential, with three or four units per

1 floor for a total of 16 units, as Noah pointed out. And  
2 just to point out that the units -- as Noah pointed out, the  
3 units are on the large side.

4 We were encouraged to make them larger to make  
5 them family-sized, two bedrooms and three bedrooms so that  
6 they're a little bit more comfortable. We certainly could  
7 have fit more units in, but we fit fewer, more comfortable  
8 and spacious units.

9 Next, please.

10 And that's the typical upper floor.

11 Next.

12 We have here a couple rendered perspectives.  
13 We've included a couple -- we have included rendered  
14 perspectives to show how the proposed design looks in  
15 context.

16 These show how the height of the building fits in  
17 well with -- in this particular location, with the taller  
18 buildings on either side of it, and how the proposed  
19 building uses the contextual qualities to reflect its  
20 surroundings.

21 Here's the more highly detailed and warmer-colored  
22 lower floor and the -- for instance, and the vertical

1 divisions of the body of the building much -- with a, you  
2 know, what we think was somewhat subtle. You know, we were  
3 still trying to be a little bit neutral in the middle  
4 section.

5 Next, please.

6 Here's our second rendered perspective. It shows,  
7 you know, when we're standing farther up Broadway with the  
8 Fletcher Maynard School on the right and the George Close  
9 building on the left.

10 One of the comments that we got -- we got a list  
11 of great comments from the CDD Staff. One of the comments  
12 happened to be about the window size, about potentially our  
13 windows could be larger. Our windows are actually about  
14 3'6" by 5'6" for each. Typical windows are 3'6" x 5'6".

15 So while they are quite a bit smaller than the  
16 Fletcher Maynard and George Close, really enormous windows,  
17 we still think that they are generous-sized windows for an  
18 apartment and appropriate. And so, I guess we're trying to  
19 get a balance between fitting in and having a good workable  
20 floor plan with appropriately sized windows on the -- for  
21 the apartments.

22 Next, please.

1           The aerial perspective once again shows how  
2 building density and context is increased as you go up  
3 Broadway to the upper corner there. This is a built-up  
4 corner.

5           Even though there are smaller-scale residential  
6 neighborhoods around, there are also parks. There's the  
7 park next door to us, and then there's a park behind us. So  
8 there is kind of relief from the fabric and open space for  
9 everybody to enjoy.

10           Next, please.

11           We have a digital model, which we are able to load  
12 and show you through. Anna is the expert in that, and I  
13 wouldn't touch it myself. So if you want, we can show you  
14 it and then field any questions.

15           ANNA WASON: We don't have -- I have -- this is  
16 our model with the housing surrounding. That is from the  
17 Cambridge website, so just as a pan around.

18           We don't have any landscape that we've shown in  
19 some of our drawings in it, but this is our model showing  
20 what our current design looks like, as Iric had said.

21           In this left corner, this is where our -- this is  
22 Broadway; this is Windsor; and this is our transformer room

1 access, which we have moved; and then this is our strong  
2 corner. And we can move through it later, as well, if  
3 needed.

4 TOM SIENIEWICZ: Actually, Anna -- oh, sorry.  
5 While you have it up, I'd very much appreciate some focus on  
6 the elevations adjacent to the context next to the house,  
7 and next to the park, the other two sides. Can you just  
8 flip it around, and let's have a look at the other two  
9 sides.

10 ANNA WASON: Oh, boy. Sorry, it's just moving.

11 TOM SIENIEWICZ: Oh, okay.

12 ANNA WASON: The beauty of technology. I can try  
13 and move it. Sorry.

14 TOM SIENIEWICZ: There you go.

15 ANNA WASON: [I'm set up.] There you go. This is  
16 from the parks of the George -- sorry, the Greene Park. And  
17 then --

18 TOM SIENIEWICZ: The other side. Yeah.

19 ANNA WASON: Yeah.

20 TOM SIENIEWICZ: Can you zoom in? Zoom in on  
21 that?

22 ANNA WASON: Yes. Sorry.

1 TOM SIENIEWICZ: Yeah. Okay. Thank you.

2 Are you done?

3 NOAH SAWYER: That's all that we -- we have some  
4 backup slides on other issues, if --

5 TOM SIENIEWICZ: Okay.

6 NOAH SAWYER: -- there are particular --

7 TOM SIENIEWICZ: No, that's fine.

8 NOAH SAWYER: -- questions that came up, but we  
9 are mostly here to hear from the Board on that phase.

10 TOM SIENIEWICZ: Great. Thank you.

11 NOAH SAWYER: Anything else you need from us,  
12 we're happy to share, but --

13 TOM SIENIEWICZ: Thank you, Mr. Sawyer. At this  
14 point, we will move to public comment. So according to the  
15 zoning, we will take public comment at these Design Review  
16 session.

17 I would like to remind speakers that the Board's  
18 action tonight is not to approve or deny this application  
19 but to provide advisory comments on the design that was  
20 presented.

21 So any members of the public who wish to speak  
22 should now click button that says "Raise hand." If you're

1 calling in by phone, you can raise your hand by pressing \*9.

2 So as of 5 p.m. yesterday, the Board had received  
3 written comments from Ethan Frank. Written comments  
4 received after 5 p.m. yesterday will be entered into the  
5 Board's records.

6 We have at least one hand raised, Evan. So I'll  
7 have you administer this now if you would. Thank you.

8 EVAN SPETRINI: Thank you. Yes, we have one hand  
9 raised so far. If you do want to speak, please push the  
10 "Raise Hand" button to get in the queue.

11 So our speaker, David De Celis, you should be able  
12 to unmute yourself. Please begin by stating your name and  
13 address for the record.

14 DAVID DE CELIS: Good evening, everyone. Can you  
15 hear me okay?

16 EVAN SPETRINI: Yes.

17 TOM SIENIEWICZ: Yes.

18 DAVID DE CELIS: Great. Thank you for this  
19 meeting. My name is David De Celis. I'm attending the Zoom  
20 with my wife, Emily Mueller De Celis. We own the home  
21 immediately adjacent to this project.

22 TOM SIENIEWICZ: Yeah.

1           DAVID DE CELIS: It's an 1880s Queen Anne; and  
2 those elevations, Tom, that you asked Anna to zoom in on  
3 hover right onto our house, just for context there.

4           I did submit a letter to the Board, but it was  
5 submitted at around 9:14 last night, so for the record and  
6 to help you understand our perspective on this, I thought  
7 I'd read a part of it.

8           My wife and I and many of our neighbors have  
9 raised serious concerns about this project that have not yet  
10 adequately been addressed. While my family and I support  
11 the overall mission of Just-A-Start and the work of Noah and  
12 his architectural team, we cannot support this project in  
13 its current form and scale for a number of reasons that I'll  
14 list as quickly as I can.

15           Contextuality issues: We are of the belief that  
16 six floors is simply too high for this site. This site's  
17 square footage is very different than the projects  
18 referenced by Davis Square Architects. This would be taller  
19 than any wood frame residential building along Broadway  
20 currently.

21           In fact, this proposed scheme would result in the  
22 tallest residential-specific, nonadaptive reuse project

1 between Quincy Street and Kendall Square. As such, it would  
2 establish an unfortunate precedent.

3 So far to date, no light shadow studies have been  
4 provided, and we've asked on how the massing of this project  
5 will affect the amount of natural light for the homes across  
6 the street on Broadway, especially in the winter months.

7 The lower units on those townhouses will lose  
8 about an our, an hour and a half or daylight, based on my  
9 onsite observations walking our dog in the afternoons.

10 We still think there's a lack of sufficient  
11 setbacks. And we thank you, Noah and Davis Square, for  
12 taking that into consideration, but we don't think you've  
13 done enough. We still think the project is way too dense,  
14 and shoehorning 16 units into this site is, from our  
15 perspective, arguably too much.

16 While the scheme is certainly an infill project,  
17 something that the architectural and urbanist professions  
18 have been espousing for decades, it does not preserve  
19 sufficient open space in relation to its immediate  
20 neighbors.

21 Keep in mind that the open space referred to has a  
22 Milwaukee Forest which is very dense, so it's not quite as

1 open as the site plan suggests.

2 This intersection is very hazardous. If you've  
3 been to the intersection, you understand it's already too  
4 dense, and this just makes it worse.

5 Thanks for your attention, and we hope you can  
6 encourage Just-A-Start to look at a less dense option or  
7 consider an alternative site a little closer to mass  
8 transit.

9 Thank you.

10 TOM SIENIEWICZ: Thank you, David.

11 Evan, have we got anybody else queued up?

12 EVAN SPETRINI: There are no other hands raised.

13 TOM SIENIEWICZ: Okay. Great. All right. We'll  
14 move from public comment to Board discussion. Do members of  
15 the Board have questions for the project team or the Staff  
16 that the Board would like answered this evening?

17 Ted?

18 H THEODORE COHEN: Yeah. I have a simple  
19 question. What is the proposed color for the siding of the  
20 middle? In almost all the renderings, it appears to be  
21 beige. Yet on one of the sheets where it was talking about  
22 the materials, it showed as gray, and I'm wondering what is

1 accurate.

2 ANNA WASON: This is -- am I allowed to answer?

3 NOAH SAWYER: Yeah, go ahead, Anna.

4 TOM SIENIEWICZ: Yeah, please.

5 ANNA WASON: This is Anna Watson at Davis Square.

6 I think in -- are you talking about our vertical pieces that  
7 are on the side of the building?

8 H THEODORE COHEN: No, the main body of the middle  
9 portion.

10 ANNA WASON: Oh. It's --

11 H THEODORE COHEN: It's showing as -- in most of  
12 the renderings as beige, but yet I believe -- unless I'm  
13 reading it incorrectly -- in one of the other sheets, it  
14 showed it as a gray material.

15 ANNA WASON: Yes. Our intent is that it's  
16 currently shown as a light gray, so it might be from -- I  
17 know there's been the printing to the visual screen some  
18 discrepancy, but our intent right now is light gray.

19 H THEODORE COHEN: Thank you.

20 TOM SIENIEWICZ: Thank you, Ted.

21 Dan?

22 DANIEL ANDERSON: Yeah. Thank you. So I

1 understood from Staff that this was coming in front of us  
2 because of an increase in height. I didn't see any mention  
3 of what the height is, and I'm just sort of curious. It  
4 goes a little bit to some of the proportions of the  
5 building, but it also goes a little bit to comments from our  
6 public.

7 ANNA WASON: Our current height is at 66' tall.

8 DANIEL ANDERSON: Just as a quick follow-up, this  
9 is a C-1 District, correct?

10 ANNA WASON: Correct.

11 EVAN SPETRINI: I can -- I can jump in on that.

12 TOM SIENIEWICZ: Thank you, Evan.

13 EVAN SPETRINI: Because it is -- there's some  
14 nuance to it. Basically, so as I said earlier, the kind of  
15 trigger for this Planning Board Advisory Consultation is  
16 because it exceeds the height limit in the underlying base  
17 zoning district. You're right; in the Residence C-1  
18 District, you can go up to six stories, but that's only  
19 under certain circumstances.

20 So normally, the height limit is four stories, but  
21 if you are meeting the Inclusionary Requirements, and you're  
22 on a lot of 5000 square feet or greater, you can go up to

1 six. So because this lot is less than 5000 square feet, the  
2 fact that they're going up to six stories is exceeding the  
3 four-story height limit that would be for a lot of this  
4 size.

5 So it's -- on its face, it's a little confusing,  
6 because the C-1 District does allow up to six stories, but  
7 in this particular case, that's kind of the trigger.

8 TOM SIENIEWICZ: Thank you, Evan. But as an AHO  
9 project, does that not allow even significantly higher  
10 height in --

11 EVAN SPETRINI: Correct.

12 TOM SIENIEWICZ: -- the C-1 District?

13 EVAN SPETRINI: Yes. Under the AHO, it can go  
14 higher than six stories, but the trigger for the Planning  
15 Board Advisory Review is based on the base zoning height.

16 The idea there was if there's a project that  
17 doesn't quite meet the square footage threshold for the  
18 Planning Board Advisory Consultation, but it exceeds the  
19 height limit that would normally be allowed under base  
20 zoning, which is allowed in the AHO, then there should be a  
21 Planning Board review, but not as intense as the normal two-  
22 session Planning Board review.

1           TOM SIENIEWICZ: I appreciate that again. But  
2 just to the public comment, obviously there's issues of  
3 shadow impact and scale and a number of other things that we  
4 have to take into address, but it's not considerably higher  
5 than what a six-story affordable housing project would  
6 typically be and potentially be in a C-1 District.

7           Or is the limitation -- sorry, just to make sure I  
8 understood, it would not be able to go to six stories  
9 because of the lot size?

10          EVAN SPETRINI: That's correct.

11          TOM SIENIEWICZ: Okay.

12          EVAN SPETRINI: Under base zoning, it wouldn't be  
13 able to go to six stories.

14          TOM SIENIEWICZ: Great. Okay. Dan, that answers  
15 your question for now. Mary?

16          MARY LYDECKER: Thank you. So I had two  
17 questions. One is the commenter, the public comment  
18 mentioned they hadn't seen sunshade studies, and we did see  
19 them in the materials shared. So I was wondering if the  
20 applicant wanted to walk through those to share with  
21 everyone what they observed relative to that topic.

22           And then my second comment is I appreciate the

1 tree plan showing from the arborist report, not just the  
2 tree but the canopy. And I was wondering if the applicant  
3 could talk through a little bit from that report.

4 What is the proposed -- it looks like the  
5 recommendation is for how you would prune back, because the  
6 building itself is within quite a substantial portion of the  
7 canopy, including from the abutter to the south's property.  
8 How do they prune it? What's the recommendation there?

9 NOAH SAWYER: So let me take this in reverse order  
10 Anna, if you want to -- I'm happy to pull up the shadow  
11 studies. You know, they are in the report. I'm happy to  
12 walk through those as well.

13 So the existing street trees have been pruned from  
14 the street side by the City over the years. Just, you know,  
15 with the existing -- as a parking lot, we have not been  
16 pruning back the trees on our side.

17 The rough recommendation from our arborist is that  
18 the scale of the pruning would -- is too much for one  
19 season. So we are hoping to do this over sort of a two-  
20 season period.

21 As the Board may know, with affordable housing  
22 projects, our next step is to request funding from the

1 state. So, you know, we are sending an application in a few  
2 weeks to the state with, you know, the -- with the hopeful  
3 event that we're starting construct on this building, you  
4 know, perhaps a year from now.

5 So the goal is that we are looking to do sort of  
6 one initial set of pruning this spring and then a second set  
7 of pruning the -- then the following spring before  
8 construction begins.

9 There's also trying to figure out sort of the  
10 extent of the root system of these buildings and trying to  
11 find a time when our -- the City Tree Warden and our  
12 arborist can be at the site at the same time. That's been  
13 foiled by extreme cold and then snowstorms, so we have not  
14 had that particular meeting yet, but we are looking at those  
15 pieces and trying to make sure that we can sort of, you  
16 know, either do root pruning, or see what we can do about  
17 root protection as we get into construction.

18 I don't think we have the shadow studies in our  
19 presentation. Anna, do you have the ability to pull them up  
20 from our AHO package?

21 ANNA WASON: Yes.

22 TOM SIENIEWICZ: Oh, great. Thank you.

1           ANNA WASON: So on the top three are the spring  
2 solstice. The bottom three are the summer solstice. This  
3 is our proposed building in the almost center.

4           And then this is -- the top three are the fall  
5 solstice, and the bottom three are the winter solstice.

6           MARY LYDECKER: So maybe a summary: it looks like  
7 the predominant shadow is casting onto Broadway, and it  
8 looks like the impact on adjacent buildings is primarily  
9 around midday in the winter across the street. Does that  
10 sound right?

11          ANNA WASON: Yes.

12          TOM SIENIEWICZ: Can you go back to the equinox  
13 and solstice? Great.

14          MARY LYDECKER: Great. Thank you. So I think  
15 that's --

16          TOM SIENIEWICZ: Great.

17          MARY LYDECKER: -- that's helpful to -- to --

18          TOM SIENIEWICZ: Very helpful.

19          MARY LYDECKER: -- be able to see that one more  
20 time.

21          TOM SIENIEWICZ: Thank you for bringing that up.

22          MARY LYDECKER: Mm-hm.

1           TOM SIENIEWICZ:  Diego?

2           DIEGO MACIAS:  I appreciate your comment on the  
3 windows that belong to the units above the ground floor.  I  
4 was wondering if you could have a similar sort of  
5 explanation or just talk through one of the memos -- the CDD  
6 memo's comments on the ground floor.

7           I did feel like it looks a little squashed.  And I  
8 know it's tricky because the windows to that program spaces  
9 are, like, trash rooms and bike rooms.  And I was just  
10 wondering if you all had thought about that comment from the  
11 CDD memo.

12          IRIC REX:  Yeah.  I'll talk a little bit about  
13 this.  And we're very happy to get this memo with a lot of  
14 comments, and we're still working our way through it because  
15 it was very recent.

16          But one of the things that affects ground-floor  
17 windows is the fact that most of the spaces on the ground  
18 floor, as I pointed out, were a transformer room, bike room,  
19 laundry room; things like that.

20          And so we've kind of purposely don't want giant  
21 windows onto the bike room where, you know, people are going  
22 to be worried about theft, I guess.

1           We have a lot of glass at the front lobby entry,  
2           which we want to be nice and bright and also transparent for  
3           security and safety. And there are the same -- there are  
4           the typical size apartment windows on the first-floor  
5           apartment, but the transformer room: some of these rooms are  
6           purely utilitarian, and so we were trying to not have it a  
7           blank façade, but we're also trying not to have it a window  
8           that's -- you know, that goes too far down where somebody--  
9           you know, would; where it might be a security concern at a  
10          bike room, for instance.

11           So that was the thinking that has led us here.

12          TOM SIENIEWICZ: Okay. Dan, you have some more  
13          questions?

14          DANIEL ANDERSON: Yeah, I guess the last question  
15          is that I couldn't quite tell; it looks like there's a  
16          parapet perhaps at the cornice level at the roof height.  
17          The question is: is there a parapet? How tall is it? It's  
18          prompted by the feeling --

19          IRIC REX: Yeah.

20          DANIEL ANDERSON: -- as well that there is some  
21          excessive height there perceptually, so --

22          IRIC REX: Yeah, I saw the comments once again in

1 the memo about how the top of the building appears higher  
2 than we might want it to, and the cornice may be not as high  
3 as we could make it. So those are adjustments that we're  
4 going to be looking at.

5 But directly -- in direct response to your  
6 question there, we are showing a 30" parapet. We have  
7 rooftop equipment. I mean, the rooftop on this building is  
8 going to be full between green roof, mechanical equipment,  
9 ERVs, head house and maybe some solar if we can find some  
10 space.

11 And so, we have a 30" parapet which keeps down the  
12 visibility of any of that equipment within a reasonable  
13 distance. And also, we -- the parapet helps for security.  
14 I mean, with all that equipment up on the rooftop, there are  
15 going to be people up there on a regular basis, so we need  
16 safety up there too.

17 But the proportions of the -- the proportion  
18 height of the cornice and the six-floor (sic) wall and the  
19 parapet are things that we want to take a closer look at,  
20 given the comments.

21 TOM SIENIEWICZ: I have a few questions, some of  
22 which, oddly, will relate to internal planning, which really

1 isn't the purview, necessarily, of the Planning Board, but I  
2 did note that the trash room opens directly into the lobby.  
3 That seems an odd choice, that you would feature that as one  
4 of the thresholds in the lobby.

5 I do also note that the streets, obviously, as you  
6 referenced, are fronted by a utility room and a transformer  
7 vault on one side and a bike room on the other side. A bike  
8 room has the advantage of being active. There are ways to  
9 deal with the issue of security and vision into that bike  
10 room.

11 Did you consider moving the laundry, for instance,  
12 to the perimeter? That's another function of that ground  
13 floor that would activate that edge and give it some sense  
14 of life, rather than whatever a utility room is. It seems  
15 like there's some fairly basic planning moves.

16 You know, and another detail: the janitor closet  
17 door opens in, which is not the way janitor closets work.  
18 You'll knock the bucket over; you've got to have the door  
19 open out.

20 So there's some basic plan revisions on that first  
21 floor that I think could go a long way to making it a lot  
22 better, both for the City and for your tenants.

1           IRIC REX: We'd like to take a look at those. I  
2 think, you know, the trash room is situated to be as close  
3 to -- people are basically going to be bringing down their  
4 trash from their apartment and putting it in a tote in the  
5 trash room. So we are looking for as short a distance as  
6 possible for a) the residents to deposit their trash in a --  
7 you know, conveniently without walking down too many  
8 corridors or, you know, hallways to get there; and 2) for  
9 the totes to be able to be wheeled out to the curb as  
10 directly as possible.

11           But maybe that's, you know -- there's a logic  
12 there, but maybe it's not the right logic. Having the  
13 laundry room is -- is along the exterior and is on a part of  
14 the building which is adjacent to another residential  
15 property. So, you know, I take your point that the laundry  
16 room is a -- you know, a human-occupied space where people  
17 are coming and going, and having a couple windows on the  
18 street for that wouldn't be a bad thing.

19           TOM SIENIEWICZ: Yeah, Iric, I don't expect you  
20 come up with solution --

21           IRIC REX: Yeah.

22           TOM SIENIEWICZ: -- in real time here, but it just

1 -- it seemed there were some basic ways in which that --

2 IRIC REX: Yeah.

3 TOM SIENIEWICZ: -- door could be bigger. My  
4 other question is you referred to the pilasters or engaged  
5 columns that are -- is that just a different color panel?  
6 What is that?

7 IRIC REX: Trim. It's --

8 TOM SIENIEWICZ: Trim.

9 IRIC REX: -- trim that had -- that is in relief  
10 from the rest of the wall. And we're -- so it's not really  
11 pilaster like it is on the brick building, on George Close  
12 building, but it's just -- it's trying to do a similar thing  
13 in metering the wall with a vertical -- with vertical lines,  
14 regular vertical lines.

15 I know we're not going to spend too much time  
16 talking about trash, but almost anywhere else on that floor,  
17 if the trash were there, it -- the trash would have to be  
18 brought down from the habitable level to the street level.

19 So that would mean it would need an extra ramp or an extra  
20 lift or an extra something. So just throwing that into it.

21 TOM SIENIEWICZ: Yeah. Okay.

22 NOAH SAWYER: Yeah, I'll add -- just to jump in

1 here, I think that -- I don't think these constraints are  
2 necessarily excuses; I think these are good questions to  
3 look at whether there's a different configuration.

4 You know, one of -- Iric mentioned briefly that we  
5 are looking to comply with the City's, you know, resiliency  
6 zoning around flood elevations, and that that -- that  
7 affects a lot of the choices that we're making on the first  
8 floor that, you know --

9 TOM SIENIEWICZ: Mm-hm.

10 NOAH SAWYER: -- where we have step ups and steps  
11 down to the street level.

12 TOM SIENIEWICZ: Mm-hm.

13 NOAH SAWYER: We have far deeper constraints on  
14 other sites, thankfully, but there's a lot to figure out  
15 here between Eversource requirements, Flood requirements,  
16 and the needs of the first floor. It's been a bit of a --  
17 you know, it's a bit of a Swiss watch.

18 But I think that trying to make the Active Uses  
19 more active at a busy intersection is a point well taken,  
20 and we'll --

21 TOM SIENIEWICZ: Yeah.

22 NOAH SAWYER: -- take a look and see what we can

1 do.

2 TOM SIENIEWICZ: Great. Thank you. Can you tell  
3 me what the finished ceiling height is in your building for  
4 the units?

5 NOAH SAWYER: Anna?

6 ANNA WASON: I believe it's either 8'6" or 8'9".  
7 I apologize; I don't remember it off the top of my head.

8 TOM SIENIEWICZ: Okay. All right. And that's  
9 also true on the first floor, in the lobby areas?

10 ANNA WASON: We enter on the occupiable level so  
11 that -- like, our front entry with the double door, the  
12 trash room and the bike room is set about a foot and 11  
13 inches lower than our first-floor height, so that --

14 TOM SIENIEWICZ: Okay, two feet --

15 ANNA WASON: -- it'll be closer to, like --

16 TOM SIENIEWICZ: 10.

17 ANNA WASON: -- over 10.

18 TOM SIENIEWICZ: Okay. Dan?

19 DANIEL ANDERSON: Thank you, Mr. Chair. You  
20 actually anticipated a couple of my questions, partly  
21 because the -- we mentioned a little bit the proportion of  
22 the attic story.

1           But the base also feels squished, and I know that  
2     you're losing head height for the transformer room, and  
3     you're losing that square footage from the first-floor unit.

4           Any consideration of increasing the height of the  
5     first floor again to give more presence to that ground  
6     level, to potentially regain apartment space on the first  
7     floor? I know you're dealing with flood resiliency issues.  
8     I appreciate Tom's questioning about the programming.

9           But again, those floor-to-floor heights, you know,  
10    even if you maybe decrease to, you know -- I appreciate 8'6"  
11    ceilings, but even if you snuck the floor-to-ceiling ceiling  
12    heights down to 8' on some of those floors, you might  
13    condense some of the height issues.

14          Anyway, just a little bit of curiosity about how  
15    that might help the proportion of the base and to -- you  
16    know, my sense, a little bit of more detail to the body of  
17    the building, and maybe a little bit more quiet base might  
18    go a long way.

19          I think in general, even some of the comments from  
20    Staff about window sizes could be addressed with, you know,  
21    a side panel or a change of material that either increases  
22    height or width in terms of an apparent opening.

1           So I think there are some architectural tricks  
2 that you pull out to maybe address some of those pieces.  
3 But fundamentally, on the scale side, it would be great to  
4 see a little bit more height. I don't know if you're going  
5 to be able to get to 15' clear. I don't know how much you  
6 might -- are going down currently at all into the  
7 transformer room. Obviously, there's some complexities and  
8 logistics to meeting Eversource's requirements. But  
9 definitely something that I'd suggest you think about.

10           TOM SIENIEWICZ: Right. And further questions  
11 from the Board this point?

12           Diego?

13           DIEGO MACIAS: Sure. I have one last question, to  
14 be quick. The bike room, we've seen other projects sort of  
15 have access to the exterior. And it looks like it might be  
16 easy to do that for your side. Was there, like, a security  
17 concern for not doing that, or --

18           ANNA WASON: I think it is something we can look  
19 at adding from, like, the rear, but with it needing to be  
20 accessible to all residents and having the different height  
21 floors, we had to make sure it was -- it will be accessed in  
22 that main lobby by the elevator and not having people have

1 to walk all the way around. But that's something we can  
2 look at if there's a direct outdoor access, too.

3 TOM SIENIEWICZ: Okay. All right. Great. So at  
4 this point, if there are no further questions, let's move to  
5 comments and discussion on the proposal before us tonight.

6 Who wants to go first? Ted?

7 H THEODORE COHEN: Well, thank you. So let me  
8 start out saying that I like the entryway and the way it's -  
9 - the building is located on the lot. I really appreciate  
10 the number of two- and especially three-bedroom units you  
11 have. I think that's great.

12 Personally, I would not have been opposed to a  
13 taller building on this site. I understand you're trying to  
14 mimic the school and the other residents, but I don't  
15 necessarily see why that needs to limit you in this  
16 particular location.

17 You might want to take a look at the hearing we  
18 had a couple weeks ago on 2072 Mass Ave, where you've got a  
19 12-story building on a probably very similar-sized lot  
20 across from the Henderson Carriage building.

21 Those are the things I like. I like the massing.

22 I really dislike the beige color of the middle of

1 the building. If it is indeed gray, I'm not quite sure how  
2 I feel about that. As beige, it -- in my mind, it did not  
3 go along with the blue and red accent colors you were  
4 putting around the windows. Perhaps if it's gray, it makes  
5 more sense. If it's gray, I'm not sure how it really fits  
6 with the colors and the design of the street level.

7           And I'm sorry for being blunt at this point, but  
8 what I really dislike is the top floor. To my eyes, the  
9 building looks like you had an old five-story building, and  
10 you added a sixth story on the top.

11           It makes no sense to me in terms of it fitting  
12 with the rest of the building. The color is just totally  
13 off from the other colors. The fenestration makes no sense  
14 to my eyes with the windows in the rest of the building.

15           If you are trying to mimic the school or the other  
16 building across the way, take a look at them again. The top  
17 floor is part of an overall composition with the rest of the  
18 building. Here, it just seems to me just something totally  
19 different that does not fit with the rest of the building.

20           And I think the CDD memo and the Urban Design  
21 comments point that out, too, maybe in a little more light  
22 numbers than I'm using.

1           But I really think you really ought to rethink the  
2 top floor and how it fits with the entire rest of the  
3 building. You know, the -- my comments are mostly about how  
4 the exterior looks. I do applaud the units you have inside,  
5 but I question some of the choices that have been made.

6           TOM SIENIEWICZ: Thank you, Ted.

7           Diego?

8           DIEGO MACIAS: Yeah. I don't have an issue with  
9 the height either. It's always interesting to hear other  
10 Planning Board members say they want more height, and I kind  
11 of agree with them. But, you know, what we have here now is  
12 good.

13           I think -- I sort of agree with a lot of what Ted  
14 just said. I didn't know how to articulate it. I think for  
15 me it was like the trim, vertical pieces sort of make your  
16 eyes go up. Whereas, like, when you have a corner lot, you  
17 kind of -- your eyes want to go down the street. And then  
18 the top part doesn't have that, and it goes -- my eyes do do  
19 what the corner lot kind of wants me to do. You know, but  
20 at the same time, I'm okay with it. I do think you should  
21 investigate it. I second Ted on that.

22           And then the -- I think, like, my biggest probably

1 opportunity is the transformer door. I feel like that color  
2 is a little bit overwhelming for me. I like the idea of  
3 having some sort of art or something more subtle there. But  
4 yeah, that's all I have.

5 Thanks.

6 TOM SIENIEWICZ: Thank you, Diego.

7 Ted, did you have a quick follow-up?

8 H THEODORE COHEN: No, my hand's lowered.

9 TOM SIENIEWICZ: Okay.

10 Dan, you're next.

11 DANIEL ANDERSON: Yeah. Thank you. So, yeah, not  
12 to pile on at all, but I know that design often can be a bit  
13 subjective. But it does feel like this is, you know, in  
14 need of more articulation. And I -- quite honestly, when I  
15 saw the first -- second slide with a much more contemporary  
16 rendition of the building, I'd hoped that that was it. But  
17 that may be my bias towards a more contemporary move.

18 I understand you're responding to other corner  
19 sites and trying to fit in in that context. But that more  
20 contemporary vocabulary gives a lot more flexibility in  
21 terms of adjustments to -- and either façade color, material  
22 treatment, changes in depth.

1           So you're fully into it, and sometimes I worry  
2 about too many cooks in the kitchen, but given that we're  
3 giving advice, and it's cheap, you know, I just challenge  
4 you to really work that vocabulary.

5           I worry that a trim pilaster applied vertically on  
6 a fairly flat surface will not be as successful as you might  
7 hope it to be.

8           Again, my comment around the proportions: I think  
9 some of those could be solved without necessarily a tripart  
10 very kind of, kind of, neoclassical approach. But, again, I  
11 made some of my comments in the form of questions early on.

12           So I really don't want to pile on, but I really would like  
13 to see more design exploration and something that is really  
14 more -- something with a little more vision.

15           So thank you.

16           TOM SIENIEWICZ: Thank you, Daniel. Okay. Here I  
17 am again, Carolyn. I'm trying to -- I don't know whether  
18 you were next, or Mary was next, and you were watching  
19 potentially more keenly than I. My indication is that  
20 you're next to speak.

21           CAROLYN ZERN: I would have given it to Mary, but  
22 I'll take it. Thank you. I'll be quick.

1           And I also don't want to pile on. My concern is  
2 less the top floor than the bottom floor, and I think you've  
3 gotten the message fairly clearly that we're looking for a  
4 better pedestrian experience around the building.

5           I think Tom's comments about programming are  
6 really astute and adding some -- pulling some more Active  
7 Uses to the exterior and adding some transparency there and  
8 some more window would make a huge difference, adding that -  
9 - you know, the transformer door that Diego was just talked  
10 about and adding some color there, whether it's the pops of  
11 color there that you have around the windows, pulling that  
12 down, something, but making that pedestrian experience feel  
13 better.

14           I was very curious to hear that the color of the  
15 building, the exterior is based on community feedback,  
16 because I was originally going to say why do you want this  
17 building to disappear. It looks like you're trying to hide  
18 it, especially given the context of the neighborhood  
19 buildings, the neighboring buildings.

20           But I also -- I applaud -- like everyone else, I  
21 applaud the unit mix and the count, and I love Just-A-Start,  
22 so we'll look forward to seeing this as it goes on. Thank

1 you.

2 TOM SIENIEWICZ: Okay.

3 Mary, out of order, I apologize.

4 MARY LYDECKER: No worries. So I'm also -- you  
5 know, I think everyone has described, you know, the bulk of  
6 what my thought is: is it really feels like the façades, the  
7 materiality, and how you're developing that frontage works.

8 And maybe, like Carolyn, building on that, it's  
9 really the ground floor that most, I think, could use  
10 improvement.

11 And so I'm going to say this is -- it feels like  
12 you framed very much your massing and approach relative to  
13 the buildings across the street, the Geoge Close and the  
14 Fletcher Maynard. And those brick buildings, and they're  
15 gorgeous; they're historic; windows much bigger.

16 And I don't see a lot of clarity about how does  
17 this relate to the buildings next to you, which are pink and  
18 purple. And I get the feeling that the comments in  
19 responsiveness to color are based somewhat on that.

20 And I feel like, in terms of this materiality, in  
21 addition to massing relative to what's happening at the  
22 corner, now maybe turn back to those buildings and think

1 about the materiality of those buildings.

2 And I think you actually have part of the answer  
3 in your materials, which is you cited that Norfolk Street,  
4 432 Norfolk Street, which was the impetus for this kind of  
5 trellis treatment at the base, and that's -- I think that's  
6 a beautiful example of a building.

7 And never be above stealing a color palette or  
8 material palette if it's working. That actually is a very  
9 neutral palette, but it has that blue against these kind --  
10 this kind of gray, green. It just kind of -- as you test  
11 out, it sounds like you'll probably be in a testing mode.

12 Now the other thing that building does is it holds  
13 that trellis really close to the building, and it creates a  
14 planting bed contiguous along -- continuous along the  
15 building. And what you guys are showing are, I understand,  
16 probably kind of like off-the-shelf planters. And I think  
17 that the base of the building -- and now I'm going to borrow  
18 Ashley's -- and this is not meant to be offensive, but you  
19 know how last one, you -- time, you said it reminded you of  
20 a school building? This one reminds me of the bar at a base  
21 of a residential building.

22 And I say that not as -- you know, if it was a

1 good bar, I'd say, "Great. It's an active ground-floor use.  
2 This makes sense to me." But it's not active in that public  
3 way. You have a public lobby. In that way, it's much more  
4 like Norfolk, which doesn't try to treat that ground floor  
5 as though you need to do an inside/outside. It lets the  
6 planting do the job. That one, the images you have in your  
7 report, also show how fantastic trees can be.

8 I think those are lilacs. They'll just come out  
9 from under it, right? And they create this beautiful kind  
10 of awning, arbor experience on the sidewalk that's very  
11 unique.

12 And you have these gorgeous existing trees that I  
13 really appreciated, Noah, you walking us through kind of the  
14 approach. Because totally, it's going to take a couple  
15 seasons to properly pull those back.

16 And I think, especially for the context of the  
17 residential neighborhood timed into that, really take  
18 advantage of that mature base you have.

19 And I would say build up along the building to do  
20 something more like Norfolk Street. Norfolk Street and, I  
21 think, the other example you have also has more kind of  
22 horizontal breaks in the building that might help with some

1 of my colleagues' comments about how to kind of break up  
2 that massing going up to again let it -- let the massing be  
3 driven by the buildings across the street, but now maybe let  
4 your materiality and approach to tying into the neighborhood  
5 be more residential in approach.

6 I also want to say I really appreciate that the  
7 feedback you got relative to family-sized units, I really  
8 like seeing that, and I know the community I will appreciate  
9 that. The two- to three-family, that seemed incredibly  
10 responsive in the Passive House Standard. Happy to see that  
11 that's something that you all are pursuing.

12 Thank you.

13 TOM SIENIEWICZ: Thank you, Mary. Ashley?

14 ASHLEY TAN: Thank you, Mr. Chair. So I  
15 definitely agree with the comments my colleagues gave, so  
16 I'm not going to repeat them, but I hope the team will go  
17 back and listen to them and see what can be done and  
18 especially on the memo from the CDD as well.

19 I just wanted to, on the topic of, you know,  
20 ground-floor use, this part of Broadway is a very -- it's an  
21 underutilized, but with a lot of potential, part of  
22 Broadway. You know, there's some fun restaurants. There's

1 all these bright-colored buildings. There's Lamplighter;  
2 there's Garment District, there's a lot of fun uses.

3 And so, I hope there's, you know, just as much  
4 thought given to the façade and uses on Broadway. And so,  
5 whether that's the transformer room or just overall  
6 transparency or use of windows or more openings, and even  
7 the park next door, I think, would be greatly appreciated.  
8 Thank you.

9 TOM SIENIEWICZ: Great. Okay. Yes, I start with  
10 Just-A-Start which is thank you for your partnership over  
11 the years with the Planning Board and with the community and  
12 building community. Top-shelf, affordable housing  
13 developer, and appreciate your mission more than you might  
14 know.

15 But you guys also play the long game. This isn't  
16 going to be your first or last project. So take my comments  
17 within that context. I think the unit mix and type is also  
18 laudable to move to family units as best we can.

19 But I'll start with the Community Development  
20 memo, which contained, and I'll quote from it, the statement  
21 that, "The elevations were heavy and uninviting and  
22 appearance across all elevations."

1           That's a pretty damning critique from the  
2 Community Development Department, who usually pulls their  
3 punches. They usually aren't that direct, and that  
4 certainly got my attention, and it matched my impression  
5 about what I saw in the renderings.

6           So we've got a problem here. It's not a good  
7 building yet. I think we've got a lot of suggestions  
8 tonight to make it a better citizen in the City. So thank  
9 you so much for the precedents.

10           One of my fellow Board members said, "Take another  
11 look at them. Take another look at them again." The  
12 building in no way takes the precedents to heart, in my  
13 opinion.

14           So I would say there's really keen observations  
15 there about what the architecture could be. Borrow -- steal  
16 as Mary suggested more flagrantly -- from those precedents,  
17 and I think you might be able to counter the critique of the  
18 Community Development Department.

19           The transformer door is the highest door, and it  
20 breaks the corners of the base, right? It looks squat. You  
21 don't have to change the section; you don't have to make the  
22 building higher with an abutter that is that close. I'm

1 sensitive to that. But you can move the material up higher  
2 to include that doorway, give a sense of a lot deeper and  
3 higher base, but also don't call out the transformer vault  
4 as the most important threshold on the whole elevation,  
5 right?

6 I think, speaking of thresholds, I had a friend at  
7 the -- what used to be called the "BRA," now the Boston  
8 Planning Agency; he used to gauge the quality of a street by  
9 mapping the number of doors. He would lay out a Boston map  
10 and then put little arrows wherever there was a door. And  
11 the streets with more doors were better streets.

12 So why don't we put a door to the street from the  
13 trash room, which actually would be opened at least once a  
14 week when the trash is serviced? So I think that would help  
15 also with activity on that elevation.

16 I would say we just came from a hearing from the  
17 CHA where they added a mullion to the windows. I was  
18 interested in the choice. It's awning windows in a family -  
19 - in units for families. Awning windows beg curiosity by  
20 children, and that's something I would think about.

21 I'm sure you've looked at that section pretty  
22 carefully. You could give this building more of a domestic

1 character if it had a domestic window rather than a plate  
2 glass window that hinges from the top.

3           So I think there are a lot of ways in which you  
4 very easily, with not much more money -- I know that that's  
5 absolutely the most critical part of the burden that you  
6 guys wear as affordable housing developers. There's a lot  
7 of ways to do this with not very much more money to make it  
8 a building that is a better citizen, and you've got a lot of  
9 comments here tonight.

10           And as you say at Just-A-Start, you play the long  
11 game, so I was surprised at the quality of what we were  
12 presented with tonight. So I know you've got skilled  
13 architects, and I think that they -- give them a little more  
14 time, and they're going to be able to make a lot better  
15 building, and I hope they do.

16           So that's where I am.

17           So at this point, are there any other final  
18 comments from fellow Board members?

19           Hearing none, only full Board members will act on  
20 this item, because we have a full house tonight. So I'm  
21 looking for a motion to conclude the Design Consultation for  
22 tonight and submit a report with our comments to the

1 Superintendent of Buildings. So please remember to say your  
2 name when you make that motion if I have someone.

3 H THEODORE COHEN: This is Ted. So moved.

4 TOM SIENIEWICZ: Thank you, Ted. A second on that  
5 motion?

6 MARY FLYNN: This is Mary Flynn. Second.

7 TOM SIENIEWICZ: Thank you, Mary. Evan, can we have a  
8 roll call on that motion, please?

9 EVAN SPETRINI: On that motion, Ted Cohen?

10 H THEODORE COHEN: Yes.

11 EVAN SPETRINI: Mary Flynn?

12 MARY FLYNN: Yes.

13 EVAN SPETRINI: Mary Lydecker?

14 MARY LYDECKER: Yes.

15 EVAN SPETRINI: Diego Macias?

16 DIEGO MACIAS: Yes.

17 EVAN SPETRINI: Ashley Tan?

18 ASHLEY TAN: Yes.

19 EVAN SPETRINI: Carolyn Zern?

20 CAROLYN ZERN: Yes.

21 EVAN SPETRINI: And Tom Sieniewicz?

22 TOM SIENIEWICZ: Yes.

1 [All vote YES]

2 TOM SIENIEWICZ: Okay, great. That concludes the  
3 business on our Agenda for tonight. Are there any  
4 additional comments from Staff?

5 Do Board members have anything to add at this  
6 point?

7 Dan.

8 DANIEL ANDERSON: Yeah. Thank you, Mr. Chair.  
9 Just as a general continuation of a conversation with  
10 Planning Staff about AHO, either process about when it comes  
11 to us, about general Planning concerns as it comes to AHO  
12 projects, you know, certainly in my -- I hope I wasn't  
13 construed to suggest that we needed to go to the absolute  
14 envelope of the Zoning allowance, but it does strike me when  
15 something is below what just the basic zoning threshold is.

16 There's a -- there's a conversation about density  
17 --

18 TOM SIENIEWICZ: Yeah.

19 DANIEL ANDERSON: -- a conversation about parking,  
20 about Planning principles and our housing production agenda  
21 that I think would be well worth a further discussion. So I  
22 didn't want to have that lost, and I'm hoping that we might

1 --

2 TOM SIENIEWICZ: No.

3 DANIEL ANDERSON: -- open up that conversation at  
4 some point.

5 TOM SIENIEWICZ: I think we're free to have that  
6 conversation. I think the point that was well taken  
7 earlier, as I understand it, is that it should happen  
8 earlier, right? You know, it -- that's the frustration for  
9 us. You know, why are these decisions being made. We don't  
10 feel included, and we think we probably can contribute and  
11 represent City -- the City in a way that is somewhat unique.  
12 Not blowing our horn too much, but it's something that we --  
13 this group of individuals focus on from time to time, so --

14 Thank you, Dan. I'll work with Staff and figure  
15 out what follow-up would be on that item.

16 Anything else?

17 If there's nothing else, we're adjourned.

18 Goodnight and thank you, everybody, for the contributions  
19 tonight. Goodnight.

20 [8:48 p.m. End of proceedings.]

21

22



1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22

CERTIFICATE

Commonwealth of Massachusetts  
Middlesex, ss.

I, Michele Dent, Notary Public in and for the  
Commonwealth of Massachusetts, do hereby certify that the  
above transcript is a true record, to the best of my  
ability, of the proceedings.

I further certify that I am neither related to nor  
employed by any of the parties in or counsel to this action,  
nor am I financially interested in the outcome of this  
action.

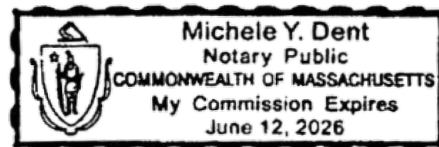
In witness whereof, I have hereunto set my hand this  
23rd day of March 2026.



Notary Public

My commission expires:

June 12, 2026



<b>A</b>	53:11 68:21 93:22 113:5	49:5,8 51:15 57:8 60:15	83:9	<b>anymore</b> 44:15
<b>A's</b> 27:19 30:6	<b>added</b> 17:3,6 52:8,11 99:10	61:13,21 62:4 62:7,8 76:19	<b>allowance</b> 113:14	<b>Anyway</b> 96:14
<b>ability</b> 86:19 116:7	110:17	82:15 83:15,18	<b>allowed</b> 35:17 44:16 81:2	<b>apartment</b> 73:18 89:4,5
<b>able</b> 33:3 40:8 48:3,20 49:7	<b>adding</b> 97:19 103:6,7,8,10	<b>advocated</b> 20:15 49:19	83:19,20	92:4 96:6
54:13 71:8 74:11 77:11	<b>addition</b> 35:15 37:15 104:21	<b>aerial</b> 23:7 31:4 69:9 74:1	<b>allows</b> 17:14 36:4 41:20	<b>apartments</b> 64:13,16 66:1
84:8,13 87:19 92:9 97:5	<b>additional</b> 17:17 19:17 22:13	<b>affect</b> 40:4 79:5	<b>alternative</b> 11:15 80:7	67:1,4 73:21
109:17 111:14	27:11 29:7,11	<b>affordability</b> 66:16	<b>amenities</b> 11:1 60:18 71:2	<b>aperture</b> 26:7
<b>absent</b> 4:20	34:17 45:22	<b>affordable</b> 10:20 11:1,14	<b>amount</b> 18:2 19:9 66:16	<b>Apologies</b> 7:13
<b>absolute</b> 113:13	113:4	11:17 13:4	79:5	<b>apologize</b> 10:11 95:7 104:3
<b>absolutely</b> 42:19 111:5	<b>Additionally</b> 17:6	48:1 60:16,18	<b>analysis</b> 19:16	<b>apparent</b> 96:22
<b>abutter</b> 33:11 85:7 109:22	<b>address</b> 32:5 33:4 40:14,19	63:6,14 64:7	<b>Anderson</b> 1:10 3:6 5:9,11 8:13	<b>appearance</b> 108:22
<b>accent</b> 99:3	42:2 77:13	64:10,19 67:5	40:22 41:4,7	<b>appears</b> 32:14 80:20 90:1
<b>accept</b> 7:4	84:4 97:2	84:5 85:21	81:22 82:8	<b>applaud</b> 100:4 103:20,21
<b>access</b> 16:15,21 27:17 31:3	<b>addressed</b> 78:10 96:20	108:12 111:6	89:14,20 95:19	<b>applicant</b> 84:20 85:2
75:1 97:15	<b>adequately</b> 78:10	<b>affordably</b> 42:6	101:11 113:8	<b>applicants</b> 3:14
98:2	<b>adhering</b> 24:16	<b>age</b> 38:14	113:19 114:3	<b>application</b> 31:15 76:18
<b>accessed</b> 27:16 97:21	<b>adjacent</b> 68:17 68:21 71:9	<b>agency</b> 42:4 110:8	<b>angled</b> 27:20	86:1
<b>accessible</b> 28:16 29:2 31:3	75:6 77:21	<b>agenda</b> 8:15,16 10:18,19 60:14	<b>animation</b> 30:2	<b>applied</b> 102:5
97:20	87:8 92:14	113:3,20	<b>Anna</b> 62:19 63:10,17,18,18	<b>apply</b> 11:16
<b>accommodate</b> 19:5	<b>adjourned</b> 114:17	<b>ago</b> 55:3 58:1 98:18	64:20 68:6	<b>applying</b> 18:8
<b>accommodating</b> 36:7	<b>adjust</b> 44:1	<b>agree</b> 43:14 51:3 52:19 54:9,16	74:12,15 75:4	<b>appreciate</b> 37:20 40:22
<b>accomplished</b> 44:19	<b>adjusted</b> 65:15 67:10	100:11,13	75:10,12,15,19	47:6 50:13
<b>accurate</b> 36:21 81:1 115:18	<b>adjustments</b> 25:10 90:3	107:15	75:22 78:2	52:7,11 54:19
<b>achieve</b> 48:3	101:21	<b>ahead</b> 51:11 81:3	81:2,3,5,5,10	55:7,12 56:13
<b>act</b> 7:3 111:19	<b>administer</b> 77:7	<b>AHO</b> 8:17 11:13 41:20 42:18	81:15 82:7,10	57:8 58:14
<b>action</b> 31:15 62:6 76:18	<b>adopted</b> 3:10	48:17 61:12,14	85:10 86:19,21	75:5 84:1,22
116:9,11	<b>Adoption</b> 2:5	83:8,13,20	87:1,11 95:5,6	88:2 96:8,10
<b>activate</b> 91:13	<b>advantage</b> 91:8 106:18	86:20 113:10	95:10,15,17	98:9 107:6,8
<b>active</b> 9:14 91:8 94:18,19 103:6	<b>advice</b> 102:3	113:11	97:18	108:13
106:1,2	<b>advisory</b> 2:7,8 8:16 10:19	<b>AHO-10</b> 2:7 10:20	<b>Anne</b> 78:1	<b>appreciated</b> 55:12 57:13
<b>activities</b> 36:5	11:13,20 14:21	<b>AHO-11</b> 2:8 60:16	<b>Annual</b> 10:1,4	106:13 108:7
<b>activity</b> 16:22 110:15	15:14 16:4	<b>aisle</b> 18:5	<b>answer</b> 12:6 56:18 81:2	<b>approach</b> 27:22 30:11 102:10
<b>Acts</b> 3:10	23:2 24:1 28:5	<b>Alexis</b> 1:16 9:6	105:2	104:12 106:14
<b>add</b> 22:7 36:9	29:14 31:16	<b>alignment</b> 19:18	<b>answered</b> 34:21 80:16	107:4,5
	35:13 48:18	<b>allow</b> 43:15 83:6	<b>answering</b> 36:19 84:14	<b>appropriate</b> 56:14 73:18
			<b>anticipated</b> 95:20	<b>appropriately</b> 73:20
			<b>anybody</b> 43:4 58:18 80:11	<b>Approval</b> 6:6

<b>approve</b> 31:15 76:18	<b>Ashley</b> 1:9 3:5 5:2,4 6:5 8:1,2 8:13 10:17	<b>B</b>	<b>beautiful</b> 26:12 105:6 106:9	33:15 71:3 88:9,18,21
<b>approved</b> 3:11	46:7,8 54:7,8	<b>B</b> 15:22 16:16	<b>beauty</b> 75:12	89:10 91:7,7,9
<b>approximately</b> 13:22	55:14 57:18	17:2 18:10,14	<b>Beca</b> 1:14 9:2	95:12 97:14
<b>April</b> 10:7	59:18,19 60:13	23:9,10 26:18	11:9,10,10	<b>bit</b> 18:10 35:14
<b>arbor</b> 106:10	107:13,14	27:3,13,17	12:12	40:17 46:10
<b>arborist</b> 67:19	112:17,18	28:11 29:13	<b>bed</b> 105:14	61:14 63:20
68:20,20 85:1	<b>Ashley's</b> 105:18	30:17,21 35:4	<b>bedrooms</b> 16:2	64:20 65:15
85:17 86:12	<b>asked</b> 16:8 21:9	40:9 45:11	67:6 72:5,5	70:20 72:6
<b>architect</b> 14:15	22:8 27:3 78:2	52:7,8 54:22	<b>beg</b> 110:19	73:3,15 82:4,5
14:18 22:22	79:4	<b>back</b> 10:8 13:21	<b>beginning</b> 48:21	85:3 88:12
<b>architects</b> 13:14	<b>asking</b> 4:6	24:13 25:15	<b>begins</b> 86:8	94:16,17 95:21
14:8,12 21:7	<b>aspect</b> 49:20	33:17 42:17	<b>begun</b> 20:17	96:14,16,17
23:1 62:19	51:1	43:6,18 48:20	<b>beige</b> 80:21	97:4 101:2,12
63:13,19 78:18	<b>asphalt</b> 37:15	50:22 52:9	81:12 98:22	<b>blank</b> 89:7
111:13	<b>assembled</b> 14:17	71:3,13,14	99:2	<b>block</b> 26:15 27:9
<b>architectural</b>	<b>Associate</b> 5:9,21	85:5,16 87:12	<b>belief</b> 78:15	36:13 45:8
78:12 79:17	11:11 60:6	104:22 106:15	<b>believe</b> 11:9	<b>blowing</b> 114:12
97:1	<b>astute</b> 103:6	107:17	45:16 57:17	<b>blue</b> 99:3 105:9
<b>Architecturally</b>	<b>attendance</b> 4:7	<b>backup</b> 76:4	61:5 81:12	<b>Bluebikes</b> 35:5
27:13 29:9	60:5	<b>bad</b> 92:18	95:6	<b>blunt</b> 99:7
<b>architecture</b>	<b>attending</b> 77:19	<b>balance</b> 58:11	<b>Belmont</b> 15:7	<b>Board</b> 1:1 2:5
13:18 14:13	<b>attention</b> 20:16	73:19	<b>belong</b> 88:3	3:8,13,14,20
28:8 109:15	43:22 69:11	<b>balconies</b> 16:16	<b>below-grade</b>	4:6 6:7,9,13
<b>area</b> 11:3 17:11	80:5 109:4	27:2,14	37:17 54:11	7:3 9:9 10:6
18:22 19:1	<b>attest</b> 33:12	<b>bar</b> 105:20	<b>benches</b> 27:11	11:7,13,19
24:19 30:16	<b>attic</b> 95:22	106:1	<b>benefit</b> 53:20	12:1,6,8,20,21
35:12,21 36:4	<b>attractive</b> 34:2	<b>Barrett</b> 32:1	<b>best</b> 39:2 50:8	14:22 16:8
46:22 48:6	<b>atypical</b> 20:18	<b>base</b> 25:13 61:19	108:18 116:6	19:8 21:9 22:8
51:4,5,6,21	<b>audible</b> 4:7,9,10	82:16 83:15,19	<b>better</b> 17:18	24:4 26:20
52:4,22 55:22	4:13,15,18,22	84:12 96:1,15	48:21 50:6,18	28:11 31:9,22
55:22 56:3	5:1,3,4,6,7,10	96:17 105:5,17	57:17 91:22	34:16,19,20
60:19 64:12	5:14,15,18,19	105:20 106:18	103:4,13 109:8	37:22 40:12
<b>areas</b> 18:13 19:3	6:19,20	109:20 110:3	110:11 111:8	41:5 42:16
27:7 28:10	<b>audio</b> 3:22	<b>based</b> 14:21	111:14	48:4 51:15
36:6,14,14	<b>Authority</b> 42:3	15:14 22:18	<b>beyond</b> 20:10	55:19 56:11,16
95:9	44:8 58:5	45:5 63:2 71:7	23:9 28:4	60:3 61:1,13
<b>arguably</b> 79:15	<b>Authority's</b>	79:8 83:15	<b>bias</b> 101:17	61:15,20,21
<b>Arnaud</b> 1:15 9:5	12:17	103:15 104:19	<b>bicycle</b> 11:3	62:3 76:9 77:2
<b>arrows</b> 110:10	<b>authorized</b> 3:12	<b>baseline</b> 41:20	15:17 16:15	78:4 80:14,15
<b>art</b> 17:17 24:21	<b>available</b> 19:19	<b>basement</b> 17:11	17:7 20:12	80:16 82:15
26:12 101:3	68:5	23:13	24:11,19 29:6	83:15,18,21,22
<b>articulate</b>	<b>Ave</b> 9:14 98:18	<b>basic</b> 42:22	29:7 60:19	85:21 91:1
100:14	<b>Avenue</b> 20:13	91:15,20 93:1	<b>big</b> 33:20 53:14	97:11 100:10
<b>articulated</b> 39:7	33:10,14	113:15	53:20	108:11 109:10
<b>articulation</b>	<b>avoid</b> 50:16	<b>basically</b> 82:14	<b>bigger</b> 47:2 93:3	111:18,19
21:10 101:14	<b>aware</b> 58:8	92:3	104:15	113:5 115:16
<b>as-of-right</b>	<b>awning</b> 106:10	<b>basis</b> 90:15	<b>biggest</b> 100:22	<b>Board's</b> 31:14
11:16	110:18,19	<b>bay</b> 25:14 29:10	<b>Bigolin</b> 1:14 9:4	62:6 76:17
		55:7	<b>bike</b> 17:8,10	77:5
		<b>bays</b> 27:20		



29:22 111:1 <b>charging</b> 65:20 <b>cheap</b> 102:3 <b>children</b> 57:22 57:22 110:20 <b>choice</b> 91:3 110:18 <b>choices</b> 94:7 100:5 <b>chosen</b> 66:4 <b>Christine</b> 1:16 9:6 33:2,6,9,9 <b>circulation</b> 35:15 <b>circumspect</b> 41:12 <b>circumstances</b> 82:19 <b>cited</b> 105:3 <b>cities</b> 42:8 <b>citizen</b> 109:8 111:8 <b>city</b> 1:2 3:12 4:1 9:10 12:20 14:22 16:8,12 18:7 25:20 27:3 42:4,9 43:15 44:5 45:17 49:16 50:8,16 54:11 55:10 57:3 66:14 67:5 85:14 86:11 91:22 109:8 114:11,11 <b>city's</b> 3:20 11:21 28:19 43:3 44:11 62:5 94:5 <b>clarity</b> 37:7 104:16 <b>classified</b> 21:11 <b>clay</b> 70:18 <b>clear</b> 21:9 97:5 <b>clearer</b> 44:5 <b>clearly</b> 43:16 103:3 <b>click</b> 31:19 76:22 <b>close</b> 17:16	28:15 64:1 68:14 69:18 70:7,13 73:8 73:16 92:3 93:11 104:13 105:13 109:22 <b>closer</b> 18:21 35:16 80:7 90:19 95:15 <b>closet</b> 91:16 <b>closets</b> 91:17 <b>clusters</b> 18:13 <b>Cohen</b> 1:8 3:5 4:8,10 6:4 7:15 7:16 8:12 10:16 48:15 59:5,10,11 60:12 80:18 81:8,11,19 98:7 101:8 112:3,9,10 <b>cold</b> 86:13 <b>collaborate</b> 14:7 <b>collaborators</b> 14:18 <b>colleagues</b> 39:19 43:14 52:7,20 54:16 107:15 <b>colleagues'</b> 107:1 <b>COLLECTIVE</b> 60:8 <b>college</b> 58:2 <b>color</b> 25:12 28:12 67:9 70:9 80:19 93:5 98:22 99:12 101:1,21 103:10,11,14 104:19 105:7 <b>colors</b> 25:11 29:19 51:2 66:4,6 70:20 99:3,6,13 <b>columns</b> 25:3 93:5 <b>combination</b> 26:10 <b>combined</b> 24:20 <b>come</b> 9:20 14:17	23:14 44:19 48:16 52:9 92:20 106:8 <b>comes</b> 19:17 113:10,11 <b>comfortable</b> 72:6,7 <b>coming</b> 9:10 82:1 92:17 <b>comment</b> 3:18 3:19 11:7 31:8 31:11,12 34:16 40:11 41:11 43:9,11,20,22 52:4,21 61:1 76:14,15 80:14 84:2,17,22 88:2,10 102:8 <b>commenter</b> 84:17 <b>comments</b> 11:20 12:9,19 13:1 14:22 23:3 24:7 31:16 32:1,2 34:17 35:13 38:1,7 38:10 39:22 40:4 46:4 54:19 56:13 58:18,18,20 62:4,7 66:2 71:8 73:10,11 73:11 76:19 77:3,3 82:5 88:6,14 89:22 90:20 96:19 98:5 99:21 100:3 102:11 103:5 104:18 107:1,15 108:16 111:9 111:18,22 113:4 <b>commercial</b> 25:6 <b>commission</b> 116:17 <b>commit</b> 46:18 <b>Committee</b> 9:10 9:13,18,22	10:1 <b>common</b> 51:6 57:19 71:4 <b>Commonwealth</b> 116:2,5 <b>communities</b> 48:2 <b>community</b> 1:12 2:4 13:2,8,22 17:5,6 20:1,13 30:14,15 40:5 47:16 49:13,14 53:20 56:10 58:11,14 63:14 65:8,10,14,18 65:19 68:19 69:14 71:7 103:15 107:8 108:11,12,19 109:2,18 <b>compared</b> 57:14 <b>competing</b> 41:16 42:10 <b>complete</b> 36:20 62:8 <b>completed</b> 20:6 <b>complex</b> 39:3 <b>complexities</b> 97:7 <b>comply</b> 28:19 94:5 <b>composed</b> 15:2 <b>composition</b> 99:17 <b>compound</b> 19:21 <b>concern</b> 66:7 89:9 97:17 103:1 <b>concerns</b> 66:3 78:9 113:11 <b>concise</b> 12:15 62:13 <b>conclude</b> 58:19 111:21 <b>concludes</b> 113:2 <b>conclusion</b> 55:4 <b>concretely</b> 46:19 <b>condense</b> 96:13 <b>condition</b> 20:22	22:6 26:4,16 <b>conditions</b> 22:13 22:14,19 23:17 25:15 26:7 28:21 <b>conducted</b> 20:4 <b>confidence</b> 44:14 <b>configuration</b> 13:9 94:3 <b>confirm</b> 32:6 37:8 <b>confirmation</b> 37:20 <b>confirmed</b> 20:14 20:19 <b>conflicting</b> 21:21 <b>conformance</b> 11:20 62:4 <b>confusing</b> 83:5 <b>congestion</b> 58:4 <b>connecting</b> 18:16 <b>connection</b> 17:4 20:12 <b>connections</b> 16:20 24:11 <b>connectivity</b> 16:17 <b>cons</b> 19:15 <b>consider</b> 16:9 53:2 80:7 91:11 <b>considerably</b> 84:4 <b>consideration</b> 56:4 79:12 96:4 <b>consistent</b> 69:17 <b>consistently</b> 20:2 <b>consists</b> 15:1 <b>consolidated</b> 18:15 39:11 <b>constrained</b> 38:13 <b>constraints</b> 13:4 94:1,13 <b>construct</b> 10:22
---	---	---	---	---

60:17 86:3	51:13 65:6	<b>counsel</b> 116:9	<b>D</b>	70:9
<b>construction</b>	113:9,16,19	<b>count</b> 15:12	<b>D 2:1 3:1</b>	<b>deeper</b> 94:13
20:6 21:15	114:3,6	65:21 67:2	<b>damning</b> 109:1	110:2
66:18 67:20	<b>cooks</b> 102:2	103:21	<b>Dan</b> 1:10 3:6 5:9	<b>deeply</b> 13:4
86:8,17	<b>coordinate</b>	<b>counter</b> 109:17	8:13 39:19	<b>deferential</b> 41:9
<b>construed</b>	16:12 21:1	<b>couple</b> 69:4	48:16 81:21	41:9
113:13	<b>coordinated</b>	72:12,13 92:17	84:14 89:12	<b>define</b> 28:22
<b>Consultation</b>	26:4	95:20 98:18	95:18 101:10	<b>defined</b> 24:15
2:7,8 8:16	<b>coordinating</b>	106:14	113:7 114:14	<b>definitely</b> 50:19
10:20 11:13	17:20 20:17	<b>Court</b> 3:11	<b>Dan's</b> 43:20	54:17 55:1,20
58:19 60:15	<b>coordination</b>	<b>courtyard</b> 13:8	<b>Daniel</b> 5:11	97:9 107:15
61:13,20,22	18:7	16:10 18:16,20	40:22 41:4,7	<b>DeFoe</b> 1:17 9:7
62:8 82:15	<b>Corcoran</b> 10:21	19:2 23:10	81:22 82:8	<b>delineation</b> 28:6
83:18 111:21	14:4,20 15:1	26:19,21 27:5	89:14,20 95:19	<b>demand</b> 20:3
<b>contained</b>	20:8 33:22	27:9,11 30:15	101:11 102:16	41:10,13 48:1
108:20	36:11 47:12,14	35:3	113:8,19 114:3	<b>demolition</b>
<b>contemporary</b>	<b>corner</b> 17:7,14	<b>coverage</b> 22:9	<b>date</b> 79:3 115:21	21:15
101:15,17,20	20:16,18 23:6	<b>create</b> 11:1	<b>David</b> 77:11,14	<b>dense</b> 45:7 79:13
<b>contend</b> 51:20	23:8,15,17	60:17 106:9	77:18,19 78:1	79:22 80:4,6
<b>context</b> 46:10,16	28:1,5 29:7	<b>creates</b> 11:15	80:10	<b>densely</b> 24:18
63:21 69:11,13	30:5 31:3	105:13	<b>Davis</b> 62:19	39:14
72:15 74:2	63:21 66:8	<b>creating</b> 26:3	63:13,15,19	<b>denser</b> 58:9
75:6 78:3	67:14 68:12,15	<b>crisis</b> 49:17	67:3 78:18	<b>density</b> 19:21
101:19 103:18	68:16 69:17	<b>critical</b> 111:5	79:11 81:5	39:21 40:14
106:16 108:17	70:11,12,14,16	<b>critique</b> 109:1	<b>day</b> 9:21 39:4	42:5,12,14
<b>contextual</b>	71:7,9 74:3,4	109:17	116:13	46:11 47:7,14
29:10 72:19	74:21 75:2	<b>cubic</b> 37:17	<b>daylight</b> 79:8	47:17 49:15,17
<b>Contextuality</b>	100:16,19	<b>curb</b> 16:12	<b>De</b> 77:11,14,18	49:22 50:7
78:15	101:18 104:22	17:21,22 18:1	77:19,20 78:1	51:14 52:3
<b>contiguous</b>	<b>corners</b> 16:16	18:2 24:17	<b>deal</b> 49:18 91:9	69:7 74:2
18:12 105:14	17:9 18:10	25:18,21 26:4	<b>dealing</b> 96:7	113:16
<b>continuation</b>	27:2,14 29:9	26:6 92:9	<b>dear</b> 58:3	<b>Dent</b> 116:4
113:9	109:20	<b>curiosity</b> 96:14	<b>decades</b> 79:18	<b>deny</b> 11:19
<b>continue</b> 20:22	<b>cornice</b> 70:8	110:19	<b>December</b> 12:2	31:15 62:3
30:13	89:16 90:2,18	<b>curious</b> 40:12,16	12:21 20:11	76:18
<b>continuing</b>	<b>corporation</b>	51:13 82:3	<b>decide</b> 12:9	<b>Department</b> 2:4
16:10 28:1	62:17 63:1	103:14	<b>decided</b> 35:16	9:5 109:2,18
30:17	<b>correct</b> 82:9,10	<b>current</b> 22:14	36:8 49:16	<b>depends</b> 52:13
<b>continuous</b>	83:11 84:10	36:15 47:22	50:9	<b>deploy</b> 56:9
105:14	<b>corrections</b>	53:14 74:20	<b>decidedly</b> 20:5	<b>deployed</b> 29:20
<b>contribute</b>	115:16	78:13 82:7	<b>decisions</b> 40:18	<b>deposit</b> 92:6
114:10	<b>correctly</b> 33:3	<b>currently</b> 15:2,8	57:1 58:15	<b>depth</b> 67:13
<b>contributing</b>	<b>correspond</b> 16:4	17:22 48:5	114:9	101:22
62:14	<b>corresponding</b>	66:8 78:20	<b>decks</b> 18:9 27:14	<b>Deputy</b> 12:17
<b>contributions</b>	23:3	81:16 97:6	<b>decorative</b>	<b>described</b> 104:5
114:18	<b>corridors</b> 9:16	<b>cut</b> 16:13 17:21	70:16	<b>design</b> 2:7,8 9:3
<b>conveniently</b>	92:8	17:22 18:1,2	<b>decrease</b> 96:10	11:8,18,20,21
92:7	<b>cost</b> 13:4 19:17	24:17 25:18,21	<b>deemphasize</b>	12:5 13:7,17
<b>conversation</b>	56:2	26:4,6	70:8	14:20 15:13,19
41:1 42:20	<b>Council</b> 9:10		<b>deemphasized</b>	16:10,13 17:20

18:11 19:10 21:6 22:6 23:3 23:22 26:21 27:7 31:12,16 36:15 41:8 43:1,12 53:14 58:19 61:3 62:2,4,5 65:1,7 66:2 67:8 68:7 69:12 70:2 72:14 74:20 76:15,19 99:6 99:20 101:12 102:13 111:21	<b>device</b> 26:13 <b>diagonally</b> 68:13 <b>dialogue</b> 45:1 <b>diameter</b> 22:11 <b>Diego</b> 1:9 3:5 4:21 5:1 6:4 7:9,9,10,21,22 8:12 10:16 34:22 35:1 38:9,18 51:11 52:18,19 54:6 59:16,17 60:12 88:1,2 97:12 97:13 100:7,8 101:6 103:9 112:15,16 <b>difference</b> 103:8 <b>different</b> 36:5 55:10 57:3 63:8 67:9 70:9 78:17 93:5 94:3 97:20 99:19 <b>difficult</b> 48:20 <b>digital</b> 13:19 74:11 <b>direct</b> 90:5 98:2 109:3 <b>direction</b> 44:4 45:11 49:8 <b>directly</b> 21:21 67:17 90:5 91:2 92:10 <b>Director</b> 12:17 62:16 <b>disadvantage</b> 57:12 <b>disagree</b> 57:18 <b>disappear</b> 103:17 <b>discourse</b> 56:15 <b>discrepancy</b> 81:18 <b>discuss</b> 9:13 11:8 61:2 <b>discussed</b> 23:22 66:22 <b>discussion</b> 9:19 19:9 20:11	34:17 38:1 43:7 49:1 50:11 56:8,16 57:5,7,10 58:15 80:14 98:5 113:21 <b>dislike</b> 98:22 99:8 <b>distance</b> 90:13 92:6 <b>distinguished</b> 25:13 <b>distribute</b> 29:6 <b>distributes</b> 17:8 <b>district</b> 82:9,17 82:18 83:6,12 84:6 108:2 <b>diverse</b> 22:17 <b>diversity</b> 53:22 <b>divides</b> 70:3 <b>divisions</b> 70:6 73:1 <b>dog</b> 24:14 79:9 <b>doing</b> 54:11 97:17 <b>domestic</b> 57:20 110:22 111:1 <b>door</b> 24:10 33:11 68:18 74:7 91:17,18 93:3 95:11 101:1 103:9 108:7 109:19 109:19 110:10 110:12 <b>doors</b> 29:15 110:9,11 <b>doorway</b> 110:2 <b>DOT</b> 17:21 20:17 25:20 <b>double</b> 95:11 <b>double-hung</b> 25:9 <b>DPW</b> 17:21 20:18 25:20 <b>draft</b> 56:10 <b>draw</b> 17:18 <b>drawings</b> 66:21 74:19 <b>drive</b> 18:5	<b>driven</b> 107:3 <b>driving</b> 42:7 56:3 <b>drop</b> 30:8 <b>due</b> 22:4 31:1 <b>dwelling</b> 15:8 71:15 <b>dynamic</b> 53:19	<b>elevator</b> 71:13 97:22 <b>Emily</b> 77:20 <b>emphasis</b> 57:19 <b>emphasize</b> 70:19 <b>emphasized</b> 70:12 <b>employed</b> 42:9 116:9 <b>enclosure</b> 17:14 <b>encourage</b> 42:8 52:13 80:6 <b>encouraged</b> 69:13 72:4 <b>energy</b> 65:2,3 <b>engaged</b> 93:4 <b>engagement</b> 13:3 17:6 20:1 27:1 <b>enhanced</b> 33:13 <b>enhancements</b> 13:7 <b>enjoy</b> 36:16 74:9 <b>enlarged</b> 16:20 17:5 30:10,19 <b>enormous</b> 73:16 <b>ensure</b> 26:1 67:19 <b>enter</b> 95:10 <b>entered</b> 32:2 58:15 77:4 <b>entertain</b> 58:19 <b>entire</b> 47:21 100:2 <b>entirely</b> 37:15 <b>entrance</b> 16:14 16:18 24:6 45:10 70:14 <b>entrances</b> 70:13 <b>entries</b> 71:3 <b>entry</b> 16:20 17:19 18:15 24:9 25:2 26:3 29:15 30:10 70:16 89:1 95:11 <b>entryway</b> 46:3 50:18 98:8 <b>envelope</b> 113:14
			<b>E</b>	
			<b>E</b> 2:1 3:1,1 115:1,1,1 <b>eager</b> 38:20 <b>earlier</b> 27:6 40:7 50:5 56:20 65:6 82:14 114:7,8 <b>early</b> 10:7 49:3 49:4 51:19 102:11 <b>easier</b> 39:16 52:15 <b>easily</b> 111:4 <b>east</b> 15:6 18:17 27:21 39:5 <b>eastern</b> 27:22 <b>easy</b> 53:3 97:16 <b>economic</b> 63:7 <b>edge</b> 26:4 91:13 <b>edges</b> 39:1 <b>effective</b> 56:16 <b>effects</b> 67:22 <b>effort</b> 48:7 <b>eight</b> 15:18 21:17 27:18 <b>either</b> 13:15 21:20 72:18 86:16 95:6 96:21 100:9 101:21 113:10 <b>element</b> 35:6 36:16 38:13 <b>elements</b> 38:21 54:1 <b>elevated</b> 28:18 <b>elevation</b> 31:1 110:4,15 <b>elevations</b> 28:19 48:6 75:6 78:2 94:6 108:21,22	

<b>environment</b> 24:22	80:16	<b>explanation</b> 88:5	66:1 78:10 108:18 110:18	<b>field</b> 19:7 74:14
<b>Environmental</b> 64:22	<b>evenly</b> 17:8	<b>exploration</b> 102:13	<b>family-</b> 64:15	<b>figure</b> 54:22
<b>equinox</b> 87:12	<b>event</b> 86:3	<b>expressed</b> 44:20	<b>family-sized</b> 67:2 72:5	55:3 67:4 86:9
<b>equipment</b> 27:9 90:7,8,12,14	<b>Eversource</b> 17:13 94:15	<b>extend</b> 19:12	107:7	94:14 114:14
<b>equitably</b> 29:6	<b>Eversource's</b> 97:8	<b>extends</b> 24:9	<b>fantastic</b> 106:7	<b>fill</b> 61:6
<b>Erik</b> 1:13 9:4	<b>everybody</b> 74:9 114:18	<b>extension</b> 19:20	<b>far</b> 32:11 77:9	<b>filled</b> 71:1
<b>ERVs</b> 90:9	<b>exactly</b> 39:22	<b>extent</b> 13:1 86:10	79:3 89:8	<b>filling</b> 69:22,22
<b>especially</b> 66:10 79:6 98:10	<b>example</b> 105:6 106:21	<b>exterior</b> 92:13 97:15 100:4	94:13	<b>filtered</b> 42:18
103:18 106:16 107:18	<b>exceeding</b> 83:2	103:7,15	<b>farther</b> 71:9 73:7	<b>final</b> 12:9 16:5 22:16 58:18,20
<b>espousing</b> 79:18	<b>exceeds</b> 61:18 82:16 83:18	<b>extra</b> 34:5 93:19 93:19,20	<b>favorite</b> 53:15	61:21 111:17
<b>essentially</b> 71:22	<b>excessive</b> 89:21	<b>extreme</b> 86:13	<b>feasible</b> 53:11	<b>finally</b> 5:17 11:8 67:21
<b>establish</b> 29:13 79:2	<b>excited</b> 13:6 26:11	<b>extremely</b> 57:21	<b>feature</b> 23:5 25:8 91:3	<b>finance</b> 54:13
<b>established</b> 10:2 29:22	<b>exclusively</b> 27:16	<b>eyes</b> 99:8,14 100:16,17,18	<b>features</b> 29:4	<b>financially</b> 116:10
<b>establishes</b> 25:12	<b>excuses</b> 94:2		<b>February</b> 6:8	<b>financing</b> 51:19
<b>Estate</b> 62:16	<b>exemption</b> 41:20	<b>F</b>	<b>feedback</b> 15:14 16:4 21:4 24:1	<b>find</b> 3:19 22:15 30:18 42:21
<b>Ethan</b> 32:1 77:3	<b>exercise</b> 22:12	<b>fabric</b> 45:13 74:8	28:5 29:14	54:3 86:11 90:9
<b>Evan</b> 1:12 4:8	<b>exhilarating</b> 14:5	<b>façade</b> 27:4 29:12 30:6	103:15 107:7	<b>fine</b> 76:7
4:11,16 5:2,5,8	<b>exist</b> 58:11	89:7 101:21	<b>feel</b> 33:18 40:7 40:15 44:18	<b>finish</b> 31:4
5:12,16,20,22	<b>existing</b> 15:9,11 18:1 19:3,22	108:4	46:1,21 55:2	<b>finished</b> 58:1 95:3
6:15,17,21,22	20:21 21:10,12	<b>façades</b> 13:18 104:6	88:7 99:2	<b>finishes</b> 29:17
7:13,17,19,21	21:17 22:9	<b>face</b> 27:21 83:5	101:1,13	<b>firm</b> 14:13
8:1,3,5,8,17,18	23:17,18 25:15	<b>faces</b> 17:2 30:12	103:12 104:20	<b>first</b> 10:4 28:17 35:1,11 38:8
8:21,22 10:10	25:18,21 26:7	<b>facing</b> 16:18	114:10	39:18 40:3,17
31:6 32:9,11	26:16 28:2,18	<b>fact</b> 20:8 25:7 50:14 51:20	<b>feeling</b> 89:18 104:18	46:13 48:18
32:14,17,20,22	31:2 66:13	56:10 58:10	<b>feels</b> 39:2,11,13 39:14 40:17	57:13,13,15
33:2,8 34:13	85:13,15	78:21 83:2	96:1 104:6,11	59:8 61:21
34:16 59:9,10	106:12	88:17	<b>feet</b> 11:4 28:18 37:17 60:20	65:17 67:12
59:12,14,16,18	<b>expect</b> 10:6 92:19	<b>factory</b> 70:13	61:17 82:22	68:1 71:16
59:20,22 61:6	<b>experience</b> 14:14 16:14	<b>fair</b> 21:18 34:7	83:1 95:14	91:20 94:7,16
61:7,9,10,11	24:3 38:12	<b>fairly</b> 67:8 70:5 91:15 102:6	<b>fellow</b> 109:10 111:18	95:9 96:5,6
62:10 77:6,8	103:4,12	103:3	<b>felt</b> 38:10	98:6 101:15
77:16 80:11,12	106:10	<b>Fairview</b> 20:13 33:10	<b>fence</b> 25:22 26:2 53:16	108:16
82:11,12,13	<b>experienced</b> 14:17	<b>fall</b> 87:4	<b>fencing</b> 17:17	<b>first-floor</b> 71:1 89:4 95:13
83:8,11,13	<b>expert</b> 74:12	<b>falling</b> 43:2	<b>fenestration</b> 99:13	96:3
84:10,12 112:7	<b>expires</b> 116:17	<b>families</b> 14:5 67:5 110:19	<b>fewer</b> 67:1 72:7	<b>fit</b> 72:7,7 99:19 101:19
112:9,11,13,15	<b>explaining</b> 11:5 60:21	<b>family</b> 47:15	<b>FFE</b> 22:1	<b>fits</b> 45:13 47:2 72:16 99:5
112:17,19,21			<b>fidelity</b> 13:2	100:2
<b>evening</b> 3:7 8:20 11:10 12:15				<b>fitting</b> 73:19 99:11
14:11 21:8				<b>five</b> 21:18 28:18
22:21 49:2				
62:15 77:14				

<b>five-story</b> 99:9	28:10 63:7,13	<b>foyer's</b> 17:3	<b>G</b>	<b>goes</b> 43:20 82:4
<b>fixed</b> 17:1 24:10	64:17 75:5	<b>fragmented</b>	<b>G</b> 3:1 13:14 14:8	82:5 89:8
30:11	114:13	18:13,18 26:22	14:12 23:1	100:18 103:22
<b>flagrantly</b>	<b>focused</b> 65:1	<b>frame</b> 78:19	<b>Gabby</b> 21:5	<b>going</b> 30:5 35:20
109:16	<b>focusing</b> 15:4	<b>framed</b> 104:12	<b>gable</b> 29:11,17	35:22 38:14
<b>flank</b> 23:9	<b>foiled</b> 86:13	<b>frames</b> 29:21	<b>Gabriela</b> 14:10	39:8 43:22
<b>flat</b> 102:6	<b>follow</b> 18:6	<b>framing</b> 40:15	14:11 23:22	44:4,11,16
<b>Fletcher</b> 64:1	51:16	<b>Frank</b> 32:1 77:3	24:7	46:9,14,15,22
68:14 69:19	<b>follow-up</b> 9:15	<b>free</b> 114:5	<b>game</b> 58:6	49:6 53:18,19
70:16 73:8,16	82:8 101:7	<b>frequently</b> 58:4	108:15 111:11	54:17 55:21
104:14	114:15	<b>Fresh</b> 23:9	<b>Garment</b> 108:2	61:6 64:9 83:2
<b>flexibility</b> 19:4	<b>followed</b> 11:7	<b>friend</b> 110:6	<b>gauge</b> 110:8	88:21 90:4,8
101:20	61:1	<b>friends</b> 33:18	<b>general</b> 1:3 2:6	90:15 92:3,17
<b>flexible</b> 18:21	<b>following</b> 16:3	58:3	3:11 48:1 57:7	93:15 97:4,6
27:7	24:7 65:5 86:7	<b>From'</b> 115:2	96:19 113:9,11	103:16 104:11
<b>flip</b> 50:18 75:8	<b>foot</b> 95:12	<b>front</b> 17:1 18:18	<b>generous-sized</b>	105:17 106:14
<b>flood</b> 28:19 31:1	<b>footage</b> 78:17	24:10 28:6,14	73:17	107:2,16
48:6 56:3	83:17 96:3	30:11,21 71:2	<b>Geoge</b> 104:13	108:16 111:14
71:12 94:6,15	<b>footprint</b> 19:13	71:13,13 82:1	<b>George</b> 63:22	<b>good</b> 3:7 11:10
96:7	<b>foregoing</b>	89:1 95:11	68:13 69:18	12:15 14:11
<b>flooding</b> 28:20	115:15	<b>frontage</b> 28:21	70:6,13 73:8	21:7,18 22:21
<b>floor</b> 11:3 28:17	<b>foreground</b> 23:8	104:7	73:16 75:16	32:21 39:17
60:19 67:12	23:11 28:2	<b>fronted</b> 29:15	93:11	48:16 50:11,21
68:1 71:11,16	30:7	91:6	<b>giant</b> 88:20	53:21 54:1
71:19 72:1,10	<b>foregrounded</b>	<b>fruition</b> 14:17	<b>Gilbert</b> 62:17	57:10 58:2
72:22 73:20	29:3	<b>frustration</b>	<b>give</b> 3:18 34:5	60:7 62:15
88:3,6,18	<b>foremost</b> 42:3	114:8	68:9 91:13	73:19 77:14
91:13,21 93:16	<b>Forest</b> 79:22	<b>full</b> 7:3 22:15	96:5 110:2,22	94:2 100:12
94:8,16 95:9	<b>forgotten</b> 38:15	28:3 31:5 60:3	111:13	106:1 109:6
96:5,7 99:8,17	<b>Forlano</b> 26:14	90:8 111:19,20	<b>given</b> 19:2 41:10	<b>Goodnight</b>
100:2 103:2,2	<b>form</b> 45:1 78:13	<b>fully</b> 102:1	90:20 102:2,21	114:18,19
104:9 106:4	102:11	<b>fun</b> 107:22	103:18 108:4	<b>gorgeous</b> 104:15
<b>floor-to-ceiling</b>	<b>formalize</b> 6:18	108:2	<b>gives</b> 101:20	106:12
96:11	<b>forms</b> 29:16	<b>function</b> 91:12	<b>giving</b> 18:17	<b>gotten</b> 38:16
<b>floor-to-floor</b>	<b>forth</b> 43:18	<b>functional</b> 26:13	102:3	50:6 103:3
96:9	<b>forward</b> 31:8	<b>functionality</b>	<b>Glacken</b> 19:6	<b>Governor</b> 3:12
<b>floors</b> 71:21	52:9 64:6,7	16:11	<b>glass</b> 89:1 111:2	<b>grade</b> 21:22
78:16 96:12	103:22	<b>functions</b> 63:3	<b>go</b> 48:20 58:9	<b>grades</b> 21:22
97:21	<b>found</b> 16:5	71:15	61:15 62:20,22	<b>grading</b> 31:1
<b>fly</b> 30:1	19:15,16 22:12	<b>fundamentally</b>	63:9 65:9 74:2	<b>grant</b> 11:19 62:3
<b>fly-through</b>	22:19 25:4	97:3	75:14,15 81:3	<b>graphic</b> 17:21
39:10	27:11 71:8	<b>funding</b> 19:19	82:18,22 83:13	<b>graphics</b> 18:6
<b>Flynn</b> 1:7 3:4	<b>four</b> 15:11 17:7	85:22	84:8,13 87:12	<b>grateful</b> 12:19
4:12,14 6:3	23:12 40:8	<b>further</b> 18:3	91:21 96:18	31:7
7:17,18 8:11	65:10,14 69:14	33:13 54:19	98:6 99:3	<b>gray</b> 80:22
10:15 43:11,14	69:19 71:22	97:10 98:4	100:16,17	81:14,16,18
44:8 59:12,13	82:20	113:21 116:8	107:16 113:13	99:1,4,5
60:11 112:6,6	<b>four-story</b> 83:3	<b>future</b> 18:6 45:4	<b>goal</b> 47:12,20	105:10
112:11,12	<b>fourth</b> 52:21	56:4	86:5	<b>great</b> 5:22 6:14
<b>focus</b> 17:19	68:16 70:18		<b>goals</b> 43:3 47:6	6:22 8:8 10:10

12:11 19:9 31:10 33:1,9 34:15,22 35:10 36:17 37:18,21 38:5 41:8 42:18 46:5 48:13 50:1 51:17 52:17 54:19 55:14 56:5 61:8 62:10 73:11 76:10 77:18 80:13 84:14 86:22 87:13,14 87:16 95:2 97:3 98:3,11 106:1 108:9 113:2 <b>greater</b> 17:6 19:4 69:8 70:4 82:22 <b>greatest</b> 21:14 <b>greatly</b> 108:7 <b>green</b> 39:11 68:17 90:8 105:10 <b>Greene</b> 75:16 <b>grill</b> 27:10 <b>grilling</b> 30:16 <b>gross</b> 11:3 60:19 <b>ground</b> 88:3,6 88:17 91:12 96:5 104:9 106:4 <b>ground-floor</b> 88:16 106:1 107:20 <b>group</b> 21:6 35:19 51:15 114:13 <b>grouped</b> 29:15 <b>guess</b> 41:12 42:15 45:20 52:19 73:18 88:22 89:14 <b>Guidelines</b> 11:21 62:5 <b>guys</b> 105:15 108:15 111:6	<b>H</b>	53:10 54:10 65:17 <b>hearing</b> 1:3 41:4 48:18 49:9 57:13 58:22 98:17 110:16 111:19 <b>heart</b> 50:17 109:12 <b>heavy</b> 108:21 <b>height</b> 22:11 40:6 61:18 66:3 69:16,20 72:16 82:2,3,7 82:16,20 83:3 83:10,15,19 89:16,21 90:18 95:3,13 96:2,4 96:13,22 97:4 97:20 100:9,10 <b>heights</b> 48:8,10 96:9,12 <b>held</b> 6:8 <b>help</b> 24:21 78:6 96:15 106:22 110:14 <b>helpful</b> 46:1,16 46:20 50:21 56:22 87:17,18 <b>helping</b> 14:16 47:9 63:15 <b>helps</b> 36:15 90:13 <b>Henderson</b> 98:20 <b>hereunto</b> 116:12 <b>Heritage</b> 68:18 <b>Hi</b> 47:4 63:12 <b>hide</b> 103:17 <b>high</b> 20:3 41:13 42:11 44:2 56:2 78:16 90:2 <b>higher</b> 53:8 83:9 83:14 84:4 90:1 109:22 110:1,3 <b>highest</b> 109:19 <b>highlighted</b> 17:11 21:17	37:14 <b>highly</b> 41:8 70:15 72:21 <b>Hill</b> 25:4 <b>hinges</b> 111:2 <b>historic</b> 70:12 104:15 <b>holds</b> 105:12 <b>home</b> 77:20 <b>homes</b> 63:6 79:5 <b>honestly</b> 101:14 <b>hope</b> 12:14 32:15 33:2 62:12 80:5 102:7 107:16 108:3 111:15 113:12 <b>hoped</b> 101:16 <b>hopeful</b> 86:2 <b>hopefully</b> 49:9 <b>hoping</b> 46:10 85:19 113:22 <b>horizontal</b> 25:8 29:21 106:22 <b>horn</b> 114:12 <b>hosted</b> 65:10 <b>hot</b> 39:4 <b>hour</b> 79:8 <b>hours</b> 20:9 <b>house</b> 34:9 64:22 75:6 78:3 90:9 107:10 111:20 <b>households</b> 14:1 14:3,5 <b>housing</b> 9:5,5,17 10:1,1,4,20 11:14,16 12:17 13:5 14:12 29:13 34:1 41:10,13 42:3 42:4,5,5,18 43:16 44:8 47:18 48:2 49:17 50:4,9 58:5,6,13 60:16 63:4,5 63:14 64:7,19 67:5 69:7 74:16 84:5	85:21 108:12 111:6 113:20 <b>hover</b> 78:3 <b>huge</b> 53:17 103:8 <b>human-occupi...</b> 92:16 <b>Huron</b> 33:14
	<b>I</b>			
			<b>idea</b> 36:3 83:16 101:2 <b>identify</b> 36:20 <b>image</b> 27:19 29:3 <b>images</b> 23:5 106:6 <b>immediate</b> 79:19 <b>immediately</b> 77:21 <b>impact</b> 24:2 40:18 48:7 53:17 84:3 87:8 <b>impacts</b> 45:2 66:18 <b>impetus</b> 105:4 <b>implemented</b> 26:12 <b>implore</b> 33:16 <b>important</b> 110:4 <b>impression</b> 109:4 <b>impressions</b> 38:2 <b>impressive</b> 67:3 <b>improve</b> 16:11 16:17 18:11 25:1 28:20 67:14 <b>improved</b> 16:21 26:22 39:21 51:4 <b>improvement</b> 53:14 104:10 <b>improvements</b> 16:9 21:1 <b>improving</b> 16:13	

<b>inches</b> 22:14 95:13	<b>inform</b> 57:3	<b>introduce</b> 14:9 62:13 63:10 68:6	<b>Joy</b> 1:11 3:6 5:13,15,16 8:14	<b>KMDG</b> 14:19
<b>include</b> 12:9 22:16 29:10 30:3 65:22 110:2	<b>informal</b> 49:3	<b>introducing</b> 11:9	<b>jump</b> 82:11 93:22	<b>knock</b> 91:18
<b>included</b> 19:4,10 37:6 72:13,13 114:10	<b>informed</b> 20:4,7 47:21 57:16	<b>investigate</b> 100:21	<b>jumped</b> 59:7	<b>know</b> 33:21 34:2 34:5,7 35:6 38:12,22 39:15 40:15,21 41:11 41:14 42:1,11 42:12,16,17 43:15,16,17,20 43:21 44:11,13 45:15,17 46:18 47:1 48:22 49:6,11,12,12 49:14 50:3,7,8 51:2,2,18,19 52:4,14 53:6 54:12 55:5,6 55:20 56:7,20 57:21 61:22 64:3,17 65:6 65:11,17 66:12 66:13,15,16,20 66:22 67:14,21 68:4 73:2,2,7 81:17 85:11,14 85:21 86:1,2,4 86:16 88:8,21 89:8,9 91:16 92:2,7,8,11,15 92:16 93:15 94:4,5,8,17 96:1,7,9,10,16 96:20 97:4,5 100:3,11,14,19 101:12,13 102:3,17 103:9 104:5,5 105:19 105:22 107:8 107:19,22 108:3,14 111:4 111:12 113:12 114:8,9
<b>includes</b> 17:1 24:10 26:16	<b>initial</b> 65:22 86:6	<b>investigated</b> 22:2	<b>June</b> 116:18	<b>Just-A-</b> 62:16 64:1
<b>including</b> 51:20 71:2 85:7	<b>input</b> 40:5 41:2 60:6 68:19 69:14 71:7	<b>involved</b> 50:5 51:15 56:17	<b>Just-A-Start</b> 42:19 60:17 62:21 63:1,15 64:17,21 78:11 80:6 103:21 108:10 111:10	<b>justify</b> 54:13
<b>Inclusionary</b> 82:21	<b>inside</b> 16:16 18:10 27:2,14 100:4	<b>Iric</b> 62:18 63:10 63:12,12 68:5 68:8,8 74:20 88:12 89:22 92:19,21 93:2 93:7,9 94:4	<hr/> <b>K</b> <hr/>	
<b>income</b> 64:12	<b>inside/outside</b> 106:5	<b>issue</b> 91:9 100:8	<b>keen</b> 109:14	
<b>income-</b> 63:4	<b>installation</b> 24:21	<b>issued</b> 12:2	<b>keenly</b> 102:19	
<b>income-restri...</b> 64:14	<b>instance</b> 72:22 89:10 91:11	<b>issues</b> 19:22 65:13 66:15 76:4 78:15 84:2 96:7,13	<b>keep</b> 28:15 66:9 79:21	
<b>incompatible</b> 21:22	<b>institutional</b> 55:2,9	<b>it'll</b> 95:15	<b>keeping</b> 49:9	
<b>incorporate</b> 12:22 13:16	<b>institutional-l...</b> 45:12	<b>item</b> 6:6 7:4 8:15,16 9:15 10:19,19 60:15 60:15 111:20 114:15	<b>keeps</b> 90:11	
<b>incorporated</b> 67:11	<b>instructions</b> 3:18,20	<b>iteration</b> 65:22	<b>Kendall</b> 79:1	
<b>incorrectly</b> 81:13	<b>intend</b> 17:22	<b>iterations</b> 65:12	<b>kept</b> 3:17 49:22	
<b>increase</b> 17:3 19:21 40:14 42:14 47:17 67:13 82:2	<b>intended</b> 21:12	<hr/> <b>J</b> <hr/>	<b>key</b> 23:5 26:17	
<b>increased</b> 15:15 15:18 67:2 74:2	<b>intends</b> 22:7 25:20	<b>Jackson</b> 1:11 3:6 5:13,15 8:14	<b>kicks</b> 61:16	
<b>increases</b> 69:8 96:21	<b>intense</b> 83:21	<b>janitor</b> 91:16,17	<b>kids</b> 36:13	
<b>increasing</b> 15:11 36:4 49:22 96:4	<b>intent</b> 11:18 47:7 81:15,18	<b>January</b> 12:3 65:11	<b>kind</b> 35:2,5,14 35:18 36:10 38:14 39:1,2 40:16 46:16,17 47:2 51:14 52:5,8 53:1,3 55:2,6,9 56:21 57:6 69:22 71:18 74:8 82:14 83:7 88:20 100:10 100:17,19 102:10,10 105:4,9,10,10 105:16 106:9 106:13,21 107:1	
<b>incredibly</b> 107:9	<b>interest</b> 51:17	<b>Jefferson</b> 47:19	<b>kitchen</b> 102:2	
<b>indicate</b> 48:21	<b>interested</b> 110:18 116:10	<b>job</b> 45:14 63:8 63:18 106:6	<b>Klopfers</b> 14:19 21:5,6,6 35:7 35:10 36:18	
<b>indication</b> 20:21 102:19	<b>interesting</b> 43:7 50:21 53:10 55:18 100:9	<b>join</b> 42:19 43:4		<b>Kuta</b> 33:2,6,9,10
<b>indiscernible</b> 38:8	<b>interests</b> 41:16 42:10	<b>joined</b> 6:13 14:15 62:17		<hr/> <b>L</b> <hr/>
<b>individuals</b> 114:13	<b>internal</b> 18:11 90:22	<b>joint</b> 9:21		<b>L-</b> 19:12
<b>infill</b> 79:16	<b>intersection</b> 20:19 21:2 28:18 30:9 53:16 66:9 80:2,3 94:19	<b>Joseph</b> 1:13 6:12 9:2		<b>lack</b> 79:10
<b>infiltration</b> 37:16	<b>intersections</b> 67:15			<b>Lamplighter</b> 108:1
				<b>land</b> 15:5

<b>landscape</b> 13:18 14:18 21:7 27:12 36:19 74:18	94:11 95:10 96:6 99:6	<b>located</b> 17:10,17 29:7 63:14 68:1 98:9	50:17 <b>lost</b> 7:13 35:2 113:22	59:6,14,15 60:12 84:16 87:6,14,17,19 87:22 104:4 112:13,14
<b>landscaping</b> 45:6	<b>lift</b> 71:14 93:20 <b>light</b> 79:3,5 81:16,18 99:21	<b>location</b> 16:13 21:22 22:18 25:21 69:4 72:17 98:16	<b>lot</b> 13:9 15:4,5,7 17:13,16 19:2 19:4 20:13 23:8,16,18 24:1 25:17 30:7,10 33:14 37:14 39:8 41:15 43:15 44:11 45:8,18 50:3,7,15 51:20 52:20 58:7 63:21 64:2,5 66:2,12 67:16 68:15 69:11 82:22 83:1,3 84:9 85:15 88:13 89:1 91:21 94:7,14 98:9 98:19 100:13 100:16,19 101:20 104:16 107:21 108:2 109:7 110:2 111:3,6,8,14	<hr/> <b>M</b> <hr/> <b>Macias</b> 1:9 3:5 4:21 5:1 6:4 7:9,21,22 8:12 10:16 35:1 52:19 59:16,17 60:12 88:2 97:13 100:8 112:15,16 <b>main</b> 16:18 24:6 63:3 66:21 81:8 97:22 <b>maintain</b> 25:20 26:3,6 36:16 39:16 <b>maintaining</b> 13:2 <b>majority</b> 64:15 <b>making</b> 6:12 16:19 18:21 45:12 55:7 68:16 91:21 94:7 103:12 <b>Malone</b> 14:15 22:21,22 37:9 <b>Manager</b> 8:22 61:9 62:18 <b>map</b> 69:6 110:9 <b>mapping</b> 110:9 <b>Mapure</b> 1:14 9:2 11:10,11 <b>March</b> 1:4 3:8 9:21 10:5,7 116:13 <b>Mark</b> 14:18 21:3,5,5 22:21 35:7,9,10 36:10 <b>marked</b> 10:11 <b>Martin</b> 21:6 <b>mary</b> 1:7,8 3:4 4:12,14,17,20 6:3,4,13,18,20 7:17,18,19,20
<b>lanes</b> 33:15	<b>liked</b> 52:10	<b>locations</b> 20:9		
<b>large</b> 25:6 50:3 58:7 72:3	<b>likelihood</b> 21:14	<b>logic</b> 92:11,12		
<b>large-curb</b> 20:18	<b>limit</b> 61:18 82:16,20 83:3 83:19 98:15	<b>logistics</b> 97:8		
<b>largely</b> 71:1	<b>limitation</b> 84:7	<b>long</b> 58:1,5 91:21 96:18 108:15 111:10		
<b>larger</b> 18:17,21 35:12,17,21 46:14 72:4 73:13	<b>limited</b> 52:3	<b>long-term</b> 9:22 11:2 17:10 28:19 31:1 39:15 60:18		
<b>late</b> 10:7 40:3,18 64:2	<b>line</b> 29:5 47:18 70:8 115:2	<b>look</b> 13:15 22:6 24:5 25:5,8 31:8 32:9 33:22 34:3 45:2 52:8,12 53:6 54:17 55:8 75:8 80:6 90:19 92:1 94:3,22 97:18 98:2,17 99:16 103:22 109:11 109:11		
<b>laudable</b> 108:18	<b>lines</b> 24:17 25:18 69:4,21 93:13,14	<b>looked</b> 37:4 64:3 110:21		
<b>laundry</b> 71:4 88:19 91:11 92:13,15	<b>list</b> 14:2 41:14 64:18 73:10 78:14	<b>looking</b> 15:21 23:7,15 30:6 37:3,9 39:17 47:11 64:6 65:1 86:5,14 90:4 92:5 94:5 103:3 111:21		
<b>lawn</b> 2:7 11:4 15:2,6 17:8 18:13,16,22 20:18 23:8 27:7 28:1,5 29:1,12 30:21 35:17 36:3,14 38:11,12,19 53:21 54:2,3	<b>listen</b> 44:16 49:13 107:17	<b>looks</b> 32:17 40:1 41:8 50:21 55:15 72:14 74:20 85:4 87:6,8 88:7 89:15 97:15 99:9 100:4 103:17 109:20		
<b>lay</b> 110:9	<b>listening</b> 57:6	<b>lose</b> 79:7		
<b>lead</b> 26:18	<b>literally</b> 33:20	<b>losing</b> 46:2 96:2 96:3		
<b>leading</b> 13:18	<b>little</b> 40:17 46:10 50:22 56:20 61:14 63:20 64:20 65:15 69:21 70:20 72:6 73:3 80:7 82:4 82:5 83:5 85:3 88:7,12 95:21 96:14,16,17 97:4 99:21 101:2 102:14 110:10 111:13	<b>loss</b> 45:22 50:14		
<b>leaning</b> 39:14	<b>live</b> 4:1 33:10 53:1 58:3			
<b>led</b> 89:11	<b>lived</b> 34:8			
<b>left</b> 17:14 21:16 29:1 70:17 71:7 73:9 74:21	<b>living</b> 34:8			
<b>let's</b> 37:11 42:5 43:13 51:5 75:8 98:4	<b>LLC</b> 10:21			
<b>letter</b> 78:4	<b>load</b> 74:11			
<b>level</b> 23:14 31:5 44:14 47:14 49:5 56:21,22 57:6 70:5,19 70:21 71:14 89:16 93:18,18	<b>lobby</b> 25:5 52:11 53:17 71:3 89:1 91:2,4 95:9 97:22 106:3			
			<b>lower</b> 31:1 48:8 70:17 71:7 72:22 79:7 95:13 <b>lowered</b> 101:8 <b>luck</b> 60:7 <b>LY</b> 15:5 <b>Lydecker</b> 1:8 4:17 6:4,13,18 6:20 7:19,20 8:12 10:16 38:4,5 51:3	

8:11,12 10:15 10:16 38:4,5 40:22 43:8,11 43:14 44:8,19 45:7 51:3 59:6 59:8,12,13,14 59:15 60:11,12 84:15,16 87:6 87:14,17,19,22 102:18,21 104:3,4 107:13 109:16 112:6,6 112:7,11,12,13 112:14 <b>Mary's</b> 46:17 <b>mask</b> 17:18 <b>Mason</b> 61:5,7 <b>mass</b> 9:14 80:7 98:18 <b>Massachusetts</b> 1:6 3:11 116:2 116:5 <b>massing</b> 28:9 56:21 66:4 79:4 98:21 104:12,21 107:2,2 <b>Master</b> 56:20,21 <b>match</b> 29:21 65:16 <b>matched</b> 109:4 <b>material</b> 25:11 29:17 81:14 96:21 101:21 105:8 110:1 <b>materiality</b> 66:6 104:7,20 105:1 107:4 <b>materials</b> 16:6 22:15 37:3,5 37:19 66:4 67:9 80:22 84:19 105:3 <b>Matt</b> 12:13,16 12:16 14:10 35:9,10 36:9 37:8 47:4,4 55:15,17 56:6 <b>mature</b> 52:13,14 67:17 106:18	<b>max</b> 17:22 <b>maximize</b> 39:1 <b>maximizes</b> 27:7 <b>maximum</b> 13:1 44:3 <b>Maynard</b> 64:1 68:15 69:19 70:16 73:8,16 104:14 <b>MBTA's</b> 20:10 <b>mean</b> 41:12 43:6 44:1 71:12 90:7,14 93:19 <b>means</b> 36:11 <b>meant</b> 105:18 <b>measurement</b> 22:12 <b>mechanical</b> 90:8 <b>median</b> 64:12 <b>medium</b> 26:1 <b>medium-density</b> 47:15 <b>medium-height</b> 24:20 29:5 <b>meet</b> 31:1 64:22 67:4 83:17 <b>meeting</b> 1:5 2:5 3:8,22 4:2,9,12 4:17,21 5:3,6 5:10,14,18 6:7 6:8,19 7:1,2,5 9:12,18,22 12:21 19:8 20:12 22:8 35:13 41:15 46:13 49:3 77:19 82:21 86:14 97:8 115:16 <b>meetings</b> 3:13 3:21 9:9,11 65:10,14 <b>member</b> 4:7 6:13 51:16 <b>members</b> 3:4,14 3:14,17 4:7 5:9 5:21,21 6:3,9 7:3 8:11 10:15 12:6 14:16 16:8 24:4	26:20 31:18 34:19 40:12 41:5 42:16 48:4 55:19 60:4,6,11 65:19 76:21 80:14 100:10 109:10 111:18 111:19 113:5 <b>memo</b> 11:22 54:18 88:11,13 90:1 99:20 107:18 108:20 <b>memo's</b> 88:6 <b>memory</b> 46:21 <b>memos</b> 88:5 <b>mention</b> 82:2 <b>mentioned</b> 9:11 62:21 84:18 94:4 95:21 <b>message</b> 103:3 <b>met</b> 25:20 51:18 <b>meta</b> 40:20 <b>metering</b> 93:13 <b>metrics</b> 15:13,19 <b>Michele</b> 116:4 <b>midblock</b> 30:14 <b>midday</b> 87:9 <b>middle</b> 25:13 26:15 70:3,5 73:3 80:20 81:8 98:22 <b>Middlesex</b> 116:3 <b>midst</b> 57:7 <b>mile</b> 69:5 <b>Milwaukee</b> 79:22 <b>mimic</b> 98:14 99:15 <b>mind</b> 79:21 99:2 <b>mindful</b> 58:10 <b>minimal</b> 25:16 <b>minimize</b> 24:2 <b>minimizing</b> 65:2 <b>minor</b> 38:14 <b>minus</b> 47:12 <b>minutes</b> 6:7 7:1 7:2,5 12:14 32:7 62:12 <b>mirrored</b> 27:20	<b>mission</b> 64:7 78:11 108:13 <b>mix</b> 42:12 103:21 108:17 <b>Mm-hm</b> 44:7 87:22 94:9,12 <b>mode</b> 105:11 <b>model</b> 13:19 30:2 74:11,16 74:19 <b>modeled</b> 70:12 <b>moderate-den...</b> 42:5 <b>modules</b> 29:13 <b>moment</b> 13:21 25:16 41:15 43:3 56:14 <b>momentarily</b> 37:13 <b>moments</b> 54:3,4 <b>money</b> 111:4,7 <b>month</b> 9:17 12:22 <b>months</b> 36:1 79:6 <b>moot</b> 40:20 <b>motion</b> 7:4,11 58:19 59:1,4 60:4 111:21 112:2,5,8,9 <b>move</b> 10:18 34:16 38:1 43:5 60:14 64:6 69:1 71:8 75:2,13 76:14 80:14 98:4 101:17 108:18 110:1 <b>moved</b> 7:7 30:19 59:2 75:1 112:3 <b>movements</b> 57:2 <b>moves</b> 91:15 <b>moving</b> 26:15 34:9 35:15 75:10 91:11 <b>Mueller</b> 77:20 <b>mulched</b> 29:2 <b>mullion</b> 25:8 110:17	<b>mullions</b> 29:21 <b>Multifamily</b> 10:2 <b>multifunctional</b> 35:18 36:4 <b>multiple</b> 16:20 24:11 27:15 <b>multiservice</b> 63:3 <b>mute</b> 3:17 <b>muted</b> 43:10 67:10 70:6 <hr/> <b>N</b> <hr/> <b>N</b> 2:1 3:1 <b>name</b> 3:9,15 6:10 7:6 8:22 12:16 21:5 22:22 32:5 33:4,9 62:15 77:12,19 112:2 115:21 <b>narrative</b> 37:4 <b>narrower</b> 18:2 26:8 <b>native</b> 22:17 <b>natural</b> 79:5 <b>near</b> 53:17 <b>nearby</b> 53:1 <b>nearly</b> 63:2 <b>necessarily</b> 56:1 91:1 94:2 98:15 102:9 <b>necessary</b> 28:16 <b>necessities</b> 71:2 <b>necessity</b> 42:7 <b>need</b> 14:5 34:1 43:16 44:5 45:17 47:11 49:13,16 53:9 58:10 65:3 71:12,12 76:11 90:15 93:19 101:14 106:5 <b>needed</b> 55:16 75:3 113:13 <b>needing</b> 97:19 <b>needs</b> 47:22 50:9 94:16 98:15 <b>neighborhood</b>
--	--	--	--	--

9:22 19:22 33:13,18 34:6 40:5 41:10 42:11 43:19 44:9 45:1,13 45:19 49:21 54:9 57:21 58:3 103:18 106:17 107:4 <b>neighborhoods</b> 69:6 74:6 <b>neighboring</b> 103:19 <b>neighborly</b> 23:20 <b>neighbors</b> 20:2 20:15 45:9 58:6 67:22 78:8 79:20 <b>neither</b> 116:8 <b>neoclassical</b> 102:10 <b>neutral</b> 70:5 73:3 105:9 <b>never</b> 105:7 <b>new</b> 21:21 22:1 22:7 45:10,11 <b>newest</b> 51:16 <b>nice</b> 33:22 45:14 51:2 53:12 68:18 89:2 <b>nicer</b> 45:6 <b>night</b> 36:12 78:5 <b>Noah</b> 62:11,15 62:16 63:20 72:1,2 76:3,6,8 76:11 78:11 79:11 81:3 85:9 93:22 94:10,13,22 95:5 106:13 <b>non-profit</b> 63:1 <b>nonadaptive</b> 78:22 <b>nonnative</b> 22:17 <b>Norfolk</b> 105:3,4 106:4,20,20 <b>normal</b> 83:21 <b>normally</b> 61:16 82:20 83:19	<b>north</b> 15:7 35:5 <b>northern</b> 15:5 26:17 30:6 <b>northwest</b> 30:5 <b>Notary</b> 116:4,16 <b>note</b> 6:12 30:2 46:12 71:17 91:2,5 <b>noted</b> 26:20 115:17 <b>notes</b> 10:12 <b>November</b> 65:11 <b>nuance</b> 82:14 <b>number</b> 8:15 15:14 67:2 78:13 84:3 98:10 110:9 <b>numbers</b> 16:3 99:22 <hr/> <b>O</b> <hr/> <b>O</b> 3:1 <b>Objectives</b> 11:21 62:5 <b>observations</b> 36:11 79:9 109:14 <b>observed</b> 84:21 <b>obviously</b> 49:13 56:8 68:4 84:2 91:5 97:7 <b>occupiable</b> 95:10 <b>odd</b> 91:3 <b>oddly</b> 90:22 <b>off-</b> 11:1 <b>off-the-shelf</b> 105:16 <b>offensive</b> 105:18 <b>offer</b> 20:5 70:19 <b>offers</b> 19:4 <b>offset</b> 45:22 <b>oh</b> 6:15 32:21 75:4,10,11 81:10 86:22 <b>okay</b> 7:1 8:20 32:10,14 34:15 37:14,18 41:3 41:6 43:13	51:12 53:21 60:14 75:11 76:1,5 77:15 80:13 84:11,14 89:12 93:21 95:8,14,18 98:3 100:20 101:9 102:16 104:2 108:9 113:2 <b>old</b> 63:2 99:9 <b>once</b> 26:6 44:15 57:11 68:8 74:1 89:22 110:13 <b>one-</b> 42:12 <b>one-bedrooms</b> 16:1 <b>online</b> 4:1 <b>onsite</b> 15:16 16:12 79:9 <b>open</b> 18:11,12 38:7 39:13 50:15 51:4 54:2,3 66:8,12 68:18 74:8 79:19,21 80:1 91:19 114:3 <b>opened</b> 110:13 <b>opening</b> 26:18 96:22 <b>openings</b> 108:6 <b>opens</b> 91:2,17 <b>operational</b> 65:3 <b>opinion</b> 44:20 49:5 109:13 <b>opportunity</b> 26:12 63:7 101:1 <b>opposed</b> 98:12 <b>optimized</b> 28:14 <b>optimizing</b> 16:15 <b>option</b> 53:6 80:6 <b>options</b> 19:14 22:2 52:3 53:6 <b>order</b> 41:18 46:6 85:9 104:3 <b>Ordinance</b> 9:12 <b>organization</b>	63:3 <b>original</b> 65:18 <b>originally</b> 67:8 70:15 71:6 103:16 <b>ought</b> 100:1 <b>outcome</b> 48:9 116:10 <b>outdoor</b> 27:17 53:17 98:2 <b>outline</b> 23:2 <b>outreach</b> 20:14 <b>outweigh</b> 19:15 <b>overall</b> 11:20 39:13 47:11,20 62:4 78:11 99:17 108:5 <b>Overlay</b> 10:21 11:14 60:16 <b>overly</b> 26:21 <b>oversight</b> 56:21 56:22 <b>overview</b> 13:12 68:9 <b>overwhelming</b> 101:2 <b>owned</b> 64:2 <b>owner</b> 58:7 <b>ownership</b> 63:4 <hr/> <b>P</b> <hr/> <b>P</b> 3:1 <b>p.m</b> 1:4 3:3 6:2 8:10 10:14 31:22 32:2 60:10 77:2,4 114:20 <b>package</b> 86:20 <b>page</b> 2:3 22:16 115:2 <b>paid</b> 69:11 <b>palate</b> 26:11 <b>palette</b> 25:12 67:9,10 105:7 105:8,9 <b>pan</b> 74:17 <b>panel</b> 93:5 96:21 <b>parapet</b> 89:16 89:17 90:6,11 90:13,19	<b>parcel</b> 15:5 64:11 <b>parcels</b> 15:3 <b>park</b> 10:21 14:4 14:21 15:1 20:8 28:4 33:20,22 36:11 47:13,15,19 66:14 68:18 74:7,7 75:7,16 108:7 <b>parking</b> 11:2,3 13:9 15:3,9,16 15:18 16:12,15 16:19 17:7,10 17:13,15,16,18 19:9,11,16,22 20:2,4,13 23:16,18 24:1 24:8,11,21 25:17 26:1 29:6 30:7,9 33:12,14,17 34:10 37:2,2 37:14 39:21,21 40:14 41:17,19 42:6 45:8,8,16 45:22 46:17,22 46:22 47:7,20 47:22 48:1,4 50:14,15 52:22 53:7,9,12 54:9 54:11 55:19,20 55:21 56:1 60:19 63:21 64:2,4,5,5 66:7 68:15 85:15 113:19 <b>parks</b> 69:5 74:6 75:16 <b>part</b> 38:9 47:9 47:10 48:8 53:15 55:21 56:11 68:16 78:7 92:13 99:17 100:18 105:2 107:20 107:21 111:5 <b>participate</b> 56:15
--	--	---	--	--

3:12	50:7,18 51:6	<b>pilasters</b> 70:7	<b>planting</b> 24:14	<b>pointed</b> 45:7
<b>participatory</b>	88:21 90:15	93:4	105:14 106:6	72:1,2 88:18
56:9,11	92:3,16 97:22	<b>pile</b> 101:12	<b>plantings</b> 17:17	<b>points</b> 56:19
<b>particular</b> 7:4	<b>percent</b> 14:1	102:12 103:1	21:4 22:15	<b>politics</b> 43:21
37:10 40:20	64:12,12,13	<b>pink</b> 104:17	24:20 26:1,10	<b>Pond</b> 23:9
43:5,9,17	<b>perceptually</b>	<b>pitched</b> 23:11	29:4,5 30:3	<b>pops</b> 103:10
49:21 50:12	89:21	55:4	<b>plate</b> 111:1	<b>population</b> 14:1
55:22 64:4,5	<b>perfect</b> 54:2	<b>place</b> 10:5 28:4	<b>play</b> 19:1,3 27:9	65:20
67:22 72:17	<b>pergolas</b> 68:22	33:20	35:6,17,21,21	<b>porch</b> 17:1
76:6 83:7	70:19	<b>placeholder</b>	36:6,11,14	30:12
86:14 98:16	<b>perimeter</b> 18:20	26:14	38:10,13,21	<b>porch-like</b> 52:12
<b>particularly</b>	21:13 27:8	<b>places</b> 14:14	47:9 51:5 52:9	<b>porches</b> 18:15
16:14 24:5	91:12	<b>placing</b> 35:4	53:22 54:1,4	25:3 28:9
26:11 42:16	<b>period</b> 85:20	<b>plan</b> 13:13 16:7	108:15 111:10	29:15,16 57:18
45:11 65:2	<b>permanently</b>	21:16 23:5	<b>playful</b> 28:12	57:19
66:1 67:18	11:17	24:8 26:17	<b>playground</b>	<b>porous</b> 37:15,19
<b>parties</b> 116:9	<b>permeable</b> 37:3	30:4,18 36:2	35:2 38:21	<b>portal</b> 4:2
<b>partly</b> 95:20	37:4,5	37:5,19 38:6	<b>playgrounds</b>	<b>portion</b> 81:9
<b>Partner</b> 21:6	<b>permit</b> 11:19	71:1 73:20	19:3,7	85:6
<b>partnership</b>	18:8 62:3	80:1 85:1	<b>plays</b> 51:13 58:5	<b>possible</b> 9:13
108:10	<b>personally</b>	91:20	<b>plaza</b> 16:20	12:15 13:1
<b>parts</b> 51:6 54:10	44:10 98:12	<b>planned</b> 21:11	17:19 24:9,10	62:13 92:6,10
<b>pass</b> 10:8 43:9	<b>perspective</b> 23:2	<b>Planner</b> 11:11	24:18 26:3	<b>posted</b> 65:5
<b>passed</b> 9:15	73:6 74:1 78:6	<b>planning</b> 1:1 2:5	30:10 45:10	<b>potential</b> 21:1
<b>Passive</b> 64:22	79:15	3:8,13,20 6:13	<b>please</b> 6:9 7:5,11	40:14 48:9
107:10	<b>perspectives</b>	9:9,19,22 10:6	13:10,20 30:2	107:21
<b>path</b> 18:4 20:14	72:12,14	11:12,19 12:1	32:12 33:4,16	<b>potentially</b> 57:1
<b>paths</b> 18:20	<b>petition</b> 9:13	12:18,20,21	59:9 62:13,22	73:12 84:6
<b>pathway</b> 18:15	<b>phase</b> 10:21	14:22 16:8	65:9 69:3,10	96:6 102:19
30:19 39:6	14:21 15:10	21:9 22:8	70:22 71:20	<b>precedent</b> 26:13
<b>pathways</b> 18:11	35:11,12 46:14	26:20 28:11	72:9 73:5,22	79:2
18:14 26:22	46:21 48:5,11	31:9 42:2,17	74:10 77:9,12	<b>precedents</b>
27:8 28:16	52:9 53:5	42:22 43:2	81:4 112:1,8	109:9,12,16
<b>patience</b> 57:8	55:21 56:3	48:22 51:15	<b>plus</b> 47:12 71:15	<b>predominant</b>
<b>patios</b> 18:9	76:9	56:9,11,11,21	<b>pockets</b> 54:1	87:7
27:15	<b>phases</b> 20:6 47:8	56:22 57:2,3	<b>podium</b> 55:19	<b>preferable</b>
<b>Pause</b> 4:19 7:12	<b>phone</b> 31:20	61:13,15,20,21	55:21	50:19
<b>pavement</b> 18:3	77:1	62:3 82:15	<b>point</b> 14:9 31:11	<b>preliminary</b>
<b>paving</b> 39:1	<b>photo</b> 69:9	83:14,18,21,22	34:19 37:10,22	12:2
<b>pay</b> 43:22	<b>picking</b> 45:21	90:22 91:1,15	40:10 46:17	<b>presence</b> 17:12
<b>pedestrian</b>	<b>pickup</b> 38:18	100:10 108:11	48:16 50:19	96:5
16:13,17,22	<b>picnic</b> 27:10	110:8 113:10	51:3 52:4,19	<b>present</b> 4:8,10
20:12 24:22	30:16	113:11,20	55:18 58:22	4:12,14,17,21
66:8 70:5,21	<b>picture</b> 25:6	115:15	63:5 68:4	5:1,2,4,5,7,10
103:4,12	<b>pieces</b> 42:1 66:3	<b>plans</b> 12:4 27:7	69:14 72:2	5:13,15,18,19
<b>pedestrians</b> 18:4	66:17 81:6	<b>Plant</b> 22:18	76:14 92:15	5:21,21 6:19
24:12	86:15 97:2	<b>planted</b> 24:18	94:19 97:11	6:20 9:8 12:6
<b>people</b> 36:16,19	100:15	29:2 39:14	98:4 99:7,21	13:6 14:20
38:19 42:7,8	<b>pilaster</b> 93:11	<b>planters</b> 69:1	111:17 113:6	<b>presentation</b>
44:12,17 45:17	102:5	105:16	114:4,6	10:6 11:6

31:7 41:7 43:1 57:14 60:22 62:12 86:19 <b>presented</b> 26:21 28:13 31:16 38:2 76:20 111:12 <b>presenter</b> 12:13 62:11 <b>presenters</b> 41:13 <b>preserve</b> 79:18 <b>President</b> 63:13 <b>pressing</b> 31:21 77:1 <b>pressure</b> 34:6 <b>pretty</b> 33:11 109:1 110:21 <b>preventing</b> 23:20 <b>previous</b> 19:8 22:8 <b>previously</b> 16:7 23:21,22 26:5 26:21 27:15 41:11 <b>primarily</b> 20:21 63:13 87:8 <b>Principal</b> 14:12 63:12 <b>principles</b> 43:2 113:20 <b>printing</b> 81:17 <b>prioritize</b> 18:4 18:12 24:12 <b>private</b> 27:17 28:7,22 <b>probably</b> 35:22 45:18 46:18 49:4 98:19 100:22 105:11 105:16 114:10 <b>problem</b> 33:20 109:6 <b>problematic</b> 18:10 <b>problems</b> 34:10 <b>procedure</b> 62:9 <b>proceedings</b> 4:5 114:20 115:18	116:7 <b>process</b> 13:3,16 21:15 43:17,21 44:6,15,16,20 48:5 49:4 50:5 51:14 56:9,12 57:7,16 61:16 65:8,18 68:19 69:14 113:10 <b>producer</b> 42:4 <b>production</b> 113:20 <b>professions</b> 79:17 <b>program</b> 88:8 <b>programming</b> 42:22 96:8 103:5 <b>programs</b> 63:8 <b>project</b> 10:21 11:13 14:7,16 19:18,21 21:7 31:5 33:11 34:20 35:12 39:6 41:21 45:6 46:14 47:3 50:12 51:7 60:16 61:14,18 62:14 62:18 63:16 64:14,19,21 65:12,21 66:6 68:6,7,10,21 77:21 78:9,12 78:22 79:4,13 79:16 80:15 83:9,16 84:5 108:16 <b>projects</b> 14:4 48:17 53:11 61:16 67:11 78:17 85:22 97:14 113:12 <b>prominent</b> 29:16 <b>prompted</b> 89:18 <b>pronouncing</b> 33:3 <b>proper</b> 49:10 <b>properly</b> 106:15	<b>property</b> 58:7 65:3 69:21 85:7 92:15 <b>proponent</b> 46:18 <b>proponents</b> 57:6 <b>proportion</b> 90:17 95:21 96:15 <b>proportions</b> 82:4 90:17 102:8 <b>proposal</b> 12:1,9 43:6 53:13 64:9 65:15 98:5 <b>propose</b> 16:1 <b>proposed</b> 10:21 11:8 15:10,12 15:21 21:20 22:6,9,13 23:21 26:5 60:16 61:2 70:2 72:14,18 78:21 80:19 85:4 87:3 <b>proposes</b> 25:22 26:10 <b>proposing</b> 64:13 <b>pros</b> 19:15 <b>prospective</b> 23:5 <b>protection</b> 67:19 86:17 <b>proud</b> 13:21 14:7 57:11 <b>provide</b> 11:19 13:15 22:13 31:16 42:6 44:13,14 46:10 62:3 76:19 <b>provided</b> 12:5 79:4 <b>provides</b> 70:2 <b>providing</b> 13:11 28:15 <b>proximity</b> 34:8 <b>prune</b> 85:5,8 <b>pruned</b> 85:13 <b>pruning</b> 85:16 85:18 86:6,7	86:16 <b>public</b> 3:15,17 3:18,19 11:7 16:21 17:17,18 18:3 19:3 23:4 24:2,2,13,15 24:20 25:17 26:12 28:7,22 31:8,11,12,18 34:16 42:4 43:17,22 44:6 44:16 52:4 53:3 61:1 67:18 76:14,15 76:21 80:14 82:6 84:2,17 106:2,3 116:4 116:16 <b>public-facing</b> 17:9 <b>pull</b> 85:10 86:19 97:2 106:15 <b>pulling</b> 103:6,11 <b>pulls</b> 109:2 <b>punches</b> 109:3 <b>purely</b> 89:6 <b>purple</b> 16:4 18:2 104:18 <b>purpose</b> 14:14 62:2 <b>purposely</b> 88:20 <b>Pursuant</b> 3:10 <b>pursuing</b> 107:11 <b>purview</b> 91:1 <b>push</b> 19:18 32:12 42:17 49:7 52:2 77:9 <b>pushed</b> 18:20 <b>pushes</b> 23:19 <b>pushing</b> 27:8 45:16 <b>put</b> 6:15 33:16 110:10,12 <b>putting</b> 19:16 38:19 92:4 99:4	110:8 111:11 <b>quantify</b> 22:9 <b>quarter</b> 69:5 <b>quarter-mile</b> 19:7 <b>Queen</b> 78:1 <b>question</b> 35:1 37:1 40:20 43:5 46:9 47:6 80:19 84:15 89:14,17 90:6 93:4 97:13 100:5 <b>questioned</b> 27:3 28:6 <b>questioning</b> 96:8 <b>questions</b> 6:9 7:1 11:8 12:7 31:9 34:19 37:22 39:20 61:2 68:5 74:14 76:8 80:15 84:17 89:13 90:21 94:2 95:20 97:10 98:4 102:11 <b>queue</b> 32:13 61:5 77:10 <b>queued</b> 80:11 <b>quick</b> 6:12 51:12 82:8 97:14 101:7 102:22 <b>quickly</b> 55:18 78:14 <b>quiet</b> 96:17 <b>Quincy</b> 79:1 <b>quite</b> 33:10 35:14 38:16 73:15 79:22 83:17 85:6 89:15 99:1 101:14 <b>quote</b> 108:20
<hr/> <b>Q</b> <hr/>				
<b>qualities</b> 72:19 <b>quality</b> 43:1	<hr/> <b>R</b> <hr/>			
	<b>R</b> 3:1 115:1,1 <b>racks</b> 17:9 29:7 <b>radius</b> 20:18			

<b>raise</b> 31:19,20 32:13 76:22 77:1,10	<b>received</b> 6:7 12:20 14:22 23:3 31:22 32:2 77:2,4	<b>regard</b> 50:12 52:6	<b>rendered</b> 23:2 72:12,13 73:6	78:22
<b>raised</b> 6:11 8:17 32:11,22 34:14 46:7 55:15,18 65:13 67:16 77:6,9 78:9 80:12	<b>recessed</b> 67:13	<b>regarding</b> 51:14	<b>rendering</b> 24:14	<b>residents</b> 20:2,9 20:15 34:3 47:22 92:6 97:20 98:14
<b>raising</b> 32:15	<b>reckon</b> 64:20	<b>regular</b> 5:20 70:6 90:15 93:14	<b>renderings</b> 30:3 80:20 81:12 109:5	<b>resiliency</b> 28:20 94:5 96:7
<b>ramp</b> 29:2 31:2 93:19	<b>recommenda...</b> 85:5,8,17	<b>reinforces</b> 27:21	<b>rendition</b> 101:16	<b>resilient</b> 30:22
<b>range</b> 38:14	<b>reconsidering</b> 16:15	<b>Reinforcing</b> 27:6	<b>rental</b> 11:1 60:18 64:10	<b>resolved</b> 49:1
<b>rapid</b> 20:8	<b>record</b> 32:3 33:5 34:18 77:13 78:5 115:18 116:6	<b>reiterate</b> 25:19	<b>reoriented</b> 17:13	<b>respectful</b> 44:9
<b>ratio</b> 20:5,7 47:21 48:4	<b>recorded</b> 3:22	<b>relate</b> 70:4 90:22 104:17	<b>repeat</b> 107:16	<b>respecting</b> 13:3 58:10
<b>read</b> 78:7 115:15	<b>records</b> 77:5	<b>related</b> 116:8	<b>replace</b> 15:10	<b>respond</b> 21:3 35:8 55:16
<b>reading</b> 81:13	<b>red</b> 10:12 21:17 23:12 25:17 99:3	<b>relates</b> 27:5	<b>report</b> 12:2,10 58:20 62:6 85:1,3,11 106:7 111:22	<b>responded</b> 24:6 38:7
<b>real</b> 48:9 62:16 92:22	<b>redesign</b> 48:5,7 52:7 56:3	<b>relation</b> 79:19 <b>relationship</b> 23:20	<b>reports</b> 12:5	<b>responding</b> 101:18
<b>really</b> 34:6,7,7,9 36:9 38:16 39:11,14,17,20 40:1 42:1 43:1 45:6,14 46:1,2 48:20,22 52:7 52:11 53:18,19 55:17,18 56:1 56:2,19,22 67:3 73:16 90:22 93:10 98:9,22 99:5,8 100:1,1 102:4 102:12,12,13 103:6 104:6,9 105:13 106:13 106:17 107:6,7 109:14	<b>redesigned</b> 16:18 25:2 26:22 29:10 65:22	<b>relative</b> 40:13 84:21 104:12 104:21 107:7	<b>represent</b> 114:11	<b>response</b> 29:14 36:10 48:6,15 90:5
<b>realm</b> 18:3 23:4 25:17	<b>redevelopment</b> 14:4 15:10 47:13,14,19	<b>relief</b> 74:8 93:9	<b>represented</b> 30:3	<b>responses</b> 16:5
<b>realms</b> 28:22	<b>reduce</b> 17:12 18:2	<b>relocate</b> 22:2 27:14	<b>representing</b> 62:21 63:1	<b>responsive</b> 40:5 107:10
<b>rear</b> 97:19	<b>reduced</b> 15:16 26:6 67:1	<b>relocated</b> 68:2	<b>request</b> 85:22	<b>responsiveness</b> 104:19
<b>Reason</b> 115:2	<b>reducing</b> 16:11	<b>relocation</b> 22:4 51:5	<b>requested</b> 24:1,4 35:18	<b>rest</b> 31:7 34:6 54:16 93:10 99:12,14,17,19 100:2
<b>reasonable</b> 90:12	<b>reference</b> 23:6 25:3	<b>remainder</b> 23:4	<b>required</b> 11:12 22:1 30:22 61:13	<b>restaurants</b> 107:22
<b>reasons</b> 78:13	<b>referenced</b> 78:18 91:6	<b>remember</b> 7:5 46:13 47:1 95:7 112:1	<b>requirement</b> 41:17	<b>restricted</b> 63:5 64:11
<b>rebuilt</b> 20:20	<b>referred</b> 79:21 93:4	<b>remind</b> 31:14 36:19 76:17	<b>requirements</b> 22:1 24:17 71:11,12 82:21 94:15,15 97:8	<b>restrictions</b> 44:15
<b>recall</b> 46:14 48:4	<b>refined</b> 14:21	<b>reminded</b> 105:19	<b>requiring</b> 31:2	<b>resubmission</b> 52:6
<b>recap</b> 13:11 26:9	<b>reflect</b> 67:11 72:19	<b>reminder</b> 11:14 17:10 23:9 28:17 61:22	<b>Residence</b> 82:17	<b>result</b> 78:21
	<b>reflected</b> 64:18 66:20	<b>reminds</b> 55:2 105:20	<b>resident</b> 13:2 23:1	<b>resulting</b> 25:11
	<b>reflecting</b> 39:18	<b>remote</b> 1:5 3:12 3:20	<b>residential</b> 24:5 25:1 28:8 29:22 30:10 55:1,8 68:3 71:10,22 74:5 78:19 92:14 105:21 106:17 107:5	<b>retaining</b> 26:16
	<b>reflection</b> 40:2	<b>removal</b> 21:20	<b>residential-sp...</b>	<b>rethink</b> 100:1
	<b>reflective</b> 65:7	<b>removed</b> 16:19 18:9 19:1 21:11,18 22:3 24:8 41:17		<b>return</b> 27:20
	<b>reform</b> 10:3	<b>removing</b> 27:9		<b>reuse</b> 78:22
	<b>refresh</b> 47:2			<b>reverse</b> 85:9
	<b>regain</b> 96:6			<b>review</b> 10:1,2,4 11:18 12:8 13:17 31:12 40:17 57:8 61:15 62:2

76:15 83:15,21 83:22 <b>reviewed</b> 12:1 39:19 <b>revised</b> 13:19 18:12 25:5 27:7,13 <b>revision</b> 23:3 <b>revisions</b> 91:20 <b>revisit</b> 27:4 <b>Rex</b> 62:18 63:12 63:12 68:8,8 88:12 89:22 92:21 93:2,7,9 <b>rhythm</b> 27:22 28:9 29:13 <b>right</b> 10:12 23:6 23:15 27:19 28:3 30:10 34:15 38:20 39:3 40:6,8 41:21 44:2,12 46:19 48:13 51:8,22 53:9 55:5 56:9,14 56:15 63:14 68:18 71:5,18 73:8 78:3 80:13 81:18 82:17 87:10 92:12 95:8 97:10 98:3 106:9 109:20 110:5 114:8 <b>rise</b> 49:4 69:7 <b>risk</b> 56:3 <b>robust</b> 13:2 14:2 35:20 43:18 <b>roll</b> 3:16 6:18 7:10 59:9 112:8 <b>roof</b> 23:11 29:16 89:16 90:8 <b>roofline</b> 29:11 29:12 <b>rooflines</b> 50:20 <b>roofs</b> 28:9 55:5 <b>rooftop</b> 90:7,7 90:14 <b>room</b> 16:19 17:5	30:15 41:18 71:3,3,5,6,17 74:22 88:18,18 88:19,21 89:5 89:10 91:2,6,7 91:8,10,14 92:2,5,13,16 95:12,12 96:2 97:7,14 108:5 110:13 <b>rooms</b> 88:9,9 89:5 <b>root</b> 39:9 86:10 86:16,17 <b>Rose</b> 68:17 <b>rotating</b> 31:4 <b>rough</b> 85:17 <b>round</b> 30:1 <b>ruin</b> 33:17 <b>running</b> 36:13 36:13 <b>rush</b> 8:19 <hr/> <b>S</b> <b>S</b> 3:1 115:1 <b>safe</b> 66:10 <b>safety</b> 66:9 67:12 89:3 90:16 <b>Sam</b> 14:15 22:20 22:21,22 31:6 37:8,9 <b>saw</b> 27:6 40:3 89:22 101:15 109:5 <b>Sawyer</b> 62:11,15 62:16 63:20 76:3,6,8,11,13 81:3 85:9 93:22 94:10,13 94:22 95:5 <b>saying</b> 32:5 42:13 46:19 56:20 98:8 <b>says</b> 31:19 44:2 76:22 <b>scale</b> 28:8 70:20 78:13 84:3 85:18 97:3 <b>schedule</b> 20:10	<b>scheduled</b> 9:9 <b>scheme</b> 28:12 78:21 79:16 <b>school</b> 19:6 58:1 64:1 66:10 68:15 69:19 70:16 73:8 98:14 99:15 105:20 <b>schoolhouse</b> 55:3 <b>schools</b> 69:5 <b>scope</b> 28:3 31:5 65:18 <b>screen</b> 23:21 24:21 37:13 45:8 81:17 <b>screened</b> 24:1 26:2 <b>screening</b> 13:8 25:16 26:9,13 30:9 <b>season</b> 85:19,20 <b>seasons</b> 26:2 106:15 <b>seated</b> 24:19 <b>seating</b> 17:1 24:11 30:11 <b>second</b> 7:8,9 11:12 35:12 45:21 52:21 57:15 59:3,5 70:2 71:19,21 73:6 84:22 86:6 100:21 101:15 112:4,6 <b>seconds</b> 59:8 <b>section</b> 35:21 73:4 109:21 110:21 <b>security</b> 89:3,9 90:13 91:9 97:16 <b>see</b> 6:11 9:6 16:3 19:1,6 21:13 23:17 25:16 26:11 28:2 30:9,22 31:5 35:2,22 36:12 37:11,20 38:20	39:3 44:10 51:13 53:9,12 57:12 64:9,18 66:21 69:1,9 70:14,17 82:2 84:18 86:16 87:19 94:22 97:4 98:15 102:13 104:16 107:10,17 <b>seeing</b> 7:3 41:19 41:19 48:8 52:9 53:8 65:7 103:22 107:8 <b>seek</b> 14:4 <b>seen</b> 15:13 23:4 23:10 24:19 26:17 27:22 45:5 84:18 97:14 <b>selection</b> 22:17 22:18 <b>semi-public</b> 24:16 <b>sending</b> 86:1 <b>Senior</b> 8:22 61:9 <b>sense</b> 35:19 53:4 91:13 96:16 99:5,11,13 106:2 110:2 <b>sensitive</b> 110:1 <b>sent</b> 12:3 <b>separate</b> 24:21 <b>separated</b> 15:1 70:8 <b>serious</b> 78:9 <b>serve</b> 13:22 14:4 38:14 47:9 <b>served</b> 19:3 20:8 69:4 <b>serves</b> 13:22 <b>service</b> 20:10 37:2 <b>serviced</b> 110:14 <b>servicepeople</b> 33:19 <b>serving</b> 26:14 <b>session</b> 58:20 61:20 76:16 83:22	<b>sessions</b> 11:13 31:13 <b>set</b> 11:15 12:4 43:16 47:12 48:19 75:15 86:6,6 95:12 116:12 <b>setbacks</b> 28:6,14 68:21 69:21 79:11 <b>shade</b> 24:15 <b>shadow</b> 79:3 84:3 85:10 86:18 87:7 <b>shaped</b> 19:13 <b>share</b> 37:13 56:4 76:12 84:20 <b>shared</b> 16:16 18:9,17 24:7 27:2,15 38:8 84:19 <b>shed</b> 29:17 <b>sheets</b> 80:21 81:13 <b>Shelburne</b> 14:10 14:11 <b>shift</b> 17:15 19:11 21:3 23:2 <b>shifted</b> 18:16 <b>shoehorning</b> 79:14 <b>short</b> 43:3 92:5 <b>short-term</b> 11:2 15:17 17:7,8 <b>shortage</b> 33:12 <b>shortening</b> 18:4 <b>shortly</b> 10:5 35:22 <b>show</b> 72:14,16 74:12,13 106:7 <b>showed</b> 39:11 80:22 81:14 <b>showing</b> 65:12 74:19 81:11 85:1 90:6 105:15 <b>shown</b> 18:1 37:19 74:18 81:16 <b>shows</b> 17:22
---	--	---	---	---

26:5 68:12	94:12,21 95:2	8:11 10:15	<b>solstice</b> 87:2,2,5	74:8 79:19,21
69:6 73:6 74:1	95:8,14,16,18	60:11	87:5,13	90:10 92:16
<b>shrubs</b> 24:15	97:10 98:3	<b>situated</b> 92:2	<b>solution</b> 50:4,8	96:6
39:15	100:6 101:6,9	<b>six</b> 5:20 69:18	92:20	<b>spaces</b> 11:2,3
<b>sic</b> 12:5 90:18	102:16 104:2	78:16 82:18	<b>solved</b> 102:9	15:3,9,17,18
<b>side</b> 17:3 18:14	107:13 108:9	83:1,2,6,14	<b>somebody</b> 59:1	16:19 17:7
18:19 27:19	112:4,7,21,22	84:8,13	59:3	24:8 33:15,17
28:4 30:18,19	113:2,18 114:2	<b>six-floor</b> 90:18	<b>somebody--</b>	39:12 45:17
30:22 35:4	114:5	<b>six-story</b> 64:10	89:8	60:19 63:14
39:5 68:3 72:3	<b>sight</b> 24:17	84:5	<b>somewhat</b> 73:2	88:8,17
72:18 75:18	<b>significant</b> 13:7	<b>sixth</b> 71:21	104:19 114:11	<b>spacious</b> 72:8
81:7 85:14,16	47:17 66:5	99:10	<b>sooner</b> 44:20	<b>speak</b> 31:18
91:7,7 96:21	67:7	<b>size</b> 16:11 17:12	<b>Sophia</b> 1:17 9:7	32:7,12 36:21
97:3,16	<b>significantly</b>	22:7 25:21	<b>sorry</b> 7:13 8:19	76:21 77:9
<b>sides</b> 26:4 75:7,9	83:9	36:4 61:15	15:17 32:19	102:20
<b>sidewalk</b> 16:21	<b>similar</b> 10:6	73:12 83:4	75:4,10,13,16	<b>speaker</b> 77:11
17:16 24:12,13	28:12 47:8	84:9 89:4	75:22 84:7	89:19 92:1
30:12 67:13	69:20 88:4	<b>sized</b> 64:16	99:7	<b>speakers</b> 31:14
106:10	93:12	73:20	<b>sort</b> 35:11,15,18	32:4 76:17
<b>siding</b> 80:19	<b>similar-sized</b>	<b>sizes</b> 22:4 96:20	35:20 36:3,6	<b>speaking</b> 3:15
<b>Sieniewicz</b> 1:7	98:19	<b>skilled</b> 111:12	43:21 47:8,11	110:6
3:4,7,9 5:17,19	<b>similarly</b> 52:6	<b>skipped</b> 8:18	50:22 53:13,16	<b>species</b> 22:7,17
5:22 6:3,6,14	<b>simple</b> 80:18	<b>skipping</b> 10:11	61:21 65:2,3	22:18
6:22 7:8,10 8:5	<b>simplified</b> 38:17	<b>slide</b> 13:10,20	65:15 68:2	<b>specific</b> 43:6
8:6,8,11,15,19	39:2	15:5,13 23:14	82:3 85:19	52:22
10:10,15,18	<b>simply</b> 78:16	37:10,12 62:20	86:5,9,15 88:4	<b>spend</b> 93:15
12:11 31:10	<b>single</b> 27:16	62:22 63:9	97:14 100:13	<b>Spetrini</b> 1:12
32:10,14,19,21	<b>site</b> 13:13 14:20	64:8 65:4,9	100:15 101:3	4:8,11,16 5:2,5
33:1,7 34:12	15:12 16:7	66:19 101:15	<b>sought</b> 12:22	5:8,12,16,20
34:15 36:17	17:9,14 19:7	<b>slides</b> 16:3 23:4	<b>sound</b> 87:10	6:17,21 7:13
37:21 40:19	19:10 20:5,17	24:8 30:4 68:9	<b>sounds</b> 40:4,9	7:17,19,21 8:1
41:3,6 43:4,13	21:14 22:10,14	76:4	105:11	8:3,5,18,21,22
44:7 46:5	22:19 23:15	<b>slightly</b> 70:8,9	<b>sources</b> 19:19	31:6 32:9,11
48:13 51:9	24:8 27:6 29:1	70:12	51:19	32:17,20,22
52:1,17 54:6	29:8 30:2,4,18	<b>slope</b> 28:3 30:13	<b>south</b> 15:6 28:1	33:2,8 34:13
55:14 56:5,7	34:2 39:8,16	30:22	30:6 69:8	59:10,12,14,16
59:3,7,22 60:1	41:19 45:21	<b>sloped</b> 29:1,4	<b>south's</b> 85:7	59:18,20,22
60:3,11,14	46:1,2 47:18	<b>small</b> 25:10 35:5	<b>southeast</b> 20:16	61:6,7,9,11
61:8,10 62:10	47:21 48:8	54:4 55:9	<b>southern</b> 27:4	77:8,16 80:12
75:4,11,14,18	57:3 63:20,21	<b>small-scale</b> 69:7	<b>southwest</b> 23:7	82:11,13 83:11
75:20 76:1,5,7	66:16 67:4	<b>smaller</b> 18:13	23:15	83:13 84:10,12
76:10,13 77:17	68:12,17 69:4	46:15 65:21	<b>space</b> 18:11,12	112:9,11,13,15
77:22 80:10,13	69:22 78:16	70:20 73:15	24:16 27:17	112:17,19,21
81:4,20 82:12	79:14 80:1,7	<b>smaller-scale</b>	28:7,16 35:14	<b>spoke</b> 39:20
83:8,12 84:1	86:12 98:13	71:10 74:5	35:16,17 36:16	<b>spot</b> 53:2 54:2
84:11,14 86:22	<b>site's</b> 28:20	<b>snowstorms</b>	38:7,11 39:13	<b>spring</b> 86:6,7
87:12,16,18,21	78:16	86:13	52:9,12 53:17	87:1
88:1 89:12	<b>sites</b> 41:18 64:4	<b>snuck</b> 96:11	53:19,21 54:3	<b>sprinklers</b> 38:20
90:21 92:19,22	94:14 101:19	<b>soccer</b> 38:19	54:12 66:12	<b>square</b> 9:18 11:4
93:3,8,21 94:9	<b>Sitting</b> 3:4 6:3	<b>solar</b> 90:9	68:18,22 71:16	60:20 61:17

62:19 63:13,15 63:19 67:3 78:17,18 79:1 79:11 81:5 82:22 83:1,17 96:3 <b>squashed</b> 88:7 <b>squat</b> 109:20 <b>squished</b> 96:1 <b>ss</b> 116:3 <b>stable</b> 63:3 <b>Staff</b> 1:12 4:6 9:7 11:5 12:6 12:20 14:15,22 16:8,12 18:7 25:20 27:3 32:4,6 34:20 41:2 49:2 57:5 60:21 73:11 80:15 82:1 96:20 113:4,10 114:14 <b>stage</b> 40:7 <b>stair</b> 17:3 <b>stairs</b> 29:2 <b>stand</b> 34:10 <b>Standard</b> 64:22 107:10 <b>Standards</b> 11:15 67:5 <b>standing</b> 73:7 <b>standpoint</b> 42:2 <b>start</b> 4:6 38:3 62:17 64:2 98:8 108:9,19 <b>started</b> 67:1 <b>starting</b> 86:3 <b>state</b> 3:15 6:9 86:1,2 <b>statement</b> 108:20 <b>stating</b> 33:4 77:12 <b>steal</b> 109:15 <b>stealing</b> 105:7 <b>stellar</b> 60:5 <b>step</b> 94:10 <b>Stepping</b> 13:21 25:15 <b>steps</b> 94:10	<b>stone</b> 48:19 <b>stop</b> 10:8 54:5 85:22 <b>storage</b> 37:17 <b>storefront</b> 25:6 <b>stories</b> 23:12 69:18,19 82:18 82:20 83:2,6 83:14 84:8,13 <b>story</b> 71:18 95:22 99:10 <b>strategies</b> 26:9 <b>strategize</b> 68:21 <b>Strawberry</b> 25:4 <b>streamed</b> 4:1 <b>street</b> 2:7,7 9:14 11:2,4,4 15:2,6 16:19 17:2,4,8 17:15 18:16 19:12 23:8,14 23:18,19,20 24:3,10,12 26:7,15,17 27:22 28:3,15 29:1,4,5,12 30:13,22 31:2 53:15 63:22 66:13 67:17,19 68:14 70:19 79:1,6 85:13 85:14 87:9 92:18 93:18 94:11 99:6 100:17 104:13 105:3,4 106:20 106:20 107:3 110:8,12 <b>Street's</b> 30:12 <b>street-level</b> 50:15 <b>streets</b> 36:14 91:5 110:11,11 <b>strike</b> 113:14 <b>striking</b> 29:18 58:12 <b>strong</b> 75:1 <b>structure</b> 35:21 47:9 <b>structured</b> 36:6	<b>struggle</b> 52:2 <b>studied</b> 19:14 <b>studies</b> 13:15 79:3 84:18 85:11 86:18 <b>Studio</b> 13:14 14:8,12,12 23:1 <b>study</b> 40:13 48:1 <b>studying</b> 55:21 <b>subdivided</b> 35:14 <b>subject</b> 61:12,19 <b>subjective</b> 101:13 <b>submission</b> 15:20 16:6 22:16 37:13 57:15,15 <b>submit</b> 58:20 62:6 78:4 111:22 <b>submitted</b> 12:4 16:7 34:17 78:5 <b>subscribe</b> 115:17 <b>substantial</b> 85:6 <b>subtle</b> 73:2 101:3 <b>successful</b> 102:6 <b>sufficient</b> 79:10 79:19 <b>suggest</b> 57:2 97:9 113:13 <b>suggested</b> 19:10 28:7,11 109:16 <b>suggestion</b> 45:20 <b>suggestions</b> 54:19 109:7 <b>suggests</b> 80:1 <b>suitability</b> 22:19 <b>suitable</b> 22:3 <b>summarized</b> 11:22 <b>summary</b> 15:21 87:6 <b>summer</b> 36:12 39:4 87:2	<b>sunshade</b> 84:18 <b>superintendent</b> 58:21 62:7 112:1 <b>support</b> 78:10 78:12 <b>sure</b> 35:1 50:2 54:18 58:8 84:7 86:15 97:13,21 99:1 99:5 110:21 <b>surface</b> 17:13 19:9 37:6 41:19 52:22 53:2,9 102:6 <b>surfaces</b> 70:18 <b>surprised</b> 111:11 <b>surrounding</b> 69:6 74:16 <b>surroundings</b> 72:20 <b>survey</b> 47:22 <b>surviving</b> 21:15 <b>Suzannah</b> 1:14 9:4 <b>Swaathi</b> 1:13 6:11,12 9:2 <b>Swiss</b> 94:17 <b>symmetrical</b> 55:5 <b>sympathize</b> 54:14 <b>system</b> 37:16 86:10	109:10,11 <b>taken</b> 3:16 56:19 94:19 114:6 <b>takes</b> 109:12 <b>talk</b> 40:8 64:20 65:13,14 85:3 88:5,12 <b>talked</b> 103:9 <b>talking</b> 80:21 81:6 93:16 <b>tall</b> 26:1 53:9 82:7 89:17 <b>taller</b> 23:12 48:10 49:19 72:17 78:18 98:13 <b>tallest</b> 78:22 <b>Tan</b> 1:9 3:5 5:2 5:4 6:5 8:1,2 8:13 10:17 46:8 54:8 59:18,19 60:13 107:14 112:17 112:18 <b>target</b> 20:7 <b>TBD</b> 48:4 <b>team</b> 9:1,4,7 11:11 12:5 13:12,17 14:16 14:17 16:9 19:11,14 24:6 25:10,19,22 26:10 27:4 31:7 34:20 45:14 51:19 54:17 62:14,18 78:12 80:15 107:16 <b>technical</b> 71:2 <b>technology</b> 32:16 75:12 <b>Ted</b> 39:19 48:14 51:9 59:7,8,10 80:17 81:20 98:6 100:6,13 100:21 101:7 112:3,4,9 <b>television</b> 4:2 <b>tell</b> 89:15 95:2 <b>Ten</b> 27:16
<b>T</b>				
<b>T</b> 1:7 115:1,1				
<b>table</b> 27:10				
<b>take</b> 4:6 10:5 28:12 31:12 33:17,21 36:5 44:5 46:5 51:8 54:17 71:16 76:15 84:4 85:9 90:19 92:1,15 94:22 98:17 99:16 102:22 106:14 106:17 108:16				

<b>tenants</b> 91:22	21:5 35:10	102:8 103:2,5	<b>tightening</b> 39:6	102:16 104:2
<b>tends</b> 64:18	60:8 61:12	104:5,9,22	<b>time</b> 3:18,19	107:13 108:9
<b>terms</b> 41:15	80:5 101:5	105:2,5,16	31:8 32:5	112:4,7,21,22
45:11 48:22	<b>theft</b> 88:22	106:8,16,21	39:18 40:3	113:2,18 114:2
96:22 99:11	<b>theme</b> 57:19	108:7,17 109:7	48:18 49:8,20	114:5
101:21 104:20	<b>Theodore</b> 1:8	109:17 110:6	58:1 86:11,12	<b>Tom's</b> 96:8
<b>terrace</b> 17:5	3:4 4:8,10 6:3	110:14,20	87:20 92:22	103:5
30:14	7:15,16 8:11	111:3,13	93:15 100:20	<b>tomorrow</b> 9:12
<b>test</b> 105:10	10:15 48:15	113:21 114:5,6	105:19 111:14	9:16
<b>testing</b> 105:11	59:5,11 60:11	114:10	114:13,13	<b>tonight</b> 4:6 9:2
<b>text</b> 15:13	80:18 81:8,11	<b>thinking</b> 34:9	<b>timed</b> 106:17	12:6,8 14:18
<b>texture</b> 70:10	81:19 98:7	47:8 49:7	<b>To'</b> 115:2	15:4 31:17
<b>thank</b> 4:11,16	101:8 112:3,10	67:20 89:11	<b>TOD</b> 51:21	34:21 38:2
5:8,12,16,20	<b>thing</b> 33:21	<b>third</b> 52:21	<b>today</b> 13:11	45:5 56:13,18
5:22 6:17,21	49:10 54:21	70:11	14:15,20 64:9	56:19 57:9
6:22 7:8,10 8:8	65:17 92:18	<b>Thorkildsen</b>	<b>Tom</b> 1:7 3:4,7,9	60:4,5 62:11
10:10 11:10	93:12 105:12	1:13 9:4	5:17,19,22 6:3	62:14,17 65:7
12:11,16 22:21	<b>things</b> 48:19	<b>thoroughfare</b>	6:6,14,22 7:8	76:18 98:5
31:6,6,10	52:20 84:3	66:11	7:10 8:5,6,8,11	109:8 111:9,12
34:11,12,15,22	88:16,19 90:19	<b>thought</b> 35:3,19	8:15,19 10:10	111:20,22
36:17 37:1,18	98:21	49:20 65:20	10:15,18 12:11	113:3 114:19
37:21 38:5,5	<b>think</b> 22:20 34:2	78:6 88:10	31:10 32:10,14	<b>top</b> 17:14 23:15
39:9 40:18	34:3 36:15	104:6 108:4	32:19,21 33:1	25:13 70:3,7,9
43:11 46:5,8	37:19 38:9,22	<b>thoughts</b> 40:12	33:7 34:12,15	87:1,4 90:1
47:4 48:12,13	39:10,15,18,19	<b>thread</b> 43:9,12	36:17 37:21	95:7 99:8,10
48:15 51:9	39:21 40:2,16	56:8	40:19 41:3,6	99:16 100:2,18
52:15,17 54:5	41:1,7,8,13	<b>three</b> 16:19 17:9	43:4,13 44:7	111:2
54:6,8 55:14	43:5,11,20	21:18 24:8	46:5 48:13	<b>Top-shelf</b>
55:17 56:6,7	44:4,8,11,13	32:7 33:17	51:9 52:1,17	108:12
57:6,10 59:3	45:3,5,5,7,7,13	40:8 45:17	54:6 55:14	<b>topic</b> 20:11
60:3,5,5,8 61:4	46:1,16 48:9	46:2 50:17	56:5,7 59:3,7	84:21 107:19
61:10 62:10	48:21 49:1,9	55:6 57:22	59:22 60:1,3	<b>total</b> 15:14 72:1
68:8 76:1,10	50:1,10,17,20	67:6 71:22	60:11,14 61:8	<b>totally</b> 99:12,18
76:13 77:7,8	51:4,11,18	72:5 87:1,2,4,5	61:10 62:10	106:14
77:18 79:11	52:12 53:8,10	<b>three-bedroom</b>	75:4,11,14,18	<b>tote</b> 92:5
80:9,10 81:19	53:14,16,18,19	16:2 64:16	75:20 76:1,5,7	<b>totes</b> 92:9
81:20,22 82:12	53:21 54:1,2	66:1 67:4	76:10,13 77:17	<b>touch</b> 74:13
83:8 84:16	54:16,18,21	98:10	77:22 78:2	<b>tough</b> 52:4 54:9
86:22 87:14,21	55:4,22 57:17	<b>three-family</b>	80:10,13 81:4	<b>tower</b> 46:15
95:2,19 98:7	58:13,17 59:7	107:9	81:20 82:12	<b>towers</b> 50:3
100:6 101:6,11	65:5,11,17	<b>three-stories</b>	83:8,12 84:1	<b>town</b> 55:9
102:15,16,22	73:2,17 79:10	23:11	84:11,14 86:22	<b>townhouse</b> 51:1
103:22 107:12	79:12,13 81:6	<b>three-unit</b> 42:13	87:12,16,18,21	<b>townhouse-</b>
107:13,14	86:18 87:14	<b>threshold</b> 83:17	88:1 89:12	27:21
108:8,10 109:8	91:21 92:2	110:4 113:15	90:21 92:19,22	<b>townhouse-like</b>
112:4,7 113:8	94:1,1,2,18	<b>thresholds</b> 91:4	93:3,8,21 94:9	25:13
114:14,18	96:19 97:1,9	110:6	94:12,21 95:2	<b>townhouses</b>
<b>thankfully</b>	97:18 98:11	<b>throwing</b> 93:20	95:8,14,16,18	46:15 79:7
94:14	99:20 100:1,13	<b>tight</b> 45:18	97:10 98:3	<b>traditional</b> 25:3
<b>Thanks</b> 14:10	100:14,20,22	<b>tightened</b> 39:1	100:6 101:6,9	25:8

<b>traffic</b> 66:9	83:7,14	<b>unable</b> 13:16	9:18	24:19 26:2,5
<b>training</b> 63:8	<b>trim</b> 93:7,8,9	<b>undergoing</b> 48:5	<b>updated</b> 12:4,8	50:19 68:12
<b>transcript</b> 4:4	100:15 102:5	<b>underground</b>	18:6 29:20	<b>village</b> 33:22
6:15 7:5 36:20	<b>tripart</b> 102:9	53:7,12 55:19	48:6 65:7	34:3 49:20
115:15,17	<b>troublesome</b>	55:22	<b>upper</b> 71:5,18	51:1
116:6	44:12	<b>underlying</b>	72:10 74:3	<b>Vineyard</b> 23:18
<b>transcripts</b> 2:5	<b>true</b> 95:9 116:6	61:19 82:16	<b>ups</b> 94:10	30:8
6:8	<b>try</b> 43:22 75:12	<b>understand</b> 34:1	<b>Urban</b> 9:3 11:21	<b>Vineyard/May</b>
<b>transformer</b>	106:4	44:3 50:13	12:4 62:5	53:15
67:22 68:2	<b>trying</b> 50:16	56:19 57:1	99:20	<b>visibility</b> 16:11
71:5,6,17	54:14,21 55:3	58:4,5,21 78:6	<b>urbanist</b> 79:17	16:21 67:12,14
74:22 88:18	73:3,18 86:9	80:3 98:13	<b>usage</b> 65:2,3	90:12
89:5 91:6 96:2	86:10,15 89:6	101:18 105:15	<b>use</b> 3:12 64:6	<b>visible</b> 4:9,10,13
97:7 101:1	89:7 93:12	114:7	104:9 106:1	4:14,18,22 5:1
103:9 108:5	94:18 98:13	<b>understood</b> 82:1	107:20 108:6	5:3,4,6,7,10,14
109:19 110:3	99:15 101:19	84:8	<b>useable</b> 38:12	5:15,18,19
<b>transit</b> 20:9 53:3	102:17 103:17	<b>underutilized</b>	<b>useful</b> 39:3	6:19,20 18:3
80:8	<b>TUESDAY</b> 1:4	107:21	<b>uses</b> 9:14 72:19	<b>vision</b> 91:9
<b>transparency</b>	<b>Turgeon</b> 1:16	<b>unfortunate</b>	94:18 103:7	102:14
103:7 108:6	9:6	79:2	108:2,4	<b>visitor</b> 24:11
<b>transparent</b>	<b>turn</b> 14:8 22:20	<b>UNIDENTIFI...</b>	<b>usual</b> 12:14	29:6
89:2	30:14 31:11	89:19 92:1	<b>usually</b> 109:2,3	<b>visual</b> 17:12,18
<b>trash</b> 71:3 88:9	68:5 104:22	<b>uninviting</b>	<b>utilitarian</b> 89:6	81:17
91:2 92:2,4,5,7	<b>Turning</b> 20:16	108:21	<b>utility</b> 66:17	<b>visually</b> 29:18
93:16,17,17	30:21	<b>unique</b> 14:3	91:6,14	<b>vocabulary</b>
95:12 110:13	<b>two</b> 5:21 11:12	106:11 114:11	<b>utilization</b> 64:4	101:20 102:4
110:14	15:1,3,11 16:1	<b>unit</b> 15:12 19:17	64:5	<b>volume</b> 16:5
<b>treat</b> 106:4	25:17 29:6	20:5 22:12		22:16 37:10,12
<b>treatment</b>	50:3 55:18	27:16 65:21	<b>V</b>	69:16
101:22 105:5	69:17 72:5	67:1 71:16	<b>variety</b> 19:14	<b>vote</b> 8:7 59:9
<b>tree</b> 22:9,13	75:7,8 84:16	96:3 103:21	<b>various</b> 22:7,19	60:2 113:1
24:15 67:18,19	95:14	108:17	28:21	<b>votes</b> 3:15
68:20 85:1,2	<b>two-</b> 16:1 42:12	<b>units</b> 11:1,16	<b>vary</b> 29:17	<b>voting</b> 60:4
86:11	64:16 83:21	15:2,8,22 16:2	<b>vault</b> 91:7 110:3	
<b>trees</b> 15:9,15	85:19 98:10	18:18 27:15,16	<b>vehicles</b> 50:15	<b>W</b>
21:4,10,12,16	107:9	27:18 41:18	<b>vehicular</b> 20:12	<b>waiting</b> 14:2
21:17,20 22:2	<b>two-story</b> 15:8	44:21 47:12,12	24:17	41:14 64:18
22:3,7 29:5	23:19 28:2	60:18 64:10,11	<b>verge</b> 29:4	<b>waitlist</b> 14:6
39:7,14 52:13	<b>tying</b> 107:4	64:15,16 65:19	<b>verges</b> 29:1	<b>walk</b> 19:7 68:6,9
52:14 66:12,13	<b>type</b> 108:17	66:1 67:2	<b>verify</b> 4:7	84:20 85:12
67:17 68:21	<b>types</b> 25:11	71:22 72:1,2,3	<b>vertical</b> 70:6	98:1
85:13,16 106:7	<b>typical</b> 72:10	72:7,8 79:7,14	72:22 81:6	<b>walker</b> 24:14
106:12	73:14 89:4	88:3 95:4	93:13,13,14	<b>walking</b> 38:6
<b>trellis</b> 105:5,13	<b>typically</b> 61:14	98:10 100:4	100:15	53:2 79:9 92:7
<b>tricks</b> 97:1	84:6	107:7 108:18	<b>vertically</b> 102:5	106:13
<b>tricky</b> 53:1,5		110:19	<b>vibrant</b> 25:12	<b>walkout</b> 23:12
88:8	<b>U</b>	<b>unmute</b> 32:4	28:12 29:19	<b>walkthrough</b>
<b>tried</b> 32:16	<b>ultimately</b> 47:9	33:3 77:12	<b>Vice</b> 1:7	13:19
<b>tries</b> 50:21	48:3 58:16	<b>unusual</b> 61:14	<b>video</b> 3:22	<b>wall</b> 26:7,16
<b>trigger</b> 82:15	61:2	<b>update</b> 2:4 8:18	<b>view</b> 17:18 24:2	90:18 93:10,13

<b>walls</b> 27:20 29:3	114:11	62:1 67:10	91:17 102:4	<b>yesterday</b> 31:22
<b>want</b> 6:15 35:7	<b>ways</b> 24:7 39:22	<b>west</b> 27:21 30:18	114:14	32:2 77:2,4
36:9 40:6,20	42:6 57:2 64:6	35:4	<b>workable</b> 73:19	<b>Yola</b> 62:22 65:9
42:7,8 43:4,5,8	67:19 69:13,15	<b>western</b> 18:14	<b>worked</b> 68:19	<b>Yolanda</b> 62:17
43:9,11 44:3	91:8 93:1	39:5	<b>working</b> 67:17	<b>Yu</b> 1:16
46:18 49:15	111:3,7	<b>wheelchair</b>	88:14 105:8	
50:7 74:13	<b>we'll</b> 10:5 23:1	71:14	<b>works</b> 67:18	<hr/> <b>Z</b> <hr/>
77:9 85:10	23:14 30:1,8	<b>wheeled</b> 92:9	104:7	<b>Z&amp;D</b> 11:11
88:20 89:2	30:13 31:4	<b>whereof</b> 116:12	<b>worried</b> 88:22	<b>Zajac</b> 12:16,17
90:2,19 98:17	38:1 60:14,21	<b>wide</b> 17:22 18:1	<b>worries</b> 104:4	35:9 36:9 37:8
100:10,17	65:1 80:13	25:18 26:6	<b>worry</b> 102:1,5	47:4 55:16,17
102:12 103:1	94:20 103:22	<b>width</b> 96:22	<b>worse</b> 80:4	56:6
103:16 107:6	<b>we're</b> 14:13 15:4	<b>wife</b> 77:20 78:8	<b>worth</b> 113:21	<b>Zajack</b> 12:13
113:22	21:7 23:7	<b>wild</b> 50:14	<b>worthy</b> 49:1	47:4
<b>wanted</b> 37:6	26:11 30:5	<b>willing</b> 59:1	<b>wouldn't</b> 61:15	<b>Zern</b> 1:10 3:6
55:17,20 56:4	35:20 40:9	<b>window</b> 25:9	74:13 84:12	5:5,7 6:5 7:7
65:13 84:20	41:18,19 43:22	73:12 89:7	92:18	8:3,4,13 10:17
107:19	47:8 48:8	96:20 103:8	<b>wrap</b> 32:8	37:1,18 51:11
<b>wants</b> 38:2	55:20 62:21	111:1,2	<b>written</b> 31:22	52:2 59:2,20
40:19 44:5	64:13 65:12	<b>windows</b> 25:5,7	32:1 77:3,3	59:21 60:13
98:6 100:19	68:4 69:21	25:7 29:10,20	<b>wrong</b> 65:20	102:21 112:19
<b>Warden</b> 67:18	70:18 73:7,18	55:7 73:13,13	<hr/> <b>X</b> <hr/>	112:20
68:20 86:11	76:12 86:3	73:14,16,17,20	<b>x</b> 2:1 73:14	<b>zone</b> 24:14
<b>warmer</b> 70:19	88:13,14 89:7	88:3,8,17,21	<hr/> <b>Y</b> <hr/>	<b>zones</b> 18:18 39:9
<b>warmer-colored</b>	90:3 93:10,15	89:4 92:17	<b>yard</b> 18:18,18	<b>zoning</b> 8:22 9:1
72:21	94:7 102:2	99:4,14 103:11	28:6,14 30:19	9:7,13,15 10:3
<b>wasn't</b> 113:12	103:3 114:5,17	104:15 108:6	<b>yeah</b> 52:1,11	11:11 12:4
<b>Wason</b> 62:19	<b>we've</b> 13:3 14:17	110:17,18,19	54:5,8 55:10	24:16 31:12
63:18,18 74:15	16:17 17:2,6	<b>Windsor</b> 63:22	55:12 58:8,13	41:20,22 42:13
75:10,12,15,19	17:13,17,20	68:13,14 74:22	61:12 75:18,19	43:15 44:1,14
75:22 81:2,5	18:9 20:17	<b>winter</b> 79:6 87:5	76:1 77:22	56:10 61:11,19
81:10,15 82:7	22:11 41:17,19	87:9	80:18 81:3,4	76:15 82:17
82:10 86:21	42:18 50:16	<b>wish</b> 31:18	81:22 88:12	83:15,20 84:12
87:1,11 95:6	63:6 64:3	32:12 53:6	89:14,19,22	94:6 113:14,15
95:10,15,17	65:10 67:7,17	76:21	92:19,21 93:2	<b>zoom</b> 75:20,20
97:18	68:19 72:13	<b>witness</b> 116:12	93:21,22 94:21	77:19 78:2
<b>watch</b> 94:17	74:18 79:4	<b>woman</b> 24:19	100:8 101:4,11	<hr/> <b>0</b> <hr/>
<b>watching</b> 102:18	88:20 97:14	<b>women-owned</b>	101:11 113:8	<b>0.75</b> 20:5 47:20
<b>Watson</b> 81:5	109:6,7	14:13	113:18	<b>0.8</b> 47:21
<b>way</b> 18:17,21	<b>wear</b> 111:6	<b>wonderful</b> 34:2	<b>year</b> 10:3 12:2	<b>00:41:59</b> 38:8
24:9 33:15	<b>webpage</b> 3:20	<b>wondering</b> 35:3	38:8 86:4	<hr/> <b>1</b> <hr/>
36:18 38:11	<b>website</b> 74:17	80:22 84:19	<b>years</b> 13:22	<b>1</b> 8:15 10:19,21
39:3 40:9	<b>week</b> 9:11	85:2 88:4,10	14:13 20:1,20	14:21 15:4,5
43:13 44:22	110:14	<b>wood</b> 70:18	34:8,9 55:3	16:5 23:8
45:21 49:22	<b>weeks</b> 86:2	78:19	63:2 64:3	47:10
54:13 57:4,14	98:18	<b>wood-look</b>	85:14 108:11	<b>10</b> 1:4 2:7 3:8
79:13 88:14	<b>Welcome</b> 3:7	29:20	<b>yellow</b> 23:19	6:8 20:20
91:17,21 96:18	<b>welcoming</b> 24:5	<b>woody</b> 39:15	37:15	95:16,17
98:1,8 99:16	25:1 29:21	<b>work</b> 42:8 46:3		
106:3,3 109:12	<b>went</b> 38:8 57:22	67:3 78:11		

<b>100</b> 55:3 64:12	<b>25'</b> 26:5	<b>7:39</b> 60:10		
<b>100,000</b> 54:12	<b>29</b> 15:8,12	<b>700</b> 63:5		
<b>11</b> 95:12	<b>290</b> 47:12	<b>70s</b> 64:2		
<b>12</b> 11:2 15:18		<b>75</b> 15:15		
116:18	<hr/> <b>3</b> <hr/>	<b>75-</b> 54:12		
<b>12-story</b> 98:19	<b>3'6</b> 73:14,14			
<b>12,500</b> 41:15	<b>3-story</b> 10:22	<hr/> <b>8</b> <hr/>		
<b>13</b> 16:1	<b>30</b> 12:14 34:9	<b>8</b> 2:4 26:17		
<b>14</b> 15:8	62:12 64:12	<b>8'</b> 96:12		
<b>14'</b> 18:1 25:18	90:6,11	<b>8'6</b> 95:6 96:10		
26:6	<b>30-some</b> 50:15	<b>8'9</b> 95:6		
<b>14-car</b> 23:18	<b>33</b> 11:1 14:13	<b>8-12</b> 2:7 11:4		
<b>14,000</b> 14:3	15:16,17	<b>8:48</b> 114:20		
<b>15</b> 16:2	<b>36</b> 15:17 22:16	<b>81</b> 15:15		
<b>15'</b> 97:5	<b>39</b> 16:1	<b>82,407</b> 11:3		
<b>15,000</b> 37:16	<b>3D</b> 13:19	<hr/> <b>9</b> <hr/>		
41:14		<b>9</b> 31:21 77:1		
<b>153</b> 15:2 47:13	<hr/> <b>4</b> <hr/>	<b>9:14</b> 78:5		
<b>16</b> 12:2 60:17	<b>4</b> 15:8	<b>90</b> 13:22		
64:10 72:1	<b>4-story</b> 10:22	<b>92</b> 15:3		
79:14	<b>42</b> 11:2			
<b>17</b> 21:12 60:18	<b>432</b> 105:4			
<b>1880s</b> 78:1	<b>46</b> 15:22 27:18			
	<b>47</b> 37:12			
<hr/> <b>2</b> <hr/>				
<b>2</b> 3:10 19:4	<hr/> <b>5</b> <hr/>			
22:16 37:10,12	<b>5</b> 12:3 31:22			
46:14,21 47:9	32:2 77:2,4			
52:9 53:5	<b>5'6</b> 73:14,14			
55:21 56:3	<b>50,000</b> 19:17			
60:15 62:22	61:16			
92:9	<b>5000</b> 82:22 83:1			
<b>2/10/26</b> 2:5	<b>53</b> 2:7 11:4			
<b>2/3</b> 48:5	<hr/> <b>6</b> <hr/>			
<b>20</b> 57:14	<b>6</b> 2:5			
<b>20'</b> 17:22	<b>6-story</b> 60:17			
<b>20-story</b> 28:4	<b>6:30</b> 1:4 3:3			
<b>2025</b> 3:10 65:11	<b>6:32</b> 6:2			
<b>2026</b> 1:4 3:8 6:8	<b>6:35</b> 8:10			
116:13,18	<b>6:37</b> 10:14			
<b>2072</b> 98:18	<b>60</b> 2:8 63:2			
<b>21</b> 15:22 27:16	64:11			
<b>21-minute</b> 57:14	<b>64</b> 22:7			
<b>22</b> 4:2	<b>66'</b> 82:7			
<b>23</b> 22:13	<b>67</b> 11:1 15:12			
<b>23rd</b> 116:13				
<b>24,278</b> 60:19	<hr/> <b>7</b> <hr/>			
<b>240</b> 2:9 60:20	<b>7</b> 14:1 33:10			
<b>25</b> 9:21 10:5	<b>7%</b> 58:6			
15:2,9 21:12	<b>7,700</b> 14:1			