

PLANNING BOARD
FOR THE
CITY OF CAMBRIDGE

GENERAL HEARING
TUESDAY, MAY 12, 2026

6:30 p.m.

Remote Meeting
Cambridge, Massachusetts

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

Community Development Staff
Evan Spetrini
Swaathi Joseph
Jeff Roberts
Erik Thorkildsen



Precision, Speed, Reliability

617.547.5690

transcripts@ctran.com

I N D E X

CASE	PAGE
Update from the Community Development Department	6
Adoption of Planning Board meeting transcripts (3/31/2026)	8
General Business	
Advisory Consultation PBAC-2 1740 Massachusetts Avenue	9

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, Mary Lydecker,
5 Diego Macias, Ashley Tan, Carolyn Zern,
6 Dan Anderson, and Joy Jackson

7 TOM SIENIEWICZ: Welcome to the May 12, 2026
8 meeting of the Cambridge Planning Board. My name is Tom
9 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. 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, and I will give instructions
19 for 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's online
2 meeting portal and on cable television Channel 22 within
3 Cambridge.

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

6 I'll start by asking Staff to take Board Member
7 attendance and to 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 Ted is absent.

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

13 MARY FLYNN: I'm present, and it is visible, and
14 audible.

15 EVAN SPETRINI: Thank you.

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

18 MARY LYDECKER: Present, visible, and audible.

19 EVAN SPETRINI: Thank you.

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

22 DIEGO MACIAS: Present, visible, and audible.

1 EVAN SPETRINI: Thank you, Diego.

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

4 ASHLEY TAN: Present, visible, and audible.

5 EVAN SPETRINI: Thank you.

6 Carolyn Zern, are you present, and is the meeting
7 visible and audible to you?

8 CAROLYN ZERN: Present, visible, and audible.

9 EVAN SPETRINI: Thank you.

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

12 DANIEL ANDERSON: I am, and yes to all the above.

13 EVAN SPETRINI: Thank you.

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

16 JOY JACKSON: Present, visible, and audible.

17 EVAN SPETRINI: Thank you.

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

20 TOM SIENIEWICZ: Present, visible, and audible.

21 EVAN SPETRINI: Okay, we have six regular members
22 present and two Associate members present.

1 TOM SIENIEWICZ: Thank you, Evan.

2 * * * * *

3 (6:33 p.m.)

4 Sitting Members: Tom Sieniewicz, Mary Flynn, Mary Lydecker,
5 Diego Macias, Ashley Tan, and Carolyn Zern

6 TOM SIENIEWICZ: The first item is an Update from
7 the Community Development Department. If you would please
8 also introduce any Staff members that are present at the
9 meeting, this evening, Evan. Thank you.

10 EVAN SPETRINI: Thank you, yes. Evan Spetrini.
11 I'm the Senior Manager for Zoning and Development. With me,
12 also from Zoning and Development, Swaathi Joseph is here,
13 Jeff Roberts also here. And also from CDD in our Community
14 Planning and Design Division, Erik Thorkildsen, one of our
15 Urban Designers.

16 And I believe that it for City Staff.

17 Tonight, we have one General Business item. This
18 is a Planning Board Advisory Consultation. This is the --
19 I'll give a more detailed intro later, but this is the
20 second of two Advisory Consultations for this project.

21 This is the first and only meeting that the
22 Planning Board will have in May. So a light month this

1 month, but June will be a bit busier. We've got, on June 2,
2 public hearings on two zoning petitions regarding Active
3 Uses on Cambridge Street and Mass Ave. This is a sort of
4 continued conversation from the conversation that we had in
5 the fall about the Mass Ave and Cambridge Street zoning.

6 There were a few things that the Council was
7 interested in doing, considering strengthened Active Use
8 Requirements on both corridors that couldn't be done in
9 those petitions. So now we have a subsequent set of
10 petitions to look at. So that will be on June 2.

11 June 16, this isn't confirmed yet, but we'll
12 likely have a special permit case to review. So stay tuned
13 for that one.

14 And then on June 30, we have the Annual Utility
15 Reports. So that's what's coming up in the next month and a
16 half or so, but I will stop there and pass it back to the
17 Chair.

18 TOM SIENIEWICZ: Thank you, Evan. Are there any
19 questions for Evan or other Staff members from Board members
20 at this time?

21 No one indicates such.
22

* * * * *

(6:35 p.m.)

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

TOM SIENIEWICZ: So the next item is an Approval
of Board minutes -- of meeting minutes. The Board has
received certified transcripts for the meetings held on
March 31, 2026. If there are any questions for Board
members, please state your name and raise your hand.

Nobody indicates such.

I'm looking, then, for a motion to accept the
transcripts as the meeting minutes. Please remember to say
your name when you make the motion.

MARY FLYNN: This is Mary Flynn. So moved.

TOM SIENIEWICZ: Thank you, Mary. Looking for a
second.

DIEGO MACIAS: This is Diego, second.

TOM SIENIEWICZ: Thank you, Diego.

Evan, a roll call vote?

EVAN SPETRINI: Ted Cohen is absent.

Mary Flynn?

MARY FLYNN: Yes.

1 EVAN SPETRINI: Mary Lydecker?

2 MARY LYDECKER: Yes.

3 EVAN SPETRINI: Diego Macias?

4 DIEGO MACIAS: Yes.

5 EVAN SPETRINI: Ashley Tan?

6 ASHLEY TAN: Yes.

7 EVAN SPETRINI: Carolyn Zern?

8 CAROLYN ZERN: Yes.

9 EVAN SPETRINI: And Tom Sieniewicz?

10 TOM SIENIEWICZ: Yes. Great. Thank you.

11 Okay. Onto our Agenda item, Agenda item No.1, 1a.

12 * * * * *

13 (6:36 p.m.)

14 Sitting Members: Tom Sieniewicz, Mary Flynn, Mary Lydecker,
15 Diego Macias, Ashley Tan, and Carolyn Zern

16 TOM SIENIEWICZ: The next item on the Agenda is an
17 Advisory Consultation of Case No. PBAC-2 at 1740 Mass
18 Avenue, a mixed-use project proposed by Old North
19 Development Company to construct a six-story building to
20 create 71 residential units, 75 long-term and 13 short-term
21 bicycle parking spaces, as well as commercial space in the
22 basement and first floor, with a gross floor area of 64,330

1 square feet.

2 We will begin with Staff explaining why this is
3 before us. Then, we'll have a presentation from the
4 developer, followed by public comment, and then the Board
5 will ask questions. And, finally, we'll discuss the
6 proposed design and make recommendations.

7 Evan, turn it over to you.

8 EVAN SPETRINI: Thank you. So as I said earlier,
9 this is the second of two required Advisory Consultation
10 sessions for this project.

11 The Board may remember this is the first non-AHO
12 project to go through this Planning Board Advisory
13 Consultation process. That's a process that now applies to
14 all residential projects between 50- and 75,000 square feet.

15 And just as a reminder, you know, the purpose of
16 this Design Review is not for the Planning Board to grant or
17 deny a permit, but to provide Advisory comments on the
18 design and its overall conformance with the City's Urban
19 Design Objectives and Guidelines which are summarized in the
20 CDD memos provided.

21 The Planning Board reviewed this proposal on
22 February 10 of this year and issued a preliminary report on

1 March 4 that was sent to the developer. The developer
2 submitted a set of updated plans, and CDD's Zoning and Urban
3 Design teams have provided reports to the Board, and Staff
4 members are present to answer any questions.

5 Tonight, the Board will review the updated
6 proposal and decide what comments to include in a Final
7 Report.

8 TOM SIENIEWICZ: Great. Thank you very much,
9 Evan.

10 So the presenter tonight, I'm told, is Adam
11 Siegel. You'll have up to 30 minutes for your presentation,
12 though we hope you can keep it as concise as possible. I
13 would also encourage you to focus on what's changed since we
14 last saw the proposal in February. I think that's the
15 fastest way and the most efficient way to move the
16 discussion forward.

17 So before you start, if you could introduce any
18 project team members and begin. And good evening.

19 ADAM SIEGEL: Good evening, everyone. I'm Adam
20 Siegel from Old North Development. I'm here tonight with my
21 partner, Brendan Sievers. Our project team is here as well:
22 Peter Quinn from Peter Quinn Architects; Milton Yu from

1 Peter Quinn Architects; Yanyan Chen from Peter Quinn
2 Architects; Katya Podsiadlo from Verdant Landscape
3 Architecture; and Cameron Campbell from Burke Site Civil.

4 And I believe Yanyan and Katya have not been
5 elevated to panelists. So Swaathi, if you could elevate
6 them to panelists, that would be appreciated.

7 So we're here tonight to present updates we made,
8 incorporating feedback from the CDD and Planning Board
9 memos.

10 On the first, Peter, if you could share your
11 screen.

12 PETER QUINN: What do you want to see, in
13 particular, Adam? Sorry if I'm --

14 ADAM SIEGEL: The presentation.

15 PETER QUINN: Oh, okay. Yeah. Hang on.

16 [Pause]

17 ADAM SIEGEL: Let's go to that first. Okay. Do
18 you want to start with the first slide, Peter?

19 PETER QUINN: That's the first slide.

20 ADAM SIEGEL: Okay. So on the first slide, we
21 have an overview of kind of the highlights of modifications
22 we made following reviewing and responding to the Staff

1 Report and the Planning Board report, and I think the most
2 efficient way, as the Chair mentioned, was to go through
3 these comments off the bat.

4 So, Peter, if you'd like to take it away, and we
5 can run through them?

6 PETER QUINN: The first two, I think, actually,
7 might be more of your history on this --

8 ADAM SIEGEL: Sure.

9 PETER QUINN: -- Adam. If you want to start with
10 these, and then I can pick it up.

11 ADAM SIEGEL: Definitely. So we had a -- we
12 organized a meeting with the Department of Transportation
13 Staff about incorporating Bluebikes onto Linnaean Street and
14 potentially modifying the street tree placement to
15 accommodate that, and to also move some of the short-term
16 bike racks that are currently located on the property to be
17 -- in the public realm to be a little more appropriate for
18 an urban street design.

19 And we had a good meeting. There were a few Staff
20 members who were not able to attend because they were on
21 vacation, but that conversation is ongoing and we intend to,
22 hopefully, accommodate a Bluebikes Station on Linnaean

1 Street for the intersection and then add short-term bike
2 parking spaces into the -- along the sidewalk and the curb
3 edge.

4 There was a comment about locating pickup and
5 drop-off in the front yard, and I just don't believe that's
6 going to occur based on this section of the Zoning.

7 PETER QUINN: Okay. I'll pick it up from here.

8 So the first comment was about the space that is
9 right here on the south side, actually the southeast corner.

10 And what we've done here is we pulled the façade
11 back to create a little bit of space around what we hope
12 will be a coffee shop. And this allows some shelter and
13 some tables and the like. I can show you that in plan, as
14 well. Just give me a second.

15 Right there. Okay.

16 So the building's already pulled back a little bit
17 from the edge of the property line, but there is a space
18 right in here where some café tables could sit, and it just
19 gives a little more breathing room overall to this area.

20 So that was one of the first things that we wanted
21 to show you. This also gets a little more light into this
22 commercial space and makes it a very pleasant what we hope

1 will be a café space as well.

2 We also talked a little bit about a building
3 mural, and we've been thinking about that. It's kind of a
4 fun topic. As you probably know, Linnaean Street is named
5 after Carl Linnaeus, who is the Father of Botany. And so,
6 we're thinking about some sort of botanical element that
7 would be built in to the cladding system that we use, and
8 so, just made a suggestion here. You know, it's kind of a
9 nice gesture.

10 These actually are plants that are named after him
11 and have his name in the Latin. We love it.

12 So going around a little bit to this side here.
13 Hang on just a second. Yeah. So there was a discussion
14 about trying to get more light into these studio units that
15 are over here, and we actually did, and I think it's best to
16 show that on the elevation. Just give me a second, there.
17 We'll get there.

18 Okay. So we've widened these windows and actually
19 gotten a little more height in them as well. We are
20 constricted on that by an overall percentage of opening that
21 we can have on this side, given how close it is to the
22 property line. There are specific Building Code limitations

1 on that.

2 So we've tried to allocate it a little better so
3 that the studios have generous windows. Those studios are
4 sitting right in here. Yeah.

5 Partitions were added to the balconies where they
6 are shared with different units. And this is what -- we
7 just wanted to keep it really simple. These are not party
8 decks or anything like that. They're more like flower
9 potentials and maybe a couple chairs kind of balcony. So
10 we're just continuing the same railing feature to separate
11 them.

12 Okay. Next section would be the top section of
13 the area around the garage door. You may recall we had a
14 garage door in the back section of the building, and we did
15 add a light in that garage door. There are a number of
16 other features here, too, that I can just take -- speak to
17 all at once.

18 So there's the glazing, probably a little more
19 accurately portrayed, and we also started to detail the
20 brick a little bit, creating these shadow boxes in here.

21 And there's also a -- it's kind of a turned -- I
22 think it's called a rowlock [phonetic]. Not a rowlock.

1 Band course of brick where the bricks are sure to give a
2 little kind of interesting shadow. I think we have a
3 picture of that. Yeah, like this.

4 The corner, of course, is not 90 degrees, so we'd
5 like to actually play with that a little bit and have a kind
6 of splayed corner as well.

7 And there will be a lot of other features that we
8 add as we develop the design, but I think we're starting to
9 get a handle on it and looking forward to seeing that
10 develop more.

11 Moving on, the elevators inside the building, not
12 a mundane topic for us, because there's several bike people
13 on this team. And so what we did is we actually made the
14 elevators oversized, actually bigger than what's required by
15 the Cambridge bylaw, so that we can get cargo bikes. And we
16 found that it was just as easy to do both of these as these
17 large, oversized elevators. And then they'll take the cargo
18 bikes down to the basement in an instant and any other bike
19 as well.

20 We did map out the routing of the bikes into the
21 building. You'll see this dashed red line as I go through
22 the plans. That shows how they get down into the basement

1 and so forth.

2 The quantity of rooftop condensers has been
3 greatly reduced. The reason for this is that we are going
4 to a different system on the studios. So, previously, we
5 had -- every studio had a rooftop condenser, and now we are
6 finding that we can do one that is actually inside the unit
7 and will ventilate through the wall with a relatively small
8 penetration of the wall.

9 And this meets the -- you know, the Passive House
10 Standard. So we've really got the, you know, the rooftop
11 condensers down to just the larger units, the one-bedrooms
12 and larger, and the commercial space which really makes it
13 much easier to deal with in terms of siting and trying to
14 get a large enough solar array up here. It doesn't affect
15 our green roof adversely at all. So we're happy about that
16 outcome.

17 So all the studios -- and you know this is a
18 majority studio building, so that really has taken off a lot
19 of condensers from the roof.

20 And just to continue with that point, we did do a
21 number of studies to show -- and we can go through this in a
22 live 3D model that we have available in the sketch. This is

1 the view that you would see at about 500' away on Mass Ave.

2 As you can see, you don't really see any rooftop equipment
3 except for the penthouse and the elevator and the shed for
4 the stairways and the like.

5 And going a little closer, of course you're not
6 going to see anything then, but that does show you we set
7 the parapet at approximately 18" above the roofing. There
8 are a couple places we had to go a little higher, but it's
9 mostly 18", and it seems like a reasonable amount.

10 Going in the opposite direction toward Porter
11 Square, looking back at 450', we're seeing, you know,
12 virtually no mechanical equipment as well. And then a
13 little closer, of course you're not going to see any there
14 either.

15 And then we're starting from Linnaean Street. So
16 this would be about 400' down, looking back. You know, you
17 don't really see it there, but this is where we raised the
18 parapet up to three feet right in here just to -- this would
19 be the one place you would see it if we had kept it at 18.
20 But actually, I think that helps the massing a little bit to
21 have that staggered parapet height.

22 And then a little closer, same kind of thing: you

1 don't really see much at all.

2 Let's see. We'll get to to the landscaping in a
3 minute, and we'll have Katya make a presentation on that.

4 Ground-story brick, we already talked about.
5 Western end of Linnaean Street façade has been given a
6 little more residential-scale detail. So let me show you
7 what that is.

8 You know, in here, we were -- you know, we have
9 been kind of varying the windows a little bit. But most of
10 the windows -- and I think this is a fair criticism -- have
11 kind of more of a, you know, major streetscape kind of
12 sizing to them.

13 So when we got to the residential end of this,
14 which ends roughly along this line here, we scaled the
15 windows back to singles and doubles rather than triples.

16 And we have more blank panel as well. So I think
17 that helps a little bit kind of reduce the commercial scale
18 of the window glazing, you know, as you get closer to Mass
19 Ave.

20 I can also show you a couple more. That's it from
21 my list, but I was just would like to show you a couple of
22 our renderings, since you folks asked for those.

1 So this is the one I already showed you, showing
2 the projections and kind of the hierarchy of the bays on the
3 front, and the overhang that we have here that creates a
4 nice extension of the sidewalk along the building edge. And
5 that wraps around here.

6 Now, when you look at this, this looks like this
7 is right up at that doorway, but there's actually almost a
8 small plaza there, about 12' wide, to sit between these
9 planters and that doorway. So it's just an impression of
10 the video, 3D model.

11 But, you know, we tried to wrap the kind of
12 landscape thread around the building, and Katya can talk
13 about that in a minute.

14 An aerial view. You get a good shot of our Carl
15 Linnaean twin flowers.

16 And then, finally, a street view, or approximately
17 a street view, across Linnaean Street.

18 And, you know, here you can see the stepdown.
19 I've mentioned about the glazing having been modified, but
20 we also are stepping the building back to try to get to this
21 lower level as a primary façade at just four stories rather
22 than six.

1 And then this steps back about five feet, and this
2 one steps back, I think, a little more. But, yeah,
3 basically they're all in reference to what we add to our
4 neighbors to the right and the transition to the residential
5 scale of Linnaean Street.

6 Let's see. Excuse me just for a second. We've
7 got a lot of slides.

8 Yeah. So this is the façade. We already talked
9 about that. Yeah.

10 Other 3D models which you've seen before in the
11 earlier version, they're about the same now. And, actually,
12 we did get a preview with our team today of this in a 3D
13 live model.

14 And I think I'll just not go into these in too
15 much detail, because they're better to see in the flyby that
16 we set up.

17 But in the meantime, I'm going to pass the baton
18 here to Katya, and I'll keep open the landscape images that
19 we have so she can present that.

20 KATYA PODSIADLO: Great. Thank you. Thank you,
21 Peter.

22 I'm Katya Podsiadlo. I'm Principal at Verdant

1 Landscape Architecture. We've made just a few updates to
2 the landscape plan in response to a few slight building
3 changes, as well as to the comments from the last meeting.

4 Number one, we've added some low shrubs along the
5 left-hand side of the property, that side property line. It
6 had been all crushed stone in between the fence line and our
7 building, but we've added shrubs along that edge and along
8 the bottom of the page there that you see.

9 And we've also -- in the upper left-hand corner
10 there, you see a small tree. We had proposed a larger-scale
11 tree in that location, but it was pointed out that there
12 might not be enough soil volume accessible to that tree. So
13 we substituted it for a much smaller-style tree. That'll
14 just be a serviceberry instead of a larger shade tree.

15 We also heard that there was a desire -- as Peter
16 has shown in the pretty pictures of the -- and renderings
17 that you'll see more of later, there is a desire to
18 incorporate more planters and plantings around the edges and
19 at the entry to the lobby. For example, in this location
20 but also into the retail at the far corner.

21 So we've added a number of planters. They're the
22 heavy-duty -- I don't know if you know the company Street

1 Life. They're like these fairly heavy-duty products that are
2 installed, and they have integrated -- you can have a
3 variety of different configurations of integrated benches.

4 So we like the idea that as you walk towards this
5 lobby, there would be two benches on either side. That's
6 what the -- yeah, if you could go to a rendering that would
7 be lovely.

8 Yep, there you go, thank you.

9 So they're cantilevered wood benches that are
10 attached to the planters alongside. So adding greenery as
11 well as bench seating opportunities.

12 All the planters will be part of a permanent
13 irrigation system so we can be sure they get enough water,
14 not only because they're within planters, which we always
15 like to have permanent irrigation in them so people don't
16 have to go out and water them all the time, but also because
17 these are largely located underneath the building overhang.

18 So we wanted to make sure that, you know, since they won't
19 get a lot of rainfall, if any, that they'd be adequately
20 watered.

21 Lastly, I'll just note that we do still meet the
22 minimum Cool Factor Score of 1, and maybe if you go to the

1 next page, Peter. There's really not much else that has
2 changed on the plans.

3 PETER QUINN: Yep.

4 KATYA PODSIADLO: But if you go to the next page --

5 PETER QUINN: Sure.

6 KATYA PODSIADLO: There's the roof deck, which --
7 I guess this also hasn't changed. We still include an
8 extensive green roof of 2814 square feet, which will be nice
9 and wrap around that amenity deck at the -- at this level.

10 So still very excited about this project, and I
11 think we're also wrapping up a few details regarding Cool
12 Factor calculations and how things are calculated. So we'll
13 be making a few tweaks and updates to our drawings to make
14 sure we comply perfectly.

15 Thank you.

16 PETER QUINN: I also want to mention that -- now
17 that you reminded me, Katya -- the underside of this
18 overhang, you know, we would like to do in the longboard
19 material, which has a wood-like look, but it's actually
20 aluminum. It's very prominently used in high-quality
21 soffits. So it will give a nice aesthetic to that
22 experience of walking along that edge.

1 If that's okay for now, I would like to bring on
2 our 3D model that was requested, and -- but it's at the
3 pleasure of the Chair.

4 TOM SIENIEWICZ: Absolutely.

5 PETER QUINN: Okay.

6 TOM SIENIEWICZ: Share the 3D model.

7 PETER QUINN: Everybody likes a movie. Otherwise,
8 TikTok and YouTube wouldn't exist, right?

9 Okay. So if we could make Yanyan come forward
10 with her sketch-up model.

11 And, Yanyan, actually it would be best if you just
12 ran through the movies that you set up, and I think you
13 slowed them down, so you can take it.

14 YANYAN CHEN: Okay.

15 PETER QUINN: Yeah.

16 YANYAN CHEN: I'm going to show --

17 PETER QUINN: This is Yanyan Chen from our office.

18 YANYAN CHEN: Hi.

19 PETER QUINN: She's done all these 3D models. Go
20 ahead. Sorry.

21 YANYAN CHEN: Okay. I'm going to share three
22 videos. The first one will be the rear view of the proposed

1 project, followed with two eye-level views from Mass Ave and
2 Linnaean Street.

3 The first one will be --

4 (Video played)

5 PETER QUINN: Would anybody like of that repeated
6 before we go on to the next one?

7 All right. Good.

8 YANYAN CHEN: Okay. The next will be eye-level on
9 Mass Ave.

10 (Video played)

11 PETER QUINN: Go ahead, Yanyan, to the next one.

12 YANYAN CHEN: Okay. From West Linnaean Street.

13 (Video played)

14 PETER QUINN: Can you slow it down a little bit?

15 YANYAN CHEN: Oh. Come through again. If you
16 would like to go back to a specific location, I can show it
17 on the 3D model. It's the same model I use to create these
18 videos.

19 TOM SIENIEWICZ: Well, maybe through the Q&A,
20 there may be an opportunity to do that, but I found the
21 models very helpful. Thank you for bringing that to the
22 presentation. It's a very comprehensive view of where we

1 stand at the moment, so thank you.

2 But I think at the moment -- unless there are
3 specific questions that anybody has for the modeler from the
4 panel from the Planning Board, for the modeler?

5 No. So let's move on. Thank you.

6 YANYAN CHEN: Sure.

7 TOM SIENIEWICZ: Thank you, Yanyan. And thank
8 you, Peter.

9 PETER QUINN: Sure.

10 YANYAN CHEN: No problem.

11 PETER QUINN: I just would like to point out if I
12 may that the building has a lot of subtleties of shadow
13 lines and offsets in depth and, you know, of course playing
14 with black and white.

15 And you can actually see them in that 3D model
16 better, probably, than --

17 TOM SIENIEWICZ: Mm-hm.

18 PETER QUINN: -- anything else, just because they
19 move dynamically. But --

20 TOM SIENIEWICZ: Yeah.

21 PETER QUINN: -- I think that's kind of a nice
22 feature to the whole building. Adds a lot of character.

1 TOM SIENIEWICZ: Yeah. Okay. Any further
2 comments that you'd like to make in your presentation, or
3 are you complete at this point?

4 PETER QUINN: I think that's it.

5 TOM SIENIEWICZ: Okay. Terrific. Thank you.

6 PETER QUINN: Mr. Chair, thank you.

7 TOM SIENIEWICZ: Under the wire at 24 minutes.
8 Thanks.

9 PETER QUINN: All right. Perfect.

10 TOM SIENIEWICZ: But who's counting? All right.

11 PETER QUINN: Exactly.

12 TOM SIENIEWICZ: Thank you.

13 PETER QUINN: Yep.

14 TOM SIENIEWICZ: At this point in the hearing,
15 we're going to turn it to public comment. According to the
16 Zoning, we take public comment at these Design Review
17 sessions.

18 And I would like to remind speakers that the
19 Board's action is not to approve or deny this particular
20 application but to provide advisory comments on the design
21 that has been presented both tonight and in the materials in
22 support of the submission.

1 So any members of the public who wish to speak
2 should now click button that says "Raise Hand." If you're
3 calling in by phone, you can raise your hand by pressing *9.

4 As of 5 p.m. yesterday, the Board had received no
5 written comments for this project on the second review.
6 Written communications received after 5 p.m. yesterday,
7 however, will be entered into the record. So let's see if
8 there's hands.

9 It doesn't appear, at least from my desktop, that
10 there's been any hands raised, but I'll now ask Staff to
11 double check that.

12 Evan, are you seeing anybody?

13 EVAN SPETRINI: No, there are no hands raised. So
14 I would encourage anyone who does want to speak to use that
15 "Raise Hand" function now to get in the queue.

16 TOM SIENIEWICZ: Well, I think that's ample time
17 to press the buttons. It appears that questions have been
18 answered. After all, this is the second viewing here, and
19 the presentation materials and the presentation have been
20 very thorough, so I'm not surprised that there aren't
21 particular questions at this point.

22 So at this point in the hearing, I think we'll

1 move from our section in public comment, since nobody is
2 participating, and that's fine, understandable, to questions
3 for the project team or for Staff from the Board.

4 Is there anybody from the Board that's got
5 outstanding questions that they'd like to have addressed at
6 this point?

7 Mary Lydecker?

8 MARY LYDECKER: Thank you. I had a quick question
9 about the ability to reduce the number of condensers on the
10 roof. It looked like, in the documents, you're identifying
11 kind of a zone that no longer is required for meeting the
12 Sustainability goals or the -- but what is going in that
13 area where you no longer have condensers?

14 Are you -- did you think about expanding the green
15 roof? Or right now, it looks like it's just additional
16 white roof?

17 PETER QUINN: Adam, do you want to answer that?

18 ADAM SIEGEL: Sure. We were looking to maximize
19 the amount of solar panels and potentially expand the green
20 roof. This is the area we have.

21 We do -- we have been starting to lay out all of
22 the condensers needed, and some of the larger condensers are

1 going to need to be overall spaced out a little more.

2 So there's going to be some condensers located
3 along the south side of the elevator head house that aren't
4 currently shown in this plan but are going to be ultimately
5 required to be located there, just due to the lines at
6 lengths and technical aspects of their capability. So I
7 think this -- some of this white space will be reduced.

8 We are also looking at potentially placing a
9 higher planter on the south side of the common roof deck if
10 there's enough space. We believe we have enough roof
11 loading capacity to handle that.

12 We are also looking at potentially locating a
13 pergola on the common roof deck as well that we just started
14 thinking about but haven't designed at this stage.

15 MARY LYDECKER: Great. Thank you.

16 PETER QUINN: There was also a comment at one time
17 from the Staff about making the roof deck larger, and we are
18 limited to this size or smaller. Otherwise, it would become
19 a seventh story from the Building Code point of view. So we
20 have to be careful about that.

21 TOM SIENIEWICZ: Okay. We'll move to Diego.

22 DIEGO MACIAS: I have three questions.

1 TOM SIENIEWICZ: Mm-hm.

2 DIEGO MACIAS: One is the color of the penthouse,
3 I wonder if that's been looked at to be matched, like, with
4 the white, or if the gray that I'm seeing in some of the
5 renderings is sort of the final color for that.

6 The other question is I think I heard that the
7 bike racks on Linnaean Street might move to be more on the
8 sidewalk or more like an urban approach to that. And if
9 that's so, what would replace that space?

10 And then, my last question is -- I mean, I was
11 really interested to learn about the Father of Botany, you
12 know, the name Linnean. I didn't know that. That's pretty
13 cool, actually, and I think that's pretty awesome to tie
14 that to the mural.

15 And I was curious, because I've -- I'm pretty
16 interested in it. I think it looks great, but I'm wondering
17 if sort of the -- as that gets developed, if there's going
18 to be any, like, community feedback, or is there going to be
19 a, like an R-Board or something that's going to be
20 collaborating with that? I'm not familiar with how that
21 would work.

22 Thank you.

1 TOM SIENIEWICZ: Start with -- yeah, go ahead.

2 PETER QUINN: Yeah. So I was just going to say,
3 we're not finalizing these colors yet. We're trying to get
4 there. But we're treating the, you know, the main body of
5 the roof structure in the same manner -- at this point, as
6 the same manner that we're treating the rest of the
7 building. So you can see we have the same kind of siding up
8 there.

9 It's just the elevator part which pops up, you
10 know, necessarily behind -- above it. We would probably do
11 that at a simple grayed out panel. You don't actually see a
12 lot of it from the street, as I said before, so.

13 ADAM SIEGEL: We want to -- we don't want the
14 building to be white. We want -- it's intended to be more
15 of a cream color; and in some of these renderings, it
16 appears rather white.

17 DIEGO MACIAS: Yeah.

18 ADAM SIEGEL: We're really just working with our
19 -- the manufacturer of the material. They're opening a new
20 plant in the U.S. and they're going to have a lot of colors
21 available. And we're waiting -- we're waiting to receive
22 those -- that color chart so we can make final selections.

1 And we'll do that in coordination with CDD once
2 that chart's available.

3 If we want to discuss the sidewalk or the bike
4 placement on the sidewalk, right now, they're located I
5 think very close to the bike -- the short-term bike spaces
6 are located quite close to the building.

7 Are you talking about on Linnaean Street, or --

8 DIEGO MACIAS: Yeah, yeah.

9 ADAM SIEGEL: -- Mass Ave? Okay. So on Linnaean
10 Street, we have bike racks.

11 DIEGO MACIAS: Right. Are those going to stay
12 there, or are those going to --

13 ADAM SIEGEL: Those will likely stay there --

14 DIEGO MACIAS: Okay.

15 ADAM SIEGEL: -- those bike racks, yes. And then
16 the goal is to introduce a Bluebikes station in between the
17 street trees on the sidewalk on Linnaean Street.

18 PETER QUINN: Yeah. Where are you talking about,
19 over here in this area?

20 ADAM SIEGEL: Yeah, I think between the existing
21 light post and then potentially moving that -- it was
22 actually going to be -- I think there was a new method of

1 breaking up the Bluebikes stations into two sections so
2 there could be one on either side of the tree well.

3 PETER QUINN: Oh, I see.

4 ADAM SIEGEL: So one in between the light post and
5 the tree well, and another one on the other side of the tree
6 well.

7 PETER QUINN: And these are the short-term bike
8 spots flanking the entry.

9 ADAM SIEGEL: I'm sorry. The final question, I
10 didn't get a chance to write down.

11 DIEGO MACIAS: Yeah. I'll repeat it. I was
12 curious on the process for the development of that mural.
13 That's by -- you know, the flowers, and --

14 ADAM SIEGEL: Sure.

15 DIEGO MACIAS: Yeah.

16 ADAM SIEGEL: So the siding, the manufacturer of
17 the siding will actually print that directly on the material
18 in the factory. And then they number it so it's installed
19 and it goes to the same kind of printing process as the
20 color, so it's very long-lasting, doesn't need to be
21 repainted in a couple years if it -- it's not going to fade,
22 is what I'm trying to say.

1 And that's a-- it's a twin flower, which I believe
2 the Latin term is Linnea Borealis because it was Carl
3 Linnaeus's favorite flower, and he named it after himself, I
4 believe.

5 DIEGO MACIAS: And is that the final design for
6 that mural, or is there going to be a process?

7 ADAM SIEGEL: No, it --

8 DIEGO MACIAS: Okay.

9 ADAM SIEGEL: -- not the final design. It's
10 really just a design we came up with, and we're open to
11 suggestions, feedback, any comments that any members of the
12 Planning Board member community, CDD may have.

13 DIEGO MACIAS: Thank you.

14 PETER QUINN: Just on that note, I don't know if
15 you know, but at the other end of Linnaean Street was the
16 original Harvard Botanical Garden, which -- you know, was
17 one of the reasons why it was named Linnaean Street as well.

18 DIEGO MACIAS: All right, cool.

19 TOM SIENIEWICZ: Dan, I believe you're up next.

20 DANIEL ANDERSON: Thank you, Mr. Chair. So just a
21 couple of questions. One is kind of going back to the
22 roofscape. Have you engaged Mechanical Engineering on this

1 project, or is this still conceptual?

2 ADAM SIEGEL: No, we've engaged Mechanical
3 Engineering and really -- and diving into that process of
4 locating all the condensers, and we have a condenser layout
5 now that's more advanced than what's shown in this plan.

6 TOM SIENIEWICZ: Okay. So I guess my question is,
7 then, a little bit more technical, which is, the ERV system,
8 is it a centralized system, or are each individual unit
9 getting its own individual ERV?

10 ADAM SIEGEL: It's a unitary system. So there is
11 a centralized system for the common areas.

12 DANIEL ANDERSON: Okay.

13 ADAM SIEGEL: That's located kind of in between
14 this roof deck passageway and the condensers shown on the
15 easternmost side. So there's a large, centralized OS system
16 that serves all the -- it's actually on the other side of --

17 DANIEL ANDERSON: Oh.

18 ADAM SIEGEL: -- west of the elevator head house.

19 DANIEL ANDERSON: Great.

20 ADAM SIEGEL: And that'll serve the -- down to the
21 basement space --

22 DANIEL ANDERSON: Mm-hm.

1 ADAM SIEGEL: -- all the common area, the first-
2 floor common area, and then all the common hallways and
3 corridors. And then there are unitary systems for all the
4 residential units.

5 DAN ANDERSON: Okay. Thanks. Because there was a
6 piece in the Staff memo about trying to minimize the
7 exterior façade, then --

8 ADAM SIEGEL: Yes.

9 DANIEL ANDERSON: -- if possible. And so, there's
10 a strong tradeoff there. So glad to know that you're
11 already working with an MVP and probably addressing those.

12 The other question goes back, I think, to
13 cladding. This is a very simple question, maybe presupposes
14 an opinion. But in looking at colors, did you consider at
15 all in the renderings as to changing the color of the sixth
16 floor? You have some different sizes and texture to the
17 cladding, but I'm just curious where your color selection
18 has taken you.

19 I know you're waiting on the manufacturer to
20 provide you with the breakout, but it became a little bit
21 more pronounced to me in the 3D rendering that that sixth-
22 story makes the building feel a little bit more boxy, and I

1 was just kind of curious whether you'd done additional color
2 -- potential color studies in that area.

3 ADAM SIEGEL: We've started to look at it. We
4 haven't done a robust color study is the honest answer.
5 We've started gathering materials, and we don't have the
6 final materials yet, which has been a little bit
7 challenging. But we were open to having a slightly
8 different hue on the sixth floor.

9 I don't think we want to go, you know, to a
10 completely contrasting color, but potentially something a
11 little different than the main body. Until we have the
12 colors, it's going to be difficult to accomplish that. They
13 are different textures as well. We have these vertical that
14 has a nice texture on it. And then on the sixth floor, it's
15 more of a horizontal, flat panel that repeats on the
16 projections also.

17 DANIEL ANDERSON: No, much appreciated. That's
18 all the questions I have for now. I may have -- likely have
19 comments.

20 TOM SIENIEWICZ: Thank you --

21 ADAM SIEGEL: Thank you.

22 TOM SIENIEWICZ: -- Mr. Anderson.

1 Ashley, you're next.

2 ASHLEY TAN: Thank you, Mr. Chair. I have two
3 questions. One is for the Staff, and one is for the project
4 team.

5 And for the Staff, it's just -- I know this is our
6 first non-AHO project of this process. Can you remind me,
7 should we also be expecting to see, you know, some materials
8 or a mockup once those have been selected, or not?

9 And then, for the project team, I feel like this
10 was discussed last time, but I don't remember. Can you
11 refresh my memory as to why the south side of the building,
12 which we see here, on this ground-floor and the second and
13 third floor in the corners, there's no windows or
14 transparency?

15 I can't remember if it was like an abutter issue
16 or a safety issue.

17 Thank you.

18 PETER QUINN: Okay. It's right on the property
19 line. Can't have windows, so. You're talking about these
20 surfaces right here, right?

21 ASHLEY TAN: Yeah.

22 PETER QUINN: Ms. Tan? Yeah.

1 ASHLEY TAN: Okay. Thank you.

2 PETER QUINN: Yep.

3 TOM SIENIEWICZ: Okay. And are -- will we see a
4 mockup or some materials? Will that be shared with the
5 Planning Board, which is what we're used to on larger
6 projects? Staff maybe could address that question.

7 EVAN SPETRINI: Sure. I'm happy to jump in on
8 that, and other colleagues maybe can fill in the gaps if I
9 misspeak or miss anything.

10 I think because this isn't a special permit
11 project, we wouldn't be able to require the applicant -- the
12 developer --

13 TOM SIENIEWICZ: Okay.

14 EVAN SPETRINI: -- here to provide those
15 materials. We certainly have done this for AHO projects.
16 The developers have provided opportunities for Planning
17 Board members to review those materials. So that could be a
18 conversation with the developer.

19 But I'm --

20 TOM SIENIEWICZ: Okay.

21 EVAN SPETRINI: -- not sure if we would be able to
22 require that.

1 TOM SIENIEWICZ: Okay. Thank you, Evan.

2 Mary, been patient.

3 MARY FLYNN: Thank you, Mr. Chair. I'd just -- I
4 would just like a little more discussion about the comments
5 that were in the Staff memo about the -- differentiating the
6 two façades, the Mass Ave façade versus Linnaean Street.

7 You know, it seems like it's been tweaked a little
8 bit, but it's -- you know, they come still in the Staff
9 memo., so I would assume that the Staff feels like further
10 changes could be made.

11 So I'm just curious as to what the project team's
12 thinking is in regard to that and also to the articulation
13 of that top floor.

14 I am happy to know that you're thinking about a
15 pergola. And it seems to me like, you know, to the extent
16 that you could see more greenery or whatever at that top
17 level would be helpful, even if you can't make other changes
18 to the rooftop.

19 But anyway, your thoughts on where you are on
20 Linnaean versus Mass Ave façades.

21 PETER QUINN: Yeah. So I think, you know, given
22 that -- you know, the building as a whole has to hold

1 together. And I think we -- you know, we felt like we have
2 the vocabulary to change the scale as we get closer to
3 residential end of the building, you know, of -- on Linnaean
4 Street.

5 MARY FLYNN: Mm-hm.

6 PETER QUINN: We just need to implement it. and
7 so, that's what we did. We didn't want to take, like, a
8 wholesale different, you know, kind of building approach;
9 changing colors, maybe -- you know, different kinds of trim
10 and all that sort of thing. It's just -- there's just not
11 enough building there to do that, and it might not be
12 convincing.

13 So this is a more subtle approach that we're
14 proposing here. We also think the massing is working with
15 us, like with these stepbacks. And the stepbacks actually,
16 you know, start at the edge of this bay projection here. So
17 you have one here, another one here, then they step back
18 vertically this way, so -- as I've mentioned before.

19 So I think it's -- you know, it's like a --
20 something I would just put it forward as a subtle approach,
21 and we're hoping that it works. I do have sort of a
22 composite screen view that might be useful. It will just

1 take me a second to bring it up because it was in the backup
2 material. Hang on a second.

3 Mass Ave Contextual Survey, yeah.

4 So, you know, we kind of -- you know, I mean we're
5 dealing with the scale of a building, which is obviously
6 much bigger than the neighborhood, although there are plenty
7 of four- and five-story buildings right around here, and
8 even on Linnaean Street, there's a number of four-story
9 buildings.

10 MARY FLYNN: Yeah.

11 PETER QUINN: Four-and-a-half. So, you know, the
12 important thing is to get this massing down to four stories
13 and then to put in it windows that seem to be of scale that
14 is appropriate to that. Now, we did not render these other
15 buildings here but, you know, I'm sure you can imagine
16 they're generous, Victorian kind of windows.

17 MARY FLYNN: Mm-hm.

18 PETER QUINN: But that was -- that's kind of like
19 how we started with this was to kind of look at this box has
20 a kind of massing, and then, you know, if we step up to ours
21 and then step up further.

22 And, you know, our alignments are what they are

1 because we're dealing with a commercial building. So
2 obviously our second floor is going to be much higher than
3 the second floor of these buildings.

4 MARY FLYNN: Right.

5 PETER QUINN: Yeah, so that's kind of where we
6 took the approach.

7 MARY FLYNN: Okay. And any further thoughts about
8 ways to articulate that top level where I know you said,
9 potentially, we'll get a different color, but, you know,
10 anything to sort of eliminate or improve upon --

11 PETER QUINN: Yeah.

12 MARY FLYNN: -- the boxy look?

13 PETER QUINN: Yeah, we're definitely going to look
14 at, you know, coloration and texture. As Adam said, we do
15 have a different material between lower and upper. I don't
16 know if you saw that in this model. I just blew it up. But
17 this is --

18 MARY FLYNN: Mm. Oh, yes.

19 PETER QUINN: -- this is, yeah, this has got this
20 vertical material. So even if -- I mean, you can imagine
21 even if they were the same color, they would look different
22 because of the way -- because of the grain of the material

1 being different.

2 MARY FLYNN: Mm-hm.

3 PETER QUINN: You know? So, yeah, there's a lot
4 to study here. And, you know, we're certainly going to do a
5 mockup ourselves, if not for public viewing, just to make
6 sure we get it right.

7 MARY FLYNN: Great. All right, thank you.

8 PETER QUINN: Yeah, sure.

9 TOM SIENIEWICZ: Great. Thank you.

10 I have one question, and it actually relates to
11 the mural. You got my attention.

12 PETER QUINN: Okay.

13 TOM SIENIEWICZ: And it's more of, I guess, a
14 suggestion. I know of two botanical murals. And there's
15 one, I believe it's on Sydney Street -- it's near Sydney and
16 Erie Street. I don't know what's going on in the building.
17 It's a commercial building. But it's got flowers painted on
18 it.

19 But the interesting thing about it, and this is
20 why it relates to Linnaean Street, is that they actually
21 show a line and then show what the root structure would look
22 like. So it --

1 PETER QUINN: Mm-hm.

2 TOM SIENIEWICZ: -- looks botanical, right?

3 Because it's --

4 PETER QUINN: Yeah.

5 TOM SIENIEWICZ: -- some kind of scientific
6 research building.

7 But it's got all of these plant specimens, and
8 they look like specimen because they aren't just renderings
9 of flowers; they actually show the roots and its -- that's
10 kind of cool because suddenly it becomes, like, botany
11 rather than --

12 PETER QUINN: Yeah.

13 TOM SIENIEWICZ: -- Flowers. So I would ask you
14 to potentially have a quick look at that, Peter --

15 PETER QUINN: Mm-hm.

16 TOM SIENIEWICZ: -- and --

17 PETER QUINN: Yeah, I'd love to.

18 TOM SIENIEWICZ: -- Adam, to see --

19 PETER QUINN: Thank you.

20 TOM SIENIEWICZ: -- whether that's something that
21 could be incorporated here, which would make it look more
22 botanical.

1 I know this is just a placeholder and idea, and I
2 think it's a lovely idea that it locks this building into
3 this particular place into a piece of Cambridge history. It
4 gives it a sense of place, and so it captured my
5 imagination.

6 The other question is just building on Ashley's
7 observation about the panels, the blank panel. And I was
8 particularly struck in the view from 500 feet down from Mass
9 Ave, 3D.11 shows that -- how prominent that panel is.

10 Now, I know there's a zero-lot-line there, but
11 that, to me, looks like another place where you could put
12 something on it.

13 Now, it's on somebody's property line, so you're
14 not going to put a big, giant flower in bright colors on it.
15 And this leads me to another suggestion for a field trip for
16 you. I know of another botanical mural which is inside.
17 It's at the end of -- at Brigham and Women's Hospital, at
18 the end of what they call "The Pike." In the Hale Building,
19 there's a lobby. It's a space -- cafeteria in a lobby. And
20 there's a blank -- big blank wall there. What they did is
21 they painted as if there were shadows of a tree cast onto
22 the wall. It's uncanny. You go in there, and it's like,

1 "Oh, that's beautiful," and then you realize, well, it's
2 February; there's no leaves on the trees outside, but
3 there's this very subtle look.

4 Now, in your renderings, every time your assistant
5 showed her video, the trees are rendered in this very light
6 --

7 PETER QUINN: Correct.

8 TOM SIENIEWICZ: -- way, and they project --

9 PETER QUINN: Yeah.

10 TOM SIENIEWICZ: -- onto the building, right?

11 PETER QUINN: Yeah.

12 TOM SIENIEWICZ: Soften the building. It's a
13 wonderful rendering technique. It looks like that very
14 subtle, beautiful, artistic sort of botanical rendering. So
15 check that out. I think there's an opportunity to be more
16 of a placemaker in that canvas that sits there.

17 I agree with Ashley, that's unfortunate the way
18 you see that. And it presents at 90 degrees to the Avenue.
19 It's very, very prominent. And they are blank, and that's
20 too bad.

21 PETER QUINN: You're thinking of it sort of as a
22 canvas that needs a painting?

1 TOM SIENIEWICZ: Yeah. But --

2 PETER QUINN: A subtle one, yeah.

3 TOM SIENIEWICZ: But subtle -- yeah. You know, I
4 -- so anyway, this is verging -- probably I'm jumping into
5 the next section of the -- of our hearing, which is --

6 PETER QUINN: Yeah.

7 TOM SIENIEWICZ: -- comments and discussion, but
8 rather than a question, it's a friendly suggestion that
9 maybe you make a couple of field trips to inform your
10 graphic design on the building, which I would encourage that
11 process.

12 Okay, so at this point, yeah, the Chair
13 misbehaving here, jumping to comments before we finish the
14 questions. But I see the -- I think the Board's questions
15 are exhausted.

16 So we will now move -- and I will take my proper
17 position at the end of this -- we'll now move to comments
18 discussion from Board members on the proposal as it sits
19 before us tonight.

20 So who wants to start?

21 Mary?

22 MARY LYDECKER: I'm going to jump right in and

1 give you more field trip ideas.

2 PETER QUINN: [Laughter]

3 MARY LYDECKER: The other really beautiful
4 botanical mural in the City of Cambridge is in the annex by
5 Mike Glier. If you go in the lobby and then in the --

6 PETER QUINN: Yeah. I know that.

7 MARY LYDECKER: -- the room with -- you know those
8 well from meeting with the City. And I think maybe part of
9 what everyone is hedging around is I think it would be
10 amazing if you engaged an artist to participate in the
11 creation of whatever the final graphic is.

12 And, you know, the one by Mike Glier is less
13 strictly botanical if you will, right, but it's so gestural,
14 and, you know, just beautiful in a different way.

15 So I just want to layer that on, felt like I could
16 roll right in. And I think also layering on that it was
17 really the south façade, that area both on the corner that's
18 right on Mass Ave but also the southwest corner that's
19 facing the neighbors that struck me as the most blank wall.

20 So I actually worry a lot about that southwest
21 corridor that -- for the residents next door in those, you
22 know, multi -- you know smaller multihouses that it's quite

1 a blank address or approach that side.

2 So I think continuing to look at those -- the
3 whole south façade, basically, for any opportunities to
4 enliven it, but not too much if it's on the lot line. No
5 too bright colors.

6 I think also layering, to everyone else, the color
7 right now is striking; it's very contrasting. And I was
8 kind of looking at other buildings up and down Mass Ave this
9 week. And I notice that a lot of times when whites and
10 grays are used, there is still some brick or some red, and
11 I'm not -- I'm not actually necessarily recommending that,
12 but I do think if and when you do any mockups, I think --
13 even from curiosity, I think I would -- we would all love to
14 see that, because we're often talking and thinking about the
15 colors.

16 I could imagine that having this more kind of
17 monotone -- monochromatic or noncolored version might
18 actually play really well with the Lesley buildings down the
19 street that kind of lend themselves that way.

20 PETER QUINN: Hm.

21 MARY LYDECKER: So just a curiosity about how
22 those will all play together. Nostalgically, I'm going to

1 kind of miss the Walgreens corrugated green. I kind of
2 secretly love that. [Laughter]

3 PETER QUINN: [Laughter]

4 MARY LYDECKER: So I don't know if you can do an
5 homage to that, but you'll have to think through that one.

6 We did talk about the green roof. I love to hear
7 that you guys are thinking about either a pergola or
8 planters, something that makes the deck not necessarily get
9 bigger but just feel a little bit more enclosed, because
10 it'll be with that kind of a green roof and the condensers
11 quite open. So I think continuing to look at that will make
12 it certainly more used and welcoming and inviting for folks.

13 And then the fences: I think about this a lot
14 because often we have these very urban, large buildings and
15 then the fences that we see for the projects, and they're on
16 lot -- you know, against lots, and that might want something
17 that's maybe more residential if you will.

18 But they just strike me as they are -- they're so
19 different from what you're doing with the building, they
20 don't feel -- they're wood fences that don't feel urban.
21 You're doing all those pickets along the balconies.

22 And I feel like the fence should feel like it's

1 the same high-quality investment that the building is
2 getting. Again, it's really a gesture to the neighbors that
3 you're paying attention to it.

4 One side of it, I think, is the opaque, 6'.
5 Another side is kind of the open and transitions to the open
6 4'. But it really strikes me as though a residential
7 neighbor built those, not a developer.

8 And so, I would give those attention just in
9 addition to some of the planting that you've added, which is
10 nice along those educated guess to, again, be kind of
11 gesture towards that neighborhood side.

12 It did look like you were starting to get some
13 more planting around the base of the building. And I think
14 the Street Life ones you were picking Katya, with the
15 benches felt like a nice gesture to encourage people to be
16 there in the space.

17 The one at the corner's kind of bugging me a
18 little bit. Is that -- that one looks like it's more custom
19 built. I was wondering if one of the Street Life circular
20 ones might feel a little bit more welcoming or, again,
21 having -- you know, sometimes those have the built in
22 seating as well.

1 So maybe just looking at that one at the corner,
2 to make sure it feels like it's all cohesive with the other
3 pieces you have.

4 But overall, appreciate the attention to the
5 comments from last time, and great to see the progress.

6 KATYA PODSIADLO: Thank you.

7 PETER QUINN: Thank you.

8 TOM SIENIEWICZ: Thank you. Diego, you're next.

9 DIEGO MACIAS: Yeah, so this -- I think this
10 project has really grown on me. I'm really digging a lot of
11 the decisions that you've made, and I feel like the comments
12 that you've sort of adopted onto your design has been really
13 successful.

14 I'm a big fan of the cargo bike elevators. I
15 think -- I think the roof is going to be awesome for the
16 residents.

17 I think also the public-facing aspects of it, like
18 the mural, I think, is going to be a great addition.
19 Hopefully that survives, and it's a great design. I'll
20 second, what Tom and Mary suggested, which is using, you
21 know, collaboration of artists or, you know, references to
22 botanical. You know, like a botanical garden is a really

1 interesting historical fact, and I think that I gives
2 building a sense of place and belonging.

3 I don't think the -- I might be in the minority
4 here, but I don't have an issue with the massing. I feel
5 like it's appropriate, especially the 3D views that you
6 showed. I think that the stepbacks that you did on Linnaean
7 Street is pretty successful. I think you're kind of limited
8 to get as many units as possible in there.

9 And I also really appreciate the sort of street-
10 level details that you've added. I think the shadow boxes
11 really make that residential elevation a little bit clearer.
12 There's that sort of line that suggests just like one
13 element, and it's nice.

14 I think the previous time we saw this, it was a
15 little bit broken, but I feel like the -- you know, juggling
16 of the residential and commercial has become a much more
17 cohesive design. And yeah, thank you. Look forward to
18 seeing it.

19 TOM SIENIEWICZ: Thank you, Diego.

20 Dan, you're next.

21 DANIEL ANDERSON: Thank you, Mr. Chair. So excuse
22 me, just a few comments, one that I had alluded to, and I

1 don't think it's a matter of massing, Diego. I like the
2 massing of the building as well.

3 I think the color study, as you guys have talked
4 about, of that sixth attic floor would help reinforce that
5 four-story banding, and I think make the building read more
6 -- since there really isn't room for a stepback.

7 Anyway, that's a suggestion that I think you guys
8 will take a look at and don't need to belabor it.

9 Like Tom, I think there's a real opportunity that
10 will present itself. East corner, really to do something
11 with that upper balcony. That self-elevation; I was just
12 looking back at the plans and hoping that there were more
13 residential windows in that west corner. It seems like
14 there are windows in the plan. So maybe that hasn't quite
15 advanced to that level.

16 But really, I think even looking at the west
17 elevation, I'd love to see that kind of north elevation and
18 residential window treatment wrap around to the west, rather
19 than continuing that kind of major vertical banding.

20 I think, Peter, that the sensitivity that you're
21 showing to Linnaean really can wrap around to that face
22 that's neighborhood-facing and not necessarily be the same

1 vertical language that's the public street front on Mass Ave
2 and Linnean.

3 And it does look like there's some opportunities
4 for some additional windows to the south for those units.
5 I'm not quite sure if that's just that we're looking at the
6 top-floor plan which has that one window, but potentially
7 since you're back at 5', you may be limited by the 25
8 percent. I'm not quite sure what is driving the window
9 placement there on the south to the west.

10 So there's your west elevation; there's your major
11 verticals. If there's an opportunity to wrap the more punch
12 window residential feel that you have on the balconies and
13 wrap that back to the west side, that may help it feel more
14 three-dimensional and less façade to façade.

15 PETER QUINN: Yeah.

16 DAN ANDERSON: Again, take that as a suggestion
17 and a compliment. But then, I guess as you wrap again from
18 the west to the south, the current elevations show no
19 windows where Mary had pointed that out. There are some
20 others shown in plan.

21 Again, you may be a little bit more limited on the
22 percent of glazing opening per floor, but maybe those

1 windows could be some singular windows that might help that
2 façade as well.

3 Again, it's tucked back, but it is residential and
4 neighborhood-facing.

5 PETER QUINN: Yeah, I understand. I think it's --
6 yeah, we'll --

7 DAN ANDERSON: Yeah.

8 PETER QUINN: -- continue to refine these
9 percentages as we get data from our window manufacturer.

10 DAN ANDERSON: Understood.

11 ADAM SIEGEL: I believe we tucked the window
12 sizing there and added it to the studio units to make those
13 windows larger, and now we're still maxed out at the 25
14 percent. I think we're --

15 DAN ANDERSON: Yeah.

16 ADAM SIEGEL: -- pretty much at the maximum right
17 now of what's allowed.

18 DAN ANDERSON: Yeah. Yeah, it's tough in that
19 even if you're back a little bit further than 5', you've got
20 to get to 10' before you can really have a little bit more
21 flexibility.

22 ADAM SIEGEL: Correct.

1 DAN ANDERSON: The last piece: really just at the
2 ground level, I know that you're wrapping some brick back
3 there. That's a more -- you know, I think there's parking
4 along that side of the building?

5 ADAM SIEGEL: Yes.

6 DAN ANDERSON: I'm not suggesting that should all
7 be brick, but maybe a different cladding material, rather
8 than the same as the deck above the corner retail. There's
9 something just a little bit -- I don't know; it is a very
10 minor comment on that choice of breaking up the materials
11 that way.

12 And very last thing, and maybe Mary might support
13 this: the sort of minor rail fencing between the individual
14 units feels like it could be a little bit more substantial.

15 I'm wondering if you considered doing a planter in
16 between, something that was -- had a little bit more
17 substance and maybe, you know, some plant material could
18 provide a little additional privacy.

19 I know you're trying to be minimal about it, but
20 you're -- you know, for a café table, you're basically, you
21 know, asking your neighbor if they -- if you could borrow
22 some sugar. So that's --

1 MARY LYDECKER: Thank you.

2 DANIEL ANDERSON: My last comment. Thank you.

3 But a great job. I think it continues to get better, and I
4 hope you take my comments in the spirit that they're
5 offered.

6 TOM SIENIEWICZ: Great. Thank you, Mr. Anderson.

7 Carolyn Zern, you're next.

8 CAROLYN ZERN: Great. Thank you, Mr. Chair. So
9 like everyone else, you know, I really -- I appreciate some
10 of the feedback that you guys have -- or some of the
11 responses to our feedback from our last meeting.

12 I really appreciate the warming up of the
13 residential entrance, and I'm encouraged to hear that you're
14 thinking about adding the pergola and something else to warm
15 up or kind of soften the roof deck.

16 I am also encouraged to hear that you're not
17 committed to the white and that you're looking at some
18 different coloration there. I had a similar comment to
19 Dan's on the Plan Left, I guess western side of the southern
20 elevation.

21 And I understand that fenestration, if you're
22 limited for Passive House on fenestration, but maybe a

1 different color there, something to break up that kind of
2 big, blank wall feels -- feels like it would help and be a
3 nice gesture to the neighborhood.

4 But other than that, I am in agreement with what
5 my colleagues have said, and I don't want to waste time
6 repeating them. So thank you very much.

7 TOM SIENIEWICZ: Thank you, Carolyn.

8 Ashley Tan?

9 ASHLEY TAN: Thank you. I just want to start off
10 by saying similar to Diego, I'm definitely getting more
11 excited about this project and even looking at the ground-
12 floor plan earlier, I'm just reminded how this is a very
13 contemporary housing stock.

14 There are -- a lot of the housing stock here is
15 kind of old and just even little details like having a place
16 where people can drop off their food delivery, I think
17 residents really appreciate it. I've been to so many
18 buildings where you see 10 bags of food on the floor, and
19 so, I'm sure that -- you know -- this new housing stock is
20 something obviously the city wants to see more of, and I'm
21 excited to see the team trying to make this really happen.

22 And the video was also super helpful. Ted is not

1 here tonight, or else he would be very excited to see the
2 video to give us some context.

3 And I'm not going to repeat too much, but I think
4 the part that needs more work, and everyone else has already
5 given a lot of great advice is that the south façade -- that
6 south corner on the second and third floor, anything that
7 can be improved would be great.

8 And I also -- I think this may have been in the
9 memo from CDD, but -- you know, even considering more
10 sunshades on the southern façades where the windows or
11 balconies are I think also would be great additions.

12 So thank you.

13 TOM SIENIEWICZ: Great. Thank you, Ashley.

14 Mary Flynn?

15 MARY FLYNN: Thank you. I did not -- I wasn't
16 here for the first review. So, you know, I did look at the
17 plans and read the comments. And I say, I think, you know,
18 you have made a lot of progress. And this is one of my
19 least favorite intersections in the city.

20 TOM SIENIEWICZ: Yeah. [Laughter]

21 MARY FLYNN: So I think this is really going to be
22 a wonderful, wonderful change. In addition to adding all of

1 the housing units, I think it's a nice architectural
2 statement.

3 And, you know, I think the suggestions that people
4 have made before and continue to make tonight about, you
5 know, working more on the coloring and the blank façades are
6 all, you know, things that will make the project even more
7 successful.

8 I really, really like the idea of the nod to Mr.
9 Linnaean. My entire life I've been calling that street
10 "Linnaean" Street, so [laughter] it's good to know, at last
11 I now know how to pronounce it correctly. And I think
12 that's just a great nod. And as Tom said before, it gives
13 it really a -- the building a nice sense of place and a good
14 nod to Cambridge history. So yeah, I would appreciate it,
15 you know, if you continue, obviously, to work with CDD on a
16 lot of the minor design issues and the color issues.

17 But all in all, I think it's a really nice
18 building. So thank you very much for all the effort you put
19 into it.

20 TOM SIENIEWICZ: Great. Thank you. Thank you,
21 Mary.

22 UNIDENTIFIED SPEAKER: Thank you.

1 TOM SIENIEWICZ: Well, Mary as you know, I just
2 moved to Cambridge 43 years ago so I've only been saying it
3 "Linnaean" Street for 43 years, not my whole life, and I'm -
4 - but I probably have to admit I'm never going to be able to
5 change the mispronunciation at this point. This old dog
6 doesn't learn new tricks too well.

7 So I did jump the gun a little bit on my comments,
8 and I -- that means I could be little briefer here. I think
9 some evidence of how this building is going to evolve were
10 the brick details that Mr. Quinn showed very quickly, as
11 he's getting into a whole nother level of the design.

12 We're looking at a designer that's taking and
13 finding opportunity, either in the weaving of a corner
14 that's not 90 degrees or in a lintel, and that's very
15 exciting to me because this is an architect who obviously
16 has a -- I think a very good partnership with owner, who is
17 evolving the architecture in a really good way, which will
18 be terrific for the city.

19 It will be a very, very high-quality building if
20 that process keeps going, and I have every confidence that
21 it will.

22 I wanted to say two other things, focusing in on a

1 detail of the landscape, which was the benches at the front
2 door. Those are benches for perhaps somebody who doesn't
3 live there, right? They're also benches for an elderly
4 person who maybe on his way to look for a new pharmacy, or a
5 relocated pharmacy, right, who has to take a rest.

6 And for me, that's the very best spirit of a
7 private developer, understanding that he also is shaping the
8 public realm and shaping the experience of people who aren't
9 necessarily his tenants. And that spirit, which occurs in
10 other places in the building -- this is just one example --
11 is why I'm on the Planning Board, is to find those moments
12 where the evolution and the development of this city
13 contributes to civic life.

14 And that spirit, both in this owner -- because I
15 don't know if there's any -- I don't think there's any
16 payback necessarily for the owner to do that rather than
17 it's contributing to civic life. And I very much appreciate
18 that as an example.

19 And the last comment I want to make is I asked you
20 to focus in on the ways in which the design had evolved
21 since we last met in February. It's a bit of a trick
22 question, but you are graded on that.

1 And I'll say the other thing, as a Planning Board
2 Member, you hope after these hours we spend here on Tuesday
3 nights that we make a difference. And we apparently,
4 through this discourse, this discussion that we've had with
5 you, we've made a difference.

6 You listened; you didn't do everything.
7 Appreciate that; there's an economic cost. You did what you
8 could. You took the advice seriously and with respect, or
9 at least you presented it in a respectful way. Who knows
10 what you say behind our backs; I don't care. The building
11 got better. You listened, and that's a terrific thing, to
12 understand that these processes on Tuesday night do make a
13 decision in this city.

14 So I wanted to thank you for taking the feedback
15 seriously and incorporating as much of it as you have and as
16 you could.

17 So I have every expectation that the helpful
18 comments that have been made tonight I hope, respectfully,
19 will also be taken under advisement as well.

20 So with that, I'm looking for -- let me go back to
21 my script, what am I looking for? Are there any final
22 comments from anybody else after that?

1 None. Hearing none.

2 Ao only full members --

3 Oh, sorry, Evan. You've got a comment?

4 EVAN SPETRINI: Yeah, we just -- sorry. One of
5 the neighbors, an abutter, seems to have their hand up --

6 TOM SIENIEWICZ: I see.

7 EVAN SPETRINI: -- after the public comment. So
8 we were just wondering if you would allow them to speak and
9 make their comment now.

10 TOM SIENIEWICZ: Well, in the spirit of what I
11 just said, where we've got a team that seems to take
12 discourse and advice to heart, I want to poll the Board, but
13 I think it makes sense to potentially take this out of
14 order.

15 It's unprecedented, in my experience, but I'm
16 seeing nods from my fellow Board Members that this is
17 something -- and, Peter, you are probably going to respond
18 to some of the comments that have been made. I want to just
19 before you speak, Peter, I want to --

20 PETER QUINN: Sure.

21 TOM SIENIEWICZ: -- get this member of the public,
22 give them an opportunity to speak to the developer and to

1 the Planning Board on the record. So, Evan, thank you for
2 drawing my attention to that.

3 And with that, I will ask that the speaker --
4 that you unmute them, and that the speaker identify
5 themselves, give their name and their address, and if Mr.
6 Bentley would --

7 [Echo]

8 -- yeah, if Mr. Bentley --

9 [Echo] -- oh, we've got an echo?

10 MR. BENTLEY: Is it- do you want me to speak now?

11 TOM SIENIEWICZ: I was just going to give you some
12 instructions.

13 [Echo]

14 MR. BENTLEY: Oh, sure, sure.

15 TOM SIENIEWICZ: Yeah, there we go. Three
16 minutes. Mr. Bentley, go ahead.

17 MR. BENTLEY: Yeah, thank you for -- I think
18 this is a nice improvement; I'm very grateful, Adam, and
19 to the architectural team for the softening and
20 acknowledgment of the building.

21 TOM SIENIEWICZ: Just if you could give your
22 address, Mr. Bentley?

1 MR. BENTLEY: Sure. It's 1734 Mass Ave.

2 TOM SIENIEWICZ: Thank you.

3 MR. BENTLEY: The question had to do with the
4 moving of the condensers off the roof, or the reduction in
5 them. And, simply, where will that heat exchange take
6 place? Where will those -- I'm trying to understand
7 basically if they're split units, or however it is there
8 will be still some kind of exchange with outside air.

9 And so, I'm wondering if they'll be visible,
10 audible, that kind of thing.

11 PETER QUINN: Adam, do you want to --

12 ADAM SIEGEL: Sure. So the units were

13 [Echo]

14 TOM SIENIEWICZ: Just one second. We have a
15 technical issue, because with the echo it's impossible.

16 [Echo]

17 MR. BENTLEY: I'll mute mine.

18 TOM SIENIEWICZ: Thank you, Mr. Bentley. Okay,
19 that would work. Okay, go ahead, Mr. Siegel.

20 ADAM SIEGEL: We're going to be utilizing these
21 recently -- I should say in the past couple years Passive
22 House approved Ephoca units made in Italy. And they have a

1 condenser built inside -- that's inside of them, and it's a
2 unitary system that contains a condenser and an ERV all in
3 one system. And they directly vent out the side walls.

4 So it's kind -- it doesn't add to the venting,
5 because we're going to have an ERV vent in either condition,
6 but it's going to be to be the heat exchange as well.

7 And they're very quiet. We've looked at the sound
8 ratings of them, and we've -- they're going to be fully
9 compliant with the Cambridge Noise Ordinance.

10 MR. BENTLEY: So they'll be housed inside the
11 building, basically, and just have a breathing hole on the
12 outside?

13 ADAM SIEGEL: Correct. There's two dots.

14 MR. BENTLEY: Okay. I get it.

15 ADAM SIEGEL: Do you have any sense of what the dB
16 -- will we be hearing them on the --

17 MR. BENTLEY: I believe it --

18 ADAM SIEGEL: Do you have a sense of --

19 MR. BENTLEY: Yes. I believe at maximum capacity,
20 which would be the coldest winter day, it's about 50 dB at
21 the actual unit, at the side of the building.

22 MR. BENTLEY: Okay. Thank you very much.

1 TOM SIENIEWICZ: Great. Thank you, Mr. Bentley.

2 Okay. Mr. Quinn, traditionally the Chair gets the
3 last word, but is there something you need to contribute?

4 PETER QUINN: Yes. With all these compliments on
5 the design, you know, and as well as fair criticism, I
6 especially want to mention some of the other members of our
7 team that helped --

8 TOM SIENIEWICZ: Oh, okay. Absolutely.

9 PETER QUINN: -- put this together, if you don't
10 mind.

11 TOM SIENIEWICZ: No, wonderful. Thank you.

12 PETER QUINN: Yes, Annem Chan Waiy (phonetic) was on our
13 staff, and she's a superb designer, has helped very much
14 and has that great, collaborative relationship with
15 Adam.

16 And Milton is our Zoning Specialist, and he
17 got us through the gates on all of the peculiarities of
18 the new zoning; as you know we're first, so.

19 TOM SIENIEWICZ: Yeah.

20 PETER QUINN: Thank you.

21 TOM SIENIEWICZ: Okay. Thank you, Mr. Quinn.

22 Okay, with that, I'll go back to the script here, which is

1 only full Board Members will act on this particular item.
2 So is there a motion to conclude the Design Consultation and
3 submit a Final Report with our comments to the
4 Superintendent of Buildings? And if you could say your name
5 if you're willing to support that motion?

6 MARY FLYNN: This is Mary Flynn. I'll make that
7 motion.

8 TOM SIENIEWICZ: Okay. I'm looking for a second,
9 as always.

10 MARY LYDECKER: This is Mary Lydecker; second.

11 TOM SIENIEWICZ: Okay. The double-barreled Mary
12 motion.

13 With that, Evan, can we have a roll call vote on
14 that?

15 EVAN SPETRINI: Sure thing. Ted Cohen is absent.
16 Mary Flynn?

17 MARY FLYNN: Yes.

18 EVAN SPETRINI: Thank you.

19 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 EVAN SPETRINI: All right.

9 TOM SIENIEWICZ: Great.

10 EVAN SPETRINI: That's all members voting in
11 favor.

12 TOM SIENIEWICZ: Great. Thank you very much. We
13 have one more item which is not on the Agenda but important
14 nonetheless, which is I've been led to believe or to
15 understand that this is Joy Jackson's last hearing.

16 She's not quitting the Board; she's moving to a
17 town across the river and so is no longer eligible to sit.
18 That's a foolish rule. Why don't we have people from -- I
19 don't know, from New York City come and sit on the Planning
20 Board?

21 But so I just wanted to thank you for your
22 contribution for our sometimes-thankless job, especially as

1 an Associate Member, often patiently sitting here, and then
2 you don't get to actually vote. Nonetheless, your
3 contributions are very, very much appreciated.

4 Even silence is meaningful. It means, you know,
5 that you're agreeing with fellow Board members, and you're
6 moving the hearing on efficiently.

7 So I've appreciated your smile and your very
8 thoughtful comments from time to time, and your almost
9 perfect attendance, which is a model that the Chair maybe
10 needs to learn from.

11 So with that, I wanted to thank you very much on
12 behalf of the Board and the City of Cambridge for your
13 contributions tonight.

14 So I don't know if you have any parting words.

15 JOY JACKSON: Oh, thanks, Tom. Yeah, I'm sad to
16 be leaving, but, you know, also a little bit excited for,
17 you know, moving to a little bit bigger spot, no longer
18 cramped in my one-bedroom apartment at Cambridgeport, so
19 it's -- you know, [laughter], bittersweet, but I've learned
20 so much from all of you the last couple of years. It's
21 been, I think, just a crash course in Zoning and Urban
22 Design, so I really appreciate all of you.

1 So thank you.

2 TOM SIENIEWICZ: Okay, Joy, they need some help
3 over there across the river, so get on the Planning Board in
4 Boston and fix them up.

5 Okay. Anything else from fellow Board members?

6 MARY FLYNN: No, just thanks, Joy, and best of
7 luck in your new home.

8 TOM SIENIEWICZ: Yeah. Okay. I guess that's it.
9 Thank you, everybody, and we'll see you next month, I
10 gather. Thank you for the good discussion tonight.

11 Goodnight.

12 JOY JACKSON: Thank you.

13 [7:58 p.m. End of proceedings.]

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.

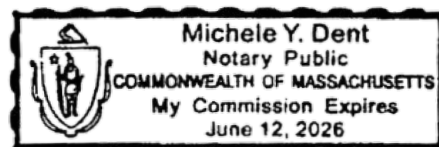
In witness whereof, I have hereunto set my hand this 27th day of May 2026.



Notary Public

My commission expires:

June 12, 2026



A				
a-- 37:1	62:14 64:22	alluded 57:22	13:17 45:14	70:2
ability 31:9 79:7	addition 55:9	alongside 24:10	57:5	attic 58:4
able 13:20 42:11	56:18 64:22	aluminum 25:20	Approval 8:5	audible 4:7,9,12
42:21 66:4	additional 31:15	amazing 52:10	approve 29:19	4:14,17,18,21
absent 4:10 8:20	40:1 59:4	amenity 25:9	approved 3:11	4:22 5:3,4,7,8
74:15	61:18	amount 19:9	71:22	5:11,15,16,19
Absolutely 26:4	additions 64:11	31:19	approximately	5:20 71:10
73:8	address 42:6	ample 30:16	19:7 21:16	audio 3:22
abutter 41:15	53:1 70:5,22	Anderson 1:10	architect 66:15	authorized 3:12
69:5	addressed 31:5	3:6 5:10,12	Architects 11:22	available 18:22
accept 8:11	addressing	37:20 38:12,17	12:1,2	34:21 35:2
accessible 23:12	39:11	38:19,22 39:5	architectural	Ave 7:3,5 19:1
accommodate	Adds 28:22	39:9 40:17,22	65:1 70:19	20:19 27:1,9
13:15,22	adequately	57:21 59:16	architecture	35:9 43:6,20
accomplish	24:19	60:7,10,15,18	12:3 23:1	45:3 49:9
40:12	admit 66:4	61:1,6 62:2,6	66:17	52:18 53:8
accurate 78:17	adopted 3:10	annex 52:4	area 9:22 14:19	59:1 71:1
accurately	56:12	Annual 7:14	16:13 31:13,20	Avenue 2:22
16:19	Adoption 2:17	answer 11:4	35:19 39:1,2	9:18 50:18
acknowledgm...	advanced 38:5	31:17 40:4	40:2 52:17	awesome 33:13
70:19	58:15	answered 30:18	areas 38:11	56:15
act 74:1	adversely 18:15	anybody 27:5	array 18:14	
action 29:19	advice 64:5 68:8	28:3 30:12	articulate 46:8	B
79:9,11	69:12	31:4 68:22	articulation	back 7:16 14:11
Active 7:2,7	advisement	anyway 43:19	43:12	14:16 16:14
Acts 3:10	68:19	51:4 58:7	artist 52:10	19:11,16 20:15
actual 72:21	advisory 2:21	Ao 69:2	artistic 50:14	21:20 22:1,2
Adam 11:10,19	6:18,20 9:17	apartment	artists 56:21	27:16 37:21
11:19 12:13,14	10:9,12,17	76:18	Ashley 1:9 3:5	39:12 44:17
12:17,20 13:8	29:20	apparently 68:3	5:2,4 6:5 8:4	58:12 59:7,13
13:9,11 31:17	aerial 21:14	appear 30:9	9:5,6,15 41:1,2	60:3,19 61:2
31:18 34:13,18	aesthetic 25:21	appears 30:17	41:21 42:1	68:20 73:22
35:9,13,15,20	affect 18:14	34:16	50:17 63:8,9	backs 68:10
36:4,9,14,16	Agenda 9:11,11	applicant 42:11	64:13 75:1,2	backup 45:1
37:7,9 38:2,10	9:16 75:13	applicants 3:14	Ashley's 49:6	bad 50:20
38:13,18,20	ago 66:2	application	asked 20:22	bags 63:18
39:1,8 40:3,21	agree 50:17	29:20	67:19	balconies 16:5
46:14 48:18	agreeing 76:5	applies 10:13	asking 4:6 61:21	54:21 59:12
60:11,16,22	agreement 63:4	appreciate 56:4	aspects 32:6	64:11
61:5 70:18	ahead 26:20	57:9 62:9,12	56:17	balcony 16:9
71:11,12,20	27:11 34:1	63:17 65:14	assistant 50:4	58:11
72:13,15,18	70:16 71:19	67:17 68:7	Associate 5:10	Band 17:1
73:15	AHO 42:15	76:22	5:22 76:1	banding 58:5,19
add 14:1 16:15	air 71:8	appreciated	assume 43:9	base 55:13
17:8 22:3 72:4	alignments	12:6 40:17	attached 24:10	based 14:6
added 16:5 23:4	45:22	76:3,7	attend 13:20	basement 9:22
23:7,21 55:9	allocate 16:2	approach 33:8	attendance 4:7	17:18,22 38:21
57:10 60:12	allow 69:8	44:8,13,20	76:9	basically 22:3
adding 24:10	allowed 60:17	46:6 53:1	attention 47:11	53:3 61:20
	allows 14:12	appropriate	55:3,8 56:4	71:7 72:11

bat 13:3	61:14,16 66:7	breakout 39:20	C	CDD's 11:2
baton 22:17	67:21 76:16,17	breathing 14:19	C 3:1	centralized 38:8
bay 44:16	bittersweet	72:11	cable 4:2	38:11,15
bays 21:2	76:19	Brendan 11:21	café 14:18 15:1	certainly 42:15
beautiful 50:1	black 28:14	brick 16:20 17:1	61:20	47:4 54:12
50:14 52:3,14	blank 20:16	20:4 53:10	cafeteria 49:19	CERTIFICA...
behalf 76:12	49:7,20,20	61:2,7 66:10	calculated 25:12	79:1
belabor 58:8	50:19 52:19	bricks 17:1	calculations	certified 8:7
believe 6:16	53:1 63:2 65:5	brief 66:8	25:12	certify 79:5,8
12:4 14:5	blew 46:16	Brigham 49:17	call 3:16 8:19	Chair 1:7,7 3:9
32:10 37:1,4	Bluebikes 13:13	bright 49:14	49:18 74:13	5:18 7:17 13:2
37:19 47:15	13:22 35:16	53:5	called 16:22	26:3 29:6
60:11 72:17,19	36:1	bring 26:1 45:1	calling 30:3 65:9	37:20 41:2
75:14	Board 1:1 2:17	bringing 27:21	Cambridge 1:2	43:3 51:12
belonging 57:2	3:8,13,14,20	broken 57:15	1:6 3:8,13 4:3	57:21 62:8
bench 24:11	4:6 6:18,22	bugging 55:17	7:3,5 17:15	73:2 76:9
benches 24:3,5,9	7:19 8:6,6,8	building 9:19	49:3 52:4	chairs 16:9
55:15 67:1,2,3	10:4,11,12,16	15:2,22 16:14	65:14 66:2	challenging 40:7
Bentley 70:6,8	10:21 11:3,5	17:11,21 18:18	72:9 76:12	Chan-Li 73:13
70:10,14,16,17	12:8 13:1 28:4	21:4,12,20	Cambridge's	chance 36:10
70:22 71:1,3	30:4 31:3,4	23:2,7 24:17	4:1	change 44:2
71:17,18 72:10	37:12 42:5,17	28:12,22 32:19	Cambridgeport	64:22 66:5
72:14,17,19,22	51:18 67:11	34:7,14 35:6	76:18	78:2,2,2
73:1	68:1 69:12,16	39:22 41:11	Cameron 12:3	changed 11:13
best 15:15 26:11	70:1 74:1	43:22 44:3,8	Campbell 12:3	25:2,7
67:6 77:6 79:6	75:16,20 76:5	44:11 45:5	cantilevered	changes 23:3
better 16:2	76:12 77:3,5	46:1 47:16,17	24:9	43:10,17 78:16
22:15 28:16	78:16	48:6 49:2,6,18	canvas 50:16,22	changing 39:15
62:3 68:11	Board's 29:19	50:10,12 51:10	capability 32:6	44:9
bicycle 9:21	51:14	54:19 55:1,13	capacity 32:11	Channel 4:2
big 49:14,20	body 34:4 40:11	57:2 58:2,5	72:19	Chapter 3:10
56:14 63:2	Borealis 37:2	61:4 65:13,18	captured 49:4	character 28:22
bigger 17:14	borrow 61:21	66:9,19 67:10	care 68:10	chart 34:22
45:6 54:9	Boston 77:4	68:10 70:20	careful 32:20	chart's 35:2
76:17	botanical 15:6	72:11,21	cargo 17:15,17	check 30:11
bike 13:16 14:1	37:16 47:14	building's 14:16	56:14	50:15
17:12,18 33:7	48:2,22 49:16	buildings 45:7,9	Carl 15:5 21:14	Chen 12:1 26:14
35:3,5,5,10,15	50:14 52:4,13	45:15 46:3	37:2	26:16,17,18,21
36:7 56:14	56:22,22	53:8,18 54:14	Carolyn 1:10	27:8,12,15
bikes 17:15,18	botany 15:5	63:18 74:4	3:5 5:6,8 6:5	28:6,10
17:20	33:11 48:10	built 15:7 55:7	8:4 9:7,8,15	choice 61:10
bit 7:1 14:11,16	bottom 23:8	55:19,21 72:1	62:7,8 63:7	circular 55:19
15:2,12 16:20	box 45:19	Burke 12:3	75:3,4	city 1:2 3:12 4:1
17:5 19:20	boxes 16:20	busier 7:1	case 2:13 7:12	6:16 52:4,8
20:9,17 27:14	57:10	Business 2:20	9:17	63:20 64:19
38:7 39:20,22	boxy 39:22	6:17	cast 49:21	66:18 67:12
40:6 43:8 54:9	46:12	button 30:2	CDD 6:13 10:20	68:13 75:19
55:18,20 57:11	break 63:1	buttons 30:17	12:8 35:1	76:12
57:15 59:21	breaking 36:1	bylaw 17:15	37:12 64:9	City's 3:20
60:19,20 61:9	61:10		65:15	10:18

civic 67:13,17	comments 10:17	32:2 38:4,14	44:12	40:1 43:11
Civil 12:3	11:6 13:3 23:3	54:10 71:4	cool 24:22 25:11	current 59:18
cladding 15:7	29:2,20 30:5	condition 72:5	33:13 37:18	currently 13:16
39:13,17 61:7	37:11 40:19	confidence	48:10	32:4
clearer 57:11	43:4 51:7,13	66:20	coordination	custom 55:18
click 30:2	51:17 56:5,11	configurations	35:1	
close 15:21 35:5	57:22 62:4	24:3	corner 14:9 17:4	<hr/> D <hr/>
35:6	64:17 66:7	confirmed 7:11	17:6 23:9,20	D 2:11 3:1
closer 19:5,13	68:18,22 69:18	conformance	52:17,18 56:1	Dan 1:10 3:6
19:22 20:18	74:3 76:8	10:18	58:10,13 61:8	5:10 37:19
44:2	commercial	consider 39:14	64:6 66:13	39:5 57:20
Code 15:22	9:21 14:22	considered	corner's 55:17	59:16 60:7,10
32:19	18:12 20:17	61:15	corners 41:13	60:15,18 61:1
coffee 14:12	46:1 47:17	considering 7:7	Correct 50:7	61:6
Cohen 1:8 4:8	57:16	64:9	60:22 72:13	Dan's 62:19
8:20 74:15	commission	constricted	corrections	DANIEL 5:12
cohesive 56:2	79:17	15:20	78:16	37:20 38:12,17
57:17	committed	construct 9:19	correctly 65:11	38:19,22 39:9
coldest 72:20	62:17	Consultation	corridor 52:21	40:17 57:21
collaborating	common 32:9,13	2:21 6:18 9:17	corridors 7:8	62:2
33:20	38:11 39:1,2,2	10:9,13 74:2	39:3	dashed 17:21
collaboration	Commonwealth	Consultations	corrugated 54:1	data 60:9
56:21	79:2,5	6:20	cost 68:7	Date 78:21
collaborative	communicatio...	contains 72:2	Council 7:6	day 72:20 79:13
73:14	30:6	contemporary	counsel 79:9	dB 72:15,20
colleagues 42:8	community 1:12	63:13	counting 29:10	deal 18:13
63:5	2:15 6:7,13	context 64:2	couple 16:9 19:8	dealing 45:5
color 33:2,5	33:18 37:12	Contextual 45:3	20:20,21 36:21	46:1
34:15,22 36:20	company 9:19	continue 18:20	37:21 51:9	decide 11:6
39:15,17 40:1	23:22	60:8 65:4,15	71:21 76:20	decision 68:13
40:2,4,10 46:9	complete 29:3	continued 7:4	course 17:1,4	decisions 56:11
46:21 53:6	completely	continues 62:3	19:5,13 28:13	deck 25:6,9 32:9
58:3 63:1	40:10	continuing	76:21	32:13,17 38:14
65:16	compliant 72:9	16:10 53:2	Court 3:11	54:8 61:8
coloration 46:14	compliment	54:11 58:19	cramped 76:18	62:15
62:18	59:17	contrasting	crash 76:21	decks 16:8
coloring 65:5	compliments	40:10 53:7	cream 34:15	definitely 13:11
colors 34:3,20	73:4	contribute 73:3	create 9:20	46:13 63:10
39:14 40:12	comply 25:14	contributes	14:11 27:17	degrees 17:4
44:9 49:14	composite 44:22	67:13	creates 21:3	50:18 66:14
53:5,15	comprehensive	contributing	creating 16:20	delivery 63:16
come 26:9 27:15	27:22	67:17	creation 52:11	Dent 79:4
43:8 75:19	conceptual 38:1	contribution	criticism 20:10	deny 10:17
coming 7:15	concise 11:12	75:22	73:5	29:19
comment 3:18	conclude 74:2	contributions	crushed 23:6	Department
3:19 10:4 14:4	condenser 18:5	76:3,13	curb 14:2	2:15 6:7 13:12
14:8 29:15,16	38:4 72:1,2	conversation	curiosity 53:13	depth 28:13
31:1 32:16	condensers 18:2	7:4,4 13:21	53:21	design 6:14 10:6
61:10 62:2,18	18:11,19 31:9	42:18	curious 33:15	10:16,18,19
67:19 69:3,7,9	31:13,22,22	convincing	36:12 39:17	11:3 13:18

17:8 29:16,20 37:5,9,10 51:10 56:12,19 57:17 65:16 66:11 67:20 73:5 74:2 76:22 designed 32:14 designer 66:12 73:13 Designers 6:15 desire 23:15,17 desktop 30:9 detail 16:19 20:6 22:15 67:1 detailed 6:19 details 25:11 57:10 63:15 66:10 develop 17:8,10 developed 33:17 developer 10:4 11:1,1 42:12 42:18 55:7 67:7 69:22 developers 42:16 development 1:12 2:15 6:7 6:11,12 9:19 11:20 36:12 67:12 Diego 1:9 3:5 4:20,22 5:1 6:5 8:4,17,17,18 9:3,4,15 32:21 32:22 33:2 34:17 35:8,11 35:14 36:11,15 37:5,8,13,18 56:8,9 57:19 58:1 63:10 74:21,22 difference 68:3 68:5 different 16:6 18:4 24:3 39:16 40:8,11 40:13 44:8,9 46:9,15,21	47:1 52:14 54:19 61:7 62:18 63:1 differentiating 43:5 difficult 40:12 digging 56:10 direction 19:10 directly 36:17 72:3 discourse 68:4 69:12 discuss 10:5 35:3 discussed 41:10 discussion 11:16 15:13 43:4 51:7,18 68:4 77:10 diving 38:3 Division 6:14 documents 31:10 dog 66:5 doing 7:7 54:19 54:21 61:15 door 16:13,14 16:15 52:21 67:2 doorway 21:7,9 dots 72:13 double 30:11 double-barreled 74:11 doubles 20:15 drawing 70:2 drawings 25:13 driving 59:8 drop 63:16 drop-off 14:5 due 32:5 dynamically 28:19	East 58:10 easternmost 38:15 easy 17:16 echo 70:7,9,9,13 71:13,15,16 economic 68:7 edge 14:3,17 21:4 23:7 25:22 44:16 edges 23:18 educated 55:10 efficient 11:15 13:2 efficiently 76:6 effort 65:18 either 19:14 24:5 36:2 54:7 66:13 72:5 elderly 67:3 element 15:6 57:13 elevate 12:5 elevated 12:5 elevation 15:16 57:11 58:17,17 59:10 62:20 elevations 59:18 elevator 19:3 32:3 34:9 38:18 elevators 17:11 17:14,17 56:14 eligible 75:17 eliminate 46:10 employed 79:9 enclosed 54:9 encourage 11:13 30:14 51:10 55:15 encouraged 62:13,16 ends 20:14 engaged 37:22 38:2 52:10 Engineering 37:22 38:3 enliven 53:4 entered 30:7 entire 65:9	entrance 62:13 entry 23:19 36:8 Ephoca 71:22 equipment 19:2 19:12 Erie 47:16 Erik 1:14 6:14 ERV 38:7,9 72:2 72:5 ese 77:9 especially 57:5 73:6 75:22 Evan 1:12 4:8 4:15,19 5:1,5,9 5:13,17,21 6:1 6:9,10,10 7:18 7:19 8:19,20 9:1,3,5,7,9 10:7,8 11:9 30:12,13 42:7 42:14,21 43:1 69:3,4,7 70:1 71:11 74:13,15 74:18,21 75:1 75:3,5,8,10 evening 6:9 11:18,19 everybody 26:7 77:9 evidence 66:9 evolution 67:12 evolve 66:9 evolved 67:20 evolving 66:17 Exactly 29:11 example 23:19 67:10,18 exchange 71:5,8 72:6 excited 25:10 63:11,21 64:1 76:16 exciting 66:15 excuse 22:6 57:21 exhausted 51:15 exist 26:8 existing 35:20 expand 31:19 expanding	31:14 expectation 68:17 expecting 41:7 experience 25:22 67:8 69:15 expires 79:17 explaining 10:2 extension 21:4 extensive 25:8 extent 43:15 exterior 39:7 eye-level 27:1,8
F				
				façade 14:10 20:5 21:21 22:8 39:7 43:6 52:17 53:3 59:14,14 60:2 64:5 façades 43:6,20 64:10 65:5 face 58:21 facing 52:19 fact 57:1 Factor 24:22 25:12 factory 36:18 fade 36:21 fair 20:10 73:5 fairly 24:1 fall 7:5 familiar 33:20 fan 56:14 far 23:20 fastest 11:15 Father 15:5 33:11 favor 75:11 favorite 37:3 64:19 feature 16:10 28:22 features 16:16 17:7 February 10:22 11:14 50:2 67:21
	E			
	E 2:11 3:1,1 78:1,1,1 earlier 10:8 22:11 63:12 easier 18:13			

feedback 12:8 33:18 37:11 62:10,11 68:14	five-story 45:7 fix 77:4 flanking 36:8 flat 40:15 flexibility 60:21 floor 9:22,22 39:2,16 40:8 40:14 41:13 43:13 46:2,3 58:4 59:22 63:12,18 64:6 flower 16:8 37:1 37:3 49:14 flowers 21:15 36:13 47:17 48:9,13 flyby 22:15 Flynn 1:7 3:4 4:11,13 6:4 8:3 8:14,14,21,22 9:14 43:3 44:5 45:10,17 46:4 46:7,12,18 47:2,7 62:1 64:14,15,21 74:6,6,16,17 77:6 focus 11:13 67:20 focusing 66:22 folks 20:22 54:12 followed 10:4 27:1 following 12:22 food 63:16,18 foolish 75:18 foregoing 78:15 forth 18:1 forward 11:16 17:9 26:9 44:20 57:17 found 17:16 27:20 four 21:21 45:12 four- 45:7 Four-and-a-half 45:11 four-story 45:8 58:5	friendly 51:8 From' 78:2 front 14:5 21:3 59:1 67:1 full 69:2 74:1 fully 72:8 fun 15:4 function 30:15 further 29:1 43:9 45:21 46:7 60:19 79:8	<hr/> G <hr/> G 3:1 gaps 42:8 garage 16:13,14 16:15 garden 37:16 56:22 gates 73:17 gather 77:10 gathering 40:5 General 1:3 2:20 3:11 6:17 generous 16:3 45:16 gestural 52:13 gesture 15:9 55:2,11,15 63:3 getting 38:9 55:2 63:10 66:11 giant 49:14 give 3:18 6:19 14:14 15:16 17:1 25:21 52:1 55:8 64:2 69:22 70:5,11 70:21 given 15:21 20:5 43:21 64:5 gives 14:19 49:4 57:1 65:12 glad 39:10 glazing 16:18 20:18 21:19 59:22 Glier 52:5,12	go 10:12 12:17 13:2 17:21 18:21 19:8 22:14 24:6,8 24:16,22 25:4 26:19 27:6,11 27:16 34:1 40:9 49:22 52:5 68:20 70:15,16 71:19 73:22 goal 35:16 goals 31:12 goes 36:19 39:12 going 5:10 14:6 15:12 18:3 19:5,6,10,13 22:17 26:16,21 29:15 31:12 32:1,2,4 33:17 33:18,19 34:2 34:20 35:11,12 35:22 36:21 37:6,21 40:12 46:2,13 47:4 47:16 49:14 51:22 53:22 56:15,18 64:3 64:21 66:4,9 66:20 69:17 70:11 71:20 72:5,6,8 good 11:18,19 13:19 21:14 27:7 65:10,13 66:16,17 77:10 Goodnight 77:11 gotten 15:19 Governor 3:12 graded 67:22 grain 46:22 grant 10:16 graphic 51:10 52:11 grateful 70:18 gray 33:4 grayed 34:11 grays 53:10 great 9:10 11:8 22:20 32:15 33:16 38:19 47:7,9 56:5,18 56:19 62:3,6,8 64:5,7,11,13 65:12,20 73:1 73:14 75:9,12 greatly 18:3 green 18:15 25:8 31:14,19 54:1 54:6,10 greenery 24:10 43:16 gross 9:22 ground 61:2 ground- 63:11 ground-floor 41:12 Ground-story 20:4 grown 56:10 guess 25:7 38:6 47:13 55:10 59:17 62:19 77:8 Guidelines 10:19 gun 66:7 guys 54:7 58:3,7 62:10
feedback 12:8 33:18 37:11 62:10,11 68:14	five-story 45:7 fix 77:4 flanking 36:8 flat 40:15 flexibility 60:21 floor 9:22,22 39:2,16 40:8 40:14 41:13 43:13 46:2,3 58:4 59:22 63:12,18 64:6 flower 16:8 37:1 37:3 49:14 flowers 21:15 36:13 47:17 48:9,13 flyby 22:15 Flynn 1:7 3:4 4:11,13 6:4 8:3 8:14,14,21,22 9:14 43:3 44:5 45:10,17 46:4 46:7,12,18 47:2,7 62:1 64:14,15,21 74:6,6,16,17 77:6 focus 11:13 67:20 focusing 66:22 folks 20:22 54:12 followed 10:4 27:1 following 12:22 food 63:16,18 foolish 75:18 foregoing 78:15 forth 18:1 forward 11:16 17:9 26:9 44:20 57:17 found 17:16 27:20 four 21:21 45:12 four- 45:7 Four-and-a-half 45:11 four-story 45:8 58:5	<hr/> G <hr/> G 3:1 gaps 42:8 garage 16:13,14 16:15 garden 37:16 56:22 gates 73:17 gather 77:10 gathering 40:5 General 1:3 2:20 3:11 6:17 generous 16:3 45:16 gestural 52:13 gesture 15:9 55:2,11,15 63:3 getting 38:9 55:2 63:10 66:11 giant 49:14 give 3:18 6:19 14:14 15:16 17:1 25:21 52:1 55:8 64:2 69:22 70:5,11 70:21 given 15:21 20:5 43:21 64:5 gives 14:19 49:4 57:1 65:12 glad 39:10 glazing 16:18 20:18 21:19 59:22 Glier 52:5,12	<hr/> H <hr/> H 1:8 4:8 78:1 Hale 49:18 half 7:16 hallways 39:2 hand 8:9 30:2,3 30:15 69:5 79:12 handle 17:9 32:11 hands 30:8,10 30:13 Hang 12:15 15:13 45:2 happen 63:21 happy 18:15 42:7 43:14 Harvard 37:16 head 32:3 38:18	

hear 54:6 62:13 62:16	58:12	inside 17:11 18:6 49:16 72:1,1,10	juggling 57:15	45:11,15,20,22
heard 23:15 33:6	horizontal 40:15	Hospital 49:17	jump 42:7 51:22 66:7	46:8,9,14,16 47:3,4,14,16
hearing 1:3 29:14 30:22 51:5 69:1 72:16 75:15 76:6	hours 68:2	installed 24:2 36:18	jumping 51:4,13	49:1,10,16 51:3 52:6,7,12 52:14,22,22 54:4,16 55:21 56:21,21,22
hearings 7:2	house 18:9 32:3 38:18 62:22 71:22	instant 17:18	June 7:1,1,10,11 7:14 79:18	57:15 61:2,3,9 61:17,19,20,21 62:9 63:19 64:9,16,17 65:3,5,6,10,11 65:15 66:1 67:15 73:5,18 75:19 76:4,14 76:16,17,19
heart 69:12	housed 72:10	instructions 3:18,20 70:12	<hr/> K <hr/>	knows 68:9
heat 71:5 72:6	housing 63:13 63:14,19 65:1	integrated 24:2 24:3	Katya 12:2,4 20:3 21:12 22:18,20,22 25:4,6,17 55:14	<hr/> L <hr/>
heavy-duty 23:22 24:1	hue 40:8	intend 13:21	keep 11:12 16:7 22:18	landscape 12:2 21:12 22:18 23:1,2 67:1
hedging 52:9	<hr/> I <hr/>	intended 34:14	keeps 66:20	landscaping 20:2
height 15:19 19:21	idea 24:4 49:1,2 65:8	interested 7:7 33:11,16 79:10	kept 3:17 19:19	language 59:1
held 8:7	ideas 52:1	interesting 17:2 47:19 57:1	kind 12:21 15:3 15:8 16:9,21 17:2,5 19:22 20:9,11,11,17 21:2,11 28:21 31:11 34:7 36:19 37:21 38:13 40:1 44:8 45:4,16 45:18,19,20 46:5 48:5,10 53:8,16,19 54:1,1,10 55:5 55:10,17 57:7 58:17,19 62:15 63:1,15 71:8 71:10 72:4	large 17:17 18:14 38:15 54:14
help 58:4 59:13 60:1 63:2 77:2	identify 70:4	intersection 14:1	known 44:9	largely 24:17
helped 73:7,14	identifying 31:10	intersections 64:19	know 10:15 15:4 15:8 18:9,10 18:17 19:11,16 20:8,8,11,18 21:11,18 23:22 23:22 24:18 25:18 28:13 33:12,12 34:4 34:10 36:13 37:14,15,16 39:10,19 40:9 41:5,7 43:7,8 43:14,15,21,22 44:1,3,8,9,16 44:19 45:4,4	larger 18:11,12 23:14 31:22 32:17 42:5 60:13
helpful 27:21 43:17 63:22 68:17	images 22:18	intro 6:19		larger-scale 23:10
helps 19:20 20:17	imagination 49:5	introduce 6:8 11:17 35:16		Lastly 24:21
helps 19:20 20:17	imagine 45:15 46:20 53:16	investment 55:1		Latin 15:11 37:2
hereunto 79:12	implement 44:6	inviting 54:12		laughter 52:2 54:2,3 64:20 65:10 76:19
Hi 26:18	important 45:12 75:13	irrigation 24:13 24:15		lay 31:21
hierarchy 21:2	impossible 71:15	issue 41:15,16 57:4 71:15		layer 52:15
high-quality 25:20 55:1 66:19	impression 21:9	issued 10:22		layering 52:16 53:6
higher 19:8 32:9 46:2	improve 46:10	issues 65:16,16		layout 38:4
highlights 12:21	improved 64:7	it'll 54:10		leads 49:15
historical 57:1	improvement 70:18	Italy 71:22		learn 33:11 66:6 76:10
history 13:7 49:3 65:14	include 11:6 25:7	item 6:6,17 8:5 9:11,11,16 74:1 75:13		learned 76:19
Hm 53:20	incorporate 23:18	<hr/> J <hr/>		
hold 43:22	incorporated 48:21	Jackson 1:11 3:6 5:14,16 76:15 77:12		
hole 72:11	incorporating 12:8 13:13 68:15	Jackson's 75:15		
homage 54:5	indicates 7:21 8:10	Jeff 1:13 6:13		
home 77:7	indicible 73:12	job 62:3 75:22		
honest 40:4	individual 38:8 38:9 61:13	Joseph 1:13 6:12		
hope 11:12 14:11,22 62:4 68:2,18	inform 51:9	Joy 1:11 3:6 5:14,16 75:15 76:15 77:2,6 77:12		
hopefully 13:22 56:19				
hoping 44:21				

leaves 50:2	lintel 66:14	looking 8:11,15 17:9 19:11,16 31:18 32:8,12 39:14 53:8 56:1 58:12,16 59:5 62:17 63:11 66:12 68:20,21 74:8	making 25:13 32:17	maxed 60:13
leaving 76:16	list 20:21	looks 21:6 31:15 33:16 48:2 49:11 50:13 55:18	Manager 6:11	maximize 31:18
led 75:14	listened 68:6,11	lot 17:7 18:18 22:7 24:19 28:12,22 34:12 34:20 47:3 52:20 53:4,9 54:13,16 56:10 63:14 64:5,18 65:16	manner 34:5,6	maximum 60:16 72:19
Left 62:19	little 13:17 14:11,16,19,21 15:2,12,19 16:2,18,20 17:2,5 19:5,8 19:13,20,22 20:6,9,17 22:2 27:14 32:1 38:7 39:20,22 40:6,11 43:4,7 54:9 55:18,20 57:11,15 59:21 60:19,20 61:9 61:14,16,18 63:15 66:7,8 76:16,17	lots 54:16	manufacturer 34:19 36:16 39:19 60:9	mean 33:10 45:4 46:20
left-hand 23:5,9	live 4:1 18:22 22:13 67:3	love 15:11 48:17 53:13 54:2,6 58:17	map 17:20	meaningful 76:4
lend 53:19	loading 32:11	lovely 24:7 49:2	March 8:8 11:1	means 66:8 76:4
lengths 32:6	lobby 23:19 24:5 49:19,19 52:5	low 23:4	Mary 1:7,8 3:4,4 4:11,13,16,18 6:4,4 8:3,3,14 8:14,15,21,22 9:1,2,14,14 31:7,8 32:15 43:2,3 44:5 45:10,17 46:4 46:7,12,18 47:2,7 51:21 51:22 52:3,7 53:21 54:4 56:8,20 59:19 61:12 62:1 64:14,15,21 65:21 66:1 74:6,6,10,10 74:11,16,17,19 74:20 77:6	meet 24:21
Lesley 53:18	located 13:16 24:17 32:2,5 35:4,6 38:13	lower 21:21 46:15	Mass 7:3,5 9:17 19:1 20:18 27:1,9 35:9 43:6,20 45:3 49:8 52:18 53:8 59:1 71:1	meeting 1:5 2:17 3:8,22 4:2,9,11 4:16,20 5:2,6 5:11,15,19 6:9 6:21 8:6,12 13:12,19 23:3 31:11 52:8 62:11
let's 12:17 20:2 22:6 28:5 30:7	locating 14:4 32:12 38:4	luck 77:7	Massachusetts 1:6 2:22 3:11 79:2,5	meetings 3:13 3:21 8:7
level 21:21 25:9 43:17 46:8 57:10 58:15 61:2 66:11	location 23:11 23:19 27:16	Lydecker 1:8 3:4 4:16,18 6:4 8:3 9:1,2,14 31:7,8 32:15 51:22 52:3,7 53:21 54:4 74:10,10,19,20	massing 19:20 44:14 45:12,20 57:4 58:1,2	meets 18:9
life 24:1 55:14 55:19 65:9 66:3 67:13,17	locks 49:2	Macias 1:9 3:5 4:20,22 6:5 8:4 8:17 9:3,4,15 32:22 33:2 34:17 35:8,11 35:14 36:11,15 37:5,8,13,18 56:9 74:21,22	matched 33:3	member 4:6 37:12 68:2 69:21 76:1
light 6:22 14:21 15:14 16:15 35:21 36:4 50:5	long-lasting 36:20	main 34:4 40:11	material 25:19 34:19 36:17 45:2 46:15,20 46:22 61:7,17	members 3:4,14 3:14,17 4:7 5:10,21,22 6:4 6:8 7:19,19 8:3 8:9 9:14 11:4 11:18 13:20 30:1 37:11 42:17 51:18 69:2,16 73:6 74:1 75:10 76:5 77:5
likes 26:7	long-term 9:20	major 20:11 58:19 59:10	materials 29:21 30:19 40:5,6 41:7 42:4,15 42:17 61:10	memo 39:6 43:5 43:9 64:9
limitations 15:22	longboard 25:18	majority 18:18	matter 58:1	memory 41:11
limited 32:18 57:7 59:7,21 62:22	longer 31:11,13 75:17 76:17			memos 10:20 12:9
line 14:17 15:22 17:21 20:14 23:5,6 41:19 47:21 49:13 53:4 57:12 78:2	look 7:10 21:6 25:19 40:3 45:19 46:12,13 46:21 47:21 48:8,14,21 50:3 53:2 54:11 55:12 57:17 58:8 59:3 64:16 67:4			mention 25:16 73:6
lines 28:13 32:5	looked 31:10 33:3 72:7			mentioned 13:2 21:19 44:18
Linnaean 13:13 13:22 15:4 19:15 20:5 21:15,17 22:5 27:2,12 33:7 35:7,9,17 37:15,17 43:6 43:20 44:3 45:8 47:20 57:6 58:21 65:9,10 66:3				met 67:21
Linnaeus 15:5				method 35:22
Linnaeus's 37:3				Michele 79:4
Linnea 37:2				Middlesex 79:3
Linnean 33:12 59:2				

Mike 52:5,12	74:2,5,7,12	neighbors 22:4	offered 62:5	order 69:14
Milton 11:22	move 11:15	52:19 55:2	office 26:17	Ordinance 72:9
73:16	13:15 28:5,19	69:5	offsets 28:13	organized 13:12
mind 73:10	31:1 32:21	neither 79:8	oh 12:15 27:15	original 37:16
mine 71:17	33:7 51:16,17	never 66:4	36:3 38:17	OS 38:15
minimal 61:19	moved 8:14 66:2	new 34:19 35:22	46:18 50:1	outcome 18:16
minimize 39:6	movie 26:7	63:19 66:6	69:3 70:9,14	79:10
minimum 24:22	movies 26:12	67:4 73:17	73:8 76:15	outside 50:2
minor 61:10,13	moving 17:11	75:19 77:7	okay 5:21 9:11	71:8 72:12
65:16	35:21 71:4	nice 15:9 21:4	12:15,17,20	outstanding
minority 57:3	75:16 76:6,17	25:8,21 28:21	14:7,15 15:18	31:5
minute 20:3	multi 52:22	40:14 55:10,15	16:12 26:1,5,9	overall 10:18
21:13	multihouses	57:13 63:3	26:14,21 27:8	14:19 15:20
minutes 8:6,6,12	52:22	65:1,13,17	27:12 29:1,5	32:1 56:4
11:11 29:7	mundane 17:12	70:18	32:21 35:9,14	overhang 21:3
70:16	mural 15:3	night 45:7 68:12	37:8 38:6,12	24:17 25:18
misbehaving	33:14 36:12	nights 68:3	39:5 41:18	oversized 17:14
51:13	37:6 47:10	No.1 9:11	42:1,3,13,20	17:17
mispronuncia...	49:16 52:4	nod 65:8,12,14	43:1 46:7	overview 12:21
66:5	56:18	nods 69:16	47:12 51:12	owner 66:16
misspeak 42:9	murals 47:14	Noise 72:9	71:18,19 72:14	67:14,16
mixed-use 9:18	mute 3:17 71:17	non-AHO 10:11	72:22 73:2,8	
Mm 46:18	MVP 39:11	41:6	73:21,22 74:8	P
Mm-hm 28:17		noncolored	74:11 77:2,5,8	P 3:1
33:1 38:22	N	53:17	old 9:18 11:20	p.m 1:4 3:3 6:3
44:5 45:17	N 2:11 3:1	north 9:18 11:20	63:15 66:5	8:2 9:13 30:4,6
47:2 48:1,15	name 3:8,15 8:9	58:17	once 16:17 35:1	77:13
mockup 41:8	8:13 15:11	Nostalgically	41:8	page 2:13 23:8
42:4 47:5	33:12 70:5	53:22	one-bedroom	25:1,4 78:2
mockups 53:12	74:4 78:21	Notary 79:4,16	76:18	painted 47:17
model 18:22	named 15:4,10	note 24:21 37:14	one-bedrooms	49:21
21:10 22:13	37:3,17	noted 78:16	18:11	painting 50:22
26:2,6,10	near 47:15	nother 66:11	ones 55:14,20	panel 20:16 28:4
27:17,17 28:15	necessarily	notice 53:9	ongoing 13:21	34:11 40:15
46:16 76:9	34:10 53:11	number 16:15	online 4:1	49:7,9
modeler 28:3,4	54:8 58:22	18:21 23:4,21	opaque 55:4	panelists 12:5,6
models 22:10	67:9,16	31:9 36:18	open 22:18	panels 31:19
26:19 27:21	need 32:1 36:20	45:8	37:10 40:7	49:7
modifications	44:6 58:8 73:3		54:11 55:5,5	parapet 19:7,18
12:21	77:2	O	opening 15:20	19:21
modified 21:19	needed 31:22	O 3:1	34:19 59:22	parking 9:21
modifying 13:14	needs 50:22 64:4	Objectives	opinion 39:14	14:2 61:3
moment 28:1,2	76:10	10:19	opportunities	part 24:12 34:9
moments 67:11	neighbor 55:7	observation	24:11 42:16	52:8 64:4
monochromatic	61:21	49:7	53:3 59:3	participate
53:17	neighborhood	obviously 45:5	opportunity	52:10
monotone 53:17	45:6 55:11	46:2 63:20	27:20 50:15	participating
month 6:22 7:1	63:3	65:15 66:15	58:9 59:11	31:2
7:15 77:9	neighborhood...	occur 14:6	66:13 69:22	participation
motion 8:11,13	58:22 60:4	occurs 67:9	opposite 19:10	3:12

particular 12:13 29:19 30:21 49:3 74:1	person 67:4	49:1	32:19 34:5 51:12 66:5	Principal 22:22
particularly 49:8	Peter 11:22,22 12:1,1,10,12 12:15,18,19 13:4,6,9 14:7 22:21 23:15 25:1,3,5,16 26:5,7,15,17 26:19 27:5,11 27:14 28:8,9 28:11,18,21 29:4,6,9,11,13 31:17 32:16 34:2 35:18 36:3,7 37:14 41:18,22 42:2 43:21 44:6 45:11,18 46:5 46:11,13,19 47:3,8,12 48:1 48:4,12,14,15 48:17,19 50:7 50:9,11,21 51:2,6 52:2,6 53:20 54:3 58:20 59:15 60:5,8 69:17 69:19,20 73:4 73:9,12,20	placemaker 50:16	pointed 23:11 59:19	print 36:17
parties 79:9	petitions 7:2,9 7:10	placement 13:14 35:4 59:9	poll 69:12	printing 36:19
parting 76:14	pharmacy 67:4 67:5	places 19:8 67:10	pops 34:9	privacy 61:18
Partitions 16:5	phone 30:3	placing 32:8	portal 4:2	private 67:7
partner 11:21	phonetic 16:22	plan 14:13 23:2 32:4 38:5 58:14 59:6,20 62:19 63:12	Porter 19:10	probably 15:4 16:18 28:16 34:10 39:11 51:4 66:4 69:17
partnership 66:16	pick 13:10 14:7	Planning 1:1 2:17 3:8,13,20 6:14,18,22 10:12,16,21 12:8 13:1 28:4 37:12 42:5,16 67:11 68:1 70:1 75:19 77:3 78:15	portrayed 16:19	problem 28:10
party 16:7	pickets 54:21	plans 11:2 17:22 25:2 58:12 64:17	position 51:17	proceedings 4:5 77:13 78:18 79:7
pass 7:16 22:17	picking 55:14	plant 34:20 48:7 61:17	possible 11:12 39:9 57:8	process 10:13,13 36:12,19 37:6 38:3 41:6 51:11 66:20
passageway 38:14	pickup 14:4	planter 32:9 61:15	post 35:21 36:4	processes 68:12
Passive 18:9 62:22 71:21	picture 17:3	planters 21:9 23:18,21 24:10 24:12,14 54:8	potential 40:2	products 24:1
patient 43:2	pictures 23:16	planting 55:9,13	potentially 13:14 31:19 32:8,12 35:21 40:10 46:9 48:14 59:6 69:13	progress 56:5 64:18
patiently 76:1	piece 39:6 49:3 61:1	plantings 23:18	potentials 16:9	project 6:20 9:18 10:10,12 11:18,21 25:10 27:1 30:5 31:3 38:1 41:3,6,9 42:11 43:11 50:8 56:10 63:11 65:6
Pause 12:16	phonetic 16:22	plants 15:10	preliminary 10:22	processes 68:12
payback 67:16	phone 30:3	play 17:5 53:18 53:22	present 4:8,11 4:13,16,18,20 4:22 5:2,4,6,8 5:11,14,16,19 5:20,22,22 6:8 11:4 12:7 22:19 58:10	products 24:1
paying 55:3	phonetic 16:22	played 27:4,10 27:13	presented 29:21 68:9	progress 56:5 64:18
PBAC-2 2:21 9:17	pick 13:10 14:7	playing 28:13	presentation 10:3 11:11 12:14 20:3 27:22 29:2 30:19,19	project 6:20 9:18 10:10,12 11:18,21 25:10 27:1 30:5 31:3 38:1 41:3,6,9 42:11 43:11 50:8 56:10 63:11 65:6
peculiarities 73:17	pickets 54:21	plaza 21:8	preliminary 10:22	projection 44:16
penetration 18:8	picking 55:14	pleasant 14:22	present 4:8,11 4:13,16,18,20 4:22 5:2,4,6,8 5:11,14,16,19 5:20,22,22 6:8 11:4 12:7 22:19 58:10	projections 21:2 40:16
penthouse 19:3 33:2	pickup 14:4	please 6:7 8:9,12	presented 29:21 68:9	projects 10:14 42:6,15 54:15
people 17:12 24:15 55:15 63:16 65:3 67:8 75:18	picture 17:3	pleasure 26:3	presentation 10:3 11:11 12:14 20:3 27:22 29:2 30:19,19	prominent 49:9 50:19
percent 59:8,22 60:14	pictures 23:16	plenty 45:6	preliminary 10:22	prominently 25:20
percentage 15:20	piece 39:6 49:3 61:1	Podsiadlo 12:2 22:20,22 25:4 25:6	present 4:8,11 4:13,16,18,20 4:22 5:2,4,6,8 5:11,14,16,19 5:20,22,22 6:8 11:4 12:7 22:19 58:10	pronounce 65:11
percentages 60:9	phonetic 16:22	point 18:20 28:11 29:3,14 30:21,22 31:6	presented 29:21 68:9	pronounced 39:21
perfect 29:9 76:9	phone 30:3		presenter 11:10	proper 51:16
perfectly 25:14	phonetic 16:22		presents 50:18	property 13:16 14:17 15:22 23:5,5 41:18 49:13
pergola 32:13 43:15 54:7 62:14	pick 13:10 14:7		press 30:17	proposal 10:21 11:6,14 51:18
permanent 24:12,15	pickets 54:21		pressing 30:3	
permit 7:12 10:17 42:10	picking 55:14		presupposes 39:13	
	pickup 14:4		pretty 23:16 33:12,13,15 57:7 60:16	
	picture 17:3		preview 22:12	
	pictures 23:16		previous 57:14	
	piece 39:6 49:3 61:1		previously 18:4	
	phonetic 16:22		primary 21:21	
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			
	pick 13:10 14:7			
	pickets 54:21			
	picking 55:14			
	pickup 14:4			
	picture 17:3			
	pictures 23:16			
	piece 39:6 49:3 61:1			
	phonetic 16:22			
	phone 30:3			
	phonetic 16:22			

routing 17:20	54:15 56:5	15:16 18:21	29:10,12,14	slides 22:7
rowlock 16:22	58:17 63:18,20	19:6 20:6,20	30:16 32:21	slight 23:2
16:22	63:21 64:1	20:21 26:16	33:1 34:1	slightly 40:7
rule 75:18	69:6	27:16 47:21,21	37:19 38:6	slow 27:14
run 13:5	seeing 17:9	48:9 59:18	40:20,22 42:3	slowed 26:13
	19:11 30:12	showed 21:1	42:13,20 43:1	small 18:7 21:8
	33:4 57:18	50:5 57:6	47:9,13 48:2,5	23:10
	69:16	66:10	48:13,16,18,20	smaller 32:18
S	seen 22:10	showing 21:1	50:8,10,12	52:22
S 3:1 78:1	selected 41:8	58:21	51:1,3,7 56:8	smaller-style
sad 76:15	selection 39:17	shown 23:16	57:19 62:6	23:13
safety 41:16	selections 34:22	32:4 38:5,14	63:7 64:13,20	smile 76:7
saw 11:14 46:16	self-elevation	59:20	65:20 66:1	soffits 25:21
57:14	58:11	shows 17:22	69:6,10,21	soften 50:12
saying 63:10	Senior 6:11	49:9	70:11,15,21	62:15
66:2	sense 49:4 57:2	shrubs 23:4,7	71:2,14,18	softening 70:19
says 30:2	65:13 69:13	side 14:9 15:12	73:1,8,11,19	soil 23:12
scale 20:17 22:5	72:15,18	15:21 23:5,5	73:21 74:8,11	solar 18:14
44:2 45:5,13	sensitivity 58:20	24:5 32:3,9	75:5,6,9,12	31:19
scaled 20:14	sent 11:1	36:2,5 38:15	77:2,8	somebody 67:2
scientific 48:5	separate 16:10	38:16 41:11	Sievers 11:21	somebody's
Score 24:22	seriously 68:8	53:1 55:4,5,11	silence 76:4	49:13
screen 12:11	68:15	59:13 61:4	similar 62:18	sometimes-th...
44:22	serve 38:20	62:19 72:3,21	63:10	75:22
script 68:21	serves 38:16	sidewalk 14:2	simple 16:7	sorry 12:13
73:22	serviceberry	21:4 33:8 35:3	34:11 39:13	26:20 36:9
seating 24:11	23:14	35:4,17	simply 71:5	69:3,4
55:22	sessions 10:10	siding 34:7	singles 20:15	sort 7:3 15:6
second 6:20 8:16	29:17	36:16,17	singular 60:1	33:5,17 44:10
8:17 10:9	set 7:9 11:2 19:6	Siegel 11:11,19	sit 14:18 21:8	44:21 46:10
14:14 15:13,16	22:16 26:12	11:20 12:14,17	75:17,19	50:14,21 56:12
22:6 30:5,18	79:12	12:20 13:8,11	Site 12:3	57:9,12 61:13
41:12 45:1,2	seventh 32:19	31:18 34:13,18	siting 18:13	sound 72:7
46:2,3 56:20	shade 23:14	35:9,13,15,20	sits 50:16 51:18	south 14:9 32:3
64:6 71:14	shadow 16:20	36:4,9,14,16	sitting 3:4 6:4	32:9 41:11
74:8,10	17:2 28:12	37:7,9 38:2,10	8:3 9:14 16:4	52:17 53:3
secretly 54:2	57:10	38:13,18,20	76:1	59:4,9,18 64:5
section 14:6	shadows 49:21	39:1,8 40:3,21	six 5:21 21:22	64:6
16:12,12,14	shaping 67:7,8	60:11,16,22	six-story 9:19	southeast 14:9
31:1 51:5	share 12:10 26:6	61:5 71:12,19	40:14 58:4	southern 62:19
sections 36:1	26:21	71:20 72:13,15	sixth 39:15 40:8	64:10
see 12:12 17:21	shared 16:6 42:4	72:18	40:14 58:4	southwest 52:18
19:1,2,2,6,13	shed 19:3	Sieniewicz 1:7	sixth- 39:21	52:20
19:17,19 20:1	shelter 14:12	3:4,7,9 5:18,20	size 32:18	space 9:21 14:8
20:2 21:18	shop 14:12	6:1,4,6 7:18	sizes 39:16	14:11,17,22
22:6,15 23:8	short-term 9:20	8:3,5,15,18 9:9	sizing 20:12	15:1 18:12
23:10,17 28:15	13:15 14:1	9:10,14,16	60:12	32:7,10 33:9
30:7 34:7,11	35:5 36:7	11:8 26:4,6	sketch 18:22	38:21 49:19
36:3 41:7,12	shot 21:14	27:19 28:7,17	sketch-up 26:10	55:16
42:3 43:16	show 14:13,21	28:20 29:1,5,7	slide 12:18,19	spaced 32:1
48:18 50:18			12:20	
51:14 53:14				

spaces 9:21 14:2 35:5	12:18 13:9 34:1 44:16 51:20 63:9	20:11	super 63:22	5:4 6:5 8:4 9:5
speak 16:16 30:1,14 69:8 69:19,22 70:10	started 16:19 32:13 40:3,5 45:19	strengthened 7:7	superb 73:13	9:6,15 41:2,21 41:22 42:1 63:8,9 75:1,2
speaker 56:6,7 65:22 70:3,4	starting 17:8 19:15 31:21 55:12	strictly 52:13	Superintendent 74:4	team 11:18,21 17:13 22:12 31:3 41:4,9 63:21 69:11 70:19 73:7
speakers 29:18	state 3:15 8:9	strike 54:18	support 29:22 61:12 74:5	team's 43:11
speaking 3:15	statement 65:2	strikes 55:6	sure 13:8 17:1 24:13,18 25:5 25:14 28:6,9 31:18 36:14 42:7,21 45:15 47:6,8 56:2 59:5,8 63:19 69:20 70:14,14 71:1,12 74:15	teams 11:3
special 7:12 42:10	station 13:22 35:16	striking 53:7	surfaces 41:20	technical 32:6 38:7 71:15
Specialist 73:16	stations 36:1	strong 39:10	surprised 30:20	technique 50:13
specific 15:22 27:16 28:3	stay 7:12 35:11 35:13	struck 49:8 52:19	Survey 45:3	Ted 4:10 8:20 63:22 74:15
specimen 48:8	step 44:17 45:20 45:21	structure 34:5 47:21	survives 56:19	television 4:2
specimens 48:7	stepback 58:6	studies 18:21 40:2	Sustainability 31:12	tenants 67:9
spend 68:2	stepbacks 44:15 44:15 57:6	studio 15:14 18:5,18 60:12	Swaathi 1:13 6:12 12:5	term 37:2
Spetrini 1:12 4:8,15,19 5:1,5 5:9,13,17,21 6:10,10 8:20 9:1,3,5,7,9 10:8 30:13 42:7,14,21 69:4,7 71:11 74:15,18,21 75:1,3,5,8,10	stepdown 21:18	studios 16:3,3 18:4,17	Sydney 47:15,15	terms 18:13
spirit 62:4 67:6 67:9,14 69:10	stepping 21:20	study 40:4 47:4 58:3	system 15:7 18:4 24:13 38:7,8 38:10,11,15 72:2,3	terrific 29:5 66:18 68:11
splayed 17:6	steps 22:1,2	submission 29:22	systems 39:3	texture 39:16 40:14 46:14
split 71:7	stock 63:13,14 63:19	submit 74:3		textures 40:13
spot 76:17	stone 23:6	submitted 11:2	<hr/>	thank 4:15,19 5:1,5,9,13,17 6:1,9,10 7:18 8:15,18 9:10 10:8 11:8 22:20,20 24:8 25:15 27:21 28:1,5,7,7 29:5 29:6,12 31:8 32:15 33:22 37:13,20 40:20 40:21 41:2,17 42:1 43:1,3 47:7,9 48:19 56:6,7 57:17 57:19,21 62:1 62:2,6,8 63:6,7 63:9 64:12,13 64:15 65:18,20 65:20,22 68:14 70:1,17 71:2 71:18 72:22 73:1,11,20,21 74:18 75:12,21 76:11 77:1,9
spots 36:8	stop 7:16	subsequent 7:9	T	
square 10:1,14 19:11 25:8	stories 21:21 45:12	substance 61:17	T 1:7 78:1,1	
ss 79:3	story 32:19 39:22	substantial 61:14	table 61:20	
Staff 1:12 4:6 6:8,16 7:19 10:2 11:3 12:22 13:13,19 30:10 31:3 32:17 39:6 41:3,5 42:6 43:5,8,9 73:13	streamed 4:1	substituted 23:13	tables 14:13,18	
stage 32:14	street 7:3,5 13:13,14,18 14:1 15:4 19:15 20:5 21:16,17,17 22:5 23:22 27:2,12 33:7 34:12 35:7,10 35:17,17 37:15 37:17 43:6 44:4 45:8 47:15,16,20 53:19 55:14,19 57:7 59:1 65:9 65:10 66:3	subtle 44:13,20 50:3,14 51:2,3	take 4:6 13:4 16:16 17:17 26:13 29:16 44:7 45:1 51:16 58:8 59:16 62:4 67:5 69:11,13 71:5	
staggered 19:21	streetscape	subtleties 28:12	taken 3:16 18:18 39:18 68:19	
stairways 19:4		successful 56:13 57:7 65:7	talk 21:12 54:6	
stand 28:1		suddenly 48:10	talked 15:2 20:4 22:8 58:3	
Standard 18:10		sugar 61:22	talking 35:7,18 41:19 53:14	
start 4:6 11:17		suggested 56:20	Tan 1:9 3:5 5:2	
		suggesting 61:6		
		suggestion 15:8 47:14 49:15 51:8 58:7 59:16		
		suggestions 37:11 65:3		
		suggests 57:12		
		summarized 10:19		
		sunshades 64:10		

77:10,12 thanks 29:8 39:5 76:15 77:6 themselves 70:5 Theodore 1:8 4:8 they'd 24:19 31:5 thing 19:22 44:10 45:12 47:19 61:12 68:1,11 71:10 74:15 things 7:6 14:20 25:12 65:6 66:22 think 11:14 13:1 13:6 15:15 16:22 17:2,8 19:20 20:10,16 22:2,14 25:11 26:12 28:2,21 29:4 30:16,22 31:14 32:7 33:6,13,16 35:5,20,22 39:12 40:9 42:10 43:21 44:1,14,19 49:2 50:15 51:14 52:8,9 52:16 53:2,6 53:12,12,13 54:5,11,13 55:4,13 56:9 56:15,15,17,18 57:1,3,6,7,10 57:14 58:1,3,5 58:7,9,16,20 60:5,14 61:3 62:3 63:16 64:3,8,11,17 64:21 65:1,3 65:11,17 66:8 66:16 67:15 69:13 70:17 76:21 thinking 15:3,6 32:14 43:12,14 50:21 53:14	54:7 62:14 third 41:13 64:6 Thorkildsen 1:14 6:14 thorough 30:20 thoughtful 76:8 thoughts 43:19 46:7 thread 21:12 three 19:18 26:21 32:22 70:15 three-dimensi... 59:14 tie 33:13 TikTok 26:8 time 3:18,19 7:20 24:16 30:16 32:16 41:10 50:4 56:5 57:14 63:5 76:8,8 times 53:9 To' 78:2 today 22:12 told 11:10 tom 1:7 3:4,7,8 5:18,20 6:1,4,6 7:18 8:3,5,15 8:18 9:9,10,14 9:16 11:8 26:4 26:6 27:19 28:7,17,20 29:1,5,7,10,12 29:14 30:16 32:21 33:1 34:1 37:19 38:6 40:20,22 42:3,13,20 43:1 47:9,13 48:2,5,13,16 48:18,20 50:8 50:10,12 51:1 51:3,7 56:8,20 57:19 58:9 62:6 63:7 64:13,20 65:12 65:20 66:1 69:6,10,21 70:11,15,21	71:2,14,18 73:1,8,11,19 73:21 74:8,11 75:5,6,9,12 76:15 77:2,8 tonight 6:17 11:5,10,20 12:7 29:21 51:19 64:1 65:4 68:18 76:13 77:10 top 16:12 43:13 43:16 46:8 top-floor 59:6 topic 15:4 17:12 tough 60:18 town 75:17 tradeoff 39:10 traditionally 73:2 transcript 4:4 78:15,17 79:6 transcripts 2:17 8:7,12 transition 22:4 transitions 55:5 transparency 41:14 Transportation 13:12 treating 34:4,6 treatment 58:18 tree 13:14 23:10 23:11,12,13,14 36:2,5,5 49:21 trees 35:17 50:2 50:5 trick 67:21 tricks 66:6 tried 16:2 21:11 trim 44:9 trip 49:15 52:1 triples 20:15 trips 51:9 true 79:6 try 21:20 trying 15:14 18:13 34:3 36:22 39:6 61:19 63:21	71:6 tucked 60:3,11 Tuesday 1:4 68:2,12 tuned 7:12 turn 10:7 29:15 turned 16:21 tweaked 43:7 tweaks 25:13 twin 21:15 37:1 two 5:22 6:20 7:2 10:9 13:6 24:5 27:1 36:1 41:2 43:6 47:14 66:22 72:13	Update 2:15 6:6 updated 11:2,5 updates 12:7 23:1 25:13 upper 23:9 46:15 58:11 urban 6:15 10:18 11:2 13:18 33:8 54:14,20 76:21 use 3:12 7:7 15:7 27:17 30:14 useful 44:22 Uses 7:3 Utility 7:14 utilizing 71:20
			U	V
			U.S 34:20 ultimately 32:4 uncanny 49:22 underneath 24:17 underside 25:17 understand 60:5 62:21 68:12 71:6 75:15 understandable 31:2 understanding 67:7 Understood 60:10 unfortunate 50:17 UNIDENTIFI... 65:22 unit 18:6 38:8 72:21 unitary 38:10 39:3 72:2 units 9:20 15:14 16:6 18:11 39:4 57:8 59:4 60:12 61:14 65:1 71:7,12 71:22 unmute 70:4 unprecedented 69:15	vacation 13:21 variety 24:3 varying 20:9 vent 72:3,5 ventilate 18:7 venting 72:4 Verdant 12:2 22:22 verging 51:4 verify 4:7 version 22:11 53:17 versus 43:6,20 vertical 40:13 46:20 58:19 59:1 vertically 44:18 verticals 59:11 Vice 1:7 Victorian 45:16 video 3:22 21:10 27:4,10,13 50:5 63:22 64:2 videos 26:22 27:18 view 19:1 21:14 21:16,17 26:22 27:22 32:19 44:22 49:8 viewing 30:18

47:5 views 27:1 57:5 virtually 19:12 visible 4:9,12,13 4:17,18,21,22 5:3,4,7,8,11,15 5:16,19,20 71:9 vocabulary 44:2 volume 23:12 vote 8:19 74:13 75:7 76:2 votes 3:15 voting 75:10	52:14 53:19 61:11 66:17 67:4 68:9 ways 46:8 67:20 we'll 7:11 10:3,5 15:17 20:2,3 25:12 30:22 32:21 35:1 46:9 51:17 60:6 77:9 we're 12:7 15:6 16:10 17:8 18:15 19:11,15 25:11 29:15 34:3,3,4,6,18 34:21,21 37:10 42:5 44:13,21 45:4 46:1,13 47:4 53:14 59:5 60:13,14 66:12 71:20 72:5 we've 7:1 14:10 15:3,18 16:2 18:10 22:6 23:1,4,7,9,21 38:2 40:3,5 68:4,5 69:11 70:9 72:7,8 weaving 66:13 webpage 3:20 week 53:9 Welcome 3:7 welcoming 54:12 55:20 west 27:12 38:18 58:13,16,18 59:9,10,13,18 western 20:5 62:19 whereof 79:12 white 28:14 31:16 32:7 33:4 34:14,16 62:17 whites 53:9 wholesale 44:8 wide 21:8 widened 15:18 willing 74:5	window 20:18 58:18 59:6,8 59:12 60:9,11 windows 15:18 16:3 20:9,10 20:15 41:13,19 45:13,16 58:13 58:14 59:4,19 60:1,1,13 64:10 winter 72:20 wire 29:7 wish 30:1 witness 79:12 Women's 49:17 wonder 33:3 wonderful 50:13 64:22,22 73:11 wondering 33:16 55:19 61:15 69:8 71:9 wood 24:9 54:20 wood-like 25:19 word 73:3 words 76:14 work 33:21 64:4 65:15 71:19 working 34:18 39:11 44:14 65:5 works 44:21 worry 52:20 wouldn't 26:8 42:11 wrap 21:11 25:9 58:18,21 59:11 59:13,17 wrapping 25:11 61:2 wraps 21:5 write 36:10 written 30:5,6	26:17,18,21 27:8,11,12,15 28:6,7,10 yard 14:5 yeah 12:15 15:13 16:4 17:3 22:2,8,9 24:6 26:15 28:20 29:1 34:1,2,17 35:8 35:8,18,20 36:11,15 41:21 41:22 43:21 45:3,10 46:5 46:11,13,19 47:3,8 48:4,12 48:17 50:9,11 51:1,2,3,6,12 52:6 56:9 57:17 59:15 60:5,6,7,15,18 60:18 64:20 65:14 69:4 70:8,15,17 73:19 76:15 77:8 year 10:22 years 36:21 66:2 66:3 71:21 76:20 Yep 24:8 25:3 29:13 42:2 yesterday 30:4,6 York 75:19 YouTube 26:8 Yu 11:22	<hr/> 0 <hr/> 01:24:50 73:12 <hr/> 1 <hr/> 1 24:22 10 10:22 63:18 10' 60:20 11 2:21 12 1:4 3:7 79:18 12' 21:8 13 9:20 16 7:11 1734 71:1 1740 2:22 9:17 18 19:7,9,19 1a 9:11 <hr/> 2 <hr/> 2 3:10 7:1,10 2025 3:10 2026 1:4 3:7 8:8 79:13,18 22 4:2 24 29:7 25 59:7 60:13 27th 79:13 2814 25:8 <hr/> 3 <hr/> 3/31/2026 2:18 30 7:14 11:11 31 8:8 3D 18:22 21:10 22:10,12 26:2 26:6,19 27:17 28:15 39:21 57:5 3D.11 49:9 <hr/> 4 <hr/> 4 11:1 4' 55:6 400' 19:16 43 66:2,3 450' 19:11 <hr/> 5 <hr/> 5 30:4,6 5' 59:7 60:19 50 72:20
<hr/> W <hr/> waiting 34:21,21 39:19 Walgreens 54:1 walk 24:4 walking 25:22 wall 18:7,8 49:20,22 52:19 63:2 walls 72:3 want 12:12,18 13:9 25:16 30:14 31:17 34:13,13,14 35:3 40:9 44:7 52:15 54:16 63:5,9 67:19 69:12,18,19 70:10 71:11 73:6 wanted 14:20 16:7 24:18 66:22 68:14 75:21 76:11 wants 51:20 63:20 warm 62:14 warming 62:12 wasn't 64:15 waste 63:5 water 24:13,16 watered 24:20 way 11:15,15 13:2 44:18 46:22 50:8,17	<hr/> X <hr/> X 2:11 <hr/> Y <hr/> Yanyan 12:1,4 26:9,11,14,16	<hr/> Z <hr/> Zern 1:10 3:5 5:6,8 6:5 8:4 9:7,8,15 62:7,8 75:3,4 zero-lot-line 49:10 zone 31:11 zoning 6:11,12 7:2,5 11:2 14:6 29:16 73:16,18 76:21		

50- 10:14
500 49:8
500' 19:1

6

6' 55:4
6:30 1:4 3:3
6:33 6:3
6:35 8:2
6:36 9:13
64,330 9:22

7

7 2:15
7:58 77:13
71 9:20
75 9:20
75,000 10:14

8

9

9 2:17 30:3
90 17:4 50:18
66:14