

PLANNING BOARD
FOR THE
CITY OF CAMBRIDGE

GENERAL HEARING
TUESDAY, MARCH 28, 2023
6:30 p.m.

Remote Meeting
Cambridge, Massachusetts

Catherine Preston Connolly, Vice Chair

Louis J. Bacci, Jr.

Steven A. Cohen

H Theodore Cohen

Hugh Russell

Tom Sieniewicz

Ashley Tan

Community Development Staff
Iram Farooq, Assistant City Manager

Daniel Messplay

Swaathi Joseph

Erik Thorkildsen

Suzannah Bigolin

Khalil Mogassabi

Adithi Moogoor

Evan Spetrini



Precision, Speed, Reliability

617.547.5690

transcripts@ctran.com

I N D E X

| CASE | PAGE |
|---|------|
| General Business | |
| Update from the Community Development Department | 5 |
| Adoption of Planning Board meeting transcripts (1/31/2023, 2/1/2023, 2/14/2023, 2/28/2023) | 8 |
| PB-231A | 10 |
| 75 First Street - Extension Request | |
| PB-364 | 13 |
| Lechmere Canal Park Improvements - Design Review | |
| PB-38 | 73 |
| 1 Canal Park - Project Update | |
| PB-189 | 111 |
| 295 Third Street - Use Determination Request | |

P R O C E E D I N G S

* * * * *

(6:30 p.m.)

Sitting Members: Catherine Preston Connolly, Louis J.

Bacci, Jr., Steven A. Cohen, Theodore

Cohen, Hugh Russell, Tom Sieniewicz, and

Ashley Tan

CATHERINE PRESTON CONNOLLY: Good evening, and

welcome to the March 28, 2023 meeting of the Cambridge

Planning Board. My name is Catherine Preston Connolly, and

I am the Vice Chair.

This meeting is being held remotely in accordance with Chapter 107 of the Acts of 2022 signed into law on July 16, 2022.

All Board members, applicants, and members of the public will state their names before speaking, and all votes will be taken by roll call.

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

1 This meeting is being video and audio recorded,
2 And is being streamed live on the City of Cambridge online
3 meeting portal and on cable television Channel 22, within
4 Cambridge. There will also be a transcript of the
5 proceedings.

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

8 DANIEL MESSPLAY: Louis Bacci, are you present,
9 and is the meeting visible and audible to you?

10 LOUIS J. BACCI, JR.: Present, visible, and
11 audible.

12 DANIEL MESSPLAY: H Theodore Cohen, are you
13 present, and is the meeting visible and audible to you?

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

15 DANIEL MESSPLAY: Steven Cohen, are you present,
16 and is the meeting visible and audible to you?

17 STEVEN A. COHEN: Visible, and audible.

18 DANIEL MESSPLAY: Tom Sieniewicz, are you present,
19 and is the meeting visible and audible to you?

20 TOM SIENIEWICZ: Present, visible, audible.

21 DANIEL MESSPLAY: Hugh Russell, are you present,
22 and is the meeting visible and audible to you?

1 HUGH RUSSELL: Present, visible, and audible.

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

4 ASHLEY TAN: Present, visible, and audible.

5 DANIEL MESSPLAY: Mary Flynn, are you present, and
6 is the meeting visible and audible to you?

7 [Pause]

8 DANIEL MESSPLAY: Absent. And Catherine Preston
9 Connolly, are you present, and is the meeting visible and
10 audible to you?

11 CATHERINE PRESTON CONNOLLY: Present, visible, and
12 audible.

13 DANIEL MESSPLAY: Thank you, Catherine. That is
14 one, two, three, four -- seven members present and one
15 member absent, which constitutes a quorum.

16 CATHERINE PRESTON CONNOLLY: Excellent. Thank you
17 very much.

18 * * * * *

19 | (6:35 p.m.)

20 | Sitting Members: Catherine Preston Connolly, Louis J.

21
Bacci, Jr., Steven A. Cohen, Theodore

22 Cohen, Hugh Russell, Tom Sieniewicz, and

1 Ashley Tan

2 CATHERINE PRESTON CONNOLLY: Okay. Then, as
3 usual, our first item is an Update from the Community
4 Development Department. Please introduce Staff present at
5 the meeting and provide the update.

6 DANIEL MESSPLAY: Thank you, Catherine. Daniel
7 Messplay here with Zoning and Development.

8 Before I run through the full list of Staff at the
9 meeting, I just want to recognize our new Associate Zoning
10 Planner in the Division: Evan Spetrini, who comes to us
11 from Malden. And you will be seeing Evan some more in the
12 coming months. So I just want to give him an opportunity to
13 quickly say hello.

14 EVAN SPETRINI: Hi, everyone. Nice to meet you
15 all. I'm looking forward to working with you.

16 CATHERINE PRESTON CONNOLLY: Welcome, Evan.

17 DANIEL MESSPLAY: Thank you, Evan.

18 STEVEN A. COHEN: Well, this is going to be a lot
19 more fun for you.

20 DANIEL MESSPLAY: Don't scare him away too soon,
21 Steve. Also with me from the Zoning and Development team we
22 have Swaathi Joseph, our Zoning Project Planner; and Adithi

1 Magoor, our Zoning and Development Intern. And we have a
2 few other folks from CDD present with us this evening. Iram
3 Farooq, the Assistant City Manager for Community Development
4 is present; as well as Khalil Mogassabi, our Deputy Chief of
5 -- sorry, our Chief Planner in CDD.

6 And we are also joined by Erik Thorkildsen from
7 Community Planning. And I believe that's it. We should
8 also be joined at some point in this meeting by Suzannah
9 Bigolin, also from Community Planning.

10 Just a couple of quick updates: So I'll start
11 with the upcoming Planning Board Agenda. Just a reminder
12 that there is no meeting next week, but we will resume
13 Planning Board on April 11.

14 On April 11, we'll have a public hearing on the
15 Craig Kelley et al. Zoning Petition, a continued public
16 hearing on 425 Mass Ave, and a public hearing on townhouse
17 modifications at 6 Lilac Court.

18 We will be busy with some new zoning petitions
19 that have been referred and will be coming to you shortly.

20 So here's just a few upcoming dates there. I
21 mentioned the Craig Kelley petition, so again that will be
22 at the Planning Board on April 11, and then it will be at

1 the Ordinance Committee on May 3.

2 There is a petition that we're calling the
3 "Monestime et al. Petition," which relates to expanding some
4 outdoor permitted uses in the Central Square Overlay
5 District. So that's at the Ordinance Committee on April 13,
6 which will be before the Planning Board can hold its
7 hearing. But we're eyeing April 25 for that.

8 And then there is the Charles Franklin et al.
9 Zoning Petition, which includes a number of changes
10 throughout the ordinance to encourage multifamily housing
11 development. And we will most likely be seeing that
12 sometime in May.

13 And that concludes the CDD update, so I will turn
14 it back to you, Chair Connolly.

15 CATHERINE PRESTON CONNOLLY: All right. Thank
16 you, Daniel.

17 * * * * *

18 (6:38 p.m.)

19 Sitting Members: Catherine Preston Connolly, Louis J.

20 Bacci, Jr., Steven A. Cohen, Theodore

21 Cohen, Hugh Russell, Tom Sieniewicz, and

22 Ashley Tan

1 CATHERINE PRESTON CONNOLLY: The next item we have
2 is an Approval of meeting minutes. The Board has received
3 certified transcripts for the meetings held on January 31,
4 February 7, February 14, and February 28, all 2023. If
5 there are any questions from the Board, please say your
6 name.

7 [Pause]

8 Hearing none, is there a motion to accept the
9 transcripts as the meeting minutes?

10 STEVEN A. COHEN: So move.

11 LOUIS J. BACCI, JR.: Second.

12 CATHERINE PRESTON CONNOLLY: Roll call vote?

13 DANIEL MESSPLAY: Roll call on that motion: Lou
14 Bacci?

15 LOUIS J. BACCI, JR.: Yes.

16 DANIEL MESSPLAY: H Theodore Cohen?

17 H THEODORE COHEN: Yes.

18 DANIEL MESSPLAY: Steve Cohen?

19 STEVEN A. COHEN: Yes.

20 DANIEL MESSPLAY: Tom Sieniewicz?

21 TOM SIENIEWICZ: Yes.

22 DANIEL MESSPLAY: Hugh Russell?

1 HUGH RUSSELL: Yes.

2 DANIEL MESSPLAY: Ashley Tan?

3 ASHLEY TAN: Yes.

4 DANIEL MESSPLAY: And Catherine Preston Connolly?

5 CATHERINE PRESTON CONNOLLY: Yes.

6 [All vote YES]

7 DANIEL MESSPLAY: That is all members voting in
8 favor.

9 CATHERINE PRESTON CONNOLLY: Great. Okay.

10 * * * * *

11 (6:39 p.m.)

12 Sitting Members: Catherine Preston Connolly, Louis J.

13 Bacci, Jr., Steven A. Cohen, Theodore

14 Cohen, Hugh Russell, Tom Sieniewicz, and

15 Ashley Tan

16 CATHERINE PRESTON CONNOLLY: Then the next item on
17 our agenda is a Request for an Extension of Time for the
18 hearing and decision on Planning Board Case No. PB-231A, a
19 major amendment for an application for 75 First Street. And
20 as usual, we'll have CDD Staff provide an update.

21 DANIEL MESSPLAY: Thank you, Chair Connolly.

22 Daniel Messplay again. This is a PUD case and the Zoning

1 set some additional timing requirements different from the
2 normal special permit procedures.

3 The Planning Board made a preliminary
4 determination on January 31, and the applicant is working on
5 responses to include in a Final Development Plan that will
6 come back for a second public hearing.

7 The Zoning requires that the Final Development
8 Plan submission be no later than 59 days from the
9 preliminary determination, and a second public hearing no
10 later than 69 days from the preliminary determination.

11 So the second public hearing has to be before
12 April 10, but that doesn't leave enough time to process the
13 application materials and advertise the hearing.

14 So we've discussed this with the applicant, who
15 has agreed to seek an extension to April 30 for the second
16 public hearing. And the decision still needs to be filed
17 within 90 days, which is May 1. So that deadline might also
18 need to be addressed later on.

19 For now, this Extension Request is just for
20 scheduling that second hearing.

21 CATHERINE PRESTON CONNOLLY: Okay. Questions from
22 Board members? Then is there a motion to agree to the

1 Extension of Time?

2 STEVEN A. COHEN: Steve, so moved.

3 LOUIS J. BACCI, JR.: Second.

4 CATHERINE PRESTON CONNOLLY: Roll call vote?

5 DANIEL MESSPLAY: Roll call on that motion: Lou
6 Bacci?

7 LOUIS J. BACCI, JR.: Yes.

8 DANIEL MESSPLAY: H Theodore Cohen?

9 H THEODORE COHEN: Yes.

10 DANIEL MESSPLAY: Steve Cohen?

11 STEVEN A. COHEN: Yes.

12 DANIEL MESSPLAY: Tom Sieniewicz?

13 TOM SIENIEWICZ: Yes.

14 DANIEL MESSPLAY: Hugh Russell?

15 HUGH RUSSELL: Yes.

16 DANIEL MESSPLAY: Ashley Tan?

17 ASHLEY TAN: Yes.

18 DANIEL MESSPLAY: And Catherine Preston Connolly?

19 CATHERINE PRESTON CONNOLLY: Yes.

20 [All vote YES]

21 DANIEL MESSPLAY: That's all members voting in
22 favor.

1 CATHERINE PRESTON CONNOLLY: Great. All right.
2 That brings us to the next item on the agenda.

3 * * * * *

4 (6:41 p.m.)

5 Sitting Members: Catherine Preston Connolly, Louis J.
6 Bacci, Jr., Steven A. Cohen, H Theodore
7 Cohen, Hugh Russell, Tom Sieniewicz, and
8 Ashley Tan

9 CATHERINE PRESTON CONNOLLY: Next item on the
10 agenda, then: Design Review of the improvements to Lechmere
11 Canal Park, associated with Case PB-364, a PUD special
12 permit for the redevelopment at CambridgeSide site in East
13 Cambridge.

14 We'll begin with an update from CDD Staff, then an
15 update from the applicant, followed by public comment, and
16 then the Board will discuss the application.
17 Our action is to grant or deny the request and I think this
18 is just design approval, Daniel, is that correct?

19 DANIEL MESSPLAY: That's correct. My apologies,
20 Chair Connolly. It's Design Review approval this evening.

21 CATHERINE PRESTON CONNOLLY: Okay. So I just
22 wanted to confirm. Our action, then, is to give design

1 approval or to request more -- additional information,
2 should we require it, and continue the discussion to a
3 future date.

4 So with that, I'm going to hand it over to Daniel,
5 who will again bring us up to date with where we are
6 procedurally.

7 DANIEL MESSPLAY: Thank you, Chair Connolly. As a
8 reminder, this is part of the CambridgeSide Mall PUD special
9 permit that was granted in 2021. The requirements of the
10 special permit include improvements to Lechmere Canal Park,
11 which is a public open space created during the original
12 development of the Mall site and other sites around it.

13 Since the last meeting, the applicant has been
14 working with City Staff on refining the proposal to be
15 responsive to the Board's comments from the end of January.

16 And Erik Thorkildsen from Community Planning has
17 been coordinating that review and is present to answer any
18 questions the Board may have.

19 And just to be clear, the Board's action is to
20 approve the design as shown, or to request additional
21 changes or study.

22 CATHERINE PRESTON CONNOLLY: Great. Thank you for

1 that, Daniel. All right.

2 I am going to turn things over to, I believe, John
3 Twohig, who is representing the applicant. As usual, we ask
4 you to be as concise as possible, but to introduce your
5 project team and begin.

6 JOHN TWOHIG: Thank you, Vice Chair Connolly. For
7 the record, my name is John Twohig. I'm with Brian Roessler
8 from Elkus Manfredi; also Chris Jones from IBI, formerly
9 Carol Johnson's group. Those are probably the folks you'll
10 hear from tonight. And we have other members of our project
11 team, in case there are any particular questions or the
12 like.

13 So for tonight's meeting, a couple things -- and
14 Swaathi, if you could go to the next slide -- just a little
15 bit of introduction.

16 But I think our -- we're going to very briefly
17 just touch on overview, just a reminder of sort of setting
18 the stage of the key areas that we're focusing on. And then
19 really Chris taking you through the key changes and
20 clarifications that we made since the last meeting.

21 As an outgrowth of that meeting, discussions with
22 Erik and other members of the Staff and -- you know, taking

1 in e-mails and other comments really to understand, you
2 know, how best to move forward.

3 If we could go to the next slide of sort of the
4 key improvement areas, you have seen a version of this
5 before.

6 Just a reminder, really six areas of focus:
7 Number 1 really being the Mall edge. As you move around: 2
8 being on Thorndike; 3 on the lawn area; 4 back on the
9 playground, 5 in front of Thomas Graves' Landing, and then
10 6, which is really under the bridge.

11 But you'll see a few different 6s, because that's
12 also, for example, where some of the art is, where the
13 gazebo is, which is really -- you know, some of those, you
14 know, I think, art installations and items.

15 So those are the -- again, this is just reminder, those
16 are the key improvement areas.

17 If we go to the next slide?

18 I think from an improvement standpoint, this slide
19 is helpful, because it really does focus us on the items
20 that we've been looking at. So parkwide, you have lighting,
21 landscaping, sort of furniture and fixtures, and then
22 surface areas and materials. Those are the items of which,

1 you know, a lot of the questions and requests for
2 clarifications came from.

3 Subset of those: The landmarks, gazebo and the
4 art, the lawn, which is primarily accessibility, but we're
5 going to talk a little bit about that. First, we'll expand
6 on that, and then the playground -- accessibility and
7 equipment.

8 So those are really the areas of the key
9 improvements that Chris will walk you through.

10 As you move to the next slide -- and Daniel did a
11 commentary on this -- just, again, as a reminder starting
12 out on December 9 when we filed the initial Planning Board
13 at the end of January, we took in comments, we took in a
14 letter beforehand from Staff and then after, meeting with
15 Erik and various other members of the team, coming up with a
16 revised, incorporated set of materials.

17 Because I know one of the comments was, you know,
18 we don't want to be -- we want one cohesive and
19 comprehensive set. So that's what we tried to file on
20 February 24.

21 And really tonight's goal is to go through those
22 areas of primary focus that people had questions on.

1 So if we can go to the next slide, if we could --
2 I'm going to turn it over to Chris in a minute.

3 He'll go through each one of these, but sort of
4 nine areas: The pathway in the materials, our
5 accessibility, the trees and plantings -- a lot of questions
6 on, you know, could you be, you know, sure to give us some
7 more detail on that, the performance area, the tree, how
8 does the grade change?

9 Bicycle and Bluebikes you're going to see, and
10 hopefully you saw in the package, but Chris is going to talk
11 about our reorientation and shifting of the Bluebikes, for
12 example.

13 Play area features, which was focused on fencing
14 seating location...

15 Art as Number 7.

16 The lighting, both down and uplighting in the
17 bridge area.

18 And then the railing details to understand how we
19 could keep the essence of what's there by making it
20 compliant.

21 So with that, if we could stay on this slide, I'll
22 turn it over to Chris, who will walk you through these

1 areas. Chris?

2 CHRIS JONES: Thanks, John. For the record, my
3 name is Chris Jones with IBI Group, formerly Carol R.
4 Johnson Associates. As John mentioned, and as was
5 highlighted, at our previous meeting, we received nine
6 primary comments that needed clarification.

7 And the next series of slides focus on those
8 comments received specifically trying to provide more detail
9 and more clarity, so that you all as a group feel
10 comfortable that we are moving in the right direction with
11 materiality and detailing and finishes. So.

12 We can start with the biggest ticket on the next
13 slide, which was the Lower Canal Walk Path. As you all
14 recall, our proposal is for an integral, colored, bituminous
15 concrete surface for the entirety of the lower path.

16 When I say, "integral colored concrete,"
17 bituminous concrete is poured in a two-part system with a
18 binder course and a top course, otherwise known as a wearing
19 course.

20 The design detail is that the binder course would
21 be a traditional placement of a black bituminous asphalt
22 that simply has a larger aggregate.

1 The wearing course on the top 1" profile would
2 incorporate a finer aggregate and this pigmented, red
3 additive that essentially transforms the black tar and
4 bituminous into a dark red material.

5 And because it's integral as the surface is walked
6 on and it's whether or not, you do not see a stripping away
7 of that color.

8 There were some comments related to should we --
9 what should the color be? Can we select the right color?
10 The lower right-hand corner, the manufacturer has three
11 different reds that they provide.

12 And in reviewing their product, the rust red in
13 the 100-pound or the 80-pound blend seems to be the color
14 that will get us closest to the weathered condition of the
15 existing stone dust. It will go down initially as a darker
16 product, because it's blended with bituminous.

17 But as it weathers, it will settle down to become
18 more terracotta, more consistent with the colors that are
19 there today. And it's why we selected that particular
20 blend.

21 Next slide? I think there were some concerns or
22 questions about, were we making any improvements to the ramp

1 and stair adjacent to the gazebo? We were updating all of
2 the other ramps and stairs, and the answer is yes, we are.

3 We're regrading the ramp to ensure that it meets
4 today's code, upgrading the rail profile so that it follows
5 that new updated slope profile.

6 And then updating the -- refurbishing the rails
7 for the stair itself -- all with, by using the existing
8 handrail system so that we're consistent with the original
9 design. And I'll touch on that on a later slide.

10 Next?

11 Hugh, I know you mentioned this specifically
12 about, you know, well, if we're going to install new
13 curbing, is it going to match existing? And the answer is
14 absolutely.

15 Our intent -- and I sort of, maybe I brushed over
16 it in the statement originally of saying that our goal is to
17 make sure that it felt like it was always meant to be this
18 way, and that was my way of saying that every detail, every
19 design element -- finish material of curbing, brick,
20 railings, granite steps, will all be built to the original
21 detailing that was in the mylars.

22 That was one of the first things I did was pull

1 mylars out that Carolyn and Bill Taylor and John Gustavson
2 and the whole team had drawn by hand and ensured that the
3 detailing that we go forth with will match that exactly.

4 And that's little things like the curbed radii and
5 radius on all of the -- all the granite, the split-face
6 elements.

7 And this diagram illustrates in blue where new
8 material has to occur, because of the reconstruction of the
9 ramp and the stair, and where it would tie back to existing.

10 The green-dashed line represents the existing
11 upper railing that will remain and be restored. And the
12 pink that heads down the Canal represents where existing
13 handrails will be refurbished.

14 Next slide is just the upper half -- oh, this is
15 the planting, I'm sorry. Some comments about where new
16 planting and existing planting occur. It's really simply
17 aligned with where we have to make the most introduction of
18 changes, which is at the ramp and stair at both Thorndike
19 and the Mall entry. So the area in blue will be all new
20 plantings.

21 Our proposal is to infuse a little bit of the
22 existing, and then back it up with new natives that provide

1 some color and interest at these axial entries.

2 And then, in this lower right-hand corner image,
3 you can see that over time some of the material has fallen
4 away because either the shade increased and things did not
5 survive, and somewhere along the way things like hosta were
6 installed.

7 And those are not part of the original design. So
8 where we had written, "selected infill," are in specific
9 areas like this, where we would go back and pull out someone
10 else nonnative elements and incorporate native shade-loving
11 material to sort of refresh that, ultimately with the intent
12 of knitting the old and the new together, so that it feels
13 like a consistent surround that it was originally designed
14 to be.

15 And we'll continue to work with CDD. I know Erik
16 had some comments about specific species -- in particular
17 trees.

18 Our original intent was to just use the existing
19 palate of maples and things. But I think we're certainly
20 open to discuss whether the introduction of some new
21 thoughts on what the appropriate natives might be, and we'll
22 work with Erik to continue fine-tuning that.

1 Next slide?

2 Oh, this is just the upper half of that. This is
3 the limit of introduction of changes to the planting. All
4 other parts of the shrub layer throughout the entire park
5 are untouched and will remain as is, as well as the trees.
6 So that is really the extent of where we are making
7 introductions to new plantings.

8 Next slide?

9 Hugh, you mentioned the existing tree in the lawn.
10 And I don't think we illustrated it properly. So I created
11 this diagram to help understand the intent for the leveling
12 of the lawn.

13 The dashed red lines represent the existing
14 contours that will be preserved.

15 And the solid red lines represent how we're
16 actually lifting the grade and bringing the level quality of
17 the lawn closer to the canal itself, not cutting the grade
18 and leaving sort of a mound where the tree occurs, so that
19 it really just blends gently from that tree elevation
20 towards the canal.

21 And then we create some gentle, sort of 3:1 slopes
22 that are comfortable to lay on and sort of forward-facing to

1 the canal itself.

2 The pink-dashed line represents along the curb
3 line where we're taking the rail away and opening that for
4 accessibility. In that location, we'll either refurbish,
5 restore or replace the granite as needed for consistency.
6 The green-dashed line represents the railing that will
7 remain.

8 And the reason we did that -- and I know the
9 reason Carol originally put this railing on this back edge,
10 was to manage desire lines.

11 Without that green railing that curves at the end
12 of Otis, there's the potential for people to create new path
13 desire lines that would cross the lawn as you move towards
14 the Canal. And this does just enough to kind of keep you on
15 the path.

16 And it's also complimentary to the rail that's
17 opposing the stair adjacent to the lawn and the slight ramp
18 up. So we felt that was the appropriate piece to keep rail,
19 and then remove the rest to open up the park.

20 Next slide?

21 The Bluebikes -- a lot of discussion about the
22 areas that we studied. Some concerns about its visibility

1 from the Otis Street Alley Corridor. Our proposal and edits
2 to that are to shift the bike station itself closer to 2
3 Canal.

4 We had originally placed it sort of central in
5 that dimension between the face of the building and the edge
6 of the lawn. But by shifting it slightly, we still create
7 and provide ample circulation along 2 Canal, but we make a
8 more generous pedestrian circulation against the Great Lawn
9 and move it more out of that visual corridor.

10 We also are proposing to rotate it 180 degrees so
11 that the bikes are accessed from the 2 Canal side and not
12 from the Great Lawn side.

13 And you'll see that on -- the next image actually
14 shows the study area that we explored. And this is just
15 really a diagram to -- in yellow it highlights where the sun
16 shines generally throughout the season.

17 We originally studied a location close to First
18 Street. The problem is 1 Canal just provides too much shade
19 into that corridor for that to function properly. And also,
20 that location would cause the removal of benches.

21 And to be honest, you'll see it in a minute: It
22 also is much more highly visible in that location than the

1 one proposed.

2 Lou, you asked us about opportunities for locating
3 the Bluebike back in the active loading area. The active
4 loading area is an active loading zone in dashed red for 2
5 Canal Park.

6 And the one opportunity we studied first was to
7 push it up into that sunny zone where there's a small
8 planting island. But you can see even with a reduced
9 dimension that doesn't meet the 27-bike requirement, the
10 Bluebikes Station would project into the active loading
11 zone.

12 The other area you mentioned, Study Area 4, up
13 against the back of the park is fully within the active
14 loading zone. It's also where the entire array of dumpsters
15 sits today for the loading and servicing of 2 Canal Park.
16 And the -- I highlighted the four large, mature trees that
17 cast shadow over that entire edge.

18 So those are primarily where we studied. There
19 were some massage spaces we studied as well between the Area
20 1 and Area 2, but ultimately Area 2 seemed to provide the
21 best overall accommodations for accessibility in daylight.

22 And the next slide:

1 We created this visual, which is standing at First
2 Street looking into the park. And you can see first and
3 foremost the benches on the left in the foreground, where
4 that first study area occurred is highly visible. It also
5 would cause us to have to relocate and remove a lot of
6 benches.

7 The interesting thing about this corridor is that
8 it's heavily defined by the light poles in the trees that
9 create the allay and the strong visual to the Nevergreen
10 tree in the distance.

11 And you can see just in the distance the little
12 blue box that represent the location of where that Bluebike
13 dimension occurs, as we currently show it.

14 And we did that, so it helped to illustrate that
15 it's really outside of the view corridor of this allay of
16 trees that carries you all the way up into the park and
17 hoped that that helped people understand that it was not a
18 strong visual objection.

19 Next slide?

20 Some comments about the playground itself,
21 specifically around seating and benches. But we also
22 clarified a few additional details.

1 The playground as a larger entity needs to be
2 secure. We incorporated a detail that works with the
3 existing railing in place but incorporates an architectural
4 mesh panel that would be mounted to the top and bottom rail,
5 provided that secure perimeter, and then the incorporation
6 of a new gated entry.

7 And you can see the detailing, the curbed granite
8 coming in, and then the return curb of the top and bottom of
9 the rail extending slightly into the space, and then the
10 gate working from that last post.

11 From a bench seating standpoint, there are four
12 benches highlighted in pink in the upper right within the
13 playground. The one bench is immediately adjacent the entry
14 exit where the red dot occurs.

15 And the two green benches, one that's visible in
16 this image, and one just to the outside of the image, are
17 just outside the gate. And I think that was another concern
18 of having a bench close to the entry exit both inside and
19 outside.

20 Next slide?

21 We touched on art before and we're still pretty
22 much in the same -- using the same approach of restoring and

1 refreshing the historic etchings -- graphics within the
2 gazebo, as well as the lighting; refreshing the Nevergreen
3 tree, lighting the fountain, and then working with Cambridge
4 Arts on the -- under the bridge near all our graphic that
5 occurs there.

6 Next slide?

7 A question that came up about the lighting itself:
8 I don't think it was clear in our graphic, but the section
9 on the right shows you the profile of the strip lighting.
10 It's actually a boxed element with uplighting and
11 downlighting.

12 So we're not only casting light onto the overhead
13 beams of the -- but we're washing the wall itself, all with
14 the intent of highly improving the safety and sense of
15 security within the space, but also a way to light the
16 future graphic that would occur on this wall.

17 Next slide?

18 And then Hugh this was another one you touched on,
19 and I apologize. The last graphic was really intent, but it
20 wasn't exact. And it was -- it was always our intention to
21 reuse the existing post locations of the -- the railing that
22 occurs at Thomas Graves' Landing.

1 The challenge with this railing is that the
2 existing railing and the proportions of the top rail to the
3 bottom rail and the top rail height is 36". And to be a
4 guardrail it has to rise up to the 42". And so, that
5 changes the proportions.

6 At the same time, we have to ensure that all of
7 the openings aren't greater than 4". So the challenge in
8 the updates that we made were to raise the top rail,
9 slightly lower the bottom rail, so we have a larger
10 proportion, but generally trying to keep a similar ratio to
11 create the 42" height that we need, and then incorporating
12 the horizontal railing that would provide the 4" opening
13 enclosure that meets guardrail.

14 And in the lower image on the lower right, there
15 was one existing rail -- post -- that is very close to the
16 corner in the original detail that felt very strange to us.
17 So we eliminate that post, and we core one new post to
18 create equal spacing. And that one location would have to
19 be repaired.

20 The remainder of it -- and this is true on both
21 ends, so there's two locations in total that have to be
22 repaired -- the remainder would all use existing post

1 locations on the existing wall.

2 And then next slide?

3 Just as an informative: The way we're treating
4 the existing rails on the stairs that don't meet code
5 because it's not a continuous grab surface is that we'll
6 modify the post where all the post connections meet the top
7 rail by incorporating a sort of a gap and a riser connection
8 piece that will be attached to allow the existing rail, top
9 rail, to be continuous.

10 And then the only modification we have to make is
11 to basically cut off the end return and give it a slight
12 extension so it meets today's code.

13 So it's essentially a reuse of the existing rail
14 in its entirety, with slight modifications so that if you
15 squinted or you walked by, hopefully you'll think that it
16 was the original design that was always there, but it meets
17 today's code.

18 Next slide?

19 And I'll hand it back to John.

20 JOHN TWOHIG: Thank you, Chris. Just very
21 quickly, Vice Chair Connolly, just two final things: As far
22 as schedule, I mean, our great hope is to be able to do this

1 work this summer, really starting in the spring so we can
2 move forward with the Design Review. That would be our
3 goal.

4 If we can move to the next slide, Swaathi, just --
5 you know, really just concluding -- I mean, we think this is
6 consistent. We hope you agree that we try to be responsive
7 to the comments, both your comments and the comments from
8 Staff and the public.

9 And certainly, we've read the most recent comment
10 letter, and there clearly is a call for continuing
11 coordination with Staff on play equipment and landscaping
12 and art, all of which as we have done in the past we would
13 continue to.

14 So we'll stop there. I'll turn it back to you,
15 Vice Chair Connolly. Our whole team is here to answer any
16 questions, and we appreciate the time.

17 CATHERINE PRESTON CONNOLLY: All right. Thank you
18 so much. We will now actually move to public comment. This
19 is not a public hearing, but the Board takes public comments
20 for these kind of Design Review items.

21 Any members of the public who wish to speak should
22 now click the button that says, "Raise hand." And if you're

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

2 And as of 5:00 p.m. yesterday, the Board had
3 received written communications on this case from Marlene
4 Lundberg and Fred Fantini. Written communications received
5 after 5:00 p.m. yesterday will be entered into the record.

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

11 DANIEL MESSPLAY: It looks like our first speaker
12 is Sharon Zimmerman, followed by Marie Saccoccio. Sharon,
13 please begin by giving your name and address.

14 SHARON ZIMMERMAN: Hi. Sharon Zimmerman. I am
15 the Executive Director of Cambridge Camping Association at
16 99 Bishop Allen Drive in Cambridge. Just want to do an
17 audio check. Can you hear me?

18 DANIEL MESSPLAY: Yes, please proceed.

19 SHARON ZIMMERMAN: Okay. So Cambridge Camping has
20 been providing Youth Services in Cambridge for over --
21 almost 130 years.

22 And what I'm really here to speak about isn't

1 about the design and the things that were just previously
2 explained; I'm here to really just put in a word about
3 CambridgeSide and working with them as a community partner,
4 and how they prioritize and make decisions and take into
5 consideration the needs of the public.

6 So I actually have -- so Cambridge Camping's been
7 working with CambridgeSide for almost eight years now. And
8 I have a whole list.

9 While I was listening to the presentation, I was
10 looking at this list, and I was going to read off these 10
11 things that New England Development and CambridgeSide have
12 done as an amazing community partner to our very small and
13 scrappy non-profit.

14 And it's not worth -- it's kind of boring the
15 details, I guess. So I decided I'm not going to read them
16 off. But I'm looking at them, and it's like so impressive.
17 They -- they actually have between cash and in-kind services
18 so our little, like, what's eight years, seven years ago,
19 eight years ago was a half-million-dollar organization, they
20 gave over \$200,000 to us. And that trickles out into the
21 community.

22 And we have worked closely with them on probably

1 eight or nine, maybe even 10 projects over that time, and I
2 can just say that they -- they deal with every detail, they
3 address every detail, every concern.

4 They're thoughtful. They take into consideration
5 all the constituents' best interests. They work really hard
6 to solve issues. They listen. I could never ask for a
7 better community partner, and especially as a prospect or
8 community partner.

9 So I believe, you know, -- again, I can't talk
10 about the specifics that were just presented, but I believe
11 that their -- in their integrity and their willingness to
12 see this through in the best way possible and make changes.

13 And so I wholeheartedly support this presentation.
14 Thanks.

15 DANIEL MESSPLAY: Thank you. The next speaker is
16 Marie Saccoccio followed by Robert Mack. Marie, please
17 begin by unmuting yourself and giving your name and address.

18 MARIE ELENA SACCOCCIO: Marie Elena Saccoccio, 55
19 Otis Street in Cambridge. I did submit today, but I guess
20 it was after the 5:00 deadline from yesterday, so hopefully
21 people did get to read somewhat.

22 I'm a lifelong resident, and I was part of the

1 originally appointed City Committee that oversaw
2 redevelopment of Lechmere Canal Waterfront and the municipal
3 parking garage.

4 It was always to be seen -- Canal Park -- in the
5 context of a system of parks: Centanni Park, the Canal
6 Park, and Charles Park. So you can't just excise one and
7 view it in isolation.

8 So I'm really happy with New England Development's
9 responsiveness, because they've come a long way from the
10 original suggested plan. But there are a few things that
11 concern me.

12 And one is the Bluebike location still. I realize
13 there is a modification to move it back on Otis Way, but
14 it's still clearly going to be visible. So when you look at
15 that prism and you're in Centanni Park, you're going to see
16 the prism and you're going to see all the bike
17 paraphernalia.

18 There is -- there's definitely room where you're
19 focusing on that loading zone for 2 Canal. It's a huge area
20 and the City owns it. I checked at the Registry of Deeds,
21 and I checked on Planning Board documents from back when the
22 easement was originally given. They got a variance for the

1 loading zone; they got an easement only for accessing that
2 loading zone. There's a massive area back there.

3 All of a sudden, I don't know at what point, but
4 their trash receptacles line up inches away from the top
5 lot. In fact, I took pictures, and I sent them to John
6 Twohig to show him.

7 I mean, why would I bring my child there if it's
8 just up against essentially a dump? I mean, between the
9 exhaust from the cars, the noise from the cars, and the
10 trash receptacles, it ruins any kind of experience that you
11 would expect out of a tot lot.

12 Anyway, I wish that people would revisit. There's
13 an easement for 2 Canal, but only for access to their
14 loading zone. It's massive area back there -- plenty of
15 room for a Bluebikes station, cargo bikes, easy access from
16 Cambridge Street.

17 Also, I'm still concerned about the covering for
18 the pathway that immediately surrounds the canal, which now
19 has the -- what we call the "pink dust." People like to use
20 fancy terms like, "bituminous" but, you know, in the end we
21 learned that's essentially hardtop. I still --

22 CATHERINE PRESTON CONNOLLY: Ms. Saccoccio, can

1 you please wrap up?

2 MARIE ELENA SACCOCCIO: I still prefer the
3 original plan. The pink dust has not been tended to by New
4 England Development for over a year; I have the pictures
5 from it, so I know how long it's been. Thank you very much.

6 CATHERINE PRESTON CONNOLLY: Thank you.

7 DANIEL MESSPLAY: The next speaker is Robert Mack,
8 followed by George Sommer. Robert, please begin by unmuting
9 yourself and giving your name and address.

10 ROBERT MACK: Yes. Robert Mack, 4 Canal Park. I
11 really wanted to speak today just to -- as a critic of the
12 project -- a supportive critic, I hope they would agree --
13 right through the process. I feel they have responded to
14 the questions I've raised.

15 I know they've made some decisions that some
16 people are not completely happy with, but I personally feel
17 that they have been responsive, and that they have met the
18 concerns that I've been raising with them, and I wanted to
19 express my support or approval tonight of the project as
20 being presented.

21 I think it is important that they are able to get
22 started in the spring, hopefully get finished this year.

1 And that's all I have to say. Thank you.

2 DANIEL MESSPLAY: Thank you. The next speaker is
3 George Sommer, followed by Marlene Lundberg. George, please
4 begin by giving your name and address.

5 GEORGE SOMMER: My name is George Sommer, and I'm
6 at 29 Otis Street, just about a block away from the
7 CambridgeSide Development. This evening I'm going to make
8 my comments, and then I have comments of two other people
9 who couldn't make it tonight.

10 First, I would like to support -- convey my
11 support for this project. I urge the Planning Board to
12 approve New England Development's excellent design plan for
13 Canal Park improvements. As everyone in Cambridge and East
14 Cambridge knows, the CambridgeSide Development is crucial
15 for this area. Lechmere Canal Mall, office space and
16 adjoining affordable housing are essential to continue the
17 diverse and attractive atmosphere the project offers.

18 This area is already a great place, and the
19 Development will bring it to a new and extraordinary level.

20 Finally, very important are the community benefits
21 that will be received, including [indiscernible]
22 contributions to the East End House [indiscernible] which

1 has been all -- been received. Let's get this done."

2 I have comments also from Joseph Capalbo who is
3 the General Manager of the Kimpton Marlowe Hotel. He could
4 not make it this evening. And he writes,

5 "As General Manager of the Marlowe Hotel, I want
6 to again express my strong support to any development
7 submission for the Canal Park improvements.

8 "The design proposed for the Canal improvements as
9 they apply to pathway materials, accessibility, tree
10 plantings, play areas and other details enhance greatly the
11 safety and look of the Canal.

12 "As area Business Manager for CambridgeSide, these
13 improvements are proposed -- are needed, and will benefit
14 the area."

15 Second, I have comments from Jim Spencer, who is
16 on the Cambridge Planning Board.

17 "I want to express my ongoing support for proposed
18 Canal Park improvements. I'm a Cambridge neighbor and
19 President of the Cambridge Black History Project. I am
20 unable to -- cannot make it tonight.

21 "New England Development has done an excellent job
22 in designing these improvements, closely following input

1 from City officials, area residents, and the public at
2 large.

3 "I have supported this project from the start and
4 ask tonight that you approve the design for the Canal Park
5 improvements. They are needed and will benefit [connection
6 interference].

7 "Finally, [connection interference] --"

8 DANIEL MESSPLAY: George, I think you are breaking
9 up a little bit. Your connection is kind of coming in and
10 out.

11 GEORGE SOMMER: Oh. [Connection interference]
12 made his comments and [connection interference] Cambridge
13 School Board has also made comments and has sent them in by
14 mail.

15 DANIEL MESSPLAY: Okay.

16 GEORGE SOMMER: Thank you.

17 DANIEL MESSPLAY: Thank you. The next speaker is
18 Marlene Lundberg, followed by Heather Hoffman. Marlene,
19 please begin by unmuting yourself and giving your name and
20 address.

21 MARLENE LUNDBERG: Marlene Lundberg, 4 Canal Park.
22 I am grateful to NED for the many desirable proposals

1 they've made for the Park.

2 I do have a couple of concerns, one regarding the
3 depth of the surfacing on the Lower Canal Path, and the
4 other the color of the surface.

5 First, I didn't realize until tonight that only
6 one inch was being proposed for the top, reddish-colored
7 layer. And all the research I've done, it is suggested to
8 be a minimum of two inches and recommended three inches. So
9 I'm not sure that's thick enough.

10 Secondly, the plan is to use regular aggregate,
11 which may be black, brown, gray, I don't know what color it
12 will be, and try to cover that -- it will be covered with
13 black bitumen or the bonding agent, and also with a reddish
14 pigment.

15 But I fear that that is going to result in a very
16 dark color to begin, and that dark color could act like
17 blacktop in absorbing the sun's rays. Blacktop is -- often
18 gets much hotter than the surrounding air. For example, if
19 the temperature is 87 degrees Fahrenheit, the blacktop can
20 be 143 degrees Fahrenheit.

21 So that's a concern, because it would be too hot
22 for elderly -- well, most people, and it would burn dogs'

1 paws.

2 So accordingly, instead of the usual dark
3 aggregate, it seems like we should have a terra-cotta-
4 colored aggregate. First, that would make the color
5 lighter, and therefore cooler, because it would be
6 reflecting the sun's rays.

7 And secondly, if the original pigment fades, it's
8 going to be -- the path is going to be more gray and show
9 more of the blacktop and also the whatever color the
10 aggregate is.

11 So it would be better to just have red aggregate
12 also. And that way, we would have a more accurate color, a
13 more permanent color, and most of all a more sun reflective
14 color that would help keep the path cooler and safer for
15 people and pets.

16 Thank you.

17 DANIEL MESSPLAY: Thank you. The next speaker is
18 Heather Hoffman, followed by Peter Crawley. Heather, please
19 begin by unmuting yourself and giving your name and address.

20 HEATHER HOFFMAN: Hello. Heather Hoffman, 213
21 Hurley Street. Well, like Marie, I've been around long
22 enough -- not as long as she has, but -- long enough to have

1 seen this when it all started out. And I am very glad that
2 the design has come back much closer to what we started
3 with.

4 There's an American tendency to go for circus and
5 excitement and all that, and as a member of the Open-Air
6 Circus, I'm in favor of circuses; however, it is nice to
7 have contemplative parks. And this park as it is right now
8 attracting lots of people. And I would like to keep it that
9 way.

10 So I am pleased that we have toned down the
11 changes. I am always amused that everything in Cambridge is
12 billed as an improvement, so that I suppose you aren't
13 allowed to think otherwise. I would like it to be simply a
14 bringing back.

15 One of the things that I care about is to have the
16 path continue to look more or less like the path we have
17 now. I understand that the choice of stone dust with a
18 monetary choice at the beginning, but as it turns out, it
19 fits in and gives a really nice feel to that path.

20 So I hope that what we get looks like that and
21 does not look like a running track or the hideous stuff that
22 the City decided to put instead of my sidewalk in front of

1 my house.

2 I am slightly concerned about lighting. One of
3 the things that is an issue in a place like this with the
4 annual Caring Run and other wildlife is that if it's too
5 light, we interfere with the health and welfare of the other
6 critters -- plants and animals -- that we share this area
7 with. So I hope that this will be lighting that is enough
8 for safety and stop there.

9 And I have -- I am thrilled that the gazebo is
10 being restored. That is a fantastic thing. And I hope that
11 the art under the bridge will -- will be more of the same.

12 Thank you very much.

13 DANIEL MESSPLAY: Thank you. The next speaker is
14 Peter Crawley, followed by Charles Hinds. Peter, please
15 begin by giving your name and address.

16 PETER CRAWLEY: Yes. Hello, my name is Peter
17 Crawley. I live at 88 Thorndike Street about three blocks
18 from the Park.

19 My family probably uses the Park on average once a
20 day to walk to and from the River, and it's a really lovely
21 and very important connector from the neighborhood to the
22 Revere. So I'm delighted that it's been refreshed. It had

1 gotten quite tired, and this comprehensive refresh is really
2 welcome.

3 I remember seeing the first design presented by
4 NED. And it -- to Heather's point, it was quite sleek and
5 modern and a little cold, in my opinion and didn't really
6 respect the Carol Johnson design deeply.

7 And I -- I agree with many of the prior speakers
8 that the changes NED and the landscape designer have made to
9 kind of become more aligned with the look and feel and the
10 organic textures of the original design are a big
11 improvement, and make residents feel comfortable there.

12 So I want to applaud the revisions along the way
13 and the level of listening and responsiveness of New England
14 Development.

15 There are two features that I'll specifically
16 mention that I think are going to be big improvements: The
17 playground area. Having raised a family not far away but
18 feeling that that playground was never really comfortable
19 and attractive. It gets a lot of noise from Monsignor
20 O'Brien Highway -- is it McGrath or Monsignor O'Brien
21 Highway there?

22 So better screening, green screening there would

1 be excellent. Better play structures. More benches for
2 parents, which is see are being added, so I applaud that.

3 And then the underpass. The underpass has always
4 been a little bit -- you know, scary at night. So I applaud
5 the lighting and the kind of embrace of some art, even if
6 it's a graffiti alley there.

7 One recommendation I would have is I don't know if
8 we're installing any, like, emergency alarm pulls in the
9 park at all, but near the underpass might be a good location
10 for something like that.

11 And lastly, I would just say that I agree that New
12 England Development's been an excellent community partner.
13 They're a developer you can take for their word, and I would
14 love to see this project finished as soon as possible.

15 So thank you for granting Design Review approval.
16 Thank you.

17 DANIEL MESSPLAY: Thank you. And the last speaker
18 is Charles Hinds. Charles, please unmute yourself and give
19 your name and address.

20 CHARLES HINDS: Hi. My name is Charles Hinds. I
21 live at 207.5 Charles Street, East Cambridge. I'm also a
22 President of the East Cambridge Planning Team, which I am

1 here to speak on their behalf.

2 First of all, I'd like to thank New England
3 Development for the great job with community outreach and
4 being responsive to neighborhood concerns. ECPT and New
5 England Development have had a great partnership since the
6 original Mall design, and they're a great friend to the
7 neighborhood.

8 Having said that, ECPT still prefers the stone
9 dust. And I'd just like to clarify a few things about stone
10 dust I've heard that aren't necessarily accurate.

11 Handicapped accessibility: Stone dust is a
12 material accepted by the United States Forest Service as
13 accessible for wheelchairs, strollers, et cetera when
14 properly installed with a drainage system and maintained --
15 the Guidelines U.S. Forestry Outdoor Recreational
16 Accessibility Guidelines, which the state of Massachusetts
17 also use when designing paths.

18 Plowability: Equipment is available to clear off
19 the stone dust, and it uses a rotating barrel-shaped brush,
20 and it brushes off instead of digging into the stone dust.

21 And drainage: There are passive drainage systems
22 that can be designed for stone dust. What it is is a couple

1 of layers of different -sized gravel below the stone dust to
2 allow the stone dust to percolate and not puddle.

3 And I did notice on the handicapped ramp in front
4 of the -- at the rear entrance of the Galleria the drain at
5 the end is clogged. All the vents are clogged on it, so all
6 that water going down the handicap ramp I believe is
7 starting across the pond.

8 Now, the path itself: I think a decision needs to
9 be made if the path is a pedestrian walkway or a bicycle
10 raceway. A Multi-Use Path requires a 14'-width and the
11 current path is 10'-width. The path is on the bicycle plan,
12 meaning that anywhere a bicycle is allowed -- the electric
13 skateboards and other motorized vehicles are allowed --
14 changing from the stone dust to hard asphalt will increase
15 the speed of these vehicles and increase the speed of
16 bicycles.

17 In the presentation, we didn't see any bicycles
18 shown on the path, but we saw families and some other people
19 there.

20 Where I like about the -- what we like about the
21 stone dust is there's traffic coming from bicycles,
22 especially the motorized vehicles like skateboards and

1 Ebikes: It kind of warns of approaching bikes, because you
2 can hear the crunching noise of the stone dust. And we have
3 some site members of ECPT, they like that noise, so they can
4 hear something coming.

5 The stone dust is integrated, natural material.
6 Like, it gives it a nature walk kind of aspect to the park.
7 And the stone dust can be easily colored for a terra-cotta
8 design.

9 Now, the -- okay, I'll stop there. I think I've
10 said everything I need to say. Thank you.

11 DANIEL MESSPLAY: Thank you. Chair Connolly, that
12 concludes the speakers on the list, so I will turn it back
13 to you.

14 CATHERINE PRESTON CONNOLLY: All right. Thank you
15 very much, Daniel. So now we will turn to Board discussion.
16 Who -- Lou, you want to kick us off?

17 LOUIS J. BACCI, JR.: Yes. These are all along
18 the lines of questions about the stone dust path and so
19 forth. So getting to the asphalt walkway: Will it have --
20 I think my neighbors are correct: Without colored
21 aggregate, this will be an exposed aggregate walkway very
22 shortly, exposing the color of the stone very quickly,

1 especially with the snow removal equipment.

2 So the binder will be a red color, but I'm not --
3 I don't know if we're going to be using a matching color
4 stone. I'd like to have that answer.

5 And if not, what's the maintenance procedure? Do
6 we recoat this every couple of years as it turns into a --
7 kind of an exposed aggregate walkway. It's going to change
8 the color of this surface considerably, depending on what
9 the stone color is as it wears.

10 My other concern -- and that -- going back the
11 loading area to the north side of the playground, I thought
12 I remembered hearing that this was a City-owned property
13 with an easement.

14 And I've been keeping an eye on it every day on my
15 way home. And it doesn't seem appropriate that this would
16 be -- this playground would be boarded by trash receptacles
17 this as far as I can tell by the easement have no right to
18 be there.

19 Putting the Bluebikes station in that location, I
20 know there is some problem with shading, but why can't we
21 remotely mount the PV for that Bluebikes station to a
22 sunnier spot? I don't understand why they have to be

1 integral. I see if we can get some explanation for that.

2 This area basically is a parking area for
3 contractors -- some access to the building -- and a trash
4 storage area. Quite a bit of wildlife in those dumpsters.
5 They're overflowing every day. It's just inappropriate at
6 the playground. It would be a better use for the Bluebikes
7 Station, I think.

8 On the handrails on the stairs: Reducing the
9 diameter below that rail: What kind of a reduction are we
10 talking about? Is that going to create a weak spot that's
11 going to be a maintenance issue? Are these rails going to
12 suffer from fatigue? I would have a concern from there,
13 especially they do get some use by skateboarders. So I'm
14 curious about those three issues, really.

15 CATHERINE PRESTON CONNOLLY: Okay. Thanks, Lou.
16 Those are good questions. Let's take any other similar
17 questions from Planning Board members so that we can then
18 turn to the proponent and have them address those kinds of
19 questions before we move on for more general comments and
20 discussion on Planning Board action, if there are any other
21 such questions.

22 Okay. Seeing none, then let me pose Lou's

1 questions to the proponent. He raised a number of good ones
2 that would be helpful for us to have answers to. Can
3 someone on the proponent team speak to those questions about
4 both the aggregate, the trash receptacles and the tot lot
5 and the Bluebikes location?

6 JOHN TWOHIG: Yeah. And thank you, Chair
7 Connolly. I'm going to -- I should have broken them down
8 into walkway, Bluebikes and handrails. But I think that's -
9 - all of which, you know, we spent a long time on the
10 Bluebikes.

11 So I think I'd start -- and maybe Chris Jones, if
12 you could start with the walkway, you know, we have some
13 other -- you know, materials that we could show you on color
14 issue, but Chris, why don't you start with that issue?

15 CHRIS JONES: Yeah, the issue of the aggregate --
16 and maybe we should show that image, but we felt that the
17 aggregate in an asphalt product or in a typical pathway is a
18 gray aggregate.

19 And it's -- it's -- it's altered or colored or
20 infused with the bitumen, which makes it black for a period
21 of time. And then ultimately, it begins to fade.

22 You can start on the other slide. I put that

1 other -- you can bring that one up first. I found some
2 original details -- photographs that -- from our archives
3 that show the original red stone dust and its -- its
4 variation in color from red brick.

5 And you can see it's almost sort of a dusty rose,
6 purple color, because it's a granite product. It's a
7 polarized granite that is reddish, essentially, from row
8 stone.

9 It's not terra-cotta -- even close to terra-cotta
10 color. And that's not necessarily a good or a bad thing. I
11 mean, I think it could certainly be a little more terra-
12 cotta. All of the intent of highlighting that this is a --
13 you know, a pedestrian zone. It's not your typical
14 bituminous, black bituminous surface.

15 But in terms of the aggregate, the aggregate's
16 gray. The pigmentation if you go to the next slide...

17 Is essentially turning the black bitumen reddish.
18 And at install, it's a very dark red color. But you can see
19 in the image on the left, their product as it weathers in
20 the period of one year really starts to move into that
21 terra-cotta color, and it's essentially encapsulating the
22 aggregate, the gray aggregate.

1 And because it's not a matter roadway, the wearing
2 on the surface is far less significant. And the notion that
3 it will become a gray walkway over time is probably not as
4 likely as it would be if it was a good black roadway
5 condition.

6 It will fade, and this is the example I wanted you
7 all to see of how it will fade from install to the one-year-
8 mark to the one-year moment of weathering. And the image
9 below shows you what it looks like in the batch plan when
10 it's ready for install.

11 So we felt pretty comfortable that -- in talking
12 to the manufacturer as well that it's not critical that the
13 aggregate be red.

14 The red color of the aggregate would probably be a
15 Dolomite product that would be more terra-cotta in color and
16 less like the original stone dust granite color that you saw
17 in the previous image. So that's why we felt comfortable
18 that the pigmentation in that top one-inch wearing course
19 would be adequate.

20 In regard to the handrail, Lou, we've done this
21 detail over the years. It's -- it's reducing that inch-and-
22 a-half profile of the post down to about a three-quarter-

1 inch, fully welded condition. So it's a pretty durable full
2 seam weld condition. It makes the connection, but then,
3 like I said, achieves that continuous rail requirement that
4 we need on the top rail.

5 CATHERINE PRESTON CONNOLLY: Lou, did you want to
6 ask a follow-up?

7 LOUIS J. BACCI, JR.: Yes, I have follow-up. I'm
8 glad that you're only reducing it to three-quarters. And I
9 think that will be adequate on the handrail.

10 But I do have to raise more concerns. The wearing
11 surface on this -- on this walkway that will be used by
12 bicycles I guess at some point: The wearing is all kind of
13 concentrated.

14 Plus the fact that this will be -- I would think
15 mechanically snow removal, either with brushes or with a
16 small machine or so forth. Any scratching, any abrasion at
17 all will expose the aggregate and make this a multicolored
18 walkway.

19 And I don't know if that's what everyone expects.
20 I don't think it will be very long before the aggregate is
21 fully exposed, and the binder is left around it to show the
22 red color and we have a gray and black aggregate showing

1 through.

2 I'm not convinced, I've done too much of this work
3 myself to really think that this is an appropriate matrix
4 without a colored aggregate.

5 CATHERINE PRESTON CONNOLLY: Okay. So we hit on
6 the handrails and the aggregate, and we can discuss that
7 further in Planning Board discussion. We -- I think we
8 still wanted feedback on the tot lot/Bluebikes location.

9 CHRIS JONES: John, do you want that?

10 JOHN TWOHIG: Well, I mean a couple things on the
11 Bluebikes location. I mean, I understand the Bluebikes
12 discussion has been in coordination with the Bluebikes
13 supplier as well as, you know, the Committees and the City
14 about location appropriateness.

15 Also our ability to be able to place a Bluebikes
16 location in an area that is -- and it may be by easement, as
17 opposed to being owned at fee but for which others have
18 rights to of access and loading and storage -- remembering
19 this is a public park.

20 We don't have the right to be able to say to
21 someone else who holds an easement on a neighboring
22 property, you know, "This is what we're going to do" that's

1 outside of the Canal Park proper. I mean, we don't disagree.
2 I mean, we're going to spend a lot of money on creating a --
3 a park and a play area with new equipment, with benches,
4 with new landscaping, with new fencing.

5 So certainly we care very much about, you know,
6 what's on the other side of that and how to improve it.

7 I have to say that, you know, it's somewhat
8 dependent upon the City if people are going beyond the scope
9 of the easement that's been granted to them or want to try
10 to enforce, you know, how they maintain it. I mean, that's
11 not something that you have a right to do or could do.

12 We did spend the time trying to figure out if we
13 could, you know, assuming we could somehow get permission to
14 be able to do it and there wasn't any way in the Bluebikes
15 Station to be able to get the number of Bluebikes or to get
16 the sunlight that is required.

17 And again, that was working with the Bluebikes
18 operator in that area, which is why we defaulted to keeping
19 it back, moving it and reorienting it and trying to limit
20 its visibility, to try to be responsive to the comments --
21 you know, don't have it in the middle of the park. Try to
22 make it so it doesn't impact, you know, benches and other

1 areas.

2 And I'd say to you, Lou, you know, we tried. And
3 we looked at it. We looked at it. And Chris showed, you
4 know, four different options. We looked at others
5 historically and the ones that -- quite honestly City Staff
6 said -- you know, recommended, supported and would agree
7 with that is the preferred location that we're showing.

8 And I don't know how to move forward on an area
9 that we don't control, doesn't have sufficient area, is
10 subject to the rights of others for their loading and
11 activities.

12 Again, we were totally with you on the idea of,
13 what happens on that space as it relates to the adjacency to
14 Canal Park? It's just not in our purview to, you know, tell
15 them that they can't do that. We don't -- we didn't grant
16 them the easement and we don't have enforcement powers.

17 So, you know, that by way of sort of summary.
18 It's not the answer you're looking for, I know, but it is
19 sort of where we're at on that issue.

20 LOUIS J. BACCI, JR.: I understand it's not really
21 all your issue. But I thought from our last meeting we
22 would have gotten some more input from the City, and also, I

1 have to respond to my neighbors' request.

2 There's a lot of really well-meaning people in the
3 neighborhood who are trying to get this resolved, but -- and
4 I hate to hang you up on it. But it's really in a more
5 appropriate location.

6 And I -- and maybe I can't put the Bluebikes
7 completely on you, but I don't know why this wasn't
8 researched before we did this.

9 JOHN TWOHIG: Well, can I respond to that through
10 you, Madam Vice Chair?

11 CATHERINE PRESTON CONNOLLY: Sure.

12 JOHN TWOHIG: The other reason that we're -- you
13 know, putting aside the legal issue, the accept issue, the
14 ownership and easement rights, is when working with the
15 Bluebikes people they wouldn't not approve it because of
16 lack of size and lack of sun.

17 So -- and again, I know that's not the answer that
18 you're looking for, but we sort of defaulted in that it was
19 not acceptable, and they wouldn't approve it. So it wasn't
20 that we didn't try to present it.

21 CATHERINE PRESTON CONNOLLY: So -- so I'm going to
22 -- Lou, Iram is asking to weigh in here. So why don't --

1 LOUIS J. BACCI, JR.: I was going to say the City
2 has some weight in this issue, considering they're one of
3 the owners of Bluebikes.

4 IRAM FAROOQ: So thank you, Chair. Iram Farooq,
5 CDD. I just wanted to say, then Lou, that there are
6 multiple constraints with regard to Bluebikes siting.

7 And in addition to the square footage on the
8 ground being available, there are these constraints that
9 relate to the functionality. Because they are, for
10 instance, solar-powered and they need to have sufficient
11 sunlight in order for the station to function.

12 There also needs to be enough space for people to
13 be able to -- to be able to take the bicycles in and out
14 safely.

15 So I am -- I have to admit that I have not looked
16 into this specific siting issue in detail. It is possible
17 that somebody else on Staff has, and Daniel may have some
18 additional light to shed.

19 We can take a look at that, but I would say that
20 it would be -- if everything else is to the Board's
21 satisfaction, I would say that the Board could direct us to
22 take just a closer look at the issue in terms of the siting,

1 and you can make a decision on the rest of the Design
2 Review, and then Staff are of course committed to looking
3 into feasibility of additional spaces.

4 And there are, of course, it sounds like the legal
5 constraints around the easement on the site as well.

6 So we will certainly take a look into that. But I
7 did want to see if Daniel had any more specific information
8 on this.

9 DANIEL MESSPLAY: Thanks, Iram. I hate to catch
10 the football and immediately pass it, but I was -- I know
11 Erik Thorkildsen has been sort of working closely with the
12 developers and other City Staff on this project.

13 So Erik, I'm not sure if you have any additional
14 information or insight that you could provide on this
15 particular site element, but I'll pass it to you.

16 ERIK THORKILDSEN: No, not really. We talked with
17 the bike experts at -- within the CDD. And this seemed a
18 sensible location for it.

19 But we could certainly, as Iram suggested, you
20 know, take a closer look at options and feasibility. There
21 would be definitely things that would have to be addressed
22 if it were in that other location.

1 IRAM FAROOQ: So we will -- Chair, in that case
2 what we can commit to doing is having the conversation with
3 the relevant folks who have the greater expertise on the
4 siting decisions for Bluebikes.

5 We will -- I would suggest that the Board assume
6 that this is the site, since this is the location, since
7 folks have the relevant Staff have looked carefully at it
8 for Erik's discussion, his comments.

9 But we will push on that issue given the testimony
10 and the concerns that have been raised today and see if it
11 is feasible to move to a different location. But I just
12 want everybody to know that I might not be, and I just don't
13 want to -- wouldn't want to hold up the project for
14 something that is not in their control.

15 CATHERINE PRESTON CONNOLLY: Okay. Thank you,
16 Iram and Daniel for -- and Erik for all that kind of
17 background information on Staff discussions. I think Iram
18 is right that we should assume that that is a location that
19 from Staff's point of view works best with the available
20 locations, which is not to say it's by any means ideal, but
21 we could -- I might recommend that in our decision we --
22 should we decide to advance approval here that we have some

1 greater flexibility than we would usually to relocate the
2 Bluebikes Station if it better achieves the goals as we've
3 clearly articulated tonight.

4 So that would be one way to handle it, but that
5 assumes that there are not other things to handle.

6 So let's turn to some of those other things and
7 get, you know, comments from other Planning Board members,
8 since we've kind of exhausted the questions, I think that
9 the applicant can address for us tonight.

10 Hugh?

11 HUGH RUSSELL: Thank you. Swaathi, could you put
12 up that graphic I sent you on the screen?

13 [Pause]

14 Great. Thank you. As a preface, I will say that
15 every design question I had has been answered, and from my
16 point of view, they are the right answers and correct
17 answers. And I'm very pleased by the revisions that have
18 been made.

19 This particular diagram I comment about was not
20 addressed. Really, it's page 62 of the document that was
21 sent to us. and it's called, "The Bicycle Circulation
22 Diagram."

1 And if you look on the legend, there's a dotted
2 green line that says, "The Cambridge Bicycle Plan Off-Street
3 Path." Now I believe that dotted green line is in fact a
4 representation of the Cambridge Bicycle Plan. However, you
5 can't ride a bicycle over it.

6 And I'm going to point out -- and -- a), and b), a
7 new bicycle route was constructed along the street between
8 the edge of park and the river, and that doesn't show on
9 this plan, because it wasn't there when the -- this plan is
10 about a decade old -- it wasn't done that way a decade ago.

11 So if you look in the lower right-hand corner,
12 you'll see out in Land Boulevard there's a note that says,
13 "Bike Lane." There's a new bike lane that goes a whole
14 length of the street, and it's an asphalt bike lane. And
15 it's clearly -- that's the place bicycles ought to be.

16 So the bicycle circulation should show that as the
17 place bikes ought to be. Now, right next to it the -- the
18 green dotted line turns and runs parallel to Land Boulevard
19 to get down to the Canal elevation. And there are two
20 flights of stairs in that path. I would not advise any
21 bicyclist to try to do that on their bicycle.

22 And frankly, I don't think a bicycle plan that

1 requires people to get off and carry their bicycle down a
2 flight of stairs is a good bicycle plan.

3 So what I'm worried about is that this whole
4 diagram somehow gets again perpetrated with their mistakes.
5 So the other mistakes are up at the connections to First
6 Street. If you're going to ride a bike, you can't ride --
7 there are stairs in the places that are shown where I've
8 circled one of them. But there's a stair on the other side.

9 What you have to do if you want to ride your bike
10 there is on the outside of the canal, you go up the ramp by
11 the gazebo, come across and connect in with the way you're
12 going to go. It's perfectly -- it works fine as long as
13 there's no pedestrian on that particular rampway. But --

14 And then on the -- getting up on the Thorndike
15 Street Connector, there's a new ramp being built in that
16 location. The present ramp is -- you really can't do on a
17 bicycle. I've tried. The new one's going to be wider.
18 It's a terrible idea to have bicycles there. I think it's a
19 terrible idea to have this be a link in the City Bicycle
20 Plan. This is a pedestrian area.

21 So I would like to get this drawing -- I would
22 like to at least have it corrected so it shows where a

1 bicycle can actually safely travel, irrespective of whether
2 they have to share it with a pedestrian.

3 I mean, I ride my bicycle in pedestrian areas when
4 there is no better or safer option. And I ride slowly, and
5 I try to not scare pedestrians. And there are just places
6 where you have to do that.

7 You don't have to do that here. You know, there
8 are other ways to get from the bike path on the river to
9 where you actually want to go, which is actually over the
10 bridge.

11 Now, if you want to -- if you happen to want to go
12 shopping and this is the way you want to go, well that's
13 fine. You can do that. You should be slowed down, and
14 there should be keys and signals that you're in a pedestrian
15 area.

16 That's one reason why I've always preferred the
17 stone dust. I -- my understanding is this that the City does
18 not think that that is an appropriate material for other
19 people in wheeled vehicles -- chairs, et cetera.

20 So, you know, if that's -- if it's got to be the
21 way it's -- it's got to be something hard, I'm not going to
22 stop this, I'm not going to draw a line in the sand, but I

1 really wish you would take a Charles Hinds approach. So
2 those are my comments.

3 I mean, I'm -- I think the spirit of restoration
4 of an iconic landscape that works really very well. It's
5 just wonderful. And I really appreciate that's the way this
6 project is going.

7 CHRIS JONES: Hugh, we can certainly update the
8 diagram. We weren't -- I apologize, we weren't exacting
9 with the flow, it was within the boundaries. We were
10 highlighting the generally observed movements from First
11 Street in from Thorndike and Otis and down. But we can
12 update that, certainly.

13 CATHERINE PRESTON CONNOLLY: Okay. Tom?

14 TOM SIENIEWICZ: Thank you, Madam Vice Chair. I
15 have very little to add, other than a story. I once
16 restored a Victorian house, and the owner wanted to paint it
17 blue. And Charlie Sullivan at the Historic Commission said,
18 "Well, that's inappropriate. It's supposed to be painted
19 the color of dark gray stone, because that's what those
20 houses mimic."

21 But he said, "Paint it any color the owner wants,
22 because it's not irreversible. You can -- when an owner

1 with the right sensibility comes, we'll paint it gray."

2 And so, to some degree, that -- I'm very much a
3 proponent. I'd prefer the stone dust on these pathways, but
4 I'm also in my mind thinking, "Well, is the irreversible?"
5 You know, the next half a generation, when we need to
6 restore these pathways, may have the opportunity to return
7 to them to the dust or, you know, we can very quickly find,
8 as Lou has predicted, that they wear in an unfortunate way
9 and we could have this discussion sooner rather than later.

10 So that's where I reconcile myself to that detail.
11 I agree with my fellow Board member Mr. Russell that the
12 proponent has listened extremely carefully to the feedback
13 that we gave them, and the community has given them, and
14 that the spirit of this restoration, which captures and
15 reinforces what is a beloved open space at considerable
16 expense and care is very much appreciated by this Board
17 member and I think by the community at large.

18 So that's where I am. I'm very anxious to see
19 this put into place.

20 CATHERINE PRESTON CONNOLLY: Okay. Thank you,
21 Tom. Other comments from Board members? All right. Seeing
22 none, I'm going to summarize what I have heard, in that we

1 are very appreciative of the design responses that the team
2 has done and the general direction of the design.

3 We are anxious to see the improvements put into
4 place and kind of the one detail we particularly want
5 further work on with Staff is to see if there can be a
6 better solution to the Bluebikes location that works both
7 for the operator and for the tot lot.

8 But we can allow Staff to work with the proponents
9 and the surrounding property owners and frankly the City's
10 Parks Department on what that solution might be.

11 Is there -- are there Board members who are
12 uncomfortable with that as our conclusion to the Design
13 Review that would involve approving the design?

14 [Pause]

15 Okay. Then is there a motion to grant the Design
16 Review approval subject to the continuing Design Review by
17 Staff, consistent with those comments? Yeah, that's it.

18 STEVEN A. COHEN: So moved.

19 CATHERINE PRESTON CONNOLLY: Thank you, Steve. Is
20 there a second?

21 H THEODORE COHEN: Second.

22 CATHERINE PRESTON CONNOLLY: Ted got in there

1 first. So I'll add Ted second. Can we get a roll call vote
2 on that?

3 DANIEL MESSPLAY: Roll call on that motion: Lou
4 Bacci?

5 LOUIS J. BACCI, JR.: I don't think there's enough
6 to hold it up, so yes.

7 DANIEL MESSPLAY: H Theodore Cohen?

8 H THEODORE COHEN: Yes.

9 DANIEL MESSPLAY: And Steve Cohen?

10 STEVEN A. COHEN: Yes.

11 DANIEL MESSPLAY: Tom Sieniewicz?

12 TOM SIENIEWICZ: Yes.

13 DANIEL MESSPLAY: Hugh Russell?

14 HUGH RUSSELL: Yes.

15 DANIEL MESSPLAY: Ashley Tan?

16 ASHLEY TAN: Yes.

17 DANIEL MESSPLAY: And Catherine Preston Connolly?

18 CATHERINE PRESTON CONNOLLY: Yes.

19 [All vote YES]

20 DANIEL MESSPLAY: That is all members voting in
21 favor.

22 CATHERINE PRESTON CONNOLLY: All right. Thank you

1 all very much and thank you for your continued work with the
2 Staff and the City at large.

3 CHRIS JONES: Thank you. We appreciate it.

4 CATHERINE PRESTON CONNOLLY: All right.

5
6 * * * * *

7 (8:04 p.m.)

8 Sitting Members: Catherine Preston Connolly, Louis J.

9 Bacci, Jr., Steven A. Cohen, H Theodore

10 Cohen, Hugh Russell, Tom Sieniewicz, and

11 Ashley Tan

12 CATHERINE PRESTON CONNOLLY: Okay. Next on the
13 agenda we have a Project Update on Case PB-38, previously
14 granted special permit at 1 Canal Park. This is an item of
15 General Business, and we'll begin with an Update from CDD
16 Staff.

17 DANIEL MESSPLAY: Thank you, Chair Connolly. This
18 PUD special permit was originally granted by the Planning
19 Board in 1984, and has been amended several times, and as
20 recently as 2013.

21 The original permit allowed for the construction
22 of 2 four-story office buildings with retail on the ground

1 floor along First Street.

2 The applicant present today has purchased the
3 property as of 2021 and is in the process of renovating the
4 building.

5 A building permit was issued for new rooftop
6 mechanical equipment and screening in April of 2022, but
7 because this is a PUD special permit that is subject to
8 Design Review, CDD -- Urban Design Staff felt that the
9 Planning Board should review the updated design and provide
10 comments before the project advances.

11 CDD did not provide a written memo for this item,
12 but I believe Suzannah Bigolin is present now on the meeting
13 and has been working with the applicant on the design and
14 can answer any questions the Board may have.

15 CATHERINE PRESTON CONNOLLY: Great. Thank you,
16 Daniel. So I believe Lauren Ferrando from the project team
17 is going to give us a brief presentation on the project, and
18 if you want to introduce others on the team, that would be
19 great and begin.

20 LAUREN FERRANDO: Thanks, Catherine. Hi,
21 everyone. Thank you for the time this evening. Lauren
22 Ferrando from Tishman Speyer Breakthrough Properties, the

1 ownership of 1 Canal Park.

2 I'm joined by my colleague, Matt Goodman, from
3 Tishman Speyer Breakthrough, along with our architect on the
4 project, Jeannie Thacker and Amanda Rapson (phonetic) and I
5 believe also Amanda Oski. I think I saw you on here.

6 We are here today as a follow-up to the Project
7 Update in December focused on the penthouse screen for 1
8 Canal Park. Again, very appreciative of the thoughtful
9 feedback that was shared during that meeting and Suzannah's
10 help over the past few months that has helped to guide us
11 where we are today.

12 We worked with Jeannie Thacker and her team at
13 Tria to go back and make some changes to the penthouse
14 screen, as you'll see tonight.

15 Can go to the next slide, please? Great.

16 Just brief agenda. I'll cover 1 through 3 and
17 then I'll take it to Jeannie.

18 You can go to the next slide. Thank you.

19 So for location, to start, just a quick reminder
20 where we are, though the previous topic set the stage well.
21 We are 1 Canal Park situated along First Street with the
22 Lechmere Canal Park behind us and bound by Otis Street and

1 Thorndike Street on either side of us.

2 Next slide?

3 And a quick update. As additional context,
4 timeline of our major project milestones. So as Daniel laid
5 out, we received our -- or we submitted our building permit
6 in December of '21, received our building permit in April of
7 2022.

8 Construction commenced in May of 2022, and then
9 two more critical milestones for the project in June of 2022
10 we released the steel trade for all structural
11 reinforcements and all rooftop equipment.

12 In November, all of those structural
13 reinforcements were completed. We were on track for core
14 shell completion by September of '23.

15 Here we have a few snapshots of 1 Canal Park
16 itself and our neighbors along First Street and at the
17 Galleria.

18 As we've discussed [indiscernible] meeting and
19 gotten a lot of feedback, 1 Canal Park is an existing
20 building, existing to remain. The redevelopment is just
21 focused on the interior, and we are significantly shorter
22 than a lot of our neighbors along First Street.

1 And with that, I will hand it off to Jeannie
2 Thacker from TRIA, our architect on the project, to review
3 the changes we've made to this penthouse screen.

4 JEANNIE THACKER: Excellent. Good evening,
5 everyone. I am Jeannie Thacker. I am cofounder and
6 Principal at TRIA. And so like Lauren was saying, in our
7 last meeting that we had on December 6, we were looking at
8 the design really of the roof screen for the new penthouse
9 equipment.

10 So some of the really insightful and thoughtful
11 things that we heard from that December 6 discussion was
12 making the roof screen less dreary.

13 We were attempting to sort of blend it in and have
14 it be nonexistent and not call attention to it, but I think
15 that based on the discussions that we had for December 6, we
16 realized the faultiness of that approach.

17 And so it was really looking at color changes,
18 really speaking to the building's existing geometric rhythm,
19 adding visual interest to the screen wall, adding plantings
20 to the roof or any kind of trellises or life form on the
21 roof as well, and then making especially the screen wall
22 more of a complementary design feature versus the previous

1 approach, like we stated of trying to make it disappear.

2 We also looked at studying some -- incorporating
3 pictural interest and adding some structure to the outside
4 of the screen wall as well.

5 And then the last point was too just to provide
6 sun scale and dimensional aspects on the screen wall as
7 well.

8 So with that, we can go to the next slide, please.
9 Oop. Thank you.

10 So this was a rendering of the original screen
11 wall. So here you see a very muted gray tone. And so, we
12 can skip ahead to the next one of our recommended
13 alternative design.

14 And so, this, like Lauren was saying, we worked
15 with Suzannah and the team and had a lot of options that we
16 were looking at and ways of approaching this.

17 And so, what we're showing in this design tonight
18 is a screen here. And you can see that we are choosing the
19 color to match the granite inlays, and also the cornice
20 detail along the roofline there as well.

21 So the building has some really great architecture. It
22 has sort of this 133 middle, 331 rhythm happening in the

1 windows and sort of the overall geometry of the space, and
2 then it has very strong features of the roofline with the
3 granite inlay happening there as well.

4 So one of the things that we wanted to do, and we
5 were particularly interested too, obviously, from the view
6 from Canal Park in that space, and that impact, as this is a
7 very prominent building in that landscape as well.

8 And so we've actually taken the balcony windows
9 that you can see -- there are balconies that come out to
10 that middle section in the middle of the screen and have
11 proposed planter boxes there to bring some life and some
12 great news elements into that building façade as well.

13 Then we've added a cornice detail onto the top of
14 the screen wall. And so, that cornice detail we can look in
15 a second on the next slide about some more detail of the
16 design of that and why we chose that.

17 But I just want to take a moment here too just to
18 reiterate, because I know it's been a while since we have
19 looked at this together.

20 And so just to refresh everyone's memory, and so,
21 this building actually has a great architectural feature in
22 the middle of the building, and it's this very large

1 skylight that is the middle of the roof section.

2 And that brings a ton of great natural light into
3 the middle of this building and is also a public access way.
4 It's a public interior promenade that people can access.

5 So keeping that -- all of that natural light and
6 not impeding on that skylight that is in the center of the
7 roof was very important for us. And so, that is also why we
8 had to hold off on some of the rooftop equipment off the
9 edges, and we couldn't concentrate it right in the center of
10 the roof.

11 The other thing I think that's worth noting for
12 this project as well is that this is a core and shell
13 upgrade. We are replacing the roof membrane with a white
14 membrane, so that we are reducing heat island effects, and
15 then also with the updated high-efficiency rooftop equipment
16 that we're doing, we are also achieving LEED gold for this
17 building for the core and shell upgrades.

18 Next slide, please?

19 So here just looking in a bit more detail about
20 the cornice detail that we're looking at, so I know it's a
21 little bit hard to distinguish in this picture, but sort of
22 that corner element that you're seeing there, that granite

1 line that you're seeing actually has a 24" depth dimension -
2 - sorry 24" height.

3 And then the longer window that you're seeing
4 along there is -- actually has a smaller dimension. It's a
5 16" height.

6 So for this cornice detail, we did choose to go
7 with the higher height of two feet matching the existing
8 geometry of the building and get that bolder line, if you
9 will.

10 And then the depth of that cornice piece is also
11 6", so really providing a nice shadow line. We feel that
12 that's a great dimension for that as well to bring in that
13 additional horizontal element.

14 Again, the color will match the granite inlay, and
15 we believe that the plantings that we're adding to the
16 balcony, which have accessibility for maintenance, is also
17 another good feature that helps to carry your line of
18 significant from the existing plantings total sort of center
19 portion of the building.

20 Next slide, please?

21 So we did study various other options that we had
22 talked about.

1 And so, we can talk through a couple of those now.
2 And so, we did look at studying a different color -- a lot
3 of different color options, actually. Studied some colors
4 trying to match some of the brick midtones, and then also
5 this one here just studying.

6 It's Hugh that was kind of speaking to not only
7 the window tinting, but also the mullions of the skylight,
8 and then also the existing windows.

9 We looked at the making the entire roof screen
10 sort of that till hue or maybe just doing an accent piece at
11 the corner. But ultimately, we felt that this wasn't the
12 right solution for this project, and that ultimately it may
13 start to feel dated rather quickly.

14 Next slide?

15 So then the other thing that we did look at was
16 instead of just doing sort of that horizontal cornice right
17 at the very top, we did look at actually bringing that
18 element down a bit further, and getting almost more depth
19 there, if you will, and then sort of the stepback at the
20 top.

21 But we really felt like it didn't really work as
22 well with the strong geometry of the building. So we were

1 not going to recommend that one. We like the design of our
2 recommended alternative.

3 So then just a couple quick things that we wanted
4 to go through. I think Lauren had mentioned the timeline of
5 where the building is currently, but some of the things that
6 we really looked in a lot of depth -- and based on the
7 comments that we were getting back from this group was
8 really around the adding planter boxes to -- you know,
9 trying to look at the living green wall and trellis or some
10 other very substantial architectural attachments to the
11 outside of the screen wall.

12 So the current conditions of 1 Canal Park is that
13 the existing roof framing is a 1.5" roof deck supported by
14 open steel joists, steel girders, and steel columns that go
15 down and are supported by concrete pile foundations in the
16 ground.

17 And so, we looked at a lot of these options with
18 our partners at Thornton Tomasetti. And unfortunately the
19 existing roof deck and the roof joists do not have adequate
20 reserve capacity to support the additional planter boxes,
21 the loads from them, or the trellis.

22 And the steel girders do not have adequate

1 capacity to support the additional loads as well. And many
2 of the existing foundations of the current design are
3 already near capacity and cannot be supported by the
4 existing pile foundations.

5 We also did look at jogging the screen wall and
6 doing some setbacks there, but because of the structural
7 loads and then also the location of the mechanical duct
8 work, we did not feel that those were achievable either.

9 So that is a really brief overview, but I want to
10 turn it over and welcome any comments or questions that we
11 can answer.

12 CATHERINE PRESTON CONNOLLY: Okay. Let me get
13 questions from the Board for either the proponent or for
14 Suzannah about the design refinement process we've been
15 through with this project. Tom?

16 TOM SIENIEWICZ: Really, it's a quick clarifying
17 question about what's before us exactly. You know, I'm
18 sensitive to the fact that the materials that were submitted
19 in support of this application describe the project
20 timeline, and where they are in terms of material ordering
21 and such.

22 And so, here we are at the Planning Board it seems

1 at the eleventh hour or maybe the thirteenth hour making
2 suggestions about how you might modify this, and that flies
3 in the face of a project timeline. And I wonder how we got
4 into that slightly awkward position. What's our role here?

5 And that's all. If somebody from the City could
6 clarify that, that would be great for me. Thank you.

7 CATHERINE PRESTON CONNOLLY: Daniel, is that
8 something you can speak to?

9 DANIEL MESSPLAY: I can. And Swaathi Joseph from
10 our team, who's been sort of our Building Permit Coordinator
11 too can maybe add a little bit of context as well.

12 I think what happened in this case, Tom, you know,
13 oftentimes when a building permit application is filed,
14 there's a location tag on that building permit that will
15 indicate whether or not it's part of a Planning Board
16 special permit.

17 And for whatever reason, we're not 100 percent
18 sure after talking with Inspectional Services what happened,
19 but this was -- this was a case where a permit was issued,
20 and that flag didn't come through. So we did, you know,
21 miss that.

22 That said, you know, this -- this is a Planning

1 Board special permit. There are design elements that are
2 subject to the Planning Board's review.

3 So our hope in having this conversation is that we
4 can, you know, continue to engage with the applicant team,
5 make refinements where it's possible and practical, or have
6 maybe some additional direction for Staff on how to proceed
7 in a way that would still be in substantial conformance with
8 the Board's original approval.

9 So that's sort of where we are. You're absolutely
10 correct, it's a thin line to walk. But I'm hoping, you
11 know, we are fortunate that the applicants have been, you
12 know, very engaged with our Urban Design Team and have made
13 concerted efforts to try to be responsive to some of the
14 comments from the Board and from Staff.

15 So our hope is that we can, you know, find sort of
16 the critical path forward and the best way of being
17 responsive, but also having a design that the Board is
18 comfortable moving forward with.

19 TOM SIENIEWICZ: Thank you.

20 CATHERINE PRESTON CONNOLLY: All right. Thanks
21 for that clarification, Daniel. Other questions for Staff
22 or for the proponent?

1 Ted?

2 H THEODORE COHEN: Just a quick question of
3 whether there was a view of the other side of the building
4 on First Street, since not everybody will be viewing it from
5 the Canal?

6 JEANNIE THACKER: Lauren, do we have a view of
7 them?

8 LAUREN FERRANDO: So I would prefer we can pull up
9 our previous presentation back from December if it's helpful
10 to get, you know, to vantage point.

11 For this subsequent project, we focused on one
12 view and multiple options on the screen wall, instead of
13 multiple vantage points, which were more the focus for the
14 last meeting.

15 And Jeannie and team, I know there was a 3D model
16 that was used from the last December meeting that again has
17 our now outdated screen wall. But it might be helpful to
18 spin around if maybe we could keep going through questions.

19 And if Amanda -- not to put you on the spot -- if
20 that's available to be pulled up. I know it's a very big
21 file.

22 Yeah. That sounds like a good suggestion. Why

1 don't we keep going through questions, and then to the
2 extent you can pull up some reference of photos or the model
3 that would address Ted's question for a different vantage
4 point from First Street. That would be helpful.

5 Tom, let me go back to you.

6 TOM SIENIEWICZ: Yeah. Another question actually
7 in the spirit of understanding where the proponent is with
8 their materials and their construction.

9 I was heartened to see the diagram that suggested
10 a cutout, but then obviously closer review suggested that's
11 not possible because of coordination with the mechanical
12 ducts and moving off a structural line inspired by your
13 other details. Because the notch I think helps a huge
14 amount in terms of breaking up that line on the roof.

15 Would it be possible to simply do what -- use the
16 same strategy you've used with your cornice element and
17 simply move the screen out?

18 You could have outriggers on the steel that's on
19 its way to the site right now, move the panels out a couple

20 ",

21 of -- you know, 20 and then you would be able to modulate,
22 cut a notch wherever you needed in order to get some relief

1 in the big gray box that's proposed on top of the building.

2 LAUREN FERRANDO: Yeah, I can jump in on this one
3 first, and Jeannie you can add anything as you see fit. But
4 I think in general, the biggest constraint here all comes
5 back to the structural reinforcements, which are
6 unfortunately one of the longest lead time items as many of
7 you know for projects these days.

8 And we're rather -- we cast our fate in June of
9 2022 when we concluded our structural engineering studies
10 with Thornton Tomasetti and proceeded based upon a pretty
11 analyzed plan of specific rooftop equipment location and
12 screen wall.

13 So even the steel dunnage, all structural
14 reinforcements that support the screen wall itself have not
15 really been, you know, in fabrication and production
16 delivery for quite some time, but also now installed and
17 physically at the site as of November of 2022.

18 And for a little more context there, in terms of
19 when we first started conversation with this group on this
20 topic, initial outreach was early September. And we
21 submitted the, you know, last set of Board materials in
22 November for that 12/06 Planning Board date.

1 So the one thing that really does constrain us is
2 the structural. That said, you know, the things that we
3 have in our toolbox we've worked to preserve since September
4 to try and leave some room for some creativity and trying to
5 get to a solution that works for everyone here.

6 And that toolbox is really color, some dimension
7 and scale that is additive to the existing screen wall and
8 screen wall layout.

9 And, you know, hopefully -- again, hearing the
10 comments that were shared, I think, you know, multiple times
11 in the last meeting and voiced from comments Suzannah has
12 shared trying to study some sort of living element, adding
13 that on the balconies to try and make a decision
14 continuation -- a vertical continuation of the Lechmere
15 Canal Park as another effort to try and make this project a
16 little bit more visually interesting where we can.

17 I would also add something that Jeannie touched
18 upon earlier: The atrium that bisects the middle of this
19 building existing to remain puts additional constraint on
20 where we could physically put mechanical equipment on top of
21 the roof. So there's a lot of puzzle pieces that have kind
22 of come into this end result here.

1 So that was a long-winded way of saying we're a
2 little bit constrained with our toolbox, but we were -- we
3 really want to work with you here.

4 TOM SIENIEWICZ: Yeah, no, no. Unfortunately
5 we're -- this is one of the liabilities of being in Zoom.
6 Because these are the kinds of things that usually we could
7 work out through some sketches and models, real time. And I
8 -- for good reason, I can't do that because I would not be
9 showing -- shown in the record.

10 But what I was -- maybe you misunderstood what I
11 was suggesting. All of the existing structure, it's there,
12 I'm just simply saying, and the loads will be exactly the
13 same -- I'm saying outriggers add something onto the support
14 structure for the mechanical screening.

15 Simply attach them, and then you can move the
16 panels out some dimension, and then by contrast, leave some
17 panels in the current proposed location in terms of their
18 profile, and then you get the modulation of the penthouse
19 consistent with the schedule and the materials that are
20 already installed on the site.

21 It's an additive process, rather than a
22 subtractive or a -- any modification that will require any

1 kind of structural redesign.

2 MATT GOODMAN: So I can take a stab at that.
3 Right now, we're 10 feet off the inside of the building
4 line, which is the bare minimum that you need to achieve
5 with a screen like that.

6 So that's why it was designed -- went to the
7 furthest extent we could, then tried to make the screen wall
8 as small as we could, and that's where we ended up with that
9 10' surround.

10 TOM SIENIEWICZ: Yeah, I don't know whether you're
11 talking about in section or in plan. I'm going to stop
12 after this comment. I'm suggesting that you move it out 20"
13 in plan, expand it a little bit, and then you can modify it,
14 and then you can carve it and give the City and the
15 respective bit of relief over what we've got for a proposal
16 in front of us, which is bizarre.

17 LAUREN FERRANDO: Got it. I think for this one it
18 might be best if we follow up with you on an answer.

19 CATHERINE PRESTON CONNOLLY: Okay.

20 LAUREN FERRANDO: We can do some studying.

21 JEANNIE THACKER: And I just have one question for
22 Tom too for the follow-up. I think, like Lauren was saying,

1 we can reach out and work individually.

2 But were you thinking that it sort of mimics the
3 existing structure of the building where those popouts are
4 maybe happening at the corners, or did you have something
5 else in mind?

6 TOM SIENIEWICZ: I think there's all kinds of
7 options once you give yourself the license to move the
8 panels back and forth in the plan. You can also add stuff
9 to the outside of the fence.

10 But I don't -- I'm not -- it's not my position to
11 design it for you --

12 JEANNIE THACKER: Mm-hm.

13 TOM SIENIEWICZ: -- other than to suggest that --
14 and again, I'll be quiet after this -- other than to suggest
15 this is kind of monolithic to my eye and -- and pretty
16 oppressive, and maybe that's the rendering. But I think
17 there are fairly straightforward ways to break that mass
18 down.

19 JEANNIE THACKER: Okay. Thank you.

20 CATHERINE PRESTON CONNOLLY: All right. Thanks,
21 Tom. Hugh?

22 HUGH RUSSELL: So this is -- you know, when you

1 get several architects on a Board, you get different
2 responses. And my sense is if you could accomplish what Tom
3 is asking you to do, you would have a lot more freedom to do
4 a better job.

5 But I -- given the tenor of your response, which
6 is, "Our hands are virtually tied," it gives you very little
7 -- except add piece of the trim -- then I observe that the
8 elevation of the existing brick building is really an essay
9 in foyers. There are bigger square windows, medium-sized
10 square windows, small square blocks of granite. The square
11 is really important.

12 So what I'm wondering is what happens -- and I did
13 it very easily with a pencil and a straight edge on my
14 rendering that you furnished me -- I drew it, I divided each
15 of the vertical panels in the penthouse with another shadow
16 line so that it looks like it's constructed of square
17 things.

18 Now, given the distance that you are from the
19 actual thing, you could probably add some drip (sic) on the
20 surface horizontally that would in fact look just like the
21 joint you're getting vertically. It might even be the same
22 material that's filling that joint. It might be able

1 shallow channel with a caulking in it, if it's caulking is
2 what, you're -- what that vertical line is.

3 Now that makes it actually in some ways less
4 interesting, but that's I think okay. I just don't like the
5 -- I think it will look better if it's got a square
6 rendering than a rectangular rendering. If you can do some
7 of the things that Tom is suggesting, that would be better.

8 But I think at a minimum you can't, you've got to
9 do this and make those panels square, or at least make it
10 look like they're square. I don't really care. I mean, I
11 looked at the structural thing and I said, "Well, there's a
12 purlin behind the ones that have horizontal lines. and you
13 can't -- that purlin is probably now fixed.

14 But I worked for a few years for Josep Lluís Sert
15 in the 1960s and '70s. And Sert with a student of our
16 Corbusier, and he designed our buildings according to a
17 modular proportioning system that was developed by Corbusier
18 and [indiscernible] in the closing days of World War II.
19 And it involved squares and golden sections.

20 So the square -- a square is a very powerful form.
21 And -- but Sert always said, "You know, you can cheat." If
22 you get something within 7 percent of a square, the eye will

1 tell you it's a square. So you don't have to be perfect,
2 but I think you have to make the effort.

3 CATHERINE PRESTON CONNOLLY: Thank you, Hugh.
4 Suzannah, I want to bring you into this conversation.
5 You've obviously had conversations with the proponent.
6 Would love to hear your thoughts on the process so far --
7 what you think is feasible.

8 And frankly, you know, if we were to hand this off
9 to you today, do you feel like there is -- there are
10 additional changes that can be made, that you could run
11 forward with, or are we pretty much where we're going to be?

12 SUZANNAH BIGOLIN: Thank you, Catherine. We have
13 had quite a -- like, a few meetings with the applicant. And
14 we were appreciative of their ability to study different
15 options.

16 And we thought this one was the -- the better of
17 the options. We thought the color change was significant.
18 It made it feel much more complimentary to the existing
19 building.

20 We had suggested the notches, which Tom has
21 suggested as well. But the structural constraints that we
22 were presented with were just pretty strong. So we didn't

1 push for that. But I think -- I haven't thought of Tom's
2 suggestion about moving it -- the screen out. So that is
3 definitely something that could be considered as an option.

4 And Hugh's comments about the squares could be
5 quite good as well. I -- we would need from the Board I
6 guess a direction of which one to follow, and then the
7 applicant will need to advise if it's possible. So.

8 But we were persuaded by the fact that the panels
9 have already been ordered. The structure -- every, the
10 steel's in place, so we understood the limitations a lot.
11 But I think the Board has some sort of tweaks that could be
12 considered.

13 CATHERINE PRESTON CONNOLLY: Okay. That's really
14 helpful for me as a nonarchitect to understand kind of what
15 the scope of our review here is and should be.

16 Ted?

17 H THEODORE COHEN: Well, just following up on what
18 Suzannah said, that the panels have already been ordered,
19 does that mean there really is no option for saying use
20 suggestions of a different size or a different indication of
21 its pattern?

22 And similarly, does that mean there is no

1 possibility of a different color?

2 LAUREN FERRANDO: Yeah. So in short, that is
3 circulate. And I know it's been a bit of time since our
4 last project update, but I think we've spent a fair amount
5 of our time and focus outlining the constraints as it
6 relates to what's been ordered and planned for, which are
7 the screen wall itself, the rooftop equipment and all of the
8 steel for the structural reinforcements.

9 I would be remiss if I didn't also call out two
10 other constraints that I think have been a bit on the back
11 burner but are certainly present and I think relevant to
12 this specific conversation here today and what's been
13 proposed: the first being code.

14 And again, from what I understand from my role
15 and position, there's a 10' setback that we need to abide by
16 per code.

17 We also had specific discussions on this with ISD
18 during the four months that our building permit application
19 was being reviewed. And we were instructed to, you know,
20 make sure that -- and confirm that we were abiding by this
21 10' setback.

22 So I'm actually not sure how much wiggle room we

1 would have to step out our screen wall in any way. Stepping
2 in the screen wall, we quite honestly can't fit. We don't
3 have the space to do so. If the --

4 MATT GOODMAN: Is -- how full, if I share my
5 screen real quick to show the roof plans, you can see the
6 setback and see our constraints, is that helpful for the
7 team?

8 TOM SIENIEWICZ: We got that in our materials, so.

9 CATHERINE PRESTON CONNOLLY: Yeah, no --

10 MATT GOODMAN: Oh.

11 TOM SIENIEWICZ: -- seen it already.

12 CATHERINE PRESTON CONNOLLY: Yeah.

13 MATT GOODMAN: Okay. I --

14 CATHERINE PRESTON CONNOLLY: So Ms. Ferrando, do
15 you want to continue with your thought?

16 LAUREN FERRANDO: Yeah, definitely. Just to wrap
17 up and keep it short, we are quite constrained. And as I
18 think, you know, slide 7 of our December 4 presentation
19 materials has a great snapshot of the proposed rooftop
20 equipment and you could kind of see how little room there is
21 around that trim and to abide by that 10'-setback.

22 CATHERINE PRESTON CONNOLLY: Okay.

1 LAUREN FERRANDO: But to address the last comment,
2 we can certainly play with color. That's something that we
3 have preserved in our toolbox.

4 We have paused on that decision since September to
5 hopefully leave room for some sort of, you know, meeting in
6 the middle on that front and trim. So adding some sort of
7 scale and visual interest where we can.

8 CATHERINE PRESTON CONNOLLY: Okay. Thank you.
9 Ted, did you have follow-up on that?

10 [Pause]

11 You're muted, Ted.

12 H THEODORE COHEN: I guess the follow-up on that
13 would be a discussion with other Board members. If color
14 and maybe some sort of applique or whatever is the only
15 option, whether they wanted to talk about color.

16 Personally from the renderings, I rather like the
17 greener -- the team leader, and maybe I'm a minority of one.
18 So I'm just curious what other members thought about it.

19 CATHERINE PRESTON CONNOLLY: That's a good
20 question to tee up, since it does sound like that's one of
21 the things that has been suggested in our toolbox still
22 here.

1 Lou, let me turn to you.

2 LOUIS J. BACCI, JR.: Yes, just a little
3 clarification. Is this completely fabricated and ready to
4 install? And if so, how are you proposing to change the
5 color?

6 LAUREN FERRANDO: Yes. So completely fabricated,
7 ready to install -- frankly as of September we have paused
8 with the manufacturer, they are holding it for us as we, you
9 know, make space for potential refinements on color and/or
10 trim.

11 LOUIS J. BACCI, JR.: So then it isn't fabricated?
12 Because I don't know how -- this is a metal panel, correct?

13 LAUREN FERRANDO: Yes, it would be painted. So
14 the metal panel could be installed on the property today.
15 It's quite literally being stored, and you would paint it
16 like you would paint a fence.

17 LOUIS J. BACCI, JR.: Oh. Yeah. That's a --

18 LAUREN FERRANDO: With a heavier duty paint, of
19 course. But.

20 LOUIS J. BACCI, JR.: Yeah. This will be a
21 maintenance nightmare. This will definitely be on your
22 roofs after a short time. Painting over an already

1 prefinished panel?

2 Um, you know --

3 LAUREN FERRANDO: I don't want to misrepresent it,
4 though.

5 LOUIS J. BACCI, JR.: -- it's a shame that we're
6 in this --

7 LAUREN FERRANDO: It would be coated the same way.
8 It's a finished coating. We've just saved the very --

9 LOUIS J. BACCI, JR.: Yeah, so --

10 LAUREN FERRANDO: -- to preserve a color change.

11 LOUIS J. BACCI, JR.: Hm.

12 LAUREN FERRANDO: This isn't a Band Aid fix on
13 color.

14 LOUIS J. BACCI, JR.: So just recoat it, because I
15 don't know how they would give you a call warranting on the
16 coating. Let's not get down (sic) that. But this is such a
17 prominent location that this is a -- kind of a nightmare
18 scenario.

19 Was there ever any thought about doing anything
20 with the height of that long cornice line of changing -- you
21 know, maybe mimicking the original parapets or anything of
22 that?

1 You know, it seems like this was done -- and I
2 know you got stopped by ISD -- it's just, it's such a
3 prominent location on the Canal, and it's just a giant box.
4 And it's just -- you know, it's not the most pleasant thing
5 to look at.

6 I mean, it's fairly simplistic, and that has
7 something to be said also, but it's a -- we're constantly
8 fighting to get these to look better, because they're
9 getting larger and larger as we -- every year there seems to
10 be another 10' added to these.

11 And having it have some kind of a shadow line and
12 to Hugh or Tom's ideas sound good, but if this is already
13 fabricated, I don't think that's going to happen without a
14 big fight. So we really hate that this is dumped in our
15 lap.

16 JEANNIE THACKER: Mm-hm. I can completely
17 appreciate that. And I would just like to comment to that.
18 I think that playing with the shadow lines, that's something
19 that we can definitely still do and even talking about sort
20 of that caulking element to try and get to more of that
21 square shape.

22 But I will say that the team in Breakthrough, we

1 really did try to keep the screen height to a minimum, so
2 we've also purchased additional third-party sound
3 attenuators to go over the equipment to make sure that we
4 could keep the screen height to the absolute minimum on the
5 project.

6 So -- so we did try and do that, but I completely
7 appreciate the position that the Board is now in.

8 LOUIS J. BACCI, JR.: Yeah. I mean, you know, it
9 would be nice to have some articulation in this -- either
10 you know, in and out, up and down, shadow line, something.
11 But it's, you know, column -- but --

12 JEANNIE THACKER: Mm-hm.

13 LOUIS J. BACCI, JR.: -- it's just -- it's a shame
14 that we're in this predicament. That's all I have.

15 CATHERINE PRESTON CONNOLLY: Thanks, Lou. Hugh?

16 HUGH RUSSELL: Responding to Ted's question, you
17 know, not every day is blue sky. It's cloudy a lot. If you
18 put something on top of the building that's kind of the
19 color of a gray cloud, it literally disappears on those
20 days. Trying to keep it -- so I think the gray color that
21 they selected will make it seem smaller, because it doesn't
22 stand out as much as a darker color like the teal would.

1 Now, so -- so I had a -- I had another question
2 for you to consider. You -- you tried dropping the whole
3 cornice down a bit, and what happens if you leave the
4 cornice up high at the corners and then drop it down in
5 between? if you will -- mimicking -- obviously the panels
6 are going to be up there, and -- but it's a -- so it's a
7 good, strong shape.

8 And it might -- have you -- did you look at that,
9 and, you know, if you do that do you then pop it up at the
10 center of the building back again? Just to -- even though
11 the brick doesn't do that?

12 So I don't know. Just little things. But I think
13 the fundamental problem that you face is you've got --
14 you're very highly constrained. You've taken the approach
15 of trying to minimize the height, which is the right
16 approach. And now I think this grayish color is also
17 problem the best thing.

18 I'd also comment that this is not going to be
19 terribly visible from First Street because -- you'll see
20 part of it when you're on the opposite sidewalk looking up
21 at the sky.

22 It's not something people tend to do, but they --

1 the 10' setback does hide quite a bit of it when looking up
2 at a steep angle. And obviously the Sears building, which I
3 still like to call it, will sort of block the view from that
4 direction.

5 And so, you know, it's a -- it's too bad that
6 we're where we are, but I think with some more tweaking it
7 can be a little better. So that's what I'd like to propose
8 we do.

9 And I think -- I don't know, you know,
10 procedurally how Suzannah wants to proceed with this, and
11 whether it needs to come back to us. I mean, I'm willing to
12 work with Suzannah and the proponents because I'm retired,
13 and I've got the time and sit in on those conversations and
14 -- and try to relay what thinking I've heard from my
15 colleagues.

16 But I think they really have -- you know, they're
17 under a very severe time constraint now, and I think we
18 really have to make a decision tonight one way or the other.

19 CATHERINE PRESTON CONNOLLY: Okay. Thank you,
20 Hugh. I note Amanda Oski has her hand up. Is that someone
21 from the project team?

22 LAUREN FERRANDO: Yes.

1 CATHERINE PRESTON CONNOLLY: Okay.

2 LAUREN FERRANDO: That might just be a mistake.

3 CATHERINE PRESTON CONNOLLY: Okay. All right.

4 That being the case, then, Hugh has suggested that one way
5 we might proceed this evening is to conclude the update and
6 approve the design as presented, subject to continuing
7 design by Staff, where Hugh could work as an on-the-ground
8 voice of the Board as needed to ensure that what
9 improvements can be made are made.

10 And that's one option. There's certainly -- you
11 know, we've certainly heard all about the constraints that
12 the proponent is under. You know, we have to -- the
13 constraint we're under is that we have to be comfortable
14 that we are doing our job here.

15 So what do other Board members think in terms of
16 how we should proceed this evening?

17 STEVEN A. COHEN: I think Hugh's idea is the way
18 to go.

19 CATHERINE PRESTON CONNOLLY: All right. Thank
20 you, Steve.

21 TOM SIENIEWICZ: I agree. I think Hugh's idea is
22 the way to go. I think we owe the petitioner some

1 consideration, given how they've been tripped up potentially
2 by a miss somewhere along the line in process here.

3 CATHERINE PRESTON CONNOLLY: Okay. Do -- are
4 there Board members who -- who either disagree with that, or
5 even though this is a General Business item and we do not
6 have to take public comment want to hear from the public
7 before we conclude this?

8 Ted?

9 H THEODORE COHEN: As to your last point, it seems
10 that we are in a bind --

11 CATHERINE PRESTON CONNOLLY: Mm-hm.

12 H THEODORE COHEN: -- and that I, you know, just
13 as we're trying to work around it or figure it out, I don't
14 know that there's anything really that would be contributed
15 by the public at large, because we're all just down to the
16 same issues, in which case I think that what Hugh has
17 suggested or -- and what you've summarized -- is a sensible
18 approach to move everybody along in an expeditious manner,
19 given where we are at this late date.

20 CATHERINE PRESTON CONNOLLY: Okay. All right. So
21 Hugh?

22 HUGH RUSSELL: I just think decisions should be

1 clear that the authority is being shifted to the Staff --

2 CATHERINE PRESTON CONNOLLY: Yes.

3 HUGH RUSSELL: -- and I'm advising the Staff.

4 CATHERINE PRESTON CONNOLLY: I -- that is a very
5 good point, Hugh that -- so what we're proposing to move
6 forward with here is an approval subject to continuing
7 Design Review by Staff, and that Hugh has volunteered to
8 advise the Staff and the proponent in those ongoing
9 discussions.

10 But the authority to approve or frankly to -- if
11 something truly goes further wrong, which God knows I hope
12 it doesn't, to say, "Wait, this is not what was presented to
13 the Board at all." Suddenly, you know, it's twice as tall or
14 something bizarre like that happens when you take it out of
15 storage, you know.

16 JEANNIE THACKER: That's the good thing about
17 having the panel ordered; we know what we're getting.

18 CATHERINE PRESTON CONNOLLY: [Laughter]. Right.
19 But I mean that would be, obviously, a situation where Staff
20 would have the, you know, option of bringing it back to the
21 Board.

22 All right. So with that summary of where we are

1 and how we're proposing to move forward, is there a motion
2 to approve the Design Review, subject to continuing Staff
3 review as discussed this evening?

4 STEVEN A. COHEN: So moved.

5 CATHERINE PRESTON CONNOLLY: Is there a second?

6 LOUIS J. BACCI, JR.: Second.

7 CATHERINE PRESTON CONNOLLY: Roll call vote?

8 DANIEL MESSPLAY: Roll call on that motion: Lou
9 Bacci?

10 LOUIS J. BACCI, JR.: Yes.

11 DANIEL MESSPLAY: H Theodore Cohen?

12 H THEODORE COHEN: Yes.

13 DANIEL MESSPLAY: Steve Cohen?

14 STEVEN A. COHEN: Yes.

15 DANIEL MESSPLAY: Tom Sieniewicz?

16 TOM SIENIEWICZ: Yes.

17 DANIEL MESSPLAY: Hugh Russell?

18 HUGH RUSSELL: Yes.

19 DANIEL MESSPLAY: Ashley Tan?

20 ASHLEY TAN: Yes.

21 DANIEL MESSPLAY: And Catherine Preston Connolly?

22 CATHERINE PRESTON CONNOLLY: Yes.

1 [All vote YES]

2 DANIEL MESSPLAY: That's all members voting in
3 favor.

4 CATHERINE PRESTON CONNOLLY: All right. Thank you
5 to the proponent for the candid conversation tonight and to
6 Hugh for working even more hours as a Planning Board
7 volunteer to advise Staff and the proponent as we -- to work
8 on the last tweaks that can be made to the design.

9 LAUREN FERRANDO: Thank you, everyone. And Hugh,
10 we look forward to continuing to work with you on this.

11 CATHERINE PRESTON CONNOLLY: Great. All right.

12 * * * * *

13 (8:55 p.m.)

14 Sitting Members: Catherine Preston Connolly, Louis J.

15 Bacci, Jr., Steven A. Cohen, H Theodore

16 Cohen, Hugh Russell, Tom Sieniewicz, and

17 Ashley Tan

18 CATHERINE PRESTON CONNOLLY: The last scheduled
19 item on our agenda this evening is a Use Determination for
20 PB-189, a previously granted special permit at 295 Third
21 Street.

22 And we will start again by having Staff summarize

1 what's before us.

2 DANIEL MESSPLAY: Thank you, Chair Connolly. So
3 this PUD special permit was originally granted by the
4 Planning Board in 2004 and included the construction of 578
5 dwelling units and 8500 square feet of retail uses on the
6 ground-floor.

7 The proposal involves locating a quick-service
8 food establishment in the space that was previously occupied
9 by Barismo and Cove adjacent to the B.GOOD on Third Street,
10 and across from Athenaeum Street.

11 And the special permit authorizes retail uses as
12 permitted in Section 13.2.4 of the zoning ordinance. And
13 that does not include quick-service food establishments, but
14 that zoning allows the Planning Board to approve other uses
15 upon written determination.

16 And CDD Staff did not prepare a written memorandum
17 for this request, but we do have zoning Urban Design Staff
18 present and can answer any questions the Board may have.

19 CATHERINE PRESTON CONNOLLY: All right. Thank
20 you. Before I go to the proponent, Suzannah, you have your
21 hand up. Have we missed something important that I need to
22 make sure you have?

1 SUZANNAH BIGOLIN: No, sorry. That was an
2 accident.

3 CATHERINE PRESTON CONNOLLY: Oaky. All right.

4 SUZANNAH BIGOLIN: My apologies.

5 CATHERINE PRESTON CONNOLLY: I -- you know, it's
6 not a problem at all. I just always want to make sure --
7 especially if we just asked you with ongoing Design Review
8 the that we've not missed something. So okay.

9 Then -- then we are in fact ready to move to the
10 presentation here regarding this new quick service food
11 establishment. I believe that's going to be from Myoungkeun
12 Kim of Fish Design and Architecture representing the owner.

13 MYOUNGKEUN KIM: Okay. Good evening. Myoungkeun
14 here with Fish Design. So I'm also here with the applicant,
15 Loic Le Garrec, and then Adriano Gontigio, then, our
16 contractor here.

17 Could we actually just move to page 5? I think it
18 will be quicker to explain those two spaces altogether.

19 Next one, please? Next? Okay.

20 So space on the right is called Batifol which is
21 already existing, owned and run by the applicant Loic. And
22 that is the French restaurant. He opened it the last year.

1 I think that went really well and very successful.
2 And now he wants to open a bakery shop on the space on the
3 left, which is 295 Third Street. It comes with -- it's a
4 2400-square-foot space. It came with a two -- consists of
5 two almost square spaces, roughly 1200 square feet each.

6 The first one facing Third Street was proposed to
7 be the bakery space serving the customer coming for a
8 bakery, and then light drinks. And I believe they're
9 serving light lunch menus, which Loic will -- I'm going to
10 hand this over to Loic to give him more details.

11 The second -- the square above, came with a two
12 existing -- which will be made available for the bakery
13 customers. And then that space was proposed to have 36-seat
14 indoors. Also proposed to have another 36 outdoor seats
15 there.

16 So what's interesting about this arrangement is
17 that he's -- the applicant Loic -- is going to serve the
18 bakery and light -- the lunch menu with the light drinks
19 during daytime from 6:30 a.m. to 5:00 p.m.

20 And after 5:00 p.m., the seating space will be
21 used for Batifol, which is the French restaurant he owns,
22 which is only 75 square feet -- 75 feet away from this

1 location.

2 So this seating area indoor/outdoor, are proposed
3 to be used multiple times. I think it's a very interesting
4 way of using the existing structure.

5 As mentioned above before, this space was occupied
6 by Barismo -- very similar use. They also serve the coffee,
7 light drinks with a light, light lunch menu before the
8 pandemic. During the pandemic, they moved out and this
9 location -- this too -- this location was made available for
10 COVID, the tests and COVID vaccine shots.

11 And now these applicants are trying to use the
12 space as it was used before pre-pandemic area, as very
13 similar to Barismo.

14 So Loic -- so I'd like to hand this over to Loic,
15 the applicant, to give you more details about the bakery he
16 proposed to this very location.

17 Loic, whenever you're ready. Do we have the PDF
18 following this document? Okay, great. Thank you.

19 Loic, are you ready?

20 He's here. Let me see.

21 LOIC LE GARREC: Hi. Can you hear me, guys?

22 DANIEL MESSPLAY: Yes.

1 MYOUNGKEUN KIM: Yes.

2 DANIEL MESSPLAY: We can hear you.

3 LOIC LE GARREC: Is this working? Sorry. I'm not
4 used to using the mic, that's why. Good evening. So the
5 concept is very self-explanatory. It's a French bakery.

6 The kitchen -- just so you understand very well --
7 is -- we'll build just a satellite kitchen, because we're
8 opening a main kitchen in Somerville on Beacon Street, where
9 we're going to bake all our goods every morning and ship
10 them every day to the bakery.

11 So everything will be fresh and homemade, but not
12 made at this location. This is just going to be a point of
13 sale.

14 And so the first area will be the retail space
15 where people come in and get their food. They can sit
16 outside or inside, and like Myoung said, after 5:00 p.m. I
17 wanted to use the patio especially for the restaurant
18 service.

19 And so, the restaurant -- the bakery will be open
20 every day, seven days a week, serving fresh bread,
21 Viennoiserie, pastries, sandwiches and salads, very light
22 lunch -- fast service, yes. That's all I have, if you have

1 any questions.

2 CATHERINE PRESTON CONNOLLY: That's fine. Thank
3 you. All right. Do Board members have questions for the
4 applicant or their design team?

5 Ashley?

6 ASHLEY TAN: Thank you. Quick question. It looks
7 like on the plan there is an alleyway or some sort of gap
8 between the two spaces. So is that privately owned?

9 Is -- how would -- if food is being brought from
10 one side to the other after 5:00 p.m., how does that work?
11 Is that interfering with anything is my main question, thank
12 you.

13 LOIC LE GARREC: So should -- so we mainly want to
14 use the patio in the evening. If we do have functions in
15 the evening at the bakery, the food will be brought during
16 the day in the kitchen, and that's where we'll set up the
17 food and serve it. So nothing will be traveling during the
18 service.

19 But the alleyway is owned by the -- it's a whole
20 property. It's about -- I think it's seven feet wide, and
21 it separates the two patios. So it's very, very close,
22 yeah. It's almost together.

1 CATHERINE PRESTON CONNOLLY: So it -- just to
2 follow up on that bit.

3 LOIC LE GARREC: Yeah.

4 CATHERINE PRESTON CONNOLLY: The landlord and
5 owner of that private alleyway understands the operations
6 you have proposed, and does not think that that use will
7 interfere with other tenants or the operation of the
8 building as a whole?

9 LOIC LE GARREC: No, they're for it. They -- when
10 we signed the lease, we spoke about this. We actually are
11 working with the ABCC license --

12 CATHERINE PRESTON CONNOLLY: Mm-hm.

13 LOIC LE GARREC: -- because I need to have a
14 liquor license in order to do this. So there's a whole
15 application going with this. So the landlord has to approve
16 it. It has to be stated on the lease.

17 CATHERINE PRESTON CONNOLLY: Yep.

18 LOIC LE GARREC: Yeah. It's not something --

19 CATHERINE PRESTON CONNOLLY: Oh.

20 LOIC LE GARREC: -- that can move just like that,
21 yeah? It'll be taken care of.

22 CATHERINE PRESTON CONNOLLY: Great. Thank you for

1 that clarification.

2 Other questions?

3 [Pause]

4 Okay. Then are there any objections to making a
5 determination that the proposed use is consistent with the
6 objectives of the PUD-KS district and the policy and
7 guidelines set forth in the East Cambridge Plan? If not --
8 Hugh?

9 HUGH RUSSELL: My only objection is it's way too
10 far from my house.

11 COLLECTIVE: [Laughter]

12 STEVEN A. COHEN: I agree. That's two of us.
13 That's a big issue for us.

14 LOIC LE GARREC: Okay. We'll deliver to you guys.
15 How about that?

16 CATHERINE PRESTON CONNOLLY: All right. So then
17 can I have a motion to make the finding that the use is
18 consistent? That we determined the proposed use is
19 consistent with the objectives of the PUD district and the -
20 -

21 TOM SIENIEWICZ: So moved.

22 CATHERINE PRESTON CONNOLLY: Thank you, Tom.

1 STEVEN A. COHEN: Second.

2 CATHERINE PRESTON CONNOLLY: Steve seconds. Roll
3 call vote?

4 DANIEL MESSPLAY: On that motion, Lou Bacci?

5 LOUIS J. BACCI, JR.: Yes.

6 DANIEL MESSPLAY: H Theodore Cohen?

7 H THEODORE COHEN: Definitely yes.

8 DANIEL MESSPLAY: Steve Cohen?

9 STEVEN A. COHEN: Yes.

10 DANIEL MESSPLAY: Tom Sieniewicz?

11 TOM SIENIEWICZ: Yes.

12 DANIEL MESSPLAY: Hugh Russell?

13 HUGH RUSSELL: Yes.

14 DANIEL MESSPLAY: Ashley Tan?

15 ASHLEY TAN: Yes.

16 DANIEL MESSPLAY: And Catherine Preston Connolly?

17 CATHERINE PRESTON CONNOLLY: Yes.

18 [All vote YES]

19 DANIEL MESSPLAY: That is all members voting in
20 favor.

21 HUGH RUSSELL: You have to bring food for all of
22 us now.

1 LOIC LE GARREC: You got it.

2 CATHERINE PRESTON CONNOLLY: All right.

3 LOUIS J. BACCI, JR.: Good luck.

4 LOIC LE GARREC: Thank you.

5 MYOUNGKEUN KIM: Thank you so much.

6 CATHERINE PRESTON CONNOLLY: All right. That
7 concludes the business listed on our agenda. Any additional
8 comments from Staff?

9 DANIEL MESSPLAY: No. Thank you, Chair Connolly.
10 Just a quick reminder: No meeting next week. There -- I
11 would be remiss to -- to not mention, you know, there is
12 this extension to the Remote Meeting Law, which is set to
13 expire at the end of the month.

14 We are aware that there is a further extension
15 that is currently sitting with the Governor and waiting to
16 be approved, and we anticipate that before our next meeting
17 it would be approved, in which case we would be planning to
18 continue to have remote meetings for the near term.

19 But we will be in touch with the Board with
20 further details on that once that situation has cleared up.

21 CATHERINE PRESTON CONNOLLY: Okay. Thank you for
22 that update. All right. Any --

1 H THEODORE COHEN: Could I just --

2 CATHERINE PRESTON CONNOLLY: Yep.

3 H THEODORE COHEN: -- ask a follow-up question,
4 Daniel?

5 DANIEL MESSPLAY: Yes.

6 H THEODORE COHEN: Well, if there were an
7 extension, is that something that we have to do and hold
8 meetings remote, or is it optional for the Board to decide
9 to go back to live meetings?

10 DANIEL MESSPLAY: I think there is some element of
11 optionality here, Ted. I know that in the past when we've
12 sort of neared these expirations of extensions and the Board
13 has expressed an interest in at some point returning to a
14 hybrid mode or an in-person mode with the ability to
15 participate remotely.

16 For us, we are still working on retrofitting the
17 annex to accommodate the Planning Board for that hybrid
18 mode. And we need --

19 H THEODORE COHEN: Right.

20 DANIEL MESSPLAY: -- a little bit more time to do
21 that. But all that said, we -- you know, would be happy to
22 engage in that conversation with the Board at an upcoming

1 meeting to figure out maybe a more firm timeline on when
2 that transition would take place.

3 H THEODORE COHEN: Great. Thank you.

4 DANIEL MESSPLAY: Sure.

5 CATHERINE PRESTON CONNOLLY: All right. Then
6 unless there are any further questions from the Board, we
7 are adjourned. Thank you all.

8 COLLECTIVE: Thank you, everyone. Goodnight,
9 everyone. Thank you. Goodnight.

10 [9:10 p.m. End of proceedings.]

11

12

13

14

15

16

17

18

19

20

21

22

E R R A T A S H E E T

| Page | Line | 'Change From' | 'Change To' | Reason for change |
|------|------|---------------|-------------|-------------------|
|------|------|---------------|-------------|-------------------|

| | | | | |
|--|--|--|--|--|
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |
| | | | | |

I have read the foregoing transcript of the
Planning Board meeting, and except for any corrections or
changes noted above, I hereby subscribe to the transcript
as an accurate record of the proceedings.

Name

Date

CERTIFICATE

Commonwealth of Massachusetts

Middlesex, ss.

I, Catherine Burns, 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.

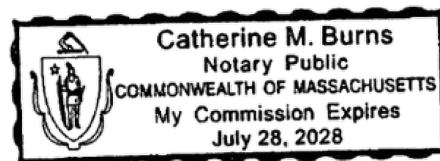
In witness whereof, I have hereunto set my hand this
fourth day of April, 2023.



Notary Public

My commission expires:

July 28, 2028



| A | | | | |
|-------------------------|-------------------------|-------------------------|------------------------|-------------------------|
| a-half 56:22 | action 13:17,22 | Adoption 2:4 | 50:12,13 73:21 | 114:17 115:15 |
| a.m 114:19 | 14:19 53:20 | Adriano 113:15 | allows 112:14 | 117:4 |
| ABCC 118:11 | 125:9,11 | advance 64:22 | altered 54:19 | applicants 3:15 |
| abide 98:15 | active 27:3,3,4 | advances 74:10 | alternative | 86:11 115:11 |
| 99:21 | 27:10,13 | advertise 11:13 | 78:13 83:2 | application |
| abiding 98:20 | activities 60:11 | advise 66:20 | altogether | 10:19 11:13 |
| ability 58:15 | Acts 3:13 | 97:7 109:8 | 113:18 | 13:16 84:19 |
| 96:14 122:14 | actual 94:19 | 111:7 | Amanda 75:4,5 | 85:13 98:18 |
| 125:7 | add 69:15 72:1 | advising 109:3 | 87:19 106:20 | 118:15 |
| able 32:22 39:21 | 85:11 89:3 | affordable | amazing 35:12 | applique 100:14 |
| 58:15,20 59:14 | 90:17 91:13 | 40:16 | amended 73:19 | apply 41:9 |
| 59:15 62:13,13 | 93:8 94:7,19 | agenda 7:11 | amendment | appointed 37:1 |
| 88:21 94:22 | added 48:2 | 10:17 13:2,10 | 10:19 | appreciate |
| abrasion 57:16 | 79:13 103:10 | 73:13 75:16 | American 45:4 | 33:16 69:5 |
| absent 5:8,15 | adding 77:19,19 | 111:19 121:7 | amount 88:14 | 73:3 103:17 |
| absolute 104:4 | 78:3 81:15 | agent 43:13 | 98:4 | 104:7 |
| absolutely 21:14 | 83:8 90:12 | aggregate 19:22 | ample 26:7 | appreciated |
| 86:9 | 100:6 | 20:2 43:10 | amused 45:11 | 70:16 |
| absorbing 43:17 | addition 62:7 | 44:3,4,10,11 | analyzed 89:11 | appreciative |
| accent 82:10 | additional 11:1 | 51:21,21 52:7 | and/or 101:9 | 71:1 75:8 |
| accept 9:8 61:13 | 14:1,20 28:22 | 54:4,15,17,18 | angle 106:2 | 96:14 |
| acceptable | 62:18 63:3,13 | 55:15,22,22 | animals 46:6 | approach 29:22 |
| 61:19 | 76:3 81:13 | 56:13,14 57:17 | annex 122:17 | 69:1 77:16 |
| accepted 49:12 | 83:20 84:1 | 57:20,22 58:4 | annual 46:4 | 78:1 105:14,16 |
| access 38:13,15 | 86:6 90:19 | 58:6 | answer 14:17 | 108:18 |
| 53:3 58:18 | 96:10 104:2 | aggregate's | 21:2,13 33:15 | approaching |
| 80:3,4 | 121:7 | 55:15 | 52:4 60:18 | 51:1 78:16 |
| accessed 26:11 | additive 20:3 | ago 35:18,19 | 61:17 74:14 | appropriate |
| accessibility | 90:7 91:21 | 66:10 | 84:11 92:18 | 23:21 25:18 |
| 17:4,6 18:5 | address 34:7,13 | agree 11:22 33:6 | 112:18 | 52:15 58:3 |
| 25:4 27:21 | 36:3,17 39:9 | 39:12 47:7 | answered 65:15 | 61:5 68:18 |
| 41:9 49:11,16 | 40:4 42:20 | 48:11 60:6 | answers 54:2 | appropriateness |
| 81:16 | 44:19 46:15 | 70:11 107:21 | 65:16,17 | 58:14 |
| accessible 49:13 | 48:19 53:18 | 119:12 | anticipate | approval 9:2 |
| accessing 38:1 | 65:9 88:3 | agreed 11:15 | 121:16 | 13:18,20 14:1 |
| accident 113:2 | 100:1 | ahead 78:12 | anxious 70:18 | 39:19 48:15 |
| accommodate | addressed 11:18 | Aid 102:12 | 71:3 | 64:22 71:16 |
| 122:17 | 63:21 65:20 | air 43:18 | Anyway 38:12 | 86:8 109:6 |
| accommodati... | adequate 56:19 | al 7:15 8:3,8 | apologies 13:19 | approve 14:20 |
| 27:21 | 57:9 83:19,22 | alarm 48:8 | 113:4 | 40:12 42:4 |
| accomplish 94:2 | Adithi 1:14 6:22 | aligned 22:17 | apologize 30:19 | 61:15,19 107:6 |
| accurate 44:12 | adjacency 60:13 | 47:9 | 69:8 | 109:10 110:2 |
| 49:10 124:17 | adjacent 21:1 | allay 28:9,15 | applaud 47:12 | 112:14 118:15 |
| achievable 84:8 | 25:17 29:13 | Allen 34:16 | 48:2,4 | approved |
| achieve 92:4 | 112:9 | alley 26:1 48:6 | applicant 11:4 | 121:16,17 |
| achieves 57:3 | adjourned | alleyway 117:7 | 11:14 13:15 | approving 71:13 |
| 65:2 | 123:7 | 117:19 118:5 | 14:13 15:3 | April 7:13,14,22 |
| achieving 80:16 | adjourning | allow 32:8 50:2 | 65:9 74:2,13 | 8:5,7 11:12,15 |
| act 43:16 | 40:16 | 71:8 | 86:4 96:13 | 74:6 76:6 |
| | admit 62:15 | allowed 45:13 | 97:7 113:14,21 | architect 75:3 |

| | | | | |
|-------------------------|-------------------------|--------------------------|-------------------------|-------------------------|
| 77:2 | asking 4:6 61:22 | aware 121:14 | 115:6,13 | 67:18 |
| architects 94:1 | 94:3 | awkward 85:4 | barrel-shaped | bicyclist 66:21 |
| architectural | aspect 51:6 | axial 23:1 | 49:19 | big 47:10,16 |
| 29:3 79:21 | aspects 78:6 | | based 77:15 | 87:20 89:1 |
| 83:10 | asphalt 19:21 | B | 83:6 89:10 | 103:14 119:13 |
| architecture | 50:14 51:19 | b 66:6 | basically 32:11 | bigger 94:9 |
| 78:21 113:12 | 54:17 66:14 | B.GOOD 112:9 | 53:2 | biggest 19:12 |
| archives 55:2 | Assistant 1:11 | Bacci 1:7 3:5 4:8 | batch 56:9 | 89:4 |
| area 16:8 18:7 | 7:3 | 4:10 5:21 8:20 | Batifol 113:20 | Bigolin 1:13 7:9 |
| 18:13,17 22:19 | Associate 6:9 | 9:11,14,15 | 114:21 | 74:12 96:12 |
| 26:14 27:3,4 | associated 13:11 | 10:13 12:3,6,7 | Beacon 116:8 | 113:1,4 |
| 27:12,12,19,20 | Associates 19:4 | 13:6 51:17 | beams 30:13 | bike 26:2 37:16 |
| 27:20 28:4 | Association | 57:7 60:20 | beginning 45:18 | 63:17 66:13,13 |
| 37:19 38:2,14 | 34:15 | 62:1 72:4,5 | begins 54:21 | 66:14 67:6,9 |
| 40:15,18 41:12 | assume 64:5,18 | 73:9 101:2,11 | behalf 49:1 | 68:8 |
| 41:14 42:1 | assumes 65:5 | 101:17,20 | believe 7:7 15:2 | bikes 26:11 |
| 46:6 47:17 | assuming 59:13 | 102:5,9,11,14 | 36:9,10 50:6 | 38:15 51:1 |
| 52:11 53:2,2,4 | Athenaeum | 104:8,13 110:6 | 66:3 74:12,16 | 66:17 |
| 58:16 59:3,18 | 112:10 | 110:9,10 | 75:5 81:15 | Bill 22:1 |
| 60:8,9 67:20 | atmosphere | 111:15 120:4,5 | 113:11 114:8 | billed 45:12 |
| 68:15 115:2,12 | 40:17 | 121:3 | beloved 70:15 | bind 108:10 |
| 116:14 | atrium 90:18 | back 8:14 11:6 | bench 29:11,13 | binder 19:18,20 |
| areas 15:18 16:4 | attach 91:15 | 16:8 22:9,22 | 29:18 | 52:2 57:21 |
| 16:6,16,22 | attached 32:8 | 23:9 25:9 27:3 | benches 26:20 | bisects 90:18 |
| 17:8,22 18:4 | attachments | 27:13 32:19 | 28:3,6,21 | Bishop 34:16 |
| 19:1 23:9 | 83:10 | 33:14 37:13,21 | 29:12,15 48:1 | bit 15:15 17:5 |
| 25:22 41:10 | attempting | 38:2,14 45:2 | 59:3,22 | 22:21 42:9 |
| 60:1 68:3 | 77:13 | 45:14 51:12 | benefit 41:13 | 48:4 53:4 |
| arrangement | attendance 4:7 | 52:10 59:19 | 42:5 | 80:19,21 82:18 |
| 114:16 | attention 77:14 | 75:13 83:7 | benefits 40:20 | 85:11 90:16 |
| array 27:14 | attenuators | 87:9 88:5 89:5 | best 16:2 27:21 | 91:2 92:13,15 |
| art 16:12,14 | 104:3 | 93:8 98:10 | 36:5,12 64:19 | 98:3,10 105:3 |
| 17:4 18:15 | attracting 45:8 | 105:10 106:11 | 86:16 92:18 | 106:1 118:2 |
| 29:21 33:12 | attractive 40:17 | 109:20 122:9 | 105:17 125:6 | 122:20 |
| 46:11 48:5 | 47:19 | background | better 36:7 | bitumen 43:13 |
| articulated 65:3 | audible 4:7,9,11 | 64:17 | 44:11 47:22 | 54:20 55:17 |
| articulation | 4:13,14,16,17 | bad 55:10 106:5 | 48:1 53:6 65:2 | bituminous |
| 104:9 | 4:19,20,22 5:1 | bake 116:9 | 68:4 71:6 94:4 | 19:14,17,21 |
| Arts 30:4 | 5:3,4,6,10,12 | bakery 114:2,7 | 95:5,7 96:16 | 20:4,16 38:20 |
| Ashley 1:10 3:7 | audio 4:1 34:17 | 114:8,12,18 | 103:8 106:7 | 55:14,14 |
| 5:2,4 6:1 8:22 | authority 109:1 | 115:15 116:5 | beyond 59:8 | bizarre 92:16 |
| 10:2,3,15 | 109:10 | 116:10,19 | bicycle 18:9 | 109:14 |
| 12:16,17 13:8 | authorizes | 117:15 | 50:9,11,12 | black 19:21 20:3 |
| 72:15,16 73:11 | 112:11 | balconies 79:9 | 65:21 66:2,4,5 | 41:19 43:11,13 |
| 110:19,20 | available 49:18 | 90:13 | 66:7,16,21,22 | 54:20 55:14,17 |
| 111:17 117:5,6 | 62:8 64:19 | balcony 79:8 | 67:1,2,17,19 | 56:4 57:22 |
| 120:14,15 | 87:20 114:12 | 81:16 | 68:1,3 | blacktop 43:17 |
| aside 61:13 | 115:9 | Band 102:12 | bicycles 50:16 | 43:17,19 44:9 |
| asked 27:2 | Ave 7:16 | bare 92:4 | 50:17,21 57:12 | blend 20:13,20 |
| 113:7 | average 46:19 | Barismo 112:9 | 62:13 66:15 | 77:13 |

| | | | | |
|-------------------------|-------------------------|--------------------------|-------------------------|-------------------------|
| blended 20:16 | bonding 43:13 | 78:21 79:7,12 | 40:14 41:12 | catch 63:9 |
| blends 24:19 | boring 35:14 | 79:21,22 80:3 | Camping 34:15 | Catherine 1:7 |
| block 40:6 106:3 | bottom 29:4,8 | 80:17 81:8,19 | 34:19 | 3:4,8,10 5:8,11 |
| blocks 46:17 | 31:3,9 | 82:22 83:5 | Camping's 35:6 | 5:13,16,20 6:2 |
| 94:10 | Boulevard | 85:10,13,14 | canal 2:8,9 | 6:6,16 8:15,19 |
| blue 22:7,19 | 66:12,18 | 87:3 89:1 | 13:11 14:10 | 9:1,12 10:4,5,9 |
| 28:12 69:17 | bound 75:22 | 90:19 92:3 | 19:13 22:12 | 10:12,16 11:21 |
| 104:17 | boundaries 69:9 | 93:3 94:8 | 24:17,20 25:1 | 12:4,18,19 |
| Bluebike 27:3 | box 28:12 89:1 | 96:19 98:18 | 25:14 26:3,7 | 13:1,5,9,21 |
| 28:12 37:12 | 103:3 | 104:18 105:10 | 26:11,18 27:5 | 14:22 33:17 |
| Bluebikes 18:9 | boxed 30:10 | 106:2 118:8 | 27:15 37:2,4,5 | 38:22 39:6 |
| 18:11 25:21 | boxes 79:11 83:8 | building's 77:18 | 37:19 38:13,18 | 51:14 53:15 |
| 27:10 38:15 | 83:20 | buildings 73:22 | 39:10 40:13,15 | 57:5 58:5 |
| 52:19,21 53:6 | bread 116:20 | 95:16 | 41:7,8,11,18 | 61:11,21 64:15 |
| 54:5,8,10 | break 93:17 | built 21:20 | 42:4,21 43:3 | 69:13 70:20 |
| 58:11,11,12,15 | breaking 42:8 | 67:15 | 59:1 60:14 | 71:19,22 72:17 |
| 59:14,15,17 | 88:14 | burn 43:22 | 66:19 67:10 | 72:18,22 73:4 |
| 61:6,15 62:3,6 | Breakthrough | burner 98:11 | 73:14 75:1,8 | 73:8,12 74:15 |
| 64:4 65:2 71:6 | 74:22 75:3 | Burns 125:4 | 75:21,22 76:15 | 74:20 84:12 |
| Board 1:1 2:4 | 103:22 | business 2:3 | 76:19 79:6 | 85:7 86:20 |
| 3:10,15,21 4:6 | Brian 15:7 | 41:12 73:15 | 83:12 87:5 | 92:19 93:20 |
| 7:11,13,22 8:6 | brick 21:19 55:4 | 108:5 121:7 | 90:15 103:3 | 96:3,12 97:13 |
| 9:2,5 10:18 | 82:4 94:8 | busy 7:18 | candid 111:5 | 99:9,12,14,22 |
| 11:3,22 13:16 | 105:11 | button 33:22 | capacity 83:20 | 100:8,19 |
| 14:18 17:12 | bridge 16:10 | | 84:1,3 | 104:15 106:19 |
| 33:19 34:2 | 18:17 30:4 | C | Capalbo 41:2 | 107:1,3,19 |
| 37:21 40:11 | 46:11 68:10 | C 3:1 | captures 70:14 | 108:3,11,20 |
| 41:16 42:13 | brief 74:17 | cable 4:3 | care 45:15 59:5 | 109:2,4,18 |
| 51:15 53:17,20 | 75:16 84:9 | call 3:17 9:12,13 | 70:16 95:10 | 110:5,7,21,22 |
| 58:7 62:21 | briefly 15:16 | 12:4,5 33:10 | 118:21 | 111:4,11,14,18 |
| 64:5 65:7 | bring 14:5 38:7 | 38:19 72:1,3 | carefully 64:7 | 112:19 113:3,5 |
| 70:11,16,21 | 40:19 55:1 | 77:14 98:9 | 70:12 | 117:2 118:1,4 |
| 71:11 73:19 | 79:11 81:12 | 102:15 106:3 | cargo 38:15 | 118:12,17,19 |
| 74:9,14 84:13 | 96:4 120:21 | 110:7,8 120:3 | Caring 46:4 | 118:22 119:16 |
| 84:22 85:15 | bringing 24:16 | called 65:21 | Carol 15:9 19:3 | 119:22 120:2 |
| 86:1,14,17 | 45:14 82:17 | 113:20 | 25:9 47:6 | 120:16,17 |
| 89:21,22 94:1 | 109:20 | calling 8:2 34:1 | Carolyn 22:1 | 121:2,6,21 |
| 97:5,11 100:13 | brings 13:2 80:2 | Cambridge 1:2 | carries 28:16 | 122:2 123:5 |
| 104:7 107:8,15 | broken 54:7 | 1:6 3:9 4:2,4 | carry 67:1 81:17 | 125:4 |
| 108:4 109:13 | brought 117:9 | 13:13 30:3 | cars 38:9,9 | caulking 95:1,1 |
| 109:21 111:6 | 117:15 | 34:15,16,19,20 | carve 92:14 | 103:20 |
| 112:4,14,18 | brown 43:11 | 35:6 36:19 | case 2:2 10:18 | cause 26:20 28:5 |
| 117:3 121:19 | brush 49:19 | 38:16 40:13,14 | 10:22 13:11 | CDD 7:2,5 8:13 |
| 122:8,12,17,22 | brushed 21:15 | 41:16,18,19 | 15:11 34:3 | 10:20 13:14 |
| 123:6 124:16 | brushes 49:20 | 42:12 45:11 | 64:1 73:13 | 23:15 62:5 |
| Board's 14:15 | 57:15 | 48:21,22 66:2 | 85:12,19 107:4 | 63:17 73:15 |
| 14:19 62:20 | build 116:7 | 66:4 119:7 | 108:16 121:17 | 74:8,11 112:16 |
| 86:2,8 | building 26:5 | CambridgeSide | cash 35:17 | Centanni 37:5 |
| boarded 52:16 | 53:3 74:4,5 | 13:12 14:8 | cast 27:17 89:8 | 37:15 |
| bolder 81:8 | 76:5,6,20 | 35:3,7,11 40:7 | casting 30:12 | center 80:6,9 |

| | | | | |
|--|--|--|--|---|
| 81:18 105:10 central 8:4 26:4 certainly 23:19 33:9 55:11 59:5 63:6,19 69:7,12 98:11 100:2 107:10 107:11 CERTIFICA... 125:1 certified 9:3 certify 125:5,8 cetera 49:13 68:19 Chair 1:7 3:11 8:14 10:21 13:20 14:7 15:6 32:21 33:15 51:11 54:6 61:10 62:4 64:1 69:14 73:17 112:2 121:9 chairs 68:19 challenge 31:1,7 change 18:8 52:7 96:17 101:4 102:10 124:2,2,2 changes 8:9 14:21 15:19 22:18 24:3 31:5 36:12 45:11 47:8 75:13 77:3,17 96:10 124:16 changing 50:14 102:20 channel 4:3 95:1 Chapter 3:13 Charles 8:8 37:6 46:14 48:18,18 48:20,20,21 69:1 Charlie 69:17 cheat 95:21 check 34:17 checked 37:20 37:21 Chief 7:4,5 | child 38:7 choice 45:17,18 choose 81:6 choosing 78:18 chose 79:16 Chris 15:8,19 17:9 18:2,10 18:22 19:1,2,3 32:20 54:11,14 54:15 58:9 60:3 69:7 73:3 circled 67:8 circulate 98:3 circulation 26:7 26:8 65:21 66:16 circus 45:4,6 circuses 45:6 City 1:2,11 4:2 7:3 14:14 37:1 37:20 42:1 45:22 58:13 59:8 60:5,22 62:1 63:12 67:19 68:17 73:2 85:5 92:14 City's 3:21 71:9 City-owned 52:12 clarification 19:6 86:21 101:3 119:1 clarifications 15:20 17:2 clarified 28:22 clarify 49:9 85:6 clarifying 84:16 clarity 19:9 clear 14:19 30:8 49:18 109:1 cleared 121:20 clearly 33:10 37:14 65:3 66:15 click 33:22 clogged 50:5,5 close 26:17 29:18 31:15 55:9 117:21 | closely 35:22 41:22 63:11 closer 24:17 26:2 45:2 62:22 63:20 88:10 closest 20:14 closing 95:18 cloud 104:19 cloudy 104:17 coated 102:7 coating 102:8,16 code 21:4 32:4 32:12,17 98:13 98:16 coffee 115:6 cofounder 77:5 Cohen 1:8,9 3:5 3:6 4:12,14,15 4:17 5:21,22 6:18 8:20,21 9:10,16,17,18 9:19 10:13,14 12:2,8,9,10,11 13:6,7 71:18 71:21 72:7,8,9 72:10 73:9,10 87:2 97:17 100:12 107:17 108:9,12 110:4 110:11,12,13 110:14 111:15 111:16 119:12 120:1,6,7,8,9 122:1,3,6,19 123:3 cohesive 17:18 cold 47:5 colleague 75:2 colleagues 106:15 COLLECTIVE 119:11 123:8 color 20:7,9,9,13 23:1 43:4,11 43:16,16 44:4 44:9,12,13,14 51:22 52:2,3,8 52:9 54:13 55:4,6,10,18 | 55:21 56:14,15 56:16 57:22 69:19,21 77:17 78:19 81:14 82:2,3 90:6 96:17 98:1 100:2,13,15 101:5,9 102:10 102:13 104:19 104:20,22 105:16 colored 19:14,16 44:4 51:7,20 54:19 58:4 colors 20:18 82:3 column 104:11 columns 83:14 come 11:6 37:9 45:2 67:11 79:9 85:20 90:22 106:11 116:15 comes 6:10 70:1 89:4 114:3 comfortable 19:10 24:22 47:11,18 56:11 56:17 86:18 107:13 coming 6:12 7:19 17:15 29:8 42:9 50:21 51:4 114:7 commenced 76:8 comment 3:19 3:20 13:15 33:9,18 65:19 92:12 100:1 103:17 105:18 108:6 commentary 17:11 comments 14:15 16:1 17:13,17 19:6,8 20:8 22:15 23:16 28:20 33:7,7,7 | 33:19 40:8,8 41:2,15 42:12 42:13 53:19 59:20 64:8 65:7 69:2 70:21 71:17 74:10 83:7 84:10 86:14 90:10,11 97:4 121:8 commission 69:17 125:17 commit 64:2 committed 63:2 Committee 8:1 8:5 37:1 Committees 58:13 Commonwealth 125:2,5 communicatio... 34:3,4 community 1:11 2:3 6:3 7:3,7,9 14:16 35:3,12 35:21 36:7,8 40:20 48:12 49:3 70:13,17 complementary 77:22 completed 76:13 completely 39:16 61:7 101:3,6 103:16 104:6 completion 76:14 compliant 18:20 complimentary 25:16 96:18 comprehensive 17:19 47:1 concentrate 80:9 concentrated 57:13 concept 116:5 concern 29:17 36:3 37:11 43:21 52:10 |
|--|--|--|--|---|

| | | | | |
|---|--|---|--|--|
| 53:12 concerned 38:17 46:2 concerns 20:21 25:22 39:18 43:2 49:4 57:10 64:10 concerted 86:13 concise 15:4 conclude 107:5 108:7 concluded 89:9 concludes 8:13 51:12 121:7 concluding 33:5 conclusion 71:12 concrete 19:15 19:16,17 83:15 condition 20:14 56:5 57:1,2 conditions 83:12 confirm 13:22 34:8 98:20 conformance 86:7 connect 67:11 connection 32:7 42:5,7,9,11,12 57:2 connections 32:6 67:5 connector 46:21 67:15 Connolly 1:7 3:4 3:8,10 5:9,11 5:16,20 6:2,16 8:14,15,19 9:1 9:12 10:4,5,9 10:12,16,21 11:21 12:4,18 12:19 13:1,5,9 13:20,21 14:7 14:22 15:6 32:21 33:15,17 38:22 39:6 51:11,14 53:15 54:7 57:5 58:5 61:11,21 64:15 69:13 70:20 | 71:19,22 72:17 72:18,22 73:4 73:8,12,17 74:15 84:12 85:7 86:20 92:19 93:20 96:3 97:13 99:9,12,14,22 100:8,19 104:15 106:19 107:1,3,19 108:3,11,20 109:2,4,18 110:5,7,21,22 111:4,11,14,18 112:2,19 113:3 113:5 117:2 118:1,4,12,17 118:19,22 119:16,22 120:2,16,17 121:2,6,9,21 122:2 123:5 consider 105:2 considerable 70:15 considerably 52:8 consideration 35:5 36:4 108:1 considered 97:3 97:12 considering 62:2 consistency 25:5 consistent 20:18 21:8 23:13 33:6 71:17 91:19 119:5,18 119:19 consists 114:4 constantly 103:7 constituents' 36:5 constitutes 5:15 constrain 90:1 constrained 91:2 99:17 105:14 | constraint 89:4 90:19 106:17 107:13 constraints 62:6 62:8 63:5 96:21 98:5,10 99:6 107:11 constructed 66:7 94:16 construction 73:21 76:8 88:8 112:4 contemplative 45:7 context 37:5 76:3 85:11 89:18 continuation 90:14,14 continue 14:2 23:15,22 33:13 40:16 45:16 86:4 99:15 121:18 continued 7:15 73:1 continuing 33:10 71:16 107:6 109:6 110:2 111:10 continuous 32:5 32:9 57:3 contours 24:14 contractor 113:16 contractors 53:3 contrast 91:16 contributed 108:14 contributions 40:22 control 60:9 64:14 conversation 64:2 86:3 89:19 96:4 98:12 111:5 122:22 conversations 96:5 106:13 | convey 40:10 convinced 58:2 cooler 44:5,14 coordinating 14:17 coordination 33:11 58:12 88:11 Coordinator 85:10 Corbusier 95:16 95:17 core 31:17 76:13 80:12,17 corner 20:10 23:2 31:16 66:11 80:22 82:11 corners 93:4 105:4 cornice 78:19 79:13,14 80:20 81:6,10 82:16 88:16 102:20 105:3,4 correct 13:18,19 51:20 65:16 86:10 101:12 corrected 67:22 corrections 124:16 corridor 26:1,9 26:19 28:7,15 cotta 55:12 counsel 125:9 couple 7:10 15:13 43:2 49:22 52:6 58:10 82:1 83:3 88:19 course 19:18,18 19:19,20 20:1 56:18 63:2,4 101:19 Court 7:17 Cove 112:9 cover 43:12 75:16 covered 43:12 covering 38:17 | COVID 115:10 115:10 Craig 7:15,21 Crawley 44:18 46:14,16,17 create 24:21 25:12 26:6 28:9 31:11,18 53:10 created 14:11 24:10 28:1 creating 59:2 creativity 90:4 critic 39:11,12 critical 56:12 76:9 86:16 critters 46:6 cross 25:13 crucial 40:14 crunching 51:2 curb 25:2 29:8 curbed 22:4 29:7 curbing 21:13 21:19 curious 53:14 100:18 current 50:11 83:12 84:2 91:17 currently 28:13 83:5 121:15 curves 25:11 customer 114:7 customers 114:13 cut 32:11 88:22 cutout 88:10 cutting 24:17 |
| D | | | | |
| D 2:1 3:1 Daniel 1:12 4:8 4:12,15,18,21 5:2,5,8,13 6:6 6:6,17,20 8:16 9:13,16,18,20 9:22 10:2,4,7 10:21,22 12:5 12:8,10,12,14 | | | | |

| | | | | |
|---|--|--|---|--|
| 12:16,18,21 13:18,19 14:4 14:7 15:1 17:10 34:11,18 36:15 39:7 40:2 42:8,15 42:17 44:17 46:13 48:17 51:11,15 62:17 63:7,9 64:16 72:3,7,9,11,13 72:15,17,20 73:17 74:16 76:4 85:7,9 86:21 110:8,11 110:13,15,17 110:19,21 111:2 112:2 115:22 116:2 120:4,6,8,10 120:12,14,16 120:19 121:9 122:4,5,10,20 123:4 dark 20:4 43:16 43:16 44:2 55:18 69:19 darker 20:15 104:22 dashed 24:13 27:4 date 14:3,5 89:22 108:19 124:22 dated 82:13 dates 7:20 day 46:20 52:14 53:5 104:17 116:10,20 117:16 125:13 daylight 27:21 days 11:8,10,17 89:7 95:18 104:20 116:20 daytime 114:19 deadline 11:17 36:20 deal 36:2 decade 66:10,10 December 17:12 | 75:7 76:6 77:7 77:11,15 87:9 87:16 99:18 decide 64:22 122:8 decided 35:15 45:22 decision 10:18 11:16 50:8 63:1 64:21 90:13 100:4 106:18 decisions 35:4 39:15 64:4 108:22 deck 83:13,19 Deeds 37:20 deeply 47:6 defaulted 59:18 61:18 defined 28:8 definitely 37:18 63:21 97:3 99:16 101:21 103:19 120:7 degree 70:2 degrees 26:10 43:19,20 delighted 46:22 deliver 119:14 delivery 89:16 deny 13:17 Department 2:3 6:4 71:10 dependent 59:8 depending 52:8 depth 43:3 81:1 81:10 82:18 83:6 Deputy 7:4 describe 84:19 design 2:8 13:10 13:18,20,22 14:20 19:20 21:9,19 23:7 32:16 33:2,20 35:1 40:12 41:8 42:4 45:2 47:3,6,10 48:15 49:6 | 51:8 63:1 65:15 71:1,2 71:12,13,15,16 74:8,8,9,13 77:8,22 78:13 78:17 79:16 83:1 84:2,14 86:1,12,17 93:11 107:6,7 109:7 110:2 111:8 112:17 113:7,12,14 117:4 designed 23:13 49:22 92:6 95:16 designer 47:8 designing 41:22 49:17 desirable 42:22 desire 25:10,13 detail 18:7 19:8 19:20 21:18 29:2 31:16 36:2,3 56:21 62:16 70:10 71:4 78:20 79:13,14,15 80:19,20 81:6 detailing 19:11 21:21 22:3 29:7 details 18:18 28:22 35:15 41:10 55:2 88:13 114:10 115:15 121:20 determination 2:11 11:4,9,10 111:19 112:15 119:5 determined 119:18 developed 95:17 developer 48:13 developers 63:12 development 1:11 2:3 6:4,7 6:21 7:1,3 8:11 | 11:5,7 14:12 35:11 39:4 40:7,14,19 41:6,21 47:14 49:3,5 Development's 37:8 40:12 48:12 diagram 22:7 24:11 26:15 65:19,22 67:4 69:8 88:9 diameter 53:9 different 11:1 16:11 20:11 50:1 60:4 64:11 82:2,3 88:3 94:1 96:14 97:20,20 98:1 digging 49:20 dimension 26:5 27:9 28:13 81:1,4,12 90:6 91:16 dimensional 78:6 direct 62:21 direction 19:10 71:2 86:6 97:6 106:4 Director 34:15 disagree 59:1 108:4 disappear 78:1 disappears 104:19 discuss 13:16 23:20 58:6 discussed 11:14 76:18 110:3 discussion 14:2 25:21 51:15 53:20 58:7,12 64:8 70:9 77:11 100:13 discussions 15:21 64:17 77:15 98:17 109:9 | distance 28:10 28:11 94:18 distinguish 80:21 district 8:5 119:6,19 diverse 40:17 divided 94:14 Division 6:10 document 65:20 115:18 documents 37:21 dogs' 43:22 doing 64:2 80:16 82:10,16 84:6 102:19 107:14 Dolomite 56:15 dot 29:14 dotted 66:1,3,18 downlighting 30:11 drain 50:4 drainage 49:14 49:21,21 draw 68:22 drawing 67:21 drawn 22:2 dreary 77:12 drew 94:14 drinks 114:8,18 115:7 drip 94:19 Drive 34:16 drop 105:4 dropping 105:2 duct 84:7 ducts 88:12 dump 38:8 dumped 103:14 dumpsters 27:14 53:4 dunnage 89:13 durable 57:1 dust 20:15 38:19 39:3 45:17 49:9,10,11,19 49:20,22 50:1 50:2,14,21 51:2,5,7,18 |
|---|--|--|---|--|

| | | | | |
|---|---|---|---|---|
| 55:3 56:16 68:17 70:3,7 dusty 55:5 duty 101:18 dwelling 112:5 | Elena 36:18,18 39:2 elevation 24:19 66:19 94:8 eleventh 85:1 eliminate 31:17 Elkus 15:8 embrace 48:5 emergency 48:8 employed 125:9 encapsulating 55:21 enclosure 31:13 encourage 8:10 ended 92:8 ends 31:21 enforce 59:10 enforcement 60:16 engage 86:4 122:22 engaged 86:12 engineering 89:9 England 35:11 37:8 39:4 40:12 41:21 47:13 48:12 49:2,5 enhance 41:10 ensure 21:3 31:6 107:8 ensured 22:2 entered 34:5 entire 24:4 27:14,17 82:9 entirety 19:15 32:14 entity 29:1 entrance 50:4 entries 23:1 entry 22:19 29:6 29:13,18 equal 31:18 equipment 17:7 33:11 49:18 52:1 59:3 74:6 76:11 77:9 80:8,15 89:11 90:20 98:7 | 99:20 104:3 Erik 1:13 7:6 14:16 15:22 17:15 23:15,22 63:11,13,16 64:16 Erik's 64:8 especially 36:7 50:22 52:1 53:13 77:21 113:7 116:17 essay 94:8 essence 18:19 essential 40:16 essentially 20:3 32:13 38:8,21 55:7,17,21 establishment 112:8 113:11 establishments 112:13 et 7:15 8:3,8 49:13 68:19 etchings 30:1 Evan 1:15 6:10 6:11,14,16,17 evening 3:8 7:2 13:20 40:7 41:4 74:21 77:4 107:5,16 110:3 111:19 113:13 116:4 117:14,15 everybody 64:12 87:4 108:18 everyone's 79:20 exact 30:20 exacting 69:8 exactly 22:3 84:17 91:12 example 16:12 18:12 43:18 56:6 excellent 5:16 40:12 41:21 48:1,12 77:4 excise 37:6 excitement 45:5 | Executive 34:15 exhaust 38:9 exhausted 65:8 existing 20:15 21:7,13 22:9 22:10,12,16,22 23:18 24:9,13 29:3 30:21 31:2,15,22 32:1,4,8,13 76:19,20 77:18 81:7,18 82:8 83:13,19 84:2 84:4 90:7,19 91:11 93:3 94:8 96:18 113:21 114:12 115:4 exit 29:14,18 expand 17:5 92:13 expanding 8:3 expect 38:11 expects 57:19 expeditious 108:18 expense 70:16 experience 38:10 expertise 64:3 experts 63:17 expirations 122:12 expire 121:13 expires 125:17 explain 113:18 explained 35:2 explanation 53:1 explored 26:14 expose 57:17 exposed 51:21 52:7 57:21 exposing 51:22 express 39:19 41:6,17 expressed 122:13 extending 29:9 extension 2:6 | 10:17 11:15,19 12:1 32:12 121:12,14 122:7 extensions 122:12 extent 24:6 88:2 92:7 extraordinary 40:19 extremely 70:12 eye 52:14 93:15 95:22 eyeing 8:7 |
| E E 2:1 3:1,1 124:1,1,1 e-mails 16:1 earlier 90:18 early 89:20 easement 37:22 38:1,13 52:13 52:17 58:16,21 59:9 60:16 61:14 63:5 easily 51:7 94:13 East 13:12 40:13 40:22 48:21,22 119:7 easy 38:15 Ebikes 51:1 ECPT 49:4,8 51:3 edge 16:7 25:9 26:5 27:17 66:8 94:13 edges 80:9 edits 26:1 effects 80:14 effort 90:15 96:2 efforts 86:13 eight 35:7,18,19 36:1 either 23:4 25:4 57:15 76:1 84:8,13 104:9 108:4 elderly 43:22 electric 50:12 element 21:19 30:10 63:15 80:22 81:13 82:18 88:16 90:12 103:20 122:10 elements 22:6 23:10 79:12 86:1 | F fabricated 101:3 101:6,11 103:13 fabrication 89:15 façade 79:12 face 26:5 85:3 105:13 facing 114:6 fact 38:5 57:14 66:3 84:18 94:20 97:8 113:9 fade 54:21 56:6 56:7 fades 44:7 Fahrenheit 43:19,20 fair 98:4 fairly 93:17 103:6 fallen 23:3 families 50:18 family 46:19 47:17 fancy 38:20 fantastic 46:10 Fantini 34:4 far 32:21 47:17 52:17 56:2 96:6 119:10 Farooq 1:11 7:3 62:4,4 64:1 fast 116:22 | | | |

| | | | | |
|-------------------------|--------------------------|-------------------------|-------------------------|-------------------------|
| fate 89:8 | fighting 103:8 | floor 74:1 | 111:10 | G |
| fatigue 53:12 | figure 59:12 | flow 69:9 | forward-facing | G 3:1 |
| faultiness 77:16 | 108:13 123:1 | Flynn 5:5 | 24:22 | Galleria 50:4 |
| favor 10:8 12:22 | file 17:19 87:21 | focus 16:6,19 | found 55:1 | 76:17 |
| 45:6 72:21 | filed 11:16 17:12 | 17:22 19:7 | foundations | gap 32:7 117:7 |
| 111:3 120:20 | 85:13 | 87:13 98:5 | 83:15 84:2,4 | garage 37:3 |
| fear 43:15 | filling 94:22 | focused 18:13 | fountain 30:3 | Garrec 113:15 |
| feasibility 63:3 | final 11:5,7 | 75:7 76:21 | four 5:14 27:16 | 115:21 116:3 |
| 63:20 | 32:21 | 87:11 | 29:11 60:4 | 117:13 118:3,9 |
| feasible 64:11 | Finally 40:20 | focusing 15:18 | 98:18 | 118:13,18,20 |
| 96:7 | 42:7 | 37:19 | four-story 73:22 | 119:14 121:1,4 |
| feature 77:22 | financially | folks 7:2 15:9 | foyers 94:9 | gate 29:10,17 |
| 79:21 81:17 | 125:10 | 64:3,7 | framing 83:13 | gated 29:6 |
| features 18:13 | find 3:20 70:7 | follow 92:18 | Franklin 8:8 | gazebo 16:13 |
| 47:15 79:2 | 86:15 | 97:6 118:2 | frankly 66:22 | 17:3 21:1 30:2 |
| February 9:4,4 | finding 119:17 | follow-up 57:6,7 | 71:9 96:8 | 46:9 67:11 |
| 9:4 17:20 | fine 67:12 68:13 | 75:6 92:22 | 101:7 109:10 | general 1:3 2:3 |
| fee 58:17 | 117:2 | 100:9,12 122:3 | Fred 34:4 | 41:3,5 53:19 |
| feedback 58:8 | fine-tuning | followed 13:15 | freedom 94:3 | 71:2 73:15 |
| 70:12 75:9 | 23:22 | 34:12 36:16 | French 113:22 | 89:4 108:5 |
| 76:19 | finer 20:2 | 39:8 40:3 | 114:21 116:5 | generally 26:16 |
| feel 19:9 39:13 | finish 21:19 | 42:18 44:18 | fresh 116:11,20 | 31:10 69:10 |
| 39:16 45:19 | finished 39:22 | 46:14 | friend 49:6 | generation 70:5 |
| 47:9,11 81:11 | 48:14 102:8 | following 41:22 | From' 124:2 | generous 26:8 |
| 82:13 84:8 | finishes 19:11 | 97:17 115:18 | front 16:9 45:22 | gentle 24:21 |
| 96:9,18 | firm 123:1 | follows 21:4 | 50:3 92:16 | gently 24:19 |
| feeling 47:18 | first 2:6 6:3 | food 112:8,13 | 100:6 | geometric 77:18 |
| feels 23:12 | 10:19 17:5 | 113:10 116:15 | full 6:8 57:1 | geometry 79:1 |
| feet 81:7 92:3 | 21:22 26:17 | 117:9,15,17 | 99:4 | 81:8 82:22 |
| 112:5 114:5,22 | 27:6 28:1,2,4 | 120:21 | fully 27:13 57:1 | George 39:8 |
| 114:22 117:20 | 34:11 40:10 | footage 62:7 | 57:21 | 40:3,3,5,5 42:8 |
| fellow 70:11 | 43:5 44:4 47:3 | football 63:10 | fun 6:19 | 42:11,16 |
| felt 21:17 25:18 | 49:2 55:1 67:5 | foregoing | function 26:19 | getting 51:19 |
| 31:16 54:16 | 69:10 72:1 | 124:15 | 62:11 | 67:14 82:18 |
| 56:11,17 74:8 | 74:1 75:21 | foreground 28:3 | functionality | 83:7 94:21 |
| 82:11,21 | 76:16,22 87:4 | foremost 28:3 | 62:9 | 103:9 109:17 |
| fence 93:9 | 88:4 89:3,19 | Forest 49:12 | functions | giant 103:3 |
| 101:16 | 98:13 105:19 | Forestry 49:15 | 117:14 | girders 83:14,22 |
| fencing 18:13 | 114:6 116:14 | form 77:20 | fundamental | give 3:19 6:12 |
| 59:4 | Fish 113:12,14 | 95:20 | 105:13 | 13:22 18:6 |
| Ferrando 74:16 | fit 89:3 99:2 | formerly 15:8 | furnished 94:14 | 32:11 48:18 |
| 74:20,22 87:8 | fits 45:19 | 19:3 | furniture 16:21 | 74:17 92:14 |
| 89:2 92:17,20 | fix 102:12 | forth 22:3 51:19 | further 58:7 | 93:7 102:15 |
| 98:2 99:14,16 | fixed 95:13 | 57:16 93:8 | 71:5 82:18 | 114:10 115:15 |
| 100:1 101:6,13 | fixtures 16:21 | 119:7 | 109:11 121:14 | given 37:22 64:9 |
| 101:18 102:3,7 | flag 85:20 | fortunate 86:11 | 121:20 123:6 | 70:13 94:5,18 |
| 102:10,12 | flexibility 65:1 | forward 6:15 | 125:8 | 108:1,19 |
| 106:22 107:2 | flies 85:2 | 16:2 33:2 60:8 | furthest 92:7 | gives 45:19 51:6 |
| 111:9 | flight 67:2 | 86:16,18 96:11 | future 14:3 | 94:6 |
| fight 103:14 | flights 66:20 | 109:6 110:1 | 30:16 | giving 34:13 |

| | | | | |
|--|--|---|---|---|
| 36:17 39:9 40:4 42:19 44:19 46:15 glad 45:1 57:8 go 15:14 16:3,17 17:21 18:1,3 20:15 22:3 23:9 45:4 55:16 67:10,12 68:9,11,12 75:13,15,18 78:8 81:6 83:4 83:14 88:5 104:3 107:18 107:22 112:20 122:9 goal 17:21 21:16 33:3 goals 65:2 God 109:11 goes 66:13 109:11 going 6:18 14:4 15:2,16 17:5 18:2,9,10 21:12,13 35:10 35:15 37:14,15 37:16 40:7 43:15 44:8,8 47:16 50:6 52:3,7,10 53:10,11,11 54:7 58:22 59:2,8 61:21 62:1 66:6 67:6 67:12,17 68:21 68:22 69:6 70:22 74:17 83:1 87:18 88:1 92:11 96:11 103:13 105:6,18 113:11 114:9 114:17 116:9 116:12 118:15 gold 80:16 golden 95:19 Gontigio 113:15 good 3:8 48:9 53:16 54:1 | 55:10 56:4 67:2 77:4 81:17 87:22 91:8 97:5 100:19 103:12 105:7 109:5,16 113:13 116:4 121:3 Goodman 75:2 92:2 99:4,10 99:13 Goodnight 123:8,9 goods 116:9 gotten 47:1 60:22 76:19 Governor 121:15 grab 32:5 grade 18:8 24:16,17 graffiti 48:6 granite 21:20 22:5 25:5 29:7 55:6,7 56:16 78:19 79:3 80:22 81:14 94:10 grant 13:17 60:15 71:15 granted 14:9 59:9 73:14,18 111:20 112:3 granting 48:15 graphic 30:4,8 30:16,19 65:12 graphics 30:1 grateful 42:22 gravel 50:1 Graves' 16:9 30:22 gray 43:11 44:8 54:18 55:16,22 56:3 57:22 69:19 70:1 78:11 89:1 104:19,20 grayish 105:16 great 10:9 13:1 14:22 26:8,12 | 32:22 40:18 49:3,5,6 65:14 74:15,19 75:15 78:21 79:12,21 80:2 81:12 85:6 99:19 111:11 115:18 118:22 123:3 greater 31:7 64:3 65:1 greatly 41:10 green 25:11 29:15 47:22 66:2,3,18 83:9 green-dashed 22:10 25:6 greener 100:17 ground 62:8 73:22 83:16 ground-floor 112:6 group 15:9 19:3 19:9 83:7 89:19 guardrail 31:4 31:13 guess 35:15 36:19 57:12 97:6 100:12 guide 75:10 guidelines 49:15 49:16 119:7 Gustavson 22:1 guys 115:21 119:14 <hr/> H <hr/> H 1:9 4:12,14 9:16,17 12:8,9 13:6 71:21 72:7,8 73:9 87:2 97:17 100:12 108:9 108:12 110:11 110:12 111:15 120:6,7 122:1 122:3,6,19 123:3 124:1 half 22:14 24:2 70:5 | half-million-d... 35:19 hand 14:4 22:2 32:19 33:22 34:1 77:1 96:8 106:20 112:21 114:10 115:14 125:12 handicap 50:6 handicapped 49:11 50:3 handle 65:4,5 handrail 21:8 56:20 57:9 handrails 22:13 53:8 54:8 58:6 hands 94:6 hang 61:4 happen 68:11 103:13 happened 85:12 85:18 happening 78:22 79:3 93:4 happens 60:13 94:12 105:3 109:14 happy 37:8 39:16 122:21 hard 36:5 50:14 68:21 80:21 hardtop 38:21 hate 61:4 63:9 103:14 He'll 18:3 heads 22:12 health 46:5 hear 15:10 34:8 34:17 51:2,4 96:6 108:6 115:21 116:2 heard 49:10 70:22 77:11 106:14 107:11 hearing 1:3 7:14 7:16,16 8:7 9:8 10:18 11:6,9 11:11,13,16,20 33:19 52:12 | 90:9 heartened 88:9 heat 80:14 Heather 42:18 44:18,18,20,20 Heather's 47:4 heavier 101:18 heavily 28:8 height 31:3,11 81:2,5,7 102:20 104:1,4 105:15 held 3:12 9:3 hello 6:13 44:20 46:16 help 24:11 44:14 75:10 helped 28:14,17 75:10 helpful 16:19 54:2 87:9,17 88:4 97:14 99:6 helps 81:17 88:13 hereunto 125:12 Hi 6:14 34:14 48:20 74:20 115:21 hide 106:1 hideous 45:21 high 105:4 high-efficiency 80:15 higher 81:7 highlighted 19:5 27:16 29:12 highlighting 55:12 69:10 highlights 26:15 highly 26:22 28:4 30:14 105:14 Highway 47:20 47:21 Hinds 46:14 48:18,20,20 69:1 historic 30:1 69:17 |
|--|--|---|---|---|

| | | | | |
|--------------------------|--------------------------|-------------------------|-------------------------|-------------------------|
| historically 60:5 | 10:14 12:14,15 | improvement | indoors 114:14 | interesting 28:7 |
| History 41:19 | 13:7 21:11 | 16:4,16,18 | infill 23:8 | 90:16 95:4 |
| hit 58:5 | 24:9 30:18 | 45:12 47:11 | information | 114:16 115:3 |
| Hm 102:11 | 65:10,11 69:7 | improvements | 14:1 63:7,14 | interests 36:5 |
| Hoffman 42:18 | 72:13,14 73:10 | 2:8 13:10 | 64:17 | interfere 46:5 |
| 44:18,20,20 | 82:6 93:21,22 | 14:10 17:9 | informative | 118:7 |
| hold 8:6 64:13 | 96:3 103:12 | 20:22 40:13 | 32:3 | interference |
| 72:6 80:8 | 104:15,16 | 41:7,8,13,18 | infuse 22:21 | 42:6,7,11,12 |
| 122:7 | 106:20 107:4,7 | 41:22 42:5 | infused 54:20 | interfering |
| holding 101:8 | 108:16,21,22 | 47:16 71:3 | initial 17:12 | 117:11 |
| holds 58:21 | 109:3,5,7 | 107:9 | 89:20 | interior 76:21 |
| home 52:15 | 110:17,18 | improving | initially 20:15 | 80:4 |
| homemade | 111:6,9,16 | 30:14 | inlay 79:3 81:14 | Intern 7:1 |
| 116:11 | 119:8,9 120:12 | in-kind 35:17 | inlays 78:19 | introduce 6:4 |
| honest 26:21 | 120:13,21 | in-person | input 41:22 | 15:4 74:18 |
| honestly 60:5 | Hugh's 97:4 | 122:14 | 60:22 | introduction |
| 99:2 | 107:17,21 | inappropriate | inside 29:18 | 15:15 22:17 |
| hope 32:22 33:6 | Hurley 44:21 | 53:5 69:18 | 92:3 116:16 | 23:20 24:3 |
| 39:12 45:20 | hybrid 122:14 | inch 43:6 57:1 | insight 63:14 | introductions |
| 46:7,10 86:3 | 122:17 | inch-and- 56:21 | insightful 77:10 | 24:7 |
| 86:15 109:11 | | inches 38:4 43:8 | Inspectional | involve 71:13 |
| hoped 28:17 | I | 43:8 | 85:18 | involved 95:19 |
| hopefully 18:10 | IBI 15:8 19:3 | include 11:5 | inspired 88:12 | involves 112:7 |
| 32:15 36:20 | iconic 69:4 | 14:10 112:13 | install 21:12 | Iram 1:11 7:2 |
| 39:22 90:9 | idea 60:12 67:18 | included 112:4 | 55:18 56:7,10 | 61:22 62:4,4 |
| 100:5 | 67:19 107:17 | includes 8:9 | 101:4,7 | 63:9,19 64:1 |
| hoping 86:10 | 107:21 | including 40:21 | installations | 64:16,17 |
| horizontal 31:12 | ideal 64:20 | incorporate | 16:14 | irrespective |
| 81:13 82:16 | ideas 103:12 | 20:2 23:10 | installed 23:6 | 68:1 |
| 95:12 | II 95:18 | incorporated | 49:14 89:16 | irreversible |
| horizontally | illustrate 28:14 | 17:16 29:2 | 91:20 101:14 | 69:22 70:4 |
| 94:20 | illustrated 24:10 | incorporates | installing 48:8 | ISD 98:17 103:2 |
| hosta 23:5 | illustrates 22:7 | 29:3 | instance 62:10 | island 27:8 |
| hot 43:21 | image 23:2 | incorporating | instructed 98:19 | 80:14 |
| Hotel 41:3,5 | 26:13 29:16,16 | 31:11 32:7 | instructions | isolation 37:7 |
| hotter 43:18 | 31:14 54:16 | 78:2 | 3:19,21 | issue 46:3 53:11 |
| hour 85:1,1 | 55:19 56:8,17 | incorporation | integral 19:14 | 54:14,14,15 |
| hours 111:6 | immediately | 29:5 | 19:16 20:5 | 60:19,21 61:13 |
| house 40:22 | 29:13 38:18 | increase 50:14 | 53:1 | 61:13 62:2,16 |
| 46:1 69:16 | 63:10 | 50:15 | integrated 51:5 | 62:22 64:9 |
| 119:10 | impact 59:22 | increased 23:4 | integrity 36:11 | 119:13 |
| houses 69:20 | 79:6 | indicate 85:15 | intent 21:15 | issued 74:5 |
| housing 8:10 | impeding 80:6 | indication 97:20 | 23:11,18 24:11 | 85:19 |
| 40:16 | important 39:21 | indiscernible | 30:14,19 55:12 | issues 36:6 |
| hue 82:10 | 40:20 46:21 | 40:21,22 76:18 | intention 30:20 | 53:14 108:16 |
| huge 37:19 | 80:7 94:11 | 95:18 | interest 23:1 | It'll 118:21 |
| 88:13 | 112:21 | individually | 77:19 78:3 | item 6:3 9:1 |
| Hugh 1:8 3:6 | impressive | 93:1 | 100:7 122:13 | 10:16 13:2,9 |
| 4:21 5:1,22 | 35:16 | indoor/outdoor | interested 79:5 | 73:14 74:11 |
| 8:21 9:22 10:1 | improve 59:6 | 115:2 | 125:10 | 108:5 111:19 |

| | | | | |
|--|---|--|---|--|
| items 16:14,19 16:22 33:20 89:6 | 5:21 8:20 9:11 9:15 10:13 12:3,7 13:6 51:17 57:7 60:20 62:1 72:5 73:9 101:2,11,17,20 102:5,9,11,14 104:8,13 110:6 110:10 111:15 120:5 121:3 July 3:13 125:18 jump 89:2 June 76:9 89:8 | knitting 23:12 know 15:22 16:2 16:13,14 17:1 17:17,17 18:6 18:6 21:11,12 23:15 25:8 33:5 36:9 38:3 38:20 39:5,15 43:11 48:4,7 52:3,20 54:9 54:12,13 55:13 57:19 58:13,22 59:5,7,10,13 59:21,22 60:2 60:4,6,8,14,17 60:18 61:7,13 61:17 63:10,20 64:12 65:7 68:7,20 70:5,7 79:18 80:20 83:8 84:17 85:12,20,22 86:4,11,12,15 87:10,15,20 88:21 89:7,15 89:21 90:2,9 90:10 92:10 93:22 95:21 96:8 98:3,19 99:18 100:5 101:9,12 102:2 102:15,21 103:1,2,4 104:8,10,11,17 105:9,12 106:5 106:9,9,16 107:11,12 108:12,14 109:13,15,17 109:20 113:5 121:11 122:11 122:21 known 19:18 knows 40:14 109:11 | Landing 16:9 30:22 landlord 118:4 118:15 landmarks 17:3 landscape 47:8 69:4 79:7 landscaping 16:21 33:11 59:4 lane 66:13,13,14 lap 103:15 large 27:16 42:2 70:17 73:2 79:22 108:15 larger 19:22 29:1 31:9 103:9,9 lastly 48:11 late 108:19 Laughter 109:18 119:11 Lauren 74:16,20 74:21 77:6 78:14 83:4 87:6,8 89:2 92:17,20,22 98:2 99:16 100:1 101:6,13 101:18 102:3,7 102:10,12 106:22 107:2 111:9 law 3:13 121:12 lawn 16:8 17:4 24:9,12,17 25:13,17 26:6 26:8,12 lay 24:22 layer 24:4 43:7 layers 50:1 layout 90:8 Le 113:15 115:21 116:3 117:13 118:3,9 118:13,18,20 119:14 121:1,4 lead 89:6 leader 100:17 learned 38:21 | lease 118:10,16 leave 11:12 90:4 91:16 100:5 105:3 leaving 24:18 Lechmere 2:8 13:10 14:10 37:2 40:15 75:22 90:14 LEED 80:16 left 28:3 55:19 57:21 114:3 legal 61:13 63:4 legend 66:1 length 66:14 let's 41:1 53:16 65:6 102:16 letter 17:14 33:10 level 24:16 40:19 47:13 leveling 24:11 liabilities 91:5 license 93:7 118:11,14 life 77:20 79:11 lifelong 36:22 lifting 24:16 light 28:8 30:12 30:15 46:5 62:18 80:2,5 114:8,9,18,18 115:7,7,7 116:21 lighter 44:5 lighting 16:20 18:16 30:2,3,7 30:9 46:2,7 48:5 Lilac 7:17 limit 24:3 59:19 limitations 97:10 line 22:10 25:2,3 25:6 38:4 66:2 66:3,18 68:22 81:1,8,11,17 86:10 88:12,14 92:4 94:16 95:2 102:20 |
| J J 1:7 3:4 4:10 5:20 8:19 9:11 9:15 10:12 12:3,7 13:5 51:17 57:7 60:20 62:1 72:5 73:8 101:2,11,17,20 102:5,9,11,14 104:8,13 110:6 110:10 111:14 120:5 121:3 January 9:3 11:4 14:15 17:13 Jeannie 75:4,12 75:17 77:1,4,5 87:6,15 89:3 90:17 92:21 93:12,19 103:16 104:12 109:16 Jim 41:15 job 41:21 49:3 94:4 107:14 jogging 84:5 John 15:2,6,7 19:2,4 22:1 32:19,20 38:5 54:6 58:9,10 61:9,12 Johnson 19:4 47:6 Johnson's 15:9 joined 7:6,8 75:2 joint 94:21,22 joists 83:14,19 Jones 15:8 19:2 19:3 54:11,15 58:9 69:7 73:3 Josep 95:14 Joseph 1:12 6:22 41:2 85:9 Jr 1:7 3:5 4:10 | K keep 18:19 25:14,18 31:10 44:14 45:8 87:18 88:1 99:17 104:1,4 104:20 keeping 52:14 59:18 80:5 Kelley 7:15,21 kept 3:18 key 15:18,19 16:4,16 17:8 keys 68:14 Khalil 1:14 7:4 kick 51:16 Kim 113:12,13 116:1 121:5 Kimpton 41:3 kind 25:14 33:20 35:14 38:10 42:9 47:9 48:5 51:1 51:6 52:7 53:9 57:12 64:16 65:8 71:4 77:20 82:6 90:21 92:1 93:15 97:14 99:20 102:17 103:11 104:18 kinds 53:18 91:6 93:6 kitchen 116:6,7 116:8 117:16 | L lack 61:16,16 laid 76:4 Land 66:12,18 | | |

| | | | | |
|--|---|--|---|--|
| 103:11 104:10 108:2 124:2 lines 24:13,15 25:10,13 51:18 95:12 103:18 link 67:19 liquor 118:14 list 6:8 35:8,10 51:12 listed 121:7 listen 36:6 listened 70:12 listening 35:9 47:13 literally 101:15 104:19 little 15:14 17:5 22:4,21 28:11 35:18 42:9 47:5 48:4 55:11 69:15 80:21 85:11 89:18 90:16 91:2 92:13 94:6 99:20 101:2 105:12 106:7 122:20 live 4:2 46:17 48:21 122:9 living 83:9 90:12 Lluis 95:14 loading 27:3,4,4 27:10,14,15 37:19 38:1,2 38:14 52:11 58:18 60:10 loads 83:21 84:1 84:7 91:12 locating 27:2 112:7 location 18:14 25:4 26:17,20 26:22 28:12 31:18 37:12 48:9 52:19 54:5 58:8,11 58:14,16 60:7 61:5 63:18,22 64:6,11,18 67:16 71:6 | 75:19 84:7 85:14 89:11 91:17 102:17 103:3 115:1,9 115:9,16 116:12 locations 30:21 31:21 32:1 64:20 Loic 113:15,21 114:9,10,17 115:14,14,17 115:19,21 116:3 117:13 118:3,9,13,18 118:20 119:14 121:1,4 long 37:9 39:5 44:21,22,22 54:9 57:20 67:12 102:20 long-winded 91:1 longer 81:3 longest 89:6 look 37:14 41:11 45:16,21 47:9 62:19,22 63:6 63:20 66:1,11 79:14 82:2,15 82:17 83:9 84:5 94:20 95:5,10 103:5 103:8 105:8 111:10 looked 60:3,3,4 62:15 64:7 78:2 79:19 82:9 83:6,17 95:11 looking 6:15 16:20 28:2 35:10,16 60:18 61:18 63:2 77:7,17 78:16 80:19,20 105:20 106:1 looks 34:11 45:20 56:9 94:16 117:6 | lot 6:18 17:1 18:5 25:21 28:5 38:5,11 47:19 54:4 59:2 61:2 71:7 76:19,22 78:15 82:2 83:6,17 90:21 94:3 97:10 104:17 lot/Bluebikes 58:8 lots 45:8 Lou 9:13 12:5 27:2 51:16 53:15 56:20 57:5 60:2 61:22 62:5 70:8 72:3 101:1 104:15 110:8 120:4 Lou's 53:22 Louis 1:7 3:4 4:8,10 5:20 8:19 9:11,15 10:12 12:3,7 13:5 51:17 57:7 60:20 62:1 72:5 73:8 101:2,11,17,20 102:5,9,11,14 104:8,13 110:6 110:10 111:14 120:5 121:3 love 48:14 96:6 lovely 46:20 lower 19:13,15 20:10 23:2 31:9,14,14 43:3 66:11 luck 121:3 lunch 114:9,18 115:7 116:22 Lundberg 34:4 40:3 42:18,21 42:21 <hr/> M <hr/> machine 57:16 Mack 36:16 39:7,10,10 | Madam 61:10 69:14 Magoor 7:1 mail 42:14 main 116:8 117:11 maintain 59:10 maintained 49:14 maintenance 52:5 53:11 81:16 101:21 major 10:19 76:4 making 18:19 20:22 24:6 77:12,21 82:9 85:1 119:4 Malden 6:11 Mall 14:8,12 16:7 22:19 40:15 49:6 manage 25:10 Manager 1:11 7:3 41:3,5,12 Manfredi 15:8 manner 108:18 manufacturer 20:10 56:12 101:8 maples 23:19 March 1:4 3:9 Marie 34:12 36:16,16,18,18 39:2 44:21 mark 56:8 Marlene 34:3 40:3 42:18,18 42:21,21 Marlowe 41:3,5 Mary 5:5 mass 7:16 93:17 Massachusetts 1:6 49:16 125:2,5 massage 27:19 massive 38:2,14 match 21:13 22:3 78:19 81:14 82:4 | matching 52:3 81:7 material 20:4 21:19 22:8 23:3,11 49:12 51:5 68:18 84:20 94:22 materiality 19:11 materials 11:13 16:22 17:16 18:4 41:9 54:13 84:18 88:8 89:21 91:19 99:8,19 matrix 58:3 Matt 75:2 92:2 99:4,10,13 matter 56:1 mature 27:16 McGrath 47:20 mean 32:22 33:5 38:7,8 55:11 58:10,11 59:1 59:2,10 68:3 69:3 95:10 97:19,22 103:6 104:8 106:11 109:19 meaning 50:12 means 64:20 meant 21:17 mechanical 74:6 84:7 88:11 90:20 91:14 mechanically 57:15 medium-sized 94:9 meet 6:14 27:9 32:4,6 meeting 1:5 2:4 3:9,12 4:1,3,9 4:13,16,19,22 5:3,6,9 6:5,9 7:8,12 9:2,9 14:13 15:13,20 15:21 17:14 19:5 60:21 74:12 75:9 |
|--|---|--|---|--|

| | | | | |
|--|--|---|--|--|
| 76:18 77:7 87:14,16 90:11 100:5 121:10 121:12,16 123:1 meetings 3:22 9:3 96:13 121:18 122:8,9 meets 21:3 31:13 32:12,16 member 4:6 5:15 45:5 70:11,17 members 3:4,15 3:15,18 4:7 5:14,20 8:19 10:7,12 11:22 12:21 13:5 15:10,22 17:15 33:21 51:3 53:17 65:7 70:21 71:11 72:20 73:8 100:13,18 107:15 108:4 111:2,14 117:3 120:19 membrane 80:13,14 memo 74:11 memorandum 112:16 memory 79:20 mention 47:16 121:11 mentioned 7:21 19:4 21:11 24:9 27:12 83:4 115:5 menu 114:18 115:7 menus 114:9 mesh 29:4 Messplay 1:12 4:8,12,15,18 4:21 5:2,5,8,13 6:6,7,17,20 9:13,16,18,20 9:22 10:2,4,7 10:21,22 12:5 | 12:8,10,12,14 12:16,18,21 13:19 14:7 34:11,18 36:15 39:7 40:2 42:8 42:15,17 44:17 46:13 48:17 51:11 63:9 72:3,7,9,11,13 72:15,17,20 73:17 85:9 110:8,11,13,15 110:17,19,21 111:2 112:2 115:22 116:2 120:4,6,8,10 120:12,14,16 120:19 121:9 122:5,10,20 123:4 met 39:17 metal 101:12,14 mic 116:4 middle 59:21 78:22 79:10,10 79:22 80:1,3 90:18 100:6 Middlesex 125:3 midtones 82:4 milestones 76:4 76:9 mimic 69:20 mimicking 102:21 105:5 mimics 93:2 mind 70:4 93:5 minimize 105:15 minimum 43:8 92:4 95:8 104:1,4 minority 100:17 minute 18:2 26:21 minutes 9:2,9 34:9 misrepresent 102:3 missed 112:21 113:8 | mistake 107:2 mistakes 67:4,5 misunderstood 91:10 Mm-hm 93:12 103:16 104:12 108:11 118:12 mode 122:14,14 122:18 model 87:15 88:2 models 91:7 modern 47:5 modification 32:10 37:13 91:22 modifications 7:17 32:14 modify 32:6 85:2 92:13 modular 95:17 modulate 88:21 modulation 91:18 Mogassabi 1:14 7:4 moment 56:8 79:17 Monestime 8:3 monetary 45:18 money 59:2 monolithic 93:15 Monsignor 47:19,20 month 121:13 months 6:12 75:10 98:18 Moogoor 1:14 morning 116:9 motion 9:8,13 11:22 12:5 71:15 72:3 110:1,8 119:17 120:4 motorized 50:13 50:22 mound 24:18 mount 52:21 mounted 29:4 | move 9:10 16:2 16:7 17:10 25:13 26:9 33:2,4,18 37:13 53:19 55:20 60:8 64:11 88:17,19 91:15 92:12 93:7 108:18 109:5 110:1 113:9,17 118:20 moved 12:2 71:18 110:4 115:8 119:21 movements 69:10 moving 19:10 59:19 86:18 88:12 97:2 mullions 82:7 Multi-Use 50:10 multicolored 57:17 multifamily 8:10 multiple 62:6 87:12,13 90:10 115:3 municipal 37:2 mute 3:18 muted 78:11 100:11 mylars 21:21 22:1 Myoung 116:16 Myoungkeun 113:11,13,13 116:1 121:5 <hr/> N <hr/> N 2:1 3:1 name 3:10 9:6 15:7 19:3 34:7 34:13 36:17 39:9 40:4,5 42:19 44:19 46:15,16 48:19 48:20 names 3:16 | native 23:10 natives 22:22 23:21 natural 51:5 80:2,5 nature 51:6 near 30:4 48:9 84:3 121:18 neared 122:12 necessarily 49:10 55:10 NED 42:22 47:4 47:8 need 11:18 31:11 51:10 57:4 62:10 70:5 92:4 97:5 97:7 98:15 112:21 118:13 122:18 needed 19:6 25:5 41:13 42:5 88:22 107:8 needs 11:16 29:1 35:5 50:8 62:12 106:11 neighbor 41:18 neighborhood 46:21 49:4,7 61:3 neighboring 58:21 neighbors 51:20 76:16,22 neighbors' 61:1 neither 125:8 never 36:6 47:18 Nevergreen 28:9 30:2 new 6:9 7:18 21:5,12 22:7 22:15,19,22 23:12,20 24:7 25:12 29:6 31:17 35:11 37:8 39:3 40:12,19 41:21 47:13 48:11 49:2,4 59:3,4,4 |
|--|--|---|--|--|

| | | | | |
|--|--|--|---|---|
| 66:7,13 67:15 67:17 74:5 77:8 113:10 news 79:12 nice 6:14 45:6 45:19 81:11 104:9 night 48:4 nightmare 101:21 102:17 nine 18:4 19:5 36:1 noise 38:9 47:19 51:2,3 non-profit 35:13 nonarchitect 97:14 nonexistent 77:14 nonnative 23:10 normal 11:2 north 52:11 Notary 125:4,16 notch 88:13,22 notches 96:20 note 66:12 106:20 noted 124:16 notice 50:3 noting 80:11 notion 56:2 November 76:12 89:17,22 number 8:9 16:7 18:15 54:1 59:15 | 88:10 96:5 105:5 106:2 109:19 occupied 112:8 115:5 occur 22:8,16 30:16 occurred 28:4 occurs 24:18 28:13 29:14 30:5,22 Off-Street 66:2 offers 40:17 office 40:15 73:22 officials 42:1 oftentimes 85:13 oh 22:14 24:2 42:11 99:10 101:17 118:19 okay 6:2 10:9 11:21 13:21 34:19 42:15 51:9 53:15,22 58:5 64:15 69:13 70:20 71:15 73:12 84:12 92:19 93:19 95:4 97:13 99:13,22 100:8 106:19 107:1,3 108:3 108:20 113:8 113:13,19 115:18 119:4 119:14 121:21 old 23:12 66:10 on-the-ground 107:7 once 46:19 69:15 93:7 121:20 one's 67:17 one-inch 56:18 one-year 56:8 one-year- 56:7 ones 54:1 60:5 95:12 ongoing 41:17 | 109:8 113:7 online 4:2 Oop 78:9 open 14:11 23:20 25:19 70:15 83:14 114:2 116:19 Open-Air 45:5 opened 113:22 opening 25:3 31:12 116:8 openings 31:7 operation 118:7 operations 118:5 operator 59:18 71:7 opinion 47:5 opportunities 27:2 opportunity 6:12 27:6 70:6 opposed 58:17 opposing 25:17 opposite 105:20 oppressive 93:16 option 68:4 97:3 97:19 100:15 107:10 109:20 optional 122:8 optionality 122:11 options 60:4 63:20 78:15 81:21 82:3 83:17 87:12 93:7 96:15,17 order 62:11 88:22 118:14 ordered 97:9,18 98:6 109:17 ordering 84:20 ordinance 8:1,5 8:10 112:12 organic 47:10 organization 35:19 original 14:11 21:8,20 23:7 | 23:18 31:16 32:16 37:10 39:3 44:7 47:10 49:6 55:2,3 56:16 73:21 78:10 86:8 102:21 originally 21:16 23:13 25:9 26:4,17 37:1 37:22 73:18 112:3 Oski 75:5 106:20 Otis 25:12 26:1 36:19 37:13 40:6 69:11 75:22 ought 66:15,17 outcome 125:10 outdated 87:17 outdoor 8:4 49:15 114:14 outgrowth 15:21 outlining 98:5 outreach 49:3 89:20 outriggers 88:18 91:13 outside 28:15 29:16,17,19 59:1 67:10 78:3 83:11 93:9 116:16 overall 27:21 79:1 overflowing 53:5 overhead 30:12 Overlay 8:4 oversaw 37:1 overview 15:17 84:9 owe 107:22 owned 58:17 113:21 117:8 117:19 owner 69:16,21 69:22 113:12 | 118:5 owners 62:3 71:9 ownership 61:14 75:1 owns 37:20 114:21 <hr/> P <hr/> P 3:1 p.m 1:4 3:3 5:19 8:18 10:11 13:4 34:2,5 73:7 111:13 114:19,20 116:16 117:10 123:10 package 18:10 page 2:2 65:20 113:17 124:2 paint 69:16,21 70:1 101:15,16 101:18 painted 69:18 101:13 Painting 101:22 palate 23:19 pandemic 115:8 115:8 panel 29:4 101:12,14 102:1 109:17 panels 88:19 91:16,17 93:8 94:15 95:9 97:8,18 105:5 parallel 66:18 parapets 102:21 paraphernalia 37:17 parents 48:2 park 2:8,9 13:11 14:10 24:4 25:19 27:5,13 27:15 28:2,16 37:4,5,6,6,15 39:10 40:13 41:7,18 42:4 42:21 43:1 45:7 46:18,19 |
|--|--|--|---|---|

| | | | | |
|--|--|--|---|---|
| 48:9 51:6 58:19 59:1,3 59:21 60:14 66:8 73:14 75:1,8,21,22 76:15,19 79:6 83:12 90:15 parking 37:3 53:2 parks 37:5 45:7 71:10 parkwide 16:20 part 14:8 23:7 36:22 85:15 105:20 participate 122:15 particular 15:11 20:19 23:16 63:15 65:19 67:13 particularly 71:4 79:5 parties 125:9 partner 35:3,12 36:7,8 48:12 partners 83:18 partnership 49:5 parts 24:4 pass 63:10,15 passive 49:21 pastries 116:21 path 19:13,15 25:12,15 43:3 44:8,14 45:16 45:16,19 50:8 50:9,10,11,11 50:18 51:18 66:3,20 68:8 86:16 paths 49:17 pathway 18:4 38:18 41:9 54:17 pathways 70:3,6 patio 116:17 117:14 patios 117:21 pattern 97:21 | Pause 5:7 9:7 65:13 71:14 100:10 119:3 paused 100:4 101:7 paws 44:1 PB-189 2:10 111:20 PB-231A 2:6 10:18 PB-364 2:7 13:11 PB-38 2:9 73:13 PDF 115:17 pedestrian 26:8 50:9 55:13 67:13,20 68:2 68:3,14 pedestrians 68:5 pencil 94:13 penthouse 75:7 75:13 77:3,8 91:18 94:15 people 17:22 25:12 28:17 36:21 38:12,19 39:16 40:8 43:22 44:15 45:8 50:18 59:8 61:2,15 62:12 67:1 68:19 80:4 105:22 116:15 percent 85:17 95:22 percolate 50:2 perfect 96:1 perfectly 67:12 performance 18:7 perimeter 29:5 period 54:20 55:20 permanent 44:13 permission 59:13 permit 11:2 13:12 14:9,10 73:14,18,21 | 74:5,7 76:5,6 85:10,13,14,16 85:19 86:1 98:18 111:20 112:3,11 permitted 8:4 112:12 perpetrated 67:4 personally 39:16 100:16 persuaded 97:8 Peter 44:18 46:14,14,16,16 petition 7:15,21 8:2,3,9 petitioner 107:22 petitions 7:18 pets 44:15 phone 34:1 phonetic 75:4 photographs 55:2 photos 88:2 physically 89:17 90:20 pictural 78:3 picture 80:21 pictures 38:5 39:4 piece 25:18 32:8 81:10 82:10 94:7 pieces 90:21 pigment 43:14 44:7 pigmentation 55:16 56:18 pigmented 20:2 pile 83:15 84:4 pink 22:12 29:12 38:19 39:3 pink-dashed 25:2 place 29:3 40:18 46:3 58:15 66:15,17 70:19 71:4 97:10 | 123:2 placed 26:4 placement 19:21 places 67:7 68:5 plan 11:5,8 37:10 39:3 40:12 43:10 50:11 56:9 66:2,4,9,9,22 67:2,20 89:11 92:11,13 93:8 117:7 119:7 planned 98:6 Planner 6:10,22 7:5 planning 1:1 2:4 3:10,21 7:7,9 7:11,13,22 8:6 10:18 11:3 14:16 17:12 37:21 40:11 41:16 48:22 53:17,20 58:7 65:7 73:18 74:9 84:22 85:15,22 86:2 89:22 111:6 112:4,14 121:17 122:17 124:15 plans 99:5 planter 79:11 83:8,20 planting 22:15 22:16,16 24:3 27:8 plantings 18:5 22:20 24:7 41:10 77:19 81:15,18 plants 46:6 play 18:13 33:11 41:10 48:1 59:3 100:2 playground 16:9 17:6 28:20 29:1,13 47:17,18 52:11 52:16 53:6 playing 103:18 | pleasant 103:4 please 6:4 9:5 34:13,18 36:16 39:1,8 40:3 42:19 44:18 46:14 48:18 75:15 78:8 80:18 81:20 113:19 pleased 45:10 65:17 plenty 38:14 Plowability 49:18 Plus 57:14 point 7:8 38:3 47:4 57:12 64:19 65:16 66:6 78:5 87:10 88:4 108:9 109:5 116:12 122:13 points 87:13 polarized 55:7 poles 28:8 policy 119:6 pond 50:7 pop 105:9 popouts 93:3 portal 4:3 portion 81:19 pose 53:22 position 85:4 93:10 98:15 104:7 possibility 98:1 possible 15:4 36:12 48:14 62:16 86:5 88:11,15 97:7 post 29:10 30:21 31:15,17,17,22 32:6,6 56:22 potential 25:12 101:9 potentially 108:1 poured 19:17 powerful 95:20 powers 60:16 |
|--|--|--|---|---|

| | | | | |
|-------------------------|------------------------|--------------------------|------------------------|------------------------|
| practical 86:5 | 39:6 51:14 | 95:13 | 74:22 | 7:15,16 11:6,9 |
| pre-pandemic | 53:15 57:5 | problem 26:18 | property 52:12 | 11:11,16 13:15 |
| 115:12 | 58:5 61:11,21 | 52:20 105:13 | 58:22 71:9 | 14:11 33:8,18 |
| predicament | 64:15 69:13 | 105:17 113:6 | 74:3 101:14 | 33:19,19,21 |
| 104:14 | 70:20 71:19,22 | procedurally | 117:20 | 35:5 42:1 |
| predicted 70:8 | 72:17,18,22 | 14:6 106:10 | proponent | 58:19 80:3,4 |
| preface 65:14 | 73:4,8,12 | procedure 52:5 | 53:18 54:1,3 | 108:6,6,15 |
| prefer 39:2 70:3 | 74:15 84:12 | procedures 11:2 | 70:3,12 84:13 | 125:4,16 |
| 87:8 | 85:7 86:20 | proceed 34:18 | 86:22 88:7 | PUD 10:22 |
| preferred 60:7 | 92:19 93:20 | 86:6 106:10 | 96:5 107:12 | 13:11 14:8 |
| 68:16 | 96:3 97:13 | 107:5,16 | 109:8 111:5,7 | 73:18 74:7 |
| prefers 49:8 | 99:9,12,14,22 | proceeded 89:10 | 112:20 | 112:3 119:19 |
| prefinished | 100:8,19 | proceedings 4:5 | proponents 71:8 | PUD-KS 119:6 |
| 102:1 | 104:15 106:19 | 123:10 124:18 | 106:12 | puddle 50:2 |
| preliminary | 107:1,3,19 | 125:7 | proportion | pull 21:22 23:9 |
| 11:3,9,10 | 108:3,11,20 | process 11:12 | 31:10 | 87:8 88:2 |
| prepare 112:16 | 109:2,4,18 | 39:13 74:3 | proportioning | pulled 87:20 |
| present 4:8,10 | 110:5,7,21,22 | 84:14 91:21 | 95:17 | pulls 48:8 |
| 4:13,14,15,18 | 111:4,11,14,18 | 96:6 108:2 | proportions | purchased 74:2 |
| 4:20,21 5:1,2,4 | 112:19 113:3,5 | product 20:12 | 31:2,5 | 104:2 |
| 5:5,9,11,14 6:4 | 117:2 118:1,4 | 20:16 54:17 | proposal 14:14 | purlin 95:12,13 |
| 7:2,4 14:17 | 118:12,17,19 | 55:6,19 56:15 | 19:14 22:21 | purple 55:6 |
| 61:20 67:16 | 118:22 119:16 | production | 26:1 92:15 | purview 60:14 |
| 74:2,12 98:11 | 119:22 120:2 | 89:15 | 112:7 | push 27:7 64:9 |
| 112:18 | 120:16,17 | profile 20:1 21:4 | proposals 42:22 | 97:1 |
| presentation | 121:2,6,21 | 21:5 30:9 | propose 106:7 | put 25:9 35:2 |
| 35:9 36:13 | 122:2 123:5 | 56:22 91:18 | proposed 27:1 | 45:22 54:22 |
| 50:17 74:17 | pretty 29:21 | project 2:9 6:22 | 41:8,13,17 | 61:6 65:11 |
| 87:9 99:18 | 56:11 57:1 | 15:5,10 27:10 | 43:6 79:11 | 70:19 71:3 |
| 113:10 | 89:10 93:15 | 39:12,19 40:11 | 89:1 91:17 | 87:19 90:20 |
| presented 36:10 | 96:11,22 | 40:17 41:19 | 98:13 99:19 | 104:18 |
| 39:20 47:3 | previous 19:5 | 42:3 48:14 | 114:6,13,14 | puts 90:19 |
| 96:22 107:6 | 56:17 75:20 | 63:12 64:13 | 115:2,16 118:6 | putting 52:19 |
| 109:12 | 77:22 87:9 | 69:6 73:13 | 119:5,18 | 61:13 |
| preserve 90:3 | previously 35:1 | 74:10,16,17 | proposing 26:10 | puzzle 90:21 |
| 102:10 | 73:13 111:20 | 75:4,6 76:4,9 | 101:4 109:5 | PV 52:21 |
| preserved 24:14 | 112:8 | 77:2 80:12 | 110:1 | |
| 100:3 | primarily 17:4 | 82:12 84:15,19 | prospect 36:7 | Q |
| President 41:19 | 27:18 | 85:3 87:11 | provide 6:5 | quality 24:16 |
| 48:22 | primary 17:22 | 90:15 98:4 | 10:20 19:8 | question 30:7 |
| pressing 34:1 | 19:6 | 104:5 106:21 | 20:11 22:22 | 65:15 84:17 |
| Preston 1:7 3:4 | Principal 77:6 | projects 36:1 | 26:7 27:20 | 87:2 88:3,6 |
| 3:8,10 5:8,11 | prior 47:7 | 89:7 | 31:12 63:14 | 92:21 100:20 |
| 5:16,20 6:2,16 | prioritize 35:4 | promenade 80:4 | 74:9,11 78:5 | 104:16 105:1 |
| 8:15,19 9:1,12 | prism 37:15,16 | prominent 79:7 | provided 29:5 | 117:6,11 122:3 |
| 10:4,5,9,12,16 | private 118:5 | 102:17 103:3 | provides 26:18 | questions 9:5 |
| 11:21 12:4,18 | privately 117:8 | proper 59:1 | providing 34:20 | 11:21 14:18 |
| 12:19 13:1,5,9 | probably 15:9 | properly 24:10 | 81:11 | 15:11 17:1,22 |
| 13:21 14:22 | 35:22 46:19 | 26:19 49:14 | public 3:16,18 | 18:5 20:22 |
| 33:17 38:22 | 56:3,14 94:19 | Properties | 3:19,20 7:14 | 33:16 39:14 |

| | | | | |
|---|--|--|---|---|
| 51:18 53:16,17 53:19,21 54:1 54:3 65:8 74:14 84:10,13 86:21 87:18 88:1 112:18 117:1,3 119:2 123:6 quick 7:10 75:19 76:3 83:3 84:16 87:2 99:5 113:10 117:6 121:10 quick-service 112:7,13 quicker 113:18 quickly 6:13 32:21 51:22 70:7 82:13 quiet 93:14 quite 47:1,4 53:4 60:5 89:16 96:13 97:5 99:2,17 101:15 106:1 quorum 5:15 | 64:10 raising 39:18 ramp 20:22 21:3 22:9,18 25:17 50:3,6 67:10 67:15,16 ramps 21:2 rampway 67:13 Rapson 75:4 ratio 31:10 rays 43:17 44:6 reach 93:1 read 33:9 35:10 35:15 36:21 124:15 ready 56:10 101:3,7 113:9 115:17,19 real 91:7 99:5 realize 37:12 43:5 realized 77:16 really 15:19 16:1,6,7,10,13 16:19 17:8,21 22:16 24:6,19 26:15 28:15 30:19 33:1,5 34:22 35:2 36:5 37:8 39:11 45:19 46:20 47:1,5 47:18 53:14 55:20 58:3 60:20 61:2,4 63:16 65:20 67:16 69:1,4,5 77:8,10,17,18 78:21 81:11 82:21,21 83:6 83:8 84:9,16 89:15 90:1,6 91:3 94:8,11 95:10 97:13,19 103:14 104:1 106:16,18 108:14 114:1 rear 50:4 reason 25:8,9 61:12 68:16 | 85:17 91:8 124:2 recall 19:14 received 9:2 19:5,8 34:3,4 40:21 41:1 76:5,6 receptacles 38:4 38:10 52:16 54:4 recoat 52:6 102:14 recognize 6:9 recommend 64:21 83:1 recommendat... 48:7 recommended 43:8 60:6 78:12 83:2 reconcile 70:10 reconstruction 22:8 record 15:7 19:2 34:5 91:9 124:18 125:6 recorded 4:1 Recreational 49:15 rectangular 95:6 red 20:2,4,12 24:13,15 27:4 29:14 44:11 52:2 55:3,4,18 56:13,14 57:22 reddish 43:13 55:7,17 reddish-colored 43:6 redesign 92:1 redevelopment 13:12 37:2 76:20 reds 20:11 reduced 27:8 reducing 53:8 56:21 57:8 80:14 reduction 53:9 | reference 88:2 referred 7:19 refinement 84:14 refinements 86:5 101:9 refining 14:14 reflecting 44:6 reflective 44:13 refresh 23:11 47:1 79:20 refreshed 46:22 refreshing 30:1 30:2 refurbish 25:4 refurbished 22:13 refurbishing 21:6 regard 56:20 62:6 regarding 43:2 113:10 Registry 37:20 regrading 21:3 regular 43:10 reinforcements 76:11,13 89:5 89:14 98:8 reinforces 70:15 reiterate 79:18 relate 62:9 related 20:8 125:8 relates 8:3 60:13 98:6 relay 106:14 released 76:10 relevant 64:3,7 98:11 relief 88:22 92:15 relocate 28:5 65:1 remain 22:11 24:5 25:7 76:20 90:19 remainder 31:20,22 remember 47:3 | remembered 52:12 remembering 58:18 reminder 7:11 14:8 15:17 16:6,15 17:11 75:19 121:10 remiss 98:9 121:11 remote 1:5 3:21 121:12,18 122:8 remotely 3:12 52:21 122:15 removal 26:20 52:1 57:15 remove 25:19 28:5 rendering 78:10 93:16 94:14 95:6,6 renderings 100:16 renovating 74:3 reorientation 18:11 reorienting 59:19 repaired 31:19 31:22 replace 25:5 replacing 80:13 represent 24:13 24:15 28:12 representation 66:4 representing 15:3 113:12 represents 22:10,12 25:2 25:6 request 2:6,11 10:17 11:19 13:17 14:1,20 61:1 112:17 requests 17:1 require 14:2 91:22 required 59:16 |
|---|--|--|---|---|

| | | | | |
|-------------------------------------|---------------------------------|--------------------------|------------------------------|-------------------------|
| requirement 27:9 57:3 | 32:11 70:6 | rights 58:18 | 109:3 110:17 | screen 65:12 |
| requirements 11:1 14:9 | returning 122:13 | 60:10 61:14 | 110:18 111:16 | 75:7,14 77:3,8 |
| requires 11:7 | reuse 30:21 | rise 31:4 | 119:9 120:12 | 77:12,19,21 |
| 50:10 67:1 | 32:13 | riser 32:7 | 120:13,21 | 78:4,6,10,18 |
| research 43:7 | Revere 46:22 | river 46:20 66:8 | rust 20:12 | 79:10,14 82:9 |
| researched 61:8 | review 2:8 13:10 | 68:8 | <hr/> S <hr/> | 83:11 84:5 |
| reserve 83:20 | 13:20 14:17 | roadway 56:1,4 | S 3:1 124:1 | 87:12,17 88:17 |
| resident 36:22 | 33:2,20 48:15 | Robert 36:16 | Saccoccio 34:12 | 89:12,14 90:7 |
| residents 42:1 | 63:2 71:13,16 | 39:7,8,10,10 | 36:16,18,18 | 90:8 92:5,7 |
| 47:11 | 71:16 74:8,9 | Roessler 15:7 | 38:22 39:2 | 97:2 98:7 99:1 |
| resolved 61:3 | 77:2 86:2 | role 85:4 98:14 | safely 62:14 | 99:2,5 104:1,4 |
| respect 47:6 | 88:10 97:15 | roll 3:17 9:12,13 | 68:1 | screening 47:22 |
| respective 92:15 | 109:7 110:2,3 | 12:4,5 72:1,3 | safer 44:14 68:4 | 47:22 74:6 |
| respond 61:1,9 | 113:7 | 110:7,8 120:2 | safety 30:14 | 91:14 |
| responded 39:13 | reviewed 98:19 | roof 77:8,12,20 | 41:11 46:8 | seam 57:2 |
| Responding 104:16 | reviewing 20:12 | 77:21 80:1,7 | salads 116:21 | Sears 106:2 |
| response 94:5 | revised 17:16 | 80:10,13 82:9 | sale 116:13 | season 26:16 |
| responses 11:5 | revisions 47:12 | 83:13,13,19,19 | sand 68:22 | seating 18:14 |
| 71:1 94:2 | 65:17 | 88:14 90:21 | sandwiches 116:21 | 28:21 29:11 |
| responsive 14:15 33:6 | revisit 38:12 | 99:5 | satellite 116:7 | 114:20 115:2 |
| 39:17 49:4 | rhythm 77:18 | roofline 78:20 | satisfaction 62:21 | seats 114:14 |
| 59:20 86:13,17 | 78:22 | 79:2 | saw 18:10 50:18 | second 9:11 11:6 |
| responsiveness 37:9 47:13 | ride 66:5 67:6,6 | roofs 101:22 | 56:16 75:5 | 11:9,11,15,20 |
| rest 25:19 63:1 | 67:9 68:3,4 | rooftop 74:5 | saying 21:16,18 | 12:3 41:15 |
| restaurant 113:22 114:21 | right 8:15 13:1 | 76:11 80:8,15 | 34:7 77:6 | 71:20,21 72:1 |
| 116:17,19 | 15:1 19:10 | 89:11 98:7 | 78:14 91:1,12 | 79:15 110:5,6 |
| restoration 69:3 | 20:9 29:12 | 99:19 | 91:13 92:22 | 114:11 120:1 |
| 70:14 | 30:9 31:14 | room 37:18 | 97:19 | secondly 43:10 |
| restore 25:5 | 33:17 39:13 | 38:15 90:4 | says 33:22 66:2 | 44:7 |
| 70:6 | 45:7 51:14 | 98:22 99:20 | 66:12 | seconds 120:2 |
| restored 22:11 | 52:17 58:20 | 100:5 | scale 78:6 90:7 | section 30:8 |
| 46:10 69:16 | 59:11 64:18 | rose 55:5 | 100:7 | 79:10 80:1 |
| restoring 29:22 | 65:16 66:17 | rotate 26:10 | scare 6:20 68:5 | 92:11 112:12 |
| result 43:15 | 70:1,21 72:22 | rotating 49:19 | scary 48:4 | sections 95:19 |
| 90:22 | 73:4 80:9 | roughly 114:5 | scenario 102:18 | secure 29:2,5 |
| resume 7:12 | 82:12,16 86:20 | route 66:7 | schedule 32:22 | security 30:15 |
| retail 73:22 | 88:19 92:3 | row 55:7 | 91:19 | see 16:11 18:9 |
| 112:5,11 | 93:20 105:15 | ruins 38:10 | scheduled 111:18 | 20:6 23:3 |
| 116:14 | 107:3,19 | run 6:8 46:4 | scheduling 11:20 | 26:13,21 27:8 |
| retired 106:12 | 108:20 109:18 | 96:10 113:21 | School 42:13 | 28:2,11 29:7 |
| retrofitting 122:16 | 109:22 111:4 | running 45:21 | scope 59:8 97:15 | 36:12 37:15,16 |
| return 29:8 | 111:11 112:19 | runs 66:18 | scrappy 35:13 | 48:2,14 50:17 |
| | 113:3,20 117:3 | Russell 1:8 3:6 | scratching 57:16 | 53:1 55:5,18 |
| | 119:16 121:2,6 | 4:21 5:1,22 | | 56:7 63:7 |
| | 121:22 122:19 | 8:21 9:22 10:1 | | 64:10 66:12 |
| | 123:5 | 10:14 12:14,15 | | 70:18 71:3,5 |
| | right-hand 20:10 23:2 | 13:7 65:11 | | 75:14 78:11,18 |
| | 66:11 | 70:11 72:13,14 | | 79:9 88:9 89:3 |
| | | 73:10 93:22 | | 99:5,6,20 |
| | | 104:16 108:22 | | 105:19 115:20 |

| | | | | |
|---|---|--|---|---|
| seeing 6:11 8:11 47:3 53:22 70:21 80:22 81:1,3 seek 11:15 seen 16:4 37:4 45:1 99:11 select 20:9 selected 20:19 23:8 104:21 self-explanatory 116:5 sense 30:14 94:2 sensibility 70:1 sensible 63:18 108:17 sensitive 84:18 sent 38:5 42:13 65:12,21 separates 117:21 September 76:14 89:20 90:3 100:4 101:7 series 19:7 Sert 95:14,15,21 serve 114:17 115:6 117:17 service 49:12 113:10 116:18 116:22 117:18 services 34:20 35:17 85:18 servicing 27:15 serving 114:7,9 116:20 set 11:1 17:16 17:19 75:20 89:21 117:16 119:7 121:12 125:12 setback 98:15 98:21 99:6 106:1 setbacks 84:6 setting 15:17 settle 20:17 seven 5:14 35:18 116:20 117:20 | severe 106:17 shade 23:4 26:18 shade-loving 23:10 shading 52:20 shadow 27:17 81:11 94:15 103:11,18 104:10 shallow 95:1 shame 102:5 104:13 shape 103:21 105:7 share 46:6 68:2 99:4 shared 75:9 90:10,12 Sharon 34:12,12 34:14,14,19 shed 62:18 shell 76:14 80:12,17 shift 26:2 shifted 109:1 shifting 18:11 26:6 shines 26:16 ship 116:9 shop 114:2 shopping 68:12 short 98:2 99:17 101:22 shorter 76:21 shortly 7:19 51:22 shots 115:10 show 28:13 38:6 44:8 54:13,16 55:3 57:21 66:8,16 99:5 showed 60:3 showing 57:22 60:7 78:17 91:9 shown 14:20 50:18 67:7 91:9 shows 26:14 | 30:9 56:9 67:22 shrub 24:4 sic 94:19 102:16 side 26:11,12 52:11 59:6 67:8 76:1 87:3 117:10 sidewalk 45:22 105:20 Sieniewicz 1:9 3:6 4:18,20 5:22 8:21 9:20 9:21 10:14 12:12,13 13:7 69:14 72:11,12 73:10 84:16 86:19 88:6 91:4 92:10 93:6,13 99:8 99:11 107:21 110:15,16 111:16 119:21 120:10,11 signals 68:14 signed 3:13 118:10 significant 56:2 81:18 96:17 significantly 76:21 similar 31:10 53:16 115:6,13 similarly 97:22 simplistic 103:6 simply 19:22 22:16 45:13 88:15,17 91:12 91:15 sit 106:13 116:15 site 13:12 14:12 51:3 63:5,15 64:6 88:19 89:17 91:20 sites 14:12 siting 62:6,16,22 64:4 sits 27:15 sitting 3:4 5:20 | 8:19 10:12 13:5 73:8 111:14 121:15 situated 75:21 situation 109:19 121:20 six 16:6 size 61:16 97:20 sized 50:1 skateboarders 53:13 skateboards 50:13,22 sketches 91:7 skip 78:12 sky 104:17 105:21 skylight 80:1,6 82:7 sleek 47:4 slide 15:14 16:3 16:17,18 17:10 18:1,21 19:13 20:21 21:9 22:14 24:1,8 25:20 27:22 28:19 29:20 30:6,17 32:2 32:18 33:4 54:22 55:16 75:15,18 76:2 78:8 79:15 80:18 81:20 82:14 99:18 slides 19:7 slight 25:17 32:11,14 slightly 26:6 29:9 31:9 46:2 85:4 slope 21:5 slopes 24:21 slowed 68:13 slowly 68:4 small 27:7 35:12 57:16 92:8 94:10 smaller 81:4 104:21 snapshot 99:19 | snapshots 76:15 snow 52:1 57:15 solar-powered 62:10 solid 24:15 solution 71:6,10 82:12 90:5 solve 36:6 somebody 62:17 85:5 Somerville 116:8 somewhat 36:21 59:7 Sommer 39:8 40:3,5,5 42:11 42:16 soon 6:20 48:14 sooner 70:9 sorry 7:5 22:15 81:2 113:1 116:3 sort 15:17 16:3 16:21 18:3 21:15 23:11 24:18,21,22 26:4 32:7 55:5 60:17,19 61:18 63:11 77:13 78:22 79:1 80:21 81:18 82:10,16,19 85:10 86:9,15 90:12 93:2 97:11 100:5,6 100:14 103:19 106:3 117:7 122:12 sound 100:20 103:12 104:2 sounds 63:4 87:22 space 14:11 29:9 30:15 40:15 60:13 62:12 70:15 79:1,6 99:3 101:9 112:8 113:20 114:2,4,7,13 114:20 115:5 |
|---|---|--|---|---|

| | | | | |
|--|---|---|---|---|
| 115:12 116:14 spaces 27:19 63:3 113:18 114:5 117:8 spacing 31:18 speak 33:21 34:9,22 39:11 49:1 54:3 85:8 speaker 34:11 36:15 39:7 40:2 42:17 44:17 46:13 48:17 speakers 34:6 47:7 51:12 speaking 3:16 77:18 82:6 special 11:2 13:11 14:8,10 73:14,18 74:7 85:16 86:1 111:20 112:3 112:11 species 23:16 specific 23:8,16 62:16 63:7 89:11 98:12,17 specifically 19:8 21:11 28:21 47:15 specifics 36:10 speed 50:15,15 Spencer 41:15 spend 59:2,12 spent 54:9 98:4 Spetrini 1:15 6:10,14 Speyer 74:22 75:3 spin 87:18 spirit 69:3 70:14 88:7 split-face 22:5 spoke 118:10 spot 52:22 53:10 87:19 spring 33:1 39:22 square 8:4 62:7 94:9,10,10,10 | 94:16 95:5,9 95:10,20,20,22 96:1 103:21 112:5 114:5,5 114:11,22 squares 95:19 97:4 squinted 32:15 ss 125:3 stab 92:2 Staff 1:11 4:6 6:4,8 10:20 13:14 14:14 15:22 17:14 33:8,11 34:6,8 60:5 62:17 63:2,12 64:7 64:17 71:5,8 71:17 73:2,16 74:8 86:6,14 86:21 107:7 109:1,3,7,8,19 110:2 111:7,22 112:16,17 121:8 Staff's 64:19 stage 15:18 75:20 stair 21:1,7 22:9 22:18 25:17 67:8 stairs 21:2 32:4 53:8 66:20 67:2,7 stand 104:22 standing 28:1 standpoint 16:18 29:11 start 4:6 7:10 19:12 42:3 54:11,12,14,22 75:19 82:13 111:22 started 39:22 45:1,2 89:19 starting 17:11 33:1 50:7 starts 55:20 state 3:16 49:16 stated 78:1 | 118:16 statement 21:16 States 49:12 station 26:2 27:10 38:15 52:19,21 53:7 59:15 62:11 65:2 stay 18:21 steel 76:10 83:14 83:14,14,22 88:18 89:13 98:8 steel's 97:10 steep 106:2 step 99:1 stepback 82:19 Stepping 99:1 steps 21:20 Steve 6:21 9:18 12:2,10 71:19 72:9 107:20 110:13 120:2,8 Steven 1:8 3:5 4:15,17 5:21 6:18 8:20 9:10 9:19 10:13 12:2,11 13:6 71:18 72:10 73:9 107:17 110:4,14 111:15 119:12 120:1,9 stone 20:15 45:17 49:8,9 49:11,19,20,22 50:1,2,14,21 51:2,5,7,18,22 52:4,9 55:3,8 56:16 68:17 69:19 70:3 stop 33:14 46:8 51:9 68:22 92:11 stopped 103:2 storage 53:4 58:18 109:15 stored 101:15 story 69:15 straight 94:13 | straightforward 93:17 strange 31:16 strategy 88:16 streamed 4:2 street 2:6,11 10:19 26:1,18 28:2 36:19 38:16 40:6 44:21 46:17 48:21 66:7,14 67:6,15 69:11 74:1 75:21,22 76:1,16,22 87:4 88:4 105:19 111:21 112:9,10 114:3 114:6 116:8 strip 30:9 stripping 20:6 strollers 49:13 strong 28:9,18 41:6 79:2 82:22 96:22 105:7 structural 76:10 76:12 84:6 88:12 89:5,9 89:13 90:2 92:1 95:11 96:21 98:8 structure 78:3 91:11,14 93:3 97:9 115:4 structures 48:1 student 95:15 studied 25:22 26:17 27:6,18 27:19 82:3 studies 89:9 study 14:21 26:14 27:12 28:4 81:21 90:12 96:14 studying 78:2 82:2,5 92:20 stuff 45:21 93:8 subject 60:10 71:16 74:7 86:2 107:6 | 109:6 110:2 submission 11:8 41:7 submit 36:19 submitted 76:5 84:18 89:21 subscribe 124:17 subsequent 87:11 Subset 17:3 substantial 83:10 86:7 subtractive 91:22 successful 114:1 sudden 38:3 Suddenly 109:13 suffer 53:12 sufficient 60:9 62:10 suggest 64:5 93:13,14 suggested 37:10 43:7 63:19 88:9,10 96:20 96:21 100:21 107:4 108:17 suggesting 91:11 92:12 95:7 suggestion 87:22 97:2 suggestions 85:2 97:20 Sullivan 69:17 summarize 70:22 111:22 summarized 108:17 summary 60:17 109:22 summer 33:1 sun 26:15 44:13 61:16 78:6 sun's 43:17 44:6 sunlight 59:16 62:11 sunnier 52:22 |
|--|---|---|---|---|

| | | | | |
|------------------------|-------------------------|-------------------------|-------------------------|------------------------|
| sunny 27:7 | T 124:1,1 | television 4:3 | 75:18 78:9 | 15:16 16:14,18 |
| supplier 58:13 | tag 85:14 | tell 52:17 60:14 | 85:6 86:19 | 20:21 23:19 |
| support 36:13 | take 4:6 35:4 | 96:1 | 93:19 96:3,12 | 24:10 29:17 |
| 39:19 40:10,11 | 36:4 48:13 | temperature | 100:8 106:19 | 30:8 32:15 |
| 41:6,17 83:20 | 53:16 62:13,19 | 43:19 | 107:19 111:4,9 | 33:5 39:21 |
| 84:1,19 89:14 | 62:22 63:6,20 | tenants 118:7 | 112:2,19 | 42:8 45:13 |
| 91:13 | 69:1 75:17 | tend 105:22 | 115:18 117:2,6 | 47:16 50:8 |
| supported 42:3 | 79:17 92:2 | tended 39:3 | 117:11 118:22 | 51:9,20 53:7 |
| 60:6 83:13,15 | 108:6 109:14 | tendency 45:4 | 119:22 121:4,5 | 54:8,11 55:11 |
| 84:3 | 123:2 | tenor 94:5 | 121:9,21 123:3 | 57:9,14,20 |
| supportive | taken 3:17 79:8 | term 121:18 | 123:7,8,9 | 58:3,7 64:17 |
| 39:12 | 105:14 118:21 | terms 38:20 | Thanks 19:2 | 65:8 66:22 |
| suppose 45:12 | takes 33:19 | 55:15 62:22 | 36:14 53:15 | 67:18 68:18 |
| supposed 69:18 | talk 17:5 18:10 | 84:20 88:14 | 63:9 74:20 | 69:3 70:17 |
| sure 18:6 21:17 | 36:9 82:1 | 89:18 91:17 | 86:20 93:20 | 72:5 75:5 |
| 43:9 61:11 | 100:15 | 107:15 | 104:15 | 77:14 80:11 |
| 63:13 85:18 | talked 63:16 | terra- 55:11 | Theodore 1:9 | 83:4 85:12 |
| 98:20,22 104:3 | 81:22 | terra-cotta 51:7 | 3:5 4:12,14 | 88:13 89:4 |
| 112:22 113:6 | talking 53:10 | 55:9,9,21 | 5:21 8:20 9:16 | 90:10 92:17,22 |
| 123:4 | 56:11 85:18 | 56:15 | 9:17 10:13 | 93:6,16 95:4,5 |
| surface 16:22 | 92:11 103:19 | terra-cotta- | 12:8,9 13:6 | 95:8 96:2,7 |
| 19:15 20:5 | tall 109:13 | 44:3 | 71:21 72:7,8 | 97:1,11 98:4 |
| 32:5 43:4 52:8 | Tan 1:10 3:7 5:2 | terracotta 20:18 | 73:9 87:2 | 98:10,11 99:18 |
| 55:14 56:2 | 5:4 6:1 8:22 | terrible 67:18 | 97:17 100:12 | 103:13,18 |
| 57:11 94:20 | 10:2,3,15 | 67:19 | 108:9,12 | 104:20 105:12 |
| surfacing 43:3 | 12:16,17 13:8 | terribly 105:19 | 110:11,12 | 105:16 106:6,9 |
| surround 23:13 | 72:15,16 73:11 | testimony 64:9 | 111:15 120:6,7 | 106:16,17 |
| 92:9 | 110:19,20 | tests 115:10 | 122:1,3,6,19 | 107:15,17,21 |
| surrounding | 111:17 117:6 | textures 47:10 | 123:3 | 107:22 108:16 |
| 43:18 71:9 | 120:14,15 | Thacker 75:4,12 | thick 43:9 | 108:22 113:17 |
| surrounds 38:18 | tar 20:3 | 77:2,4,5 87:6 | thin 86:10 | 114:1 115:3 |
| survive 23:5 | Taylor 22:1 | 92:21 93:12,19 | thing 28:7 46:10 | 117:20 118:6 |
| Suzannah 1:13 | teal 104:22 | 103:16 104:12 | 55:10 80:11 | 122:10 |
| 7:8 74:12 | team 6:21 15:5 | 109:16 | 82:15 90:1 | thinking 70:4 |
| 78:15 84:14 | 15:11 17:15 | thank 5:13,16 | 94:19 95:11 | 93:2 106:14 |
| 90:11 96:4,12 | 22:2 33:15 | 6:6,17 8:15 | 103:4 105:17 | Third 2:11 |
| 97:18 106:10 | 48:22 54:3 | 10:21 14:7,22 | 109:16 | 111:20 112:9 |
| 106:12 112:20 | 71:1 74:16,18 | 15:6 32:20 | things 15:2,13 | 114:3,6 |
| 113:1,4 | 75:12 78:15 | 33:17 36:15 | 21:22 22:4 | third-party |
| Suzannah's 75:9 | 85:10 86:4,12 | 39:5,6 40:1,2 | 23:4,5,19 | 104:2 |
| Swaathi 1:12 | 87:15 99:7 | 42:16,17 44:16 | 32:21 35:1,11 | thirteenth 85:1 |
| 6:22 15:14 | 100:17 103:22 | 44:17 46:12,13 | 37:10 45:15 | Thomas 16:9 |
| 33:4 65:11 | 106:21 117:4 | 48:15,16,17 | 46:3 49:9 | 30:22 |
| 85:9 | Ted 71:22 72:1 | 49:2 51:10,11 | 58:10 63:21 | Thorkildsen |
| system 19:17 | 87:1 97:16 | 51:14 54:6 | 65:5,6 77:11 | 1:13 7:6 14:16 |
| 21:8 37:5 | 100:9,11 108:8 | 62:4 64:15 | 79:4 83:3,5 | 63:11,16 |
| 49:14 95:17 | 122:11 | 65:11,14 69:14 | 90:2 91:6 | Thorndike 16:8 |
| systems 49:21 | Ted's 88:3 | 70:20 71:19 | 94:17 95:7 | 22:18 46:17 |
| | 104:16 | 72:22 73:1,3 | 100:21 105:12 | 67:14 69:11 |
| T | tee 100:20 | 73:17 74:15,21 | think 13:17 | 76:1 |

| | | | | |
|---|--|---|---|--|
| Thornton 83:18 89:10 thought 52:11 60:21 96:16,17 97:1 99:15 100:18 102:19 thoughtful 36:4 75:8 77:10 thoughts 23:21 96:6 three 5:14 20:10 34:9 43:8 46:17 53:14 three-quarter- 56:22 three-quarters 57:8 thrilled 46:9 ticket 19:12 tie 22:9 tied 94:6 till 82:10 time 3:19,20 10:17 11:12 12:1 23:3 31:6 33:16 34:7 36:1 54:9,21 56:3 59:12 74:21 89:6,16 91:7 98:3,5 101:22 106:13 106:17 122:20 timeline 76:4 83:4 84:20 85:3 123:1 times 73:19 90:10 115:3 timing 11:1 tinting 82:7 tired 47:1 Tishman 74:22 75:3 To' 124:2 today 20:19 27:15 36:19 39:11 64:10 74:2 75:6,11 96:9 98:12 101:14 today's 21:4 | 32:12,17 Tom 1:9 3:6 4:18,20 5:22 8:21 9:20,21 10:14 12:12,13 13:7 69:13,14 70:21 72:11,12 73:10 84:15,16 85:12 86:19 88:5,6 91:4 92:10,22 93:6 93:13,21 94:2 95:7 96:20 99:8,11 107:21 110:15,16 111:16 119:21 119:22 120:10 120:11 Tom's 97:1 103:12 Tomasetti 83:18 89:10 ton 80:2 tone 78:11 toned 45:10 tonight 15:10 39:19 40:9 41:20 42:4 43:5 65:3,9 75:14 78:17 106:18 111:5 tonight's 15:13 17:21 toolbox 90:3,6 91:2 100:3,21 top 19:18 20:1 29:4,8 31:2,3,8 32:6,8 38:4 43:6 56:18 57:4 79:13 82:17,20 89:1 90:20 104:18 topic 75:20 89:20 tot 38:11 54:4 58:8 71:7 total 31:21 81:18 totally 60:12 touch 15:17 21:9 | 121:19 touched 29:21 30:18 90:17 townhouse 7:16 track 45:21 76:13 trade 76:10 traditional 19:21 traffic 50:21 transcript 4:4 124:15,17 125:6 transcripts 2:4 9:3,9 transforms 20:3 transition 123:2 trash 38:4,10 52:16 53:3 54:4 travel 68:1 traveling 117:17 treating 32:3 tree 18:7 24:9 24:18,19 28:10 30:3 41:9 trees 18:5 23:17 24:5 27:16 28:8,16 trellis 83:9,21 trellises 77:20 Tria 75:13 77:2 77:6 trickles 35:20 tried 17:19 60:2 67:17 92:7 105:2 trim 94:7 99:21 100:6 101:10 tripped 108:1 true 31:20 125:6 truly 109:11 try 33:6 43:12 59:9,20,21 61:20 66:21 68:5 86:13 90:4,13,15 103:20 104:1,6 106:14 trying 19:8 | 31:10 59:12,19 61:3 78:1 82:4 83:9 90:4,12 104:20 105:15 108:13 115:11 TUESDAY 1:4 turn 8:13 15:2 18:2,22 33:14 51:12,15 53:18 65:6 84:10 101:1 turning 55:17 turns 45:18 52:6 66:18 tweaking 106:6 tweaks 97:11 111:8 twice 109:13 two 5:14 29:15 31:21 32:21 40:8 43:8 47:15 66:19 76:9 81:7 98:9 113:18 114:4,5 114:11 117:8 117:21 119:12 two-part 19:17 Twohig 15:3,6,7 32:20 38:6 54:6 58:10 61:9,12 typical 54:17 55:13 | 98:14 116:6 understanding 68:17 88:7 understands 118:5 understood 97:10 unfortunate 70:8 unfortunately 83:18 89:6 91:4 United 49:12 units 112:5 unmute 34:6 48:18 unmuting 36:17 39:8 42:19 44:19 untouched 24:5 upcoming 7:11 7:20 122:22 update 2:3,9 6:3 6:5 8:13 10:20 13:14,15 69:7 69:12 73:13,15 75:7 76:3 98:4 107:5 121:22 updated 21:5 74:9 80:15 updates 7:10 31:8 updating 21:1,6 upgrade 80:13 upgrades 80:17 upgrading 21:4 uplighting 18:16 30:10 upper 22:11,14 24:2 29:12 Urban 74:8 86:12 112:17 urge 40:11 use 2:11 23:18 31:22 38:19 43:10 49:17 53:6,13 88:15 97:19 111:19 115:6,11 116:17 117:14 |
|---|--|---|---|--|

| | | | | |
|---|---|---|---|---|
| 118:6 119:5,17 119:18 uses 8:4 46:19 49:19 112:5,11 112:14 usual 6:3 10:20 15:3 44:2 usually 65:1 91:6 | 28:9,18 77:19 100:7 visually 90:16 voice 107:8 voiced 90:11 volunteer 111:7 volunteered 109:7 vote 9:12 10:6 12:4,20 72:1 72:19 110:7 111:1 120:3,18 votes 3:16 voting 10:7 12:21 72:20 111:2 120:19 | wanted 13:22 39:11,18 56:6 58:8 62:5 69:16 79:4 83:3 100:15 116:17 wants 69:21 106:10 114:2 War 95:18 warns 51:1 warranting 102:15 washing 30:13 wasn't 30:20 59:14 61:7,19 66:9,10 82:11 water 50:6 Waterfront 37:2 way 21:18,18 23:5 28:16 30:15 32:3 36:12 37:9,13 44:12 45:9 47:12 52:15 59:14 60:17 65:4 66:10 67:11 68:12,21 69:5 70:8 80:3 86:7,16 88:19 91:1 99:1 102:7 106:18 107:4,17,22 115:4 119:9 ways 68:8 78:16 93:17 95:3 we'll 7:14 10:20 13:14 17:5 23:15,21 25:4 32:5 33:14 70:1 73:15 116:7 117:16 119:14 we're 8:2,7 15:16,18 17:4 21:3,8,12 23:19 24:15 25:3 29:21 30:12,13 32:3 48:8 52:3 58:22 59:2 | 60:7,19 61:12 78:17 80:16,20 81:15 85:17 89:8 91:1,5 92:3 96:11 102:5 103:7 104:14 106:6 107:13 108:13 108:15 109:5 109:17 110:1 116:7,9 we've 11:14 16:20 33:9 56:20 65:2,8 76:18 77:3 79:8,13 84:14 90:3 92:15 98:4 102:8 104:2 107:11 113:8 122:11 weak 53:10 wear 70:8 wearing 19:18 20:1 56:1,18 57:10,12 wears 52:9 weathered 20:14 weathering 56:8 weathers 20:17 55:19 webpage 3:21 week 7:12 116:20 121:10 weigh 61:22 weight 62:2 welcome 3:9 6:16 47:2 84:10 weld 57:2 welded 57:1 welfare 46:5 well-meaning 61:2 went 92:6 114:1 weren't 69:8,8 wheelchairs 49:13 wheeled 68:19 whereof 125:12 | white 80:13 wholeheartedly 36:13 wide 117:20 wider 67:17 wiggle 98:22 wildlife 46:4 53:4 willing 106:11 willingness 36:11 window 81:3 82:7 windows 79:1,8 82:8 94:9,10 wish 33:21 38:12 69:1 witness 125:12 wonder 85:3 wonderful 69:5 wondering 94:12 word 35:2 48:13 work 23:15,22 33:1 36:5 58:2 71:5,8 73:1 82:21 84:8 91:3,7 93:1 106:12 107:7 108:13 111:7 111:10 117:10 worked 35:22 75:12 78:14 90:3 95:14 working 6:15 11:4 14:14 29:10 30:3 35:3,7 59:17 61:14 63:11 74:13 111:6 116:3 118:11 122:16 works 29:2 64:19 67:12 69:4 71:6 90:5 World 95:18 worried 67:3 worth 35:14 80:11 wouldn't 61:15 |
|---|---|---|---|---|

| | | | |
|--|---|---|--|
| 61:19 64:13 wrap 34:10 39:1 99:16 writes 41:4 written 23:8 34:3,4 74:11 112:15,16 wrong 109:11 | 1 1 2:9 11:17 16:7 20:1 26:18 27:20 73:14 75:1,7,16,21 76:15,19 83:12 1.5 83:13 1/31/2023 2:5 10 2:6 11:12 35:10 36:1 92:3 10' 92:9 98:15 98:21 103:10 106:1 10'-setback 99:21 10'-width 50:11 100 85:17 100-pound 20:13 107 3:13 11 7:13,14,22 111 2:10 12/06 89:22 1200 114:5 13 2:7 8:5 13.2.4 112:12 130 34:21 133 78:22 14 9:4 14'-width 50:10 143 43:20 16 3:14 81:5 180 26:10 1960s 95:15 1984 73:19 | 2022 3:13,14 74:6 76:7,8,9 89:9,17 2023 1:4 3:9 9:4 125:13 2028 125:18 207.5 48:21 21 76:6 213 44:20 22 4:3 23 76:14 24 17:20 81:1,2 2400-square-f... 114:4 25 8:7 27-bike 27:9 28 1:4 3:9 9:4 125:18 29 40:6 295 2:11 111:20 114:3 | 6 7:17 16:10 77:7,11,15 81:11 6:30 1:4 3:3 114:19 6:35 5:19 6:38 8:18 6:39 10:11 6:41 13:4 62 65:20 69 11:10 6s 16:11 |
| X X 2:1 124:22 | Y yeah 54:6,15 71:17 87:22 88:6 89:2 91:4 92:10 98:2 99:9,12,16 101:17,20 102:9 104:8 117:22 118:3 118:18,21 year 39:4,22 55:20 103:9 113:22 years 34:21 35:7 35:18,18,19 52:6 56:21 95:14 yellow 26:15 Yep 118:17 122:2 yesterday 34:2,5 36:20 Youth 34:20 | 3 3 8:1 16:8 75:16 3:1 24:21 30 11:15 31 9:3 11:4 331 78:22 36 31:3 114:14 36-seat 114:13 3D 87:15 | 7 7 9:4 18:15 95:22 99:18 70s 95:15 73 2:9 75 2:6 10:19 114:22,22 |
| Z Zimmerman 34:12,14,14,19 zone 27:4,7,11 27:14 37:19 38:1,2,14 55:13 zoning 6:7,9,21 6:22 7:1,15,18 8:9 10:22 11:7 112:12,14,17 Zoom 91:5 | 2 2 16:7 26:2,7,11 27:4,15,20,20 37:19 38:13 73:22 2/1/2023 2:5 2/14/2023 2:5 2/28/2023 2:5 20 88:21 92:12 200,000 35:20 2004 112:4 2013 73:20 2021 14:9 74:3 | 4 4 16:8 27:12 31:7,12 39:10 42:21 99:18 42 31:4,11 425 7:16 | 8 8 2:4 8:04 73:7 8:55 111:13 80-pound 20:13 8500 112:5 87 43:19 88 46:17 |
| 0 | | 5 5 2:3 16:9 113:17 5:00 34:2,5 36:20 114:19 114:20 116:16 117:10 55 36:18 578 112:4 59 11:8 | 9 9 17:12 34:1 9:10 123:10 90 11:17 99 34:16 |
| | | 6 | |