Designing Machines-for-Selling
Coming in

Architecture
New Jersey

Issue 93:1 — Design Awards
Winners of the 1992 AIA/NJ Design Awards

Issue 93:2 — Connections
The connection of architecture to the humanities, other arts, science and technology

Issue 93:3 — Schools
Recent developments in architecture for education

Issue 93:4 — The Design of Details
Furniture, lighting fixtures — the details in relation to the whole building

Issue 93:5 — Current Work
Recently completed and still-on-the-boards projects by AIA/NJ members

Issue 93:6 — Student Work
The education of the architect

Design Right!

Don’t jeopardize your client’s most important investment. Consult our licensed professionals to create a unique site design for their home.

LANDSCAPE ARCHITECTS
Livingston, NJ
201-992-0598

- National award winning designs
- Computer imaging
- Design/build

THE NEWMAN COMPANY
459 Tompkins Place • Orange • New Jersey • 07051 201-678-1898

FACADE RESTORATION:
CHEMICAL CLEANING
STONE REPLICATION
TUCK POINTING
WATERPROOFING
ROOFING

CATHEDRAL OF THE SACRED HEART
Restored by The Newman Company 1986 through 1988
Your newest resource for professional liability insurance isn’t new at all.

Lucas & Dake. Francis M. Jackson. Two names widely recognized as specialists in architect and engineer professional liability insurance and risk management. Now, as LD&J Associates, these respected firms have joined together to offer their extensive experience in Westchester, Mid-Hudson, Long Island, Metropolitan New York, and in New Jersey – to provide professionals like you the comprehensive, personalized services that will help contain costs without compromising protection.

Together, the Lucas & Dake and Francis M. Jackson agencies have over 35 years of experience in serving the complex and unique insurance needs of design professionals in northern New York and New England. They assist over 900 architectural, engineering and surveying firms with their insurance and risk management programs, and act as insurance advisors to professional societies in New York and Connecticut.

LD&J Associates is an active member of PLAN, adding to the resources of its own highly qualified staff with the insight and experience provided by this network of insurance brokers in the U.S. and Canada who specialize in insurance, loss prevention and risk management services for design professionals.

And LD&J is the area agent for DPIC Companies, a market leader and innovator in loss prevention, claims management and insurance programs for architects and engineers.

Responsive, knowledgeable and valuable support from a new firm with a long history of professionalism. LD&J Associates. Call today for a review of your present program.

LD&J ASSOCIATES
The Lucas & Dake
Francis M. Jackson Company, Inc.

150 Clove Road, Suite 1021
Little Falls, New Jersey 07424
(201) 812-4085, FAX (201) 812-4087

Agent for DPIC Companies
Security Insurance Company of Hartford

© 1992 The Lucas & Dake
Francis M. Jackson Company, Inc.
PROFESSIONAL LIABILITY INSURANCE

Discover how your premiums are developed and what YOU can do to better them.

Thomas J. Sharp & Associates, Inc. has been servicing design professionals for over two decades. We have dedicated ourselves to educating Architects, Engineers and Land Surveyors about their needs and questions concerning professional liability insurance.

As specialists in professional liability insurance, let us show you:

- How you can improve your premiums and work to improve your coverage by thorough application review
- Coverage for full- or part-time practices
- How to understand your policy
- The insurers that best fit your practice
- Your contractual exposures and how to limit them
- How to better your cash flow through premium financing

DESIGN PROFESSIONALS TODAY NEED PROFESSIONAL INSURANCE BROKERS

THOMAS J. SHARP & ASSOCIATES, INC.

P.O. Box 275, 3648 Valley Road
Liberty Corner, N.J. 07938
(908) 647-5003
FAX (908) 647-6725

Thomas J. Sharp, President
Richard N. Hartman, Executive Vice President

Affordable Access Elevators for Residential and Commercial Buildings...

- Quiet and dependable 1:2 cable/hydraulic drive
- Compliance with the American With Disabilities Act and the Barrier-Free codes
- 750 lbs. capacity with maximum travel up to 50 ft
- Emergency lowering and lighting with battery back-up system
- Electric strikes or door interlocks
- Emergency stop and alarm
- Telephone
- Optional oak walls
- 3 x 4’ cab (optional 3 x 5’)
- 6 in. pit minimum

MOBILITY ELEVATOR & LIFT CO.

SPECIALISTS IN BARRIER-FREE DESIGN
25 MERRY LANE • EAST HANOVER, NJ 07936
Introduction: Designing Machines-for-Selling

Ardmore Farmers Market
Boyd Associates
Compact Disc World
The Tricarico Group, PC
Retail/Office Building
Robert Cerutti Architect
Calvin Klein Showroom
Mancini Duffy

Mt Holly Yamaha-Honda
Regan Young Architects, PC
Thornberry Appliance and TV
Dahn & Krieger
Huron Centre
Sykes O'Conner Salerno Hazaveh

Understanding Retail Architecture
Design is a powerful resource for merchants

Establishing a Retail Design Practice
Advice from Vilma Barr excerpted from her book, Designing to Sell

Books on Retail Design
Caroline Hancock romps through every book, almost, on the subject

Interview with a Client
Alan Horwitz talks shop with Ken Kauffman of William Jackson Ewing Developers

AIA New Jersey News

cover: Calvin Klein Showroom
Mancini Duffy

cover photo: Brian T. McNally
**Awards-Winning Specialty Pools, Spas and Fountains Since 1956**

**Commercial • Residential**

771 Shrewsbury Avenue Shrewsbury, NJ 07702
(908) 741-3000 FAX (908) 741-4740

---

**Recycled Glass Tile...**

- Slip Resistant
- Unstainable
- Superior Hardness
- 30 Vibrant Colors
- No Shade Variation
- Dimensional Regularity
- Through Body Color
- Unglazed

**A Revolution Underfoot!**

DISTRIBUTED BY:

TERRA DESIGNS
BEDMINSTER, NJ
(908) 234-0440

---

**AIA New Jersey**
New Jersey Society of Architects
A Region of the American Institute of Architects
Nine Hundred Route Nine, Woodbridge, NJ 07095
(908) 636-5680

**Board of Directors**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>President</td>
<td>Michael J. Savoia, AIA</td>
</tr>
<tr>
<td>President-Elect</td>
<td>Robert H. Lee, AIA</td>
</tr>
<tr>
<td>First Vice-President</td>
<td>Ronald P. Berton, AIA</td>
</tr>
<tr>
<td>Second Vice-President</td>
<td>Charles J. Weiler, AIA</td>
</tr>
<tr>
<td>Treasurer</td>
<td>Albert F. Zaccione, AIA</td>
</tr>
<tr>
<td>Secretary</td>
<td>Christine L. Misao, AIA</td>
</tr>
<tr>
<td>Immediate Past President</td>
<td>Daniel R. Millen, Jr., AIA</td>
</tr>
<tr>
<td>Director, NJ Region, AIA</td>
<td>Joseph D. Bava, FAIA</td>
</tr>
</tbody>
</table>

---

**Architecture**
New Jersey
Vol. 28, No. 6 1992

**Editorial Board**

<table>
<thead>
<tr>
<th>Position</th>
<th>Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chairman</td>
<td>Philip S. Kennedy-Grant, AIA</td>
</tr>
<tr>
<td>Vice-Chairman</td>
<td>Robert D. Cerutti, AIA</td>
</tr>
<tr>
<td>John DeFazio, AIA</td>
<td>John Doran, AIA</td>
</tr>
<tr>
<td>Michael D. Farewell, AIA</td>
<td>Gerard F. X. Geier, AIA</td>
</tr>
<tr>
<td>AIA; Glenn Goldman, AIA</td>
<td>Alan J. Horwitz, AIA</td>
</tr>
<tr>
<td>AIA; Kenneth Jones, AIA</td>
<td>Sharon Ayn McHugh, AIA</td>
</tr>
<tr>
<td>George Spence; Regan Young, AIA</td>
<td></td>
</tr>
<tr>
<td>Issue Editors</td>
<td>Regan Young, AIA</td>
</tr>
<tr>
<td>Consulting Editor</td>
<td>Susan Doubilet, MRAIC</td>
</tr>
</tbody>
</table>

**Montage Marketing & Production, Inc.**
Advertising Offices
RiverView Plaza • 1400 S. Delaware Avenue
Philadelphia, PA 19147-5595
(215) 339-8183/8569 FAX
(609) 767-2929
Designing Machines-for-Selling

The retail game ain’t for sissies. Store owners are essentially speculators, creating the environment and providing the goods in the hope of acting as agents for their customers. The risks are high, but so are the potential rewards. Retailers expect their architects to understand this, and look to them for visionary ideas and fresh images, flexibility, and a sense of urgency. At its best, retail design enables the transaction to take on a theatrical presence: a drama of people, products, personality, persistence, passion, and (possibly) profit.

Both individual shop owners and mass merchandisers wish to upgrade their shop design frequently to help them highlight their products and attract new customers. In this issue of ANJ, we concentrate on the “how-to” aspect of retail design. Our featured projects and articles show some recent market trends and address the more practical considerations of this design type. In the high-risk, volatile world of retail, one of an owner’s best assets can be an informed, creative architect who can design commercial facilities as “machines-for-selling.”

RY, AH
The successful Ardmore Farmers Market consists of 16 individual food stalls operated by Amish and Mennonite families and other independent food merchants. Constructed ten years ago in a 1930s Art Deco movie theater, the Market was modeled after the traditional farmers' markets of Eastern Pennsylvania — a single, open market space with identical white-painted wood stalls. To upgrade the market while maintaining its vitality and character, numerous workshops were conducted with the individual merchants, particularly the Amish, to arrive at an acceptable and comfortable design.

With these concerns in mind, a system of modular stainless steel front and back counters was developed, easily movable for cleaning and adaptable for a variety of sneeze guards and display step configurations. The design for the perforated and embossed counter skirts were derived from patterns on old plough seats. A center spine wall containing water and electrical raceways was built to accommodate the tenants' frequently changing requirements. The center wall's white tile design, with minimal accents, has respected the Amish preference for simplicity. To soften the look of the new fixtures, a simple, painted, wood signage program was developed, using hand lettering by an Amish sign painter. New lighting was installed to better accent the displays, and the existing marble floor was restored.
Mt Holly Yamaha-Honda recently made a bold move. In the face of the current economic slowdown, they relocated to a three-acre site in the emerging commercial district between Mount Holly and Pemberton, and built a new facility which makes them the largest motorcycle dealership in southern New Jersey. At 12,000 square feet, their new showroom and service facility is one of the largest built anywhere in the country in recent years. It is designed to showcase the dealer’s expanded inventory, serve the needs of customers and staff, and establish an exciting, stylish corporate image.

Customers arriving on two wheels enjoy a motorcycles-only parking area up front. The building, essentially a large gray-painted corduroy CMU box, creates a neutral backdrop for the gleaming chrome and bright, hot colors of today’s popular motorcycles. The entrance is surmounted by a stylized hood ornament and surrounded by display spaces which attract attention to the merchandise and reveal a glimpse of the interior to passing motorists.

Despite a disastrous season for most of the retail industry, business in both sales and repair has increased at Mt Holly Yamaha-Honda. This is attributed in large part to the building’s confidence-inspiring roadside image and its functional, easy to use design.
COMPACT DISC WORLD, Edison, New Jersey
The Tricarico Group, PC, Totowa, New Jersey

The compact disc itself sets the theme for Compact Disc World, a 6800-square-foot music shop in the re-designed Menlo Park Mall. The shop's design employs reflective metallic surfaces, neon accents, and the round disc form.

Customers can see the majority of the store from each of the two entrances. An angled wall with three pop-outs is used as an organizational device to set up parallel rows of fixtures. All walls and columns are covered with aluminum-finished slat-wall. The flooring, solid black and gray vinyl tile, represents a five-disc CD player, while the neon-accented soffit suggests a treble clef. At the center of the store, a crevice in the ceiling leads the eye to an arch at the Classical music area, where red, yellow, green and blue neon bands suggest keystones. Centered on the middle column, against a blacked-out ceiling tile, an open cell aluminum grid sweeps through the space and orients the customer to all the areas of the store. Video monitors provide additional animation.
THORNBURY TV & APPLIANCE, Middletown, New Jersey
Dahn & Krieger Architects Planners, Hackensack, New Jersey

Thornberry's three distinct areas, each with different clear height requirements, were identified as separate blocks in a solution that serves to break down the scale of its 350-foot-long building. On the facade, brick soldier courses and a contrasting ceramic tile checkerboard pattern were designed to provide scale and interest.

The appliance retailer is located in a one-story, 30,000-square-foot, on-grade retail/warehouse structure on a flat 2.6 acre site. The program stipulated three areas: a 15,000-square-foot sales floor, a 4,000-square-foot office/service area, and an 11,000-square-foot high bay warehouse with tailboard loading. The sales area was designed with an 18-foot clear height to permit maximum merchandise display.

The structural system is a steel frame on concrete foundations with a slab on grade.

RETAIL/OFFICE BUILDING, Lawrence Township, New Jersey
Robert Cerutti Architect, Princeton, New Jersey

Located along a busy county road, this 13,000-square-foot two-story building was designed for neighborhood shops on the ground floor and semi-retail facilities or professional offices on the second floor. All shops face into a covered arcade, and a separate office entry serves as a central focal point for the building. Parking is provided for 58 cars. A circular drive allows for easy deliveries at the rear of the stores.

The exterior materials are split-face concrete block and standing seam metal roof, with painted metal structure and signboards. Storefronts are painted aluminum extrusions with insulated glass. Mechanical equipment is concealed within the slope of the roof in the rear. The site is landscaped with deciduous trees and evergreens.
HURON CENTRE, Atlantic City, New Jersey
Sykes O'Connor Salerno Hazaveh, Atlantic City, New Jersey

A 28,000-square-foot retail/office complex with on-grade parking is to be built on a 12-acre site near two major hotel/casino complexes and a 500-slip marina complex. The building is to have immediate roadside identity competitive with the impact of its neighbors. The ground floor plan must accommodate subdivision for two or three major tenants or for several smaller stores. The second floor office space requires similar flexibility.

The building is intended to attract the attention of the passing motorists. The corner “tower” structures allude to local lighthouses, with laser “beacons” emitted from the rooftop canopy projections. Exterior materials include a checkerboard of cast stone and synthetic stucco panels, glass entry canopies, and backlit storefront awnings.
Mancini Duffy was retained to design a showroom dedicated solely to clothing accessories as part of a larger assignment for Calvin Klein within New York’s Trump Tower. The showroom area, approximately 4,000 square feet in size, was completely demolished and rebuilt.

The aim was to create a subtle environment, with the products as the focus of the space. The architects worked closely with the client to make a careful study of the products themselves to determine the form of the display cabinets, important elements in the design. These cabinets and a few key architectural elements — an archway, a partial-height wall — define the circulation pattern and create spatial enclosures of various scales. The enclosures relate to the various orientations required for viewing the products: from a broad vista or up close, when in motion or stationary. The use of tables and chairs renders the products accessible and allows for easy discussion between sales persons and buyers.

Dark wood finishes and light-colored walls set up foreground/background relationships that accentuate the bright tones and unusual color hues of the accessories. These relationships are further enhanced by the lighting, which is diffuse and low-level in the general areas and bright and focused on the product displays.
Additional Credits

Ardmore Farmers Market

Mr. Holly Yamaha-Honda
Architects: Regan Young Architects; Client: Steve Hyde; Project team: Regan Young, AIA; Angelo P. Butera, RA, project manager; Scott Charles England, RA; Roy Ruby. Consultants: Civil Engineers: Lord Anderson Worrell & Barnett, Frank LoPinto, project manager; Structural Engineers: Robert R. Rosen Associates, Jay Rosen, project manager; MPE Engineers: DiPrinzio & Vinciguerra Associates, Rocky Vinciguerra, project manager.

Compact Disc World
Architects: The Tricarico Group, PC; Project team: Nicholas J. Triticarico, AIA, Principal in Charge; David T. Kloman, AIA, project architect.; General contractor: Mallery Contracting, Inc.

Thornberry Appliance and TV

Huron Centre
Architects: Sykes O'Connor Salerno Hazaveh; Project team: Thomas J. O'Connor, AIA, Partner in Charge; Sandy Falk, computer graphics.

Calvin Klein Cosmetics Company Showroom
Designers: Mancini Duffy Associates; Project team: Max Kower, AIA, Principal in Charge; Atef Sedhom, production.

HEY HOMER—HAVE YOU HEARD ANYTHING ABOUT SOME KIND OF BIRD-CHASER SET UP OVER AT THE COURT HOUSE?

YEAH! THEY CALL IT ‘PIGEONS AWAY’ AND I STEPPED ON IT! THERE’S NO WAY I’M GOIN’, NEAR THAT PLACE AGAIN. LET’S SPREAD THE WORD!

Finally...

a permanent solution to your Pigeon Control Problems!

• ARCHITECTURALLY PLEASING
• TOTALLY EFFECTIVE

Call our nationwide toll free number and you will find out why our system is totally different and far superior than any other system available.

1-800-682-6565

Pigeons Away!

In the professional liability arena, where financial ruin could hang in the balance, it's crucial to find a broker with the technical expertise and intuitive know-how to manage the most complex and unusual risks.

NO RISK TOO UNUSUAL.

NO COVERAGE TOO COMPLEX.

Such a broker is Bavaro Associates. Our excellent reputation in professional liability (you're invited to check our credentials) allows us to offer competitive terms and favorable pricing for all clients regardless of the risk.

We continually monitor the changing professional liability markets, both in the United States and abroad, to offer the optimum in service on a full range of coverages. If you have an insurance concern that requires more than just an average effort, don't trust it with an average broker, contact an expert.

BA-

BVARO ASSOCIATES INC.

Professional Liability Experts

33 Wood Avenue South • Iselin, New Jersey 08830 • 908-321-0700
60 East 42nd Street • New York, New York 10165 • 212-972-6999

PROFESSIONAL LIABILITY SPECIALISTS FOR ARCHITECTS, ENGINEERS, SURVEYORS, ENVIRONMENTAL AND ASBESTOS CONSULTANTS.
Understanding Retail Architecture

by Regan Young, AIA

The Retail Design Challenge

The retail industry is in profound turmoil. The colossal social and economic changes which America has experienced over the past couple of decades has, not surprisingly, effected customer attitudes and their patterns of shopping. To design successful facilities, today’s architects must understand that the very nature of retailing has changed from what it was just several years ago.

The marketplace is much more competitive. Buyers are in the “driver’s seat” these days. More sophisticated, they demand up-to-date, quality products at the right price. At the same time, shopping has become, for many, less of a recreational pastime and more of a chore.

board chairman William Batten reported that after spending millions on store renovations, the company polled customers to find out what they thought of the store. Surprisingly, few commented on the decor. They said they were impressed with the improved quality of the merchandise. Yet it was the same merchandise. The quality of the new surroundings made the merchandise seem better and increased the customers’ enjoyment of the experience.

Successful retail design delivers people to the merchandise and helps turn people into customers. Parallels are often drawn between retail and theater design, but Disneyland may be a more accurate metaphor. The store is not a stage set with a stationary audience; it is a prearranged series of experiences through which the visitor/customer travels. The sometimes numbing sameness of goods from store to store means that ambience and ease-of-use are often what determine where a customer chooses to shop.

The Elements of Retail Design

If retailing is defined as the sale of goods or services in a built environment, retail design is the physical expression of this interaction in an architectural, graphic, and engineering context. An atmosphere, identity, and ambience appropriate to the desired transaction must be created. At the same time, the retail designer must solve the practical issues of the eight elements of the merchandising plant: site, envelope, graphics, interior planning, finishes, lighting, display, and support systems. He or she must then consider each of these elements in light of four performance criteria: clarity, convenience, comeliness, and code compliance. The task is to meld both image and practical attributes with the retailer’s management and merchandising philosophies to help produce a financial, functional, and aesthetic hit.

For those architects involved in retail design, this is an exciting challenge, one which demands insightful, creative thinking. Established building envelopes, systems, and interiors now need to be retooled to meet new market demands. Sales and efficiency can be enhanced in proposed facilities as well through manipulation of these aspects of retail design.

One thing is certain: Retailers can no longer be successful pushing the same old hash. So, how can architects help retailers compete in this tougher new market?

Now more than ever, design is a powerful resource that retailers can use to increase profitability and cut through the competitive clutter. Smart retailers are evaluating their existing and proposed facilities and making informed decisions to gain the edge they need to prevail.

Success by Design

Making a store look good and work well directly effects sales, and can even upgrade the buyer’s image of the goods or services for sale. J.C. Penney’s former 

New Gap prototype store designed by Charles Broudy for Paramus, New Jersey

Such a careful evaluation of an existing or proposed facility by the merchant and architect will result in an architectural program or strategy. Construction or renovation can then proceed with a thorough understanding of both the challenges and possibilities. Designers of retail environments must be prepared to address the unique characteristics and shifting demands of this industry to help their clients prosper in this decade and beyond.

Regan Young, AIA, is president of REGAN YOUNG ARCHITECTS located in Hainesport, New Jersey. Mr. Young is a member of the New Jersey Society of Architects, AIA West Jersey, the ANJ Editorial Board, the Society for Commercial Archaeology, and the New Jersey Retail Merchants Association.
Establishing a Retail Store Design Practice
by Vilma Barr

The market for retail store design services is a broad one. According to the Small Business Administration, there are over 1.2 million retail stores in the United States. This figure includes branch units of chains but does not include wholesale showrooms or catalog stores. (The same planning and design concepts discussed for traditional retail stores also apply to the design of wholesale showrooms of both hard and soft goods.)

If you would like to get into the retail store design field or do more of this type of work, you should mount a marketing and promotional effort to win commissions. Most designers would prefer that new jobs came in over the transom. But that era has vanished, and in its place is a highly competitive environment. In many cases, architects, interior designers, contractors, and fixture manufacturers are all vying for the same jobs.

The hard economic fact is: To get the job, you have to go after it, often aggressively. The job-getting process is just that—a process. It takes planning, organizing, time, effort, and money. You have to be persistent, positive, and realistic about your “hit rate.” With a systematic approach, you should start to see results in the form of new work in a reasonable period time.

“But,” you say, “I have never done (or have limited experience) in retail store design. How can I compete?”

Analyze

A. The Market
1. Where do you want to do the work? In your neighborhood, city, state, region, or nationally?
2. What kind of work do you want to go after? Apparel, drugstores, food stores, specialty stores? To find out more about where growth has been in your market area, contact your local or state business development office, federal agencies such as the Department of Commerce or the Small Business Administration, or any of the trade groups in the fields in which you are interested. Your local business librarian can be of considerable help in this research.

B. The Competition
1. Who in your area has a strong retail design practice? Visit retail stores and find out who did the design—an outside consultant or the in-house design staff.

2. Make notes on what you like and do not like about the finished product. You might talk with some of the employees and find out what they think works and does not work.

3. A word of caution about photographing the inside of stores: Get approval from the owner before you take a whole series of shots. If you are doing a visual survey and prefer not to bother with photo permissions at this stage, do quick sketches or layouts.

C. Your Firm
1. What are your firm’s strengths?
   a. Creativity
   b. Full-service planning, architecture, and engineering
   c. Quick response to client’s needs
   d. Effective project management
   e. Computer-aided design

2. Find your niche, and promote it.

Develop the Tools

Unless you have never been in business before, you have a list of satisfied clients. Ask them for letters of recommendation. Most will be glad to comply. Tell them that you are putting together a portfolio or brochure and that you plan to submit proposals for retail store design work. Call or write three or four current or recent clients, and request a brief note about your firm’s performance. Suggest that they mention whatever qualities you want to emphasize to the retail market: style, flexibility, management capabilities, etc.

Contact Prospects

By mail

If your firm does not already have one, put together a mail list. Even a one-person firm can have 200 or more names as a base. The categories below will help you begin to compile your mail list.

1. Current clients: Names from project files.
2. Past clients: Firms that have not been active with you in the past 12 months.

3. Prospective clients: Firms you have not worked for but would like to.

4. Vendors: Suppliers of products or services used by your firm for project work.

5. Professional Consultants: Firms which maintain professional business relationships with your company, such as engineers, labs, accountants, bankers, and lawyers.

6. Contractors: General or Subcontractors.

7. Community Leaders: Elected or appointed public officials or heads of community or volunteer organizations.

8. Press: Local metropolitan or community newspapers; radio and TV stations; and trade and business publications reaching your identified markets.

9. Other: Friends; relatives; alumni association members.

To obtain names for a mailing, you can also get in touch with a list broker. Brokers usually rent lists on a one-time basis, so you will not own the list for reuse.

What should you send? You can produce a basic brochure about your firm’s work, either a special retail design brochure or a general capabilities brochure with your retail work included. If you have limited retail experience, a simple “idea” or generic brochure will get prospects thinking about your firm as store designers.

You could also send out a simple announcement that your firm is setting up a new “Retail Store Design Division” to give some identity to this activity and tell what services you will be offering. Once you have completed a job, print up a case study about it (get your client’s permission first) and send this out.

A periodic newsletter about your firm’s work is an effective business stimulator for all areas of your practice. If you do not have a writer or graphic designer in-house, consider outside professional help in these areas.

By phone

Follow up your mailings with phone calls. Keep a record of this activity on 5-
Books on Retail Design
reviewed by Caroline Hancock, AIA

Guidebooks to the world of retail space design range from the surface-oriented, coffee table tome, full of dazzling and desirable full-color images, to the psychologically probing prose work, limited to small, “serious,” black-and-white photographs. In between are several volumes that aim to combine both approaches for the browsing designer.

“Just looking, thank you”

In this category we find the picture books that showcase existing retail places, from giant malls to baby boutiques. Rather than provide general principles and prescriptions for the creation of retail design, these volumes throw example after example at the reader, who may analyze and draw conclusions independently. At the very least, one’s feet are spared many miles of walking!

Of the showcase books, some focus on interior design and display, while others deal with larger-scale architectural issues. The oldest of the first group listed here, Stores of The Year: Volume III, by Martin Pegler, dates from 1984. Its theme, however, must be timeless: “The Retail Store as Theater,” proclaims the Table of Contents. From the “Overture” through the “Intermissions” and “Prologue,” Mr. Pegler has keyplained selected projects to the titles of well-known shows, such as “The Glass Menagerie” (china, glass and giftware, of course) and “Silk Stockings.”

Although the text is limited to occasional, breathless captions, the more than 300 color photographs cover a variety of department store merchandise categories, mostly in the United States. The actual projects are mainstream in style — you will not find a “Comme des Garçons” here — but the book is well “produced,” to use its theatrical metaphor. Advertisements aimed at the retail trade appear in the back of the book.

Store Design, Vol. I, (Franz Wohlwend, Editor) assembled in 1986, has its mannequin advertisements both in front and in back of the book, betraying its origins as a magazine. Projects from many countries, submitted by contributors, are grouped, where possible, under headings such as “World’s Most Famous Food Halls”. The text, unfortunately, is an almost unreadable attempt at “Eurohype”. A random sample:

“This super modern shop is visualizing trend, gag, latest fashion, total difference up to madness for attracting mainly young customers. A radiation [sic] of this kind has a relatively short lifetime and consequently the shopfitting and display props are not costly but powerful in effect.” (Perhaps the prose is more intelligible in the German, French, and Spanish versions included in the book.)

In terms of the selection of designs, however, this collection is superior to the first book discussed, with more innovative and imaginative images throughout. A display of three female mannequins with baby strollers containing television screens instead of babies, photographed in a Japanese department store, is indicative of the type of theme that would seem dangerously provocative in its American equivalent. The more architectural aspects of retail design are here shown in controversial structures such as John Portman’s San Francisco Hyatt Regency Atrium and the new Forum des Halles in Paris, both designs that raise the question — not answered in this book — of whether good retail design has to conflict with good urban design.

The Best of Store Designs 2 from the National Retail Merchants Association presents the winners of an annual design competition, held by the book’s publishers, for the best interior retail designs. It is a well organized, thorough reference work that lists the members of the jury, groups the projects into chapters according to store type, contains four indexes, and, uniquely among the “trade” books, includes floor plans. While none of the designs included can be called avantgarde, the thoughtfully written text provides useful information about each project and project type. If the series continues at the same level of quality, then it is useful indeed.

A showcase book by Robert Davis Rathbun that takes a look at the larger picture is Shopping Centers & Malls, which includes many winners of the International Council of Shopping Centers awards program. Predictably, the design criteria used here tend toward the Portmanesque rather than the provocative. By the end of the book, one wonders whether a mall can be created without those obvious strings of lights. By far the most interesting and attractive projects are, almost without exception, renovations of existing spaces, such as the Jackson Brewery in New Orleans, by Concordia Architects, and Union Station in St. Louis, by Hellmuth, Obata & Kassabaum. This book provides a resounding “yes” in response to the question raised earlier: In good hands, good retail design is compatible with good urban design.

The book’s production is merely adequate, with some photographs enlarged well beyond their limit, and blank pages and advertising spreads distributed disconcertingly throughout. The text smacks of public relations, though useful facts — costs, parking and population numbers, and so on — are included. Gigantic projects such as the 4.2 million-square-foot Mall of America in Bloomington, Minnesota, which opened this August, are too new to be included in this 1986 book.

Turning to one particular type of store, we find Market, Supermarket, and Hypermarket Design, edited by Martin M. Pegler for the Retail Reporting Corporation. Listed in strict size order from 800 square feet to a colossal 330,000 square feet (Carrefour, in Bucks County), the shops featured here begin with that basic necessity of life, food, but go well beyond the principle that the milk needs to be as far as possible from the checkout counters.

Amply illustrated with color photographs, as are the other books by this publisher, this volume features essays by supermarket/hypermarket architects and designers. It is difficult to generalize about the projects except to say that there are many gorgeous supermarkets in California. Floor plans are included for many of the markets, and help show the enormous scale of some of them.

Moving to the exteriors of stores and malls — and the many store exteriors that are inside malls — we find Storefronts and Facades, Book 2, by the prolific Martin M. Pegler. Loosely organized around themes such as materials, styles, and moods, the examples here are varied and interesting, taken from around the world. It is, after all, on the entry facade...
that the retailer has the opportunity and the need to display the uniqueness of the
emporium within; once inside, the cus-
tomer may forget that the merchandise is
probably not very different from that
provides a good reference survey.
spersed among editorial pages. Better
books are
Construction
Novak. Both are literally design text-
the writers' prescriptions for retailing
earnestly examines issues from site selec-
tion through mechanical requirements for
the planning of a retail store. The general
principles it espouses are still true and
timely, even though some of the mer-
think of it, though, those platform shoes
rooftop air handler package units, the
book is a more thorough, in-depth look at
planning terms at the end of the book.

"For Serious Shoppers"

At the other end of the spectrum of
books are The Retail Store: Design and
Construction by William R. Green and
Store Planning & Design by Adolph
Novak. Both are literally design text-
books, small volumes with occasional
black-and-white illustrations that amplify
the writers' prescriptions for retailing
earnestly examines issues from site selec-
tion through mechanical requirements for
the planning of a retail store. The general
principles it espouses are still true and
timely, even though some of the mer-
chandise shown looks dated. (Come to
think of it, though, those platform shoes
on page 101 look surprisingly chic agai...)
There is a glossary of store
planning terms at the end of the book.

William Green's newer "how-to"
book is a more thorough, in-depth look at
the process of retail design. With illustra-
tions of veneer patterns and types of
sprinkler heads, and cut-away views of
rooftop air handler package units, the
book leaves few details to the imagina-
tion, and provides guidance to the client
as well as to the design professional at
whom it is directed. Any architect about
to do a first retail project should turn to
this useful compendium of information,
with its bibliography, glossary, and
design checklist at the end.

“One-Stop Shopping”

This group of books tries to give the
reader the best of both worlds: the larger,
better quality photographs of the coffee-
table tomes together with the analytical,
informative texts of the sourcebooks.

The largest and most expensively pro-
duced of these is Fitch and Knobel's
Retail Design, with 300 dazzling color
photographs, many showing shops in
Rodney Fitch's home base, London. A
"Historical Introduction" to the evolution
of retailing opens the book, providing a
welcome intellectual balance to most of
the literature, which tends to focus fever-
ishly on the psychological manipulation
of the hapless consumer. Not that Fitch
and Knobel slight this aspect, however:
The first half of the book is organized
into design topics, from storefronts and
entrances through materials, lighting,
graphics, and "behind the scenes" issues
of security, safety, and customer comfort.

The book's second half, "Case Stud-
ies," deals with different categories of
stores, and includes service stores such as
banks and travel agencies, in which the
merchandise is intangible. The examples
are fascinating, from niche stores as small
and narrowly focused as the "Tooth
Booth" in London (everything dental) to
the lush and rather beautiful one million-
square-foot-plus West Edmonton Mall.
The authors use each example to illus-
trate principles of lighting, circulation,
materials, and so on.

Among the works cited in the body
and bibliography of this book are Vilma
Barr and Charles Broudy's Designing to
Sell, and Joseph Weishar's Design for
Effective Selling Space. These two books
by the same publisher are formatted as
companion volumes, each with some
color photographs among the many use-
ful black-and-white illustrations.

Designing to Sell, intended as the
"first volume," draws on architect
Charles Broudy's experience with mer-
chandising design. It provides a designer
with what seems like a complete set of
tools for the process. Various technical
"consultants" contribute to chapters deal-
ing with every phase from the program-
ning stage through construction. Check-
lists and charts of such elements as pro-
gramming, materials, design display anal-
ysis, and support spaces all add depth to
the book's broad coverage of its subject,
while keeping the information in a con-
cise and easy-to-locate format. (You
could call these "shopping lists.")

Photographs of many exemplary retail
establishments are included in the book,
and retail clients have a chance to com-
ment in a chapter called "The Future of
Retailing." As a further resource, the
book offers a "Retail Graphic Standards"
section in addition to the expected bibli-
ography, glossary and index.

The layout of the book is lively and
varied, though sometimes at the expense
of the authors' prose, which is fragment-
ed into one-inch wide ragged-right
columns on some pages, making it diffi-
cult to read.

Weishar's book becomes a comple-
mentary "second volume" to Designing
to Sell, as it focuses primarily on control-
ing customer behavior through the
esthetic manipulation of merchandise dis-
play elements. The author deals with
issues of motivation, perception and what
he calls "physiological absolutes" that
cause the shopper to "react in highly pre-
dictable ways to a variety of stimuli,"
to move in a particular path, and to reach
predictable decisions.

Different types of products, such as
cosmetics, jewelry and ready-to-wear
clothing, each with its appropriate display
requirements, are discussed in great
detail. Though targeted at retailers more
than at the retail designer, as it deals with
the ongoing need to display changing
stocks of merchandise, this book provides
interesting insights into the ways in
which our environment shapes us.

Those who have occasion to dip into
one or another of the books listed here
will surely approach their next shopping
trip with a new appreciation of the forces
at work within the little shop or the
mega-mall. And if a retail design project
looms -- and it will have a very short time
frame when it does -- many of these refer-
ences will help to speed you on your way.
Just don't forget the milk -- it's way in
the back!

Caroline Hancock, AIA, is an associ-
ate with CUH2A, Inc., in Princeton, New
Jersey, and a frequent contributor to
Architecture New Jersey.
Interview With a Client:  
Ken Kauffman, William Jackson Ewing Developers

What can one expect in client-architect relationships in retail design projects? As in all design projects, these vary greatly, depending on the type of project being designed (high-end retail, strip center, outlets, and so forth) and the goals and requirements of each client. To understand one client's views of the architect's role in retail design, ANJ's Alan Horwitz spoke with Mr. Ken Kauffman, Development Director for the development firm of Williams Jackson Ewing, Inc., of Baltimore.

Mr. Kauffman described WJE as a specialty retail development and leasing company. Formed in 1978, the 10-person firm is managed by people with extensive experience in the retail field, including work with the Rouse Company. The firm has been successful in developing new approaches to retail marketing and new strategies for the implementation of retail projects.

The firm, explains Kauffman, develops creative retail concepts, identifies the key elements necessary to realize the concepts, and brings these elements together to "make the project happen." The firm accepts total responsibility for the creation of successful retail environments. WJE may function as a consultant to an owner or as a co-owner in a project. When it comes to the design of the physical environment, the firm may recommend an architect to the owner and/or the owner’s tenants, or it may hire the architect directly. In all cases, a WJE project usually involves new or novel retailing concepts, and is generally oriented toward "high-end" development. The firm has been involved in many mixed use projects and is often called in as the lead consultant for the retail component of multi-use facilities. An example of their work is the adaptive re-use/revitalization of Union Station in Washington, D.C., done in collaboration with Benjamin Thompson Architects of Boston, MA.

Mr. Kauffman himself would be considered an unusual client in that he is trained as an architect, having earned both a Bachelor of Architecture Degree and a Masters Degree in Urban and Regional Planning. He joined WJE after numerous public agency positions and two years with Rouse, and is the only person with architectural training in the firm. His roles are diverse, but he views his primary responsibility as that of a translator of project leasing goals to the architect, thereby ensuring that the architect's design will be successful from a leasing as well as an aesthetic viewpoint.

Given the firm's orientation and Mr. Kauffman's background, it comes as no surprise that architects working with WJE encounter a high degree of client involvement. Kauffman stated that WJE often utilizes architects in the earliest stages of project conceptualization, when image sketches and renderings can begin to give tangible form to the ideas and the desired selling atmosphere of the leasing/marketing professionals. In fact, WJE has occasionally hired architectural firms as consultants to develop overview design concepts for retail spaces that are then further developed by architects working for the project's owner. Kauffman has found that it is often preferable to utilize a small retail design firm in this manner, then switch to a larger firm for design development and construction documents. He finds that this has allowed greater dialogue and interaction with the small firm, and that it better utilizes the strengths of the larger firm in the areas of technical issues, detailing and project management. He also mentioned that WJE tries to arrange a flat fee structure with architects, that concerns with billable hours not impede the creative process.

When asked what attributes or skills are most important in selecting an architect, Kauffman stressed creativity, speed, and strong presentation skills. He described one of the architect's primary tasks as making images that "allow non-design people, and particularly the owner, to fall in love with the design and regret having to make any cuts". He mentioned the use of sketch books, loose-style marker or pen renderings, and liberal and exciting color as effective techniques in conveying the character and "sex appeal" of a project.

Reflecting on successful experiences with architects, Mr. Kauffman commented that those who were able to grasp the larger picture of a design project and understand the interrelationship between business/leasing issues and design generally produced more creative and effective solutions. Architects who demonstrated flexibility and the ability to translate ideas into images are the ones with whom he has had the best working relationships. Although he could not cite any specific negative experiences, Kauffman did comment on the importance of scheduling and follow-through in the construction phases of a project. According to him, the project "delivery date" is crucial in retail, because other events and activities are generally arranged to coincide with the opening of a store. Architects must be able to analyze situations on site and recommend alternates, when necessary, to maintain the project schedule without severely compromising design quality.

Design for the retail industry can be quite exciting but requires a particular orientation and a high degree of experience. Ken Kauffman feels strongly that architects involved in retail design need to make this their primary specialization in order to develop a successful track record and maintain a competitive advantage.

Alan J. Horwitz, AIA is an architect with Mancini Duffy Associates in Parsippany, NJ, and is a member of the ANJ Editorial Board.
News

The Philadelphia Business Journal has included Regan Young Architects (RYA,) of Hainesport, New Jersey, in its fourth annual “Philadelphia Top 100” list. The list is a compilation of the 100 fastest growing private firms in the Philadelphia region, and is based on the firms’ three-year sales history.

Ford Farewell Mills and Gatsch, Architects, of Princeton, (formerly known as Short and Ford and Partners) has been recognized by Business for Central New Jersey’s Top 20 program. The program honors “small private companies that are the backbone of American business.” The firm has also received a 1992 AIA/NCMA Award for Excellence for the New Jersey Museum of Agriculture at Rutgers University’s Cook College in North Brunswick.

For the third time, the Hillier Group was named Architect of the Year by the New Jersey Subcontractors Association. The award is presented to the firm which has done the most to serve the construction industry during the calendar year. J. Robert Hillier, President and CEO of the firm, has received The American Jewish Committee’s Institute of Human Relations Award for his efforts to expose young people to the world of architecture.

CUH2A has received awards from the Society for Marketing Professional Services for its brochure and Corporate Identity Program. In addition, the firm was honored by Merit Awards from the GE Lighting Division of General Electric Company and the Construction Specifications Institute.

Establishing a Retail Store Design Practice

continued from page 16

by 8-inch cards. Go through them regularly. Set aside a time for phoning new prospects. Early morning is best for many people. Write future project information on the back of the cards, using additional cards as necessary. Keep complete prospect files, including news clippings when they apply. Add new prospects to your mail list.

The Proposal

A formal written proposal can be presented to the prospect at a meeting or by correspondence. Whether weeks of work have gone into the preparation of the offer or whether it is a simple confirmation of a conversation, the proposal still has to convey all the things which might be said by the design firm representative were he or she present when the proposal was under consideration.

The proposal package must communicate to those who review it the image which the design firm wishes to project. The proposal will be the most tangible product the buyer will have until the final results are available, and it becomes a measure or symbol of whether value is being obtained.

The designer’s proposal to obtain a commission to create a retail store should contain the following elements: why the proposal has been prepared, the approach to be used, the project scope, methodology, time, cost, staffing, and the conditions of the contract.

It would be unusual if the prospect accepted a proposal without further discussion. The offer as it is presented becomes a chopping block. The client may require more details in one section, or a facet of the services described may be eliminated or divided between the sponsor’s own staff and that of the design firm. Whatever changes are introduced must be agreeable to both parties; otherwise, the likelihood of clashes at the end of the contract, if not before, is very high.

The Interview

Interviews are exercises in human chemistry. All professionals can tell when they meet a client with whom they would like to work. The client reads the professional in the same way. The purpose of the interview is to convince the client that working with you will be an interesting and rewarding experience.

The starting point of the preparation for each interview is to learn as much as possible about the conditions under which it will be held. This might include information regarding the interviewers, the physical settings, and the timetable, as well as the agenda.

Sometimes the interviewing client will be a single individual with complete authority to define the criteria, establish the terms of the working relationship, and make the selection. Developers, corporate entrepreneurs, and small-business people frequently operate in this manner. This format usually calls for an informal interview aimed at establishing rapport with the single decision maker.

Or the interviewers could be a committee to whom has been delegated the responsibility for selection. Committees to select retail store designers are often composed of executives in merchandising, finance, engineering, visual merchandising, and administration. For this type of formal interview, five basic questions should be answered in order to plan an effective presentation:

1. What do we have to say to fulfill the formal selection criteria?
2. Who on our team will best relate to the personalities of the clients?
3. How should our people project themselves in the presentation?
4. What type of presentation media (slides, flipcharts, overhead transparencies, photo enlargements) will make it easiest to project our style?
5. What is the most important point we want the prospect to remember 10 minutes after we have left the room?

Vilma Barr is Director of Communications for CUH2A, Inc., a Princeton architectural and engineering firm. She is also an author and editor of books on design and the built environment, and a contributing editor to design publications.
FIRST CLASS INSIDE AND OUT!

Imitation being the best form of flattery, we are very flattered. Because other refrigerator manufacturers are attempting to imitate Sub-Zero. Some products do look like ours. But, there the similarity ends. The new Sub-Zero 500 Series models feature 2 compressors for maximum, energy-saving efficiency; something no other manufacturer offers. Separate sealed compartments prevent odors from migrating from the refrigerator to the freezer, as happens in other units. Sub-Zero quality has always been superior, inside and out, in performance as well as looks. All backed by an exclusive 12-year protection plan. Ask your dealer for details.

Here are some more reasons you should step up to a Sub-Zero:

- More models than any other manufacturer. Over 16 full-size and undercounter refrigerators, freezers and icemakers available.
- Custom, built-in appearance. All models fit flush with cabinets.
- Wide choice of decorative exterior panels.
more than
just a pretty space

add light & space to your structures
with a beautiful four seasons greenhouse

• 9 different wood & aluminum models, classic curved or straight eave.
• Heat Mirror™ (R-4) glass for maximum efficiency.
• Adjustable pitch sunrooms conform to your designs.
• Variety of commercial & residential applications . . .
  limited only by your imagination!

Call or visit our nearest showroom.

Rt. 1 & Player Avenue
(above Bocchieri's)
Edison, NJ 08817
(201) 985-2755

Rt. 31
Glen Gardner, NJ 08826
(201) 638-4468

2935 U.S. Rt. 1
Lawrenceville, NJ 08648
(609) 896-9519
1 (800) 257-6255

Town Square Mall
243 Rt. 46 East
Parsippany, NJ 07054
(201) 575-5667

4721 Rt. 130
Pennsauken, NJ 08110
(609) 663-6767

591 Broadway
Westwood, NJ 07675
(201) 666-7000

See us in '87 Sweet's Cat #13123/FOU

Architecture New Jersey 1
There's A Lot To Say About Quality . . .

Though You May Not Know Us, The Odds Are . . . You've Been Under One Of Our Roofs.

Sophisticated techniques and competitive pricing in all roofing applications have made Quality Roofing one of the largest roofing companies on the East Coast.

Our experience and technical know-how establish us as experts in matters relating to moisture detection, energy efficiency and preventive maintenance contracts. Our design/engineering staff, together with over 200 professional Quality roofers, speaks for itself.

Quality is not only our name but our commitment. Just ask to see our Fortune 500 client list.

(201) 471-3335

Quality Roofing Co., Inc.
175 Central Avenue • Passaic, NJ 07055
Editorial 9

Waterfront Projects 11
Ten current projects on New Jersey waterfront sites.

The Seaport Design Competition 20
A competition for architecture students to design a museum on the Hudson River waterfront.

Liberty State Park 22
Barbara E. Kauffman describes the making of a unique urban park in Jersey City.

Residential Development on the Hackensack River 25
A look by Steven M. Coppa at stalled development in the Meadowlands.

New Jersey Wetlands Regulation 28
An attorney reviews the current statute.

Interview with Herman Volk 30
A talk with the director of the Governor's Waterfront Development Office.

Remaking Cities Conference 36
A report on the first international R/UDAT conference, held in Pittsburgh.

Honor Awards 40

News 44

Cover: Exchange Place Centre, Jersey City, New Jersey, by The Grad Partnership. Cover photo by Michael Spozarsky.

Architecture New Jersey (USPS 385-670) is a publication of New Jersey Society of Architects, a Region of the American Institute of Architects. It covers projects of current interest, news of architects, and issues in architecture. The purpose of the publication is to increase public awareness of the built environment. The publication is distributed to all members of the New Jersey Society of Architects, to consulting engineers, to people in fields related to architecture, and to those leaders in business, commerce, industry, banking, education, religion, and government who are concerned with architecture. Views and opinions expressed in Architecture New Jersey are those of the writers and not necessarily those of the New Jersey Society of Architects.

Architecture New Jersey is published quarterly by the New Jersey Society of Architects, One Thousand Route Nine, Woodbridge, N.J. 07095. Subscription price $10 per year.

Postmaster: Send address changes to Architecture New Jersey, One Thousand Route Nine, Woodbridge, N.J. 07095.
Unlimited design options... have just hit the ceiling.

- Acoustical Ceilings
- Illuminated Ceilings
- Wood Panel Ceilings

INTERLOCK SUSPENDED CEILING SYSTEM

CRAIG VAIL
581 Route 202
Raritan, N.J. 08869
(201) 218-9029

KITCHENS
Mon. thru Fri., 9 A.M. to 9 P.M.
Sat., 10 A.M. to 3 P.M.
Haddonfield-Berlin Rd. (Rt. 561)
Gibbsboro, N.J.
(609) 784-3535

Paulus, Sokolowski and Sartor, Inc.
CONSULTING ENGINEERS

- ENVIRONMENTAL STUDIES
- SURVEYING
- CIVIL SITEWORK
- GEOTECHNICAL ENGINEERING
- STRUCTURAL ENGINEERING
- MECHANICAL ENGINEERING
- ELECTRICAL ENGINEERING

PAULUS, SOKOLOWSKI AND SARTOR, INC.
P.O. Box 4039, Warren, New Jersey 07060 (201) 560-9700
"EXPERIENCE OUR EXPERIENCE"

CNI Kitchens & Baths

Showroom Hrs.: Tue., Thu., Fri., & Sat. 9-5:30 Wed. 9-9, Closed Sun. & Mon.
Route 22, Lebanon, N.J. 201-236-9321
NEW JERSEY SOCIETY OF ARCHITECTS
A Region of The American Institute of Architects
One Thousand Route Nine, Woodbridge, NJ 07095
(201) 636-5680

1988 BOARD OF DIRECTORS

President: Robert L. Hessberger, AIA
President-Elect: Joseph D. Bavaro, AIA
Vice President: Herman C. Litwack, AIA
Vice President: Daniel R. Miller, Jr., AIA
Treasurer: Michael J. Swoia, AIA
Secretary: Martin G. Santini, AIA
Past President: Edward N. Rotbe, FAIA
Regional Director: Eleanor K. Pettersen, AIA

Architects League:
- Mauro J. Cappitella, AIA
- George Hell, AIA
- Henry A. Puzio, AIA
- Frank J. Stiene, AIA
- Robert P. Weisinger, AIA
- Jeffrey F. Wells, AIA
- Albert F. Zaccone, AIA
- Robert M. Zaccone, AIA

Central:
- Robert H. Lee, AIA
- Dennis Bator, AIA
- Herman H. Bouman, AIA
- Thomas A. Fantaconi, AIA
- Michael J. Greenberg, AIA
- Herman C. Haering, AIA
- Dennis J. Kowal, AIA
- Karen Wheeler Nichols, AIA
- George F. Simon, AIA
- Robert E. Susana, AIA

Newark Suburban:
- Ronald Mars, AIA
- Louis E. Barbieri, AIA
- William M. Brown, III
- George J. Kimmich, AIA
- Salvatore A. Lauria, AIA
- Peter T. Ricci, AIA
- Kenneth A. Underwood, AIA

Shore:
- Ronald T. Ryan, AIA
- Leonard V. Martelli, AIA
- James M. Pollifrone, AIA
- Charles A. Spitz, AIA

West Jersey:
- Charles J. Weiler, AIA
- Robert W. Hill, AIA
- Sidney Scott Smith, AIA

South Jersey:
- Gary Mednick, AIA
- Edwin Howell, AIA

Past President:
- Tylman R. Moon, AIA '88
- Eleanor K. Pettersen, AIA '89
- William M. Brown, Jr., AIA '90

Ex Officio:
- Dean Sanford Greenfield, FAIA

School of Architecture
New Jersey Institute of Technology
Dean Robert Maxwell
School of Architecture
Princeton University

Executive Director: Eve Kohlheim

For advertising information, contact Dick Timpone, Lifestyle Media Group, Inc.
170 Davidson Avenue, Somerset, New Jersey 08873.
(201) 469-1022.

THE PELLA “CAD LIBRARY” IS AT YOUR SERVICE

PELLA WINDOWS & DOORS

COMMERCIAL OFFICES • WEST CALDWELL, NJ, (201) 575-0200 • HOLMDEL, NJ, (201) 946-3777 • MONSEY, NY, (914) 425-2277
Architects and Engineers:

- Bluelines, blacklines, sepias, erasable intermediates, and diazo mylars.
- Restorations, subordinate imaging, wash-offs, and stats. Documents mounted for presentations.
- Pin register graphics, reductions, blowbacks.
- Xeroxing of specifications, reports and studies.
- 16mm & 35mm microfilming.
- Reduced size technical offset printing.

we speak reprographics

As one of New Jersey’s largest professional reprographics service companies, we have the equipment and the expertise to satisfy your requirements. We do indeed speak your language. Whether you need sepia second originals on polyester drafting film, or wash-off photo composites, you can depend on us completely for high quality reproduction and on-time delivery.

We carry drafting room equipment, supplies and furniture, too. Our repro departments are open from 8 a.m. to midnight, Monday through Friday, and from 9 a.m. to noon Saturdays. Open other times by appointment. For pickup and delivery service, just call.

Trukmann’s Reprographics
151 South Street
Morristown, NJ 07960

1729 North Olden Avenue
Trenton, NJ 08638

201-538-7718
609-882-8000
215-757-7055
In an issue devoted to the waterfront, it is appropriate to consider how we have been treating our water. The headlines all summer long telling us of the hospital waste and sludge being washed up on our beaches have caused great alarm. Some waste has been traced to its source and prosecutors say that fines will be levied. Asbury Park is upset about the mess of its own making. All along the shore business people and members of Chambers of Commerce are decrying the poor financial summer they have had. But the problem goes beyond the dumping of hospital waste and untreated sewerage.

We say we know water is essential to survival but our actions contradict that knowledge. Every aspect of our society ignores the psychological and biological benefits of water. Bridges that are hailed as engineering marvels of both structural and aesthetic beauty carry people across our rivers at great speed and offer only the briefest glimpse of the water below. Concrete and macadam superhighways have been erected more as barriers to the riverbank than as effective means of transportation. At least one municipal building in the state has had unpotable water for many years. The town's solution to this health hazard has been simple: they have provided bottled water. These instances exemplify our pervading lack of concern about water.

We really have no right to express surprise, dismay, or outrage when we find that our beaches or our rivers are unswimmable. We all are guilty. We all contribute. And we must all change if we want this situation to improve.

Realizing that change, however, is an extremely difficult proposition. We must recognize that it is our responsibility, collective as well as individual, to safeguard and protect our resources. We must demand that our elected and appointed officials recognize their responsibility to safeguard our resources, and we must hold these officials accountable for their actions.

Philip S. Kennedy-Grant, A.I.A.

August 2, 1988
"I chose granite for this office building because..."

Granite ages beautifully. Stone has proven itself, through the ages, to satisfy man's physical need for functionality and aesthetic need for delight.

Avalon's strength lies in the quality of material and craftsmanship as well as their promptness in delivering the product.

Richard J. Cureton,
Executive Vice-President
Whitesell Construction Co., Inc.

Avalon Marble Company
Fire Road, 1/2 mile north of the Black Horse Pike,
Egg Harbor Township, N.J.,
Phone (609) 645-8111 Fax: (609) 383-9593
Introduction

The places where the seas and rivers meet the land have always held great meaning, both practical and emotional, for man. Mankind has, in turn, left its mark on these places. The cradles of civilization were located at the water's edge, and in earliest times, trading spurred waterfront development. Later, so too did the needs of manufacturing, housing, and recreation.

The history of New Jersey, a state with an extensive coastline, has been in the state's waterfronts, from trade at the pre-Colonial harbors of New York and Philadelphia to the transportation and manufacturing that took place at the water's edge in the nineteenth and early twentieth centuries, and that led to unprecedented economic growth. Now, though, in an age of increasing concern for the quality of the natural environment, New Jersey is confronted with the problem of what to do with the ruins of past industry at the water's edge. Waterfront development is strictly regulated by government agencies at all levels and is closely monitored by citizen groups, thereby presenting a formidable challenge to planners, developers, and architects.

This issue of Architecture New Jersey focuses on current waterfront development. We take a look at Liberty State Park, located in the highly urbanized area of Hudson County and facing New York Harbor. Projects by New Jersey architects, from city skyscrapers to single-family homes, show the diversity of development along the shoreline. We offer an interview with the director of the Governor's Waterfront Development Office, and two articles on the growing regulation of waterfront development.

Development at the water's edge raises hard questions for architects. An architect must deal with the paradox that such development can destroy the same natural resources the architect seeks to take advantage of. And, less tangibly, the architect has the task of responding aesthetically to the profound cultural significance of the waterfront, from its history of bustling activity to its timeless promise of tranquility and spiritual renewal.
Measuring 516 feet in height, Exchange Place Centre will be New Jersey's tallest office building. It is part of a mixed-use project that also includes restaurant and retail space and the refurbishment of an existing PATH subway entrance. The one-acre site is directly across the Hudson River from the World Trade Center; above the Exchange Place PATH station; and adjacent to the new J. Owen Grundy Green Acres Waterfront Park, which is located on a pier and forms part of the Hudson River Walkway.

An exterior arcade will link pedestrian movement from areas west of the site to the park and a new PATH station adjoining the site. The entrance to the building is through a rotunda into a lobby with coffered ceilings and floors of polished granite with inlaid marble accents. The lobby will house a bank, restaurant, and shops.

A precast concrete base, classic in style, anchors the office building. The articulated masonry base, housing a parking garage, is seven stories high; its materials and height are in keeping with those of neighboring buildings.

Above the garage, the lowest office floor has unrestricted views above all neighboring buildings. The twenty-five office floors above the base are clad in reflective green glass, and culminate in a 60-foot triangular spire. The east facade, facing New York City, is curved to give a panoramic view of Manhattan.
Bayfront Residence
Mantoloking, New Jersey

Roth Associates
Morristown, New Jersey

Given a bayfront site that consisted of two adjacent building lots, the design uses one lot for the house, and the other for a formal terrace, pool, and pool house. Thus, a linear floor plan accommodates the narrowness of the lot and addresses both bay and street.

Victorian homes in the neighborhood inspired this grey cedar, three-story house, which has a varied roofline, a series of decks and porches, several windows of etched glass, and a latticework breezeway that emphasizes the street entrance and that opens onto a semi-enclosed, brick-paved courtyard. The main living space faces the bay with a two-story glazed wall, whose shape is echoed in the deck, dock, and terrace. The multipurpose playroom on the top floor has an observation deck, and the stairwell looks out toward the pool. The two stories of decking, which wrap around the south and west faces of the building, culminate in a two-story portico that is visible from both the bay and street, and that provides a formal approach to the pool and the similarly detailed pool house.

The linear placement of the pool, pool house, dock, and terrace echoes the organization of the house and its orientation to the waterfront. Latticework fences screen the pool house from the street.
The Hillier Group is designing the new State Aquarium in cooperation with the Philadelphia Zoological Society, who will participate also in the operation of the Aquarium. Planned as the main public attraction in a park, the Aquarium will be on a Delaware River site just south of the Benjamin Franklin Bridge. Part of the goal of the design is to conserve open space and to provide a setting for public events along the riverfront.

Both the facade visible from Philadelphia and the entrance facade facing Camden are considered equally important in this building, which is to be made of light-colored materials. The former is designed to make a strong visual impression from afar, and the latter to suggest a festive welcome to the park.

Aquarium visitors will experience an outdoor walk through New Jersey mountain streams, a frozen pond, water flowing through the landscape into the building, moving water in channels along walkways, and an indoor tropical waterfall. Visitors will also find large-scale sculptures, interactive video displays, visitor-activated models, and touch tanks. Wildlife in the exhibits will live in environments varying from single water droplets to a 750,000 gallon seawater tank. The Aquarium also includes laboratories, classrooms, a 300-seat auditorium, and a riverside restaurant.
Failla Residence
Forked River, New Jersey

Lepley and McCorry
Forked River, New Jersey

Set on a riverfront site with a view of Jersey shore wetlands, this home has an “upside down” arrangement in order to give the master bedroom and living spaces the best views. The design also organizes utility spaces in a service layer on the street side of the house. This organization creates a progression expanding toward the view, from the smaller and darker spaces toward the larger and better-lit spaces. To emphasize this progression, the ceiling height increases by two feet as one approaches the window wall of the living/dining space. The angled configuration of the bedrooms echoes the angle of the river bank, and provides each of the lower bedrooms with two exposures.

Perth Amboy Municipal Marina
Perth Amboy, New Jersey

James R. Guerra
Elizabeth, New Jersey

The new marina, for which future expansion is planned, takes its style from the adjacent naval armory, an old, brick building converted into a restaurant. The marina is paved with concrete and brick, and its turn-of-the-century lightpoles are also in keeping with the many historic buildings in Perth Amboy. Part of the ongoing development of the whole waterfront, the marina contains the first section of the Hudson River Walkway. The firm also has added gazebos and landscaping to an adjacent, existing park (Sadowski Park), and will repair the park’s failed bulkhead, redesign the park, and add play areas.
Shelter Harbor

Beach Haven, New Jersey

Gym Wilson
Ship Bottom, New Jersey

Shelter Harbor, a cluster of five buildings on an L-shaped site around a wharf and marina, is reminiscent of the Nantucket-style fishing villages that once existed on New Jersey bayfronts. These new cedar-shingled buildings, with white trim and latticework, also suggest Beach Haven's vanished hotels and the town's still extant shingle-style buildings.

The complex, which includes a small office building on the boulevard and a restaurant, has brick walkways that weave in and out among the buildings and lead to the waterfront. All the residential units face the marina; each unit has at least two decks. The center for the community is a clubhouse that includes a pool and sundecks.

The residences, which are flats, multi-levels, and townhouses, present a facade of regimented windows toward the street side. The low profile of the office building on the boulevard is in keeping with surrounding buildings.

Dormers on the roofs contribute to the residential look, as do the turrets and cupolas. A "lighthouse" tower on one end of the row of townhouses serves as a beacon for Shelter Harbor as seen from the bay.
Portside Condominiums
Philadelphia, Pennsylvania
The Hillier Group
Princeton, New Jersey

Located next to Penn's Landing, these waterfront luxury condominiums will be set on three existing piers, which will be reinforced with new pilings. The buildings step down as a group toward Penn's Landing, and individually toward the city; an open area through the complex allows units on the lower floors of the high-rise tower to have a view of Penn's Landing. The complex includes a clubhouse and recreational facilities, and is surrounded by boat slips for docking condominium owners' boats, from small motorboats to yachts. The parking garages are at pier level.

The buildings will be of three different materials: pinkish granite at the lower levels, precast concrete for light buff "limestone" accents, and a warm brick that is in keeping with Philadelphia architectural tradition. The sloped roofs will be of copper, and decks of brick or tile.

An individual core system eliminates long corridors in the building; front doors to the units are clustered around the elevators, with entrance lobbies on each floor featuring stone flooring and copper fittings. To take advantage of views, eighty percent of the units are through-units with both south and north exposures. Upon entering a unit, through a gallery, one can immediately glimpse the view outside. The living rooms, with colonnades, are in the Italian style.
Ross Dock Recreational Area
Englewood Cliffs, New Jersey

Mosteller and Travisano
Princeton, New Jersey

This recreational area, located in Palisades International Park, is on a 14-acre peninsula that lies at the base of 350-foot tall bluffs, north of the George Washington Bridge. The area is intended for sports such as basketball, horseshoes, and open field games, as well as for picnics and concerts. It includes a building that has an outdoor eating area, concession stand, locker room, game room, and storage.

The views from and of the site largely determine the arrangement of the various elements of the recreational area. The two dominant long vistas of Manhattan, from the Cloisters at the north to the World Trade Center at the south, inspired a cross axis north-south and east-west. The configuration provides a simple, recognizable form on the landscape, as seen from the bridge, and suggests the larger context of the park. It also organizes the major views from the outdoor eating area, uses the Manhattan skyline as a backdrop for concerts, and divides up the site into quadrants for entry, parking, active sports, and other activities.

The building, which has a slate-shingled roof and cinderblock walls with stone veneer, reinforces the cross-axis site organization and echoes the linear form of other park buildings, dating from the 1930s. This building differs, though, in its segmentation to emphasize entries.
North Pointe Condominiums
Long Branch, New Jersey

Kaplan Gaunt
DeSantis Raciti
Red Bank, New Jersey

The X-shape of this building and its placement at an angle to the beach give the occupants of the fifty units as much view of the ocean as possible. In addition, the building allows a view through its first two levels: on the ground level is parking, and on the second level, common space with a large amount of glass and an outdoor deck. The overall style of the building was generated by the columns, of steel encased in concrete and painted a pastel peach. The building has bands of light grey and white. The peaked roof allows for lofts in the penthouses and further serves to distinguish this building from other high-rises in nearby beach towns.

Bridgewaters Cove Townhouses
Oceanport, New Jersey

Ecoplan
Englewood Cliffs, New Jersey

The developer of these townhouses wanted the new buildings to be more “homey” than those in an adjacent (and earlier) development, where the houses are contemporary in style, with height accentuated by vertical siding. Thus these twenty-four townhouses, whose clustering was dictated by the V-shaped site, are suggestive of traditional New England residences, and have horizontal cedar siding and red brick bases to deemphasize verticality. Gables extending in different directions vary the roofline, and the split entries, half a story up, lead to a one-and-one-half story entrance space.
Co-sponsored by the Hudson Waterfront Museum and the AIA Newark Suburban Chapter, the Seaport Design Competition was open to students at eleven New Jersey and New York schools of architecture. The program for the competition, held in the fall of 1987, required entrants to design plans for a "restoration shipyard" located at Weehawken Cove in Hoboken.

The sponsoring museum is one whose mission is to evoke the Hudson River waterfront at the peak of its commercial activity, which occurred around the turn of the century. According to the competition program, Weehawken Cove in the late 1880s was the site of three ship repair establishments, and its ship repair yard soon grew to be the second largest in the New York harbor. Yet despite war-related work undertaken during both World Wars, a gradual decline of business led to the 1965 closing of the shipyards.

The Museum conducted the competition in the hope that its results might help convince the site's present owner, the City of Hoboken, to devote the site to museum use. Designs for the restoration shipyard had to maintain the line of the existing bulkhead, and the area of new piers could not exceed the area of former piers. The program suggested various types of vessels—covered barges, hold barges, scows, stick lighters, and car floats—that were once used to transport immigrants, cargo, and railroad cars, and that the designs could incorporate as exhibits or as space for museum functions. In addition to museum offices and galleries, the design had to include a ship repair shop, an indoor meeting space, an outdoor performance space, retail space, a ferry stop, and a section of
the Hudson River Walkway. Other possible elements were replica ships, antique railroad cars, a lighthouse, a rope walk, and a classic boat marina.

The competition jury chose a design by Douglas Gruninger of Hawthorne, NJ, for the first-place award, and designs by Clement Ushie Ogar and Anthony L. Juliano for second and third places. The jury praised the winning design's rendering, presentation, placement of retail space, and way in which the "site plan highlighted identifying symbols for the Waterfront Museum from the public right-of-way."

"I looked to broaden the program and include a variety of modes of transport related to the waterfront, and have them intersect at that point," says Gruninger, a fourth-year student at NJIT. In his scheme, passengers from the bus and train are funneled to a paved piazza in front of the museum, which lies on the central pier where the ferry docks. The overall plan, he says, also attempts to relate to the region by aligning the northern piers with the axis of 23rd Street in New York City, and the southern piers with the grid of Hoboken's streets. A series of park-like "rooms," walled by trees, define open spaces for community functions.

In designing the main museum building, says Gruninger, "I tried to borrow from the existing industrial imagery—for example, the lobby of the museum is shaped like an oil tank." He describes the museum as a "simple frame structure" with four main volumes; the museum steps down with each successive volume, and the walls extend as a steel framework with a moving crane to encompass the ship repair yard.
Healthy Employees Make Healthy Organizations

Our fitness consultants will help you design and equip your fitness center. Special company packages. Sales and service. Distributors for all major brands of ergometers, rowers, treadmills, multi and single station machines and more.

![Paramount SportCircuit]

Paramount
Universal
Bodyguard
Monark
Tunturi
Landice
& more
Leasing
Available

Trade Discounts for Architects & Builders
26 Broadway (at the A&R Design Center), Denville, NJ 201-989-7777
At the Design Center Mall, U.S. Hwy. 9 South, Manalapan, NJ 201-577-7990

Liberty State Park

By Barbara E. Kauffman

New Jersey's first urban state park, Liberty State Park, opened in 1976 on a waterfront site that had been wasteland rather than parkland. The Jersey City area had once been a center for industry and railroad transport, but by the early 1970s had become a 750-acre stretch of rotting piers, debris, and decayed freight warehouses.

At this time, the City of Jersey City donated 156 acres of the land to the State of New Jersey, and the State used money provided by the State Green Acres fund and federal Land and Water Conservation funds to purchase the rest of the waterfront property, which lies 1750 feet from the Statue of Liberty and less than a quarter mile from Ellis Island. A 35-acre area at the south end of the property was turned into grass-covered parkland in time to celebrate the country's Bicentennial.

In 1977, Governor Brendan T. Byrne appointed the Liberty Park Planning and Study Commission, and asked its members to propose park functions. The commission composed a list of recommended uses that included a golf course and large amounts of "green" space. The study commission also urged the creation of the Liberty State Park Public Advisory Commission, to review the Department of Environmental Protection's plans for the park. In addition, the State hired the firm of Geddes Brecher Qualls Cunningham to do a master plan, which featured a waterfront promenade.

These combined proposals were the basis for the "Action Program" drawn up by Wallace, Roberts and Todd. The Department of Environmental Protection accepted and approved it in 1983. The Action Program called for two marinas, a public golf course, an environmental center, a Science-Technology museum, an amphitheater, open green spaces, and a 1.5 mile walk along the park at the water's edge. It also advocated reuse of the Central Railroad of New Jersey Terminal, which had once been the transfer point for immigrants coming through Ellis Island.
By 1986, the park had gained a 32-acre overlook opposite the Statue of Liberty; a visitor's center at the end of a mile-long row of state flags; a swimming pool complex; parking areas; a public boat launch; an interpretive center for environmental education; and a south lawn, from which 400,000 people watched the relighting of the Statue of Liberty on July 4 of that year.

However, public funds to implement plans for the park were nearly exhausted when these elements of the Action Program were completed.

Despite an investment of $100 million in public funds to develop Liberty State Park, almost eighty percent of the property remains unfit for use by the general public. Estimates of the cost for fully developing the park range from $300 million on up.

To address this lack of funding, the State recommended formation of the Liberty State Development Corporation, which was initiated in 1984. Its purpose is to persuade private developers to build the public facilities envisioned in the Action Program, and to accomplish the transformation of the entire area into

If you like ANIMALS, BICYCLES, FLOWERS, VEGETABLES, DUCKS, DECOYS, LIGHTNING LANDSCAPES, SEASCAPES, MOONSCAPES, & ESCAPES, you'll love our new gallery

We offer you the finest art and custom framing whether your interests are in original paintings, sculpture, fine art prints, or posters—because at Oceanside Gallery, we believe art should be an experience that's a pleasure.

If you want to know more about art, we'll be happy to help. We'll take time to answer your questions and share our knowledge about the kind of art we know and love best. So come visit us at Oceanside Gallery soon. We'll make art and custom framing a pleasurable experience.
Happily, inspiration may strike at any time. But back at the office comes the reckoning. Is it practical? Is it affordable? Is there a better way? This is the time when architects and other specifiers should investigate their ideas at their nearest Glen-Gery Brickwork Design Center. Discuss the technical and structural aspects of your design, the use of special shapes, the wide variety of extruded, molded, handmade and glazed face brick, paving brick and tile. It's never too early to talk to Glen-Gery.

Glen-Gery Brick
Sales/Service Center • 580 Kinderkamack Road • River Edge, New Jersey 07661 • (201)999-9300
Brickwork Design Center • 211 East 49th Street • New York, New York 10017 • (212)319-5877

CATHEDRAL OF THE SACRED HEART
Newark, New Jersey
South front and towers restored by

THE NEWMAN COMPANY
Charles Newman
Peter Newman

Solving Masonry Problems
Since 1910

• CLEANING
• STONE RESTORATION
• REPOINTING
• CAULKING
• WATERPROOFING

459 Tompkins Place
Orange, New Jersey 07051
201-678-1898

Barbara E. Kauffman is Vice-President of the Liberty State Park Development Corporation.
Residential Development on the Hackensack River

By Steven M. Coppa

In large part, the Hackensack River and its tributaries define the 21,000-acre area known as the Hackensack Meadowlands, which lies just a few miles west of New York City. The area remained little touched until recent times, when technology made development feasible in these low-lying wetlands.

By the 1960s, the New Jersey state government recognized that the saltwater swampland would undergo drastic change as development occurred. Therefore, the state set up the Hackensack Meadowlands Development Commission, which regulates zoning and planning along the Hackensack River and in the surrounding Meadowlands. In 1972, the commission released a master plan that recognized the area's enormous potential for industrial and commercial growth, and that at the same time foresaw the need for housing—specifically, about 100,000 units—to accommodate the people who would find employment in the Meadowlands.

In the last ten years, about 5 million sq. ft. of office space, 800,000 sq. ft. of retail space, and 50 million sq. ft. of industrial space have been built in the Meadowlands, in addition to the Meadowlands Race Track, Giants Stadium, and the Brendan Byrne Arena. The number of people who work in the Meadowlands has doubled, and has reached about 90,000. Yet only 1,500 units of high-rise and low-rise housing have been built, so that workers in the Meadowlands must often commute an hour or more on highly congested roadways. Housing development is now at a standstill, especially along the Hackensack River, where the greatest opportunity lies.

The problems that hinder housing development in the Meadowlands are numerous and complex. Land that in 1972 was planned for housing is being reduced each year by the claims of the Turnpike Authority, of the state, and in the future, of a pro-
Thermal Industries, Inc.
3665 Richmond Street
Philadelphia, Pa. 19134

SOLID VINYL PIVOT WINDOW
combines the features of a double hung and awning-picture windows.

Perfect for retrofitting apartment complexes. Call for information.

1-800-523-3576
215-426-5700

TRANSFORM EXISTING SINGLE & DOUBLE GLAZED WINDOWS INTO EFFICIENT INSULATING WINDOWS.
When you renovate... Insulate windows

SPECIFY the choice of
- OWNERS • MANAGERS
- OCCUPANTS
Colonial Williamsburg
Hartford Insurance Company
Bank of Boston
The Historic Bernards Inn

SPECIFY Magnetite to solve window problems:
- Drafts • Icing • Ultra Violet fading
- Winter heat loss • Summer heat gain

MAGNETITE: The affordable alternative to replacement windows
For Demo & Test Data
Call Today
(609) 448-3344
MAGNETITE OF NEW JERSEY

The architect finds that his or her role is that of outsider preparing proposal after proposal for review by the various boards.

Bringing to fruition a project that involves a water course, wetland, or other environmentally sensitive area strains the resources of both the developer and other professionals involved. Not only does the lengthy application process (often lasting three years or longer) for a proposed project discourage development, but so too does the struggle between the various agencies involved. Federal, state, and local agencies may all be at odds with one another. For example, the Meadowlands zoning regulations promote the idea of development for waterfront recreation, but the Army Corps of Engineers and the DEP oppose any disturbance of the "natural" shore line, even if that shore area presently consists of malodorous mud and rotting piles.

Compounding the frustration is the likelihood that during the typical three-year review process some or all of the zoning requirements or posed new baseball stadium, with acres of parking area. Furthermore, legislation concerning wetlands protection and enforcement of that legislation are in a period of transition. No new decisions about designating land for housing, or approving housing projects, are soon forthcoming.

At present, about 6,000 acres of the Meadowlands remain undeveloped. Any new development must be approved by a host of government agencies: the Department of Environmental Protection; the Army Corps of Engineers; the Division of Fish, Game, and Wildlife; the Environmental Protection Agency; the committee of mayors of towns in the Meadowlands district; the Hackensack Meadowlands Development Commission; and so on. Each year the list expands, and each year the application process requires longer periods of time for review.
federal guidelines on wetlands will change. Changes in local politics may also complicate matters, especially when a project is up for approval around election time. An army of professional consultants, from attorneys to environmental engineers, is needed to respond to the conflicting and shifting requirements set by the agencies involved.

Over the three years of the approval process, then, a project that was once workable may come to be far less so. Building configurations may have to change drastically; for example, a project that started with a dozen acres of undeveloped land may yield less than 25 percent buildable area.

The architect finds that his or her role is that of outsider preparing proposal after proposal for review by the various boards. Even the architect's own intention to cooperate with preservation measures may run into difficulties, as, for example, with zoning that calls for small low-rise buildings and therefore extensive vehicular circulation and “hard area” to service these scattered buildings. Since the preservation of open space is in inverse proportion to a building’s footprint, the option of building up would reduce the impact at ground level.

In an attempt to deal with the problems of development in environmentally sensitive areas such as the Meadowlands, government agencies are turning to the concept of mitigation. Anyone who wishes to build in such an area must provide land—sometimes as much as one and one-half to two times as large as the land used for development—that will be left untouched or will be enhanced to restore a natural habitat destroyed by activities such as chemical contamination, or dumping. Mitigation, like smaller footprints for buildings, helps to consolidate the disturbance of the wetlands.

In this writer's opinion, two further efforts are needed in order to allow housing development in the Meadowlands to progress. Regulatory agencies will need to clarify the definition of “environmentally sensitive areas,” and to exclude areas that need to be enhanced, rather than to be left in their natural state. In addition, the Meadowlands will need a master plan that can reconcile the need for preservation and for development, particularly for residential development.
New Jersey Wetlands Regulation

By Lloyd H. Tubman

New Jersey’s Freshwater Wetlands Protection Act became effective on July 1, 1988. The new statute requires a permit issued by New Jersey's Department of Environmental Protection (NJDEP) for virtually any activity within a freshwater wetlands. The law also imposes, effective July 1, 1989, permit requirements for development within regulated “transition areas” of up to 150 feet adjacent to freshwater wetlands.

The statute has two major objectives. The first is more stringent control of wetlands development than is possible under present federal regulations. The second is delegation to NJDEP of the wetlands jurisdiction presently exercised by the U.S. Army Corps of Engineers (USCOE). Until delegation occurs, development in wetlands will require permits from both federal and state agencies. New Jersey’s more rigorous permit criteria, however, will ultimately limit wetlands development.

The statute adopts the three-parameter wetlands identification method of the U.S. Environmental Protection Agency. Regulated wetlands are defined by the concurrence of periodic high water table, hydric soils, and types of vegetation. However, the absence of one or more of those characteristics, particularly if artificially induced, will not preclude wetlands designation and NJDEP regulation.

A significant difference between present federal regulation and New Jersey’s wetlands law is the state’s classification of wetlands by value. The Freshwater Wetlands Protection Act divides wetlands into those of exceptional, intermediate, and ordinary resource value. This classification by value has permit criteria implications and, after July 1, 1989, will determine the depth of transition area buffers surrounding wetlands.

The statute defines exceptional resource value wetlands as those associated with FW-1 waters and FW-2 trout production waters, present habitats of threatened or endangered species, or documented past habitats of threatened and endangered species that remain suitable for such habitation. Ordinary wetlands are certain man-made drainage ditches, swales, and detention facilities without a sufficient ecological value to warrant higher classification. Intermediate wetlands are those not included in the two defined categories.

The law will require an NJDEP permit for any disturbance or development activity within a freshwater wetlands, including placement of fill, destruction of vegetation, and alteration of drainage patterns. Regardless of wetlands classification, a freshwater wetlands permit may be approved by NJDEP only if there is no “practicable alternative” to the proposed project. A practicable alternative is presumed for non-water dependent developments.

In order to satisfy the practicable alternative test, the permit applicant must demonstrate that wetlands encroachment could not be avoided or reduced by redesign or reduction in the scope of the project. An applicant must also establish that the project could not be accomplished on other
of 100 feet.

The new law is compromise legislation and provides certain exemptions and grandfather protections for projects in the design or approval process prior to the law's effective date. The statute specifically exempts projects submitted for municipal site plan or subdivision approval before June 18, 1987, the date of Governor Kean's wetlands moratorium, and projects that received municipal site plan or subdivision approval or a USCOE permit prior to July 1, 1988. By regulation, NJDEP has limited

the exemption for projects authorized by USCOE nationwide permit to those for which requests for certification of nationwide status were submitted to USCOE prior to June 10, 1988, and for which certification is ultimately received. However, these grandfather provisions apply only to specific "projects" and grandfather protection may be lost if the development plan is significantly altered. In addition, NJDEP's implementing regulations terminate grandfather protection for projects whose con-
Interview with Herman Volk
By Nora Odendahl

“I’ve described it in a number of ways—a broker, coordinator, ombudsman, facilitator,” said Herman Volk, explaining his job as director of the Governor’s Waterfront Development Office. Volk, interviewed recently in Trenton, prefers the term ombudsman to define a position that involves not making decisions, but getting other people to do so.

Established by executive order of Governor Kean in November 1983, the purpose of the Waterfront Development Office is to promote redevelopment of the Hudson River waterfront, an area stretching eighteen miles from Bayonne to the George Washington Bridge. At the time, much of the waterfront property was owned by the bankrupt Penn Central Railroad; the early 1980s purchase of 400 acres in Weehawken and West New York by developer Arthur Imperatore seemed to signal a trend in which, said Volk, the state wanted to be a “player” with local government.

“The executive order is fairly specific with respect to what we can do,” Volk said. “We can identify legislation that might be needed; we can undertake any studies that may be necessary; we could very specifically develop the infrastructure financing plan released this June [a plan to finance public works by imposing impact fees on industries]. And to do all that involves coordination with local officials, citizens, and developers. Our purpose is to play an active role with local officials in doing whatever is necessary to redevelop the waterfront.”

The director of the Waterfront Development Office, who once worked for the Middlesex County planning board as a manager of transportation, is actually on loan to the governor's administration from the New Jersey Transit Corporation, where he was assistant director of corporate planning. He was already familiar with the waterfront area, as he was born in Jersey City, grew up in Union City, worked in Hoboken, and fished in Edgewater.

Volk noted that his office works in conjunction with the Governor’s Waterfront Development Committee, an organization of government officials and citizen representatives that meets every two or three months. Both committee and office have the same function, but the latter has the day-to-day operating responsibility. Commented Volk, “Our job is not to review plans and issue permits; our job is essentially an oversight one. When there are major issues, we convene a meeting and get the right people around the table. If there’s a major issue that can’t be resolved, we could bring in, for example, the commissioner of transportation, or the commissioner of environmental protection. We start those meetings off by saying, redevelopment of the waterfront is a high priority for the governor. What’s the issue, and how can we assist in getting it resolved as quickly as possible?

“A number of state agencies have the line responsibility—the DEP, for example, is the state agency that must review and approve development within 500 feet of the water’s edge, actually 500 feet of the mean...
high water line. The DOT reviews any development that affects a state highway or other state transit route. Our job is to work with the departments, the developers, and local officials to ensure that the processing of permits occurs rapidly, to try to smooth the way for developers as well as for local officials and citizens in seeking a review or comment from the DEP.

Volk explained that the process of getting waterfront construction approved is subject to a "double veto power," first from the municipality and then from the DEP, which requires developers to submit an analysis of the construction’s effect on the environment. If the DEP finds an adverse impact, it requires mitigating measures. In some cases, said Volk, the DEP permits the first phase of development, but before allowing the second phase to proceed, reviews the first to see if the mitigation measures have been applied successfully.

Volk said that at other times, when the developer claims that meeting DEP standards will make the project less salable, the DEP may discourage the project altogether: "I’ve been at one of those meetings where DEP said very politely, ‘Marketable is not one of the considerations we take into account.’"

If land use decisions are up to local authorities, and regulatory powers are in the hands of state agencies, the development office has a less tangible type of control, what Volk refers to as the power of persuasion. "I’ve had people tell us any number of times that getting a call from someone in the governor’s office makes things happen much more quickly...If I’m unsuccessful in getting a decision made, I’ll call up my direct line of command—Brenda Davis, the chief of the Governor’s Office of Policy and Planning—and she then calls the person in question.”

IN VOLK’S VIEW, “People are enamored with waterfront development... Renewal of the waterfront brings attention to the entire area of Hudson County.” He recalled that "in the early 1960s, if you said you lived in Hoboken people probably had two reactions: ‘Where is Hoboken and why would you want to live there?’ Whereas today people definitely know where it is and usually say, ‘When were you lucky enough to buy a condominium in Hoboken?’" He sees Jersey City, the largest municipality in Hudson County, as beginning to improve in the same way. "Some of Jersey City reminds me of San Francisco in that when I lived out there, if you saw a townhouse boarded up, you didn’t say, ‘This place is running downhill’; you would say, ‘Oh, someone’s renovating it.’"

Volk noted that most development on waterfront is taking place in Jersey City, partly because public transport between New York and New Jersey is concentrated there. One of the development office’s projects has been to oversee a comprehensive waterfront transportation plan, drawn up by DOT. The plan, which has reached the stage of an engineering design, calls for a light rail system (the contemporary equivalent of a trolley) that can operate on a street or on a separate right-of-way; a four-lane waterfront boulevard connecting the cities; and a dedicated bus lane. In addition, the Port Authority of NY-NJ is working on re-institution of ferry service, especially between Hoboken Terminal and North Cove in Battery Park.

One of the most striking features
NOW EDITING IS AS EASY AS
2-COLOR COPYING.

TA ADLER-ROYAL 2020
2-Color Copier System with Editing

Now, it's fast and easy to copy up to five selected sections of an original, without cutting and pasting. For extra impact, touch a key and add red, blue, green, or brown for 2-color emphasis.

One touch activates zoom reduction and enlargement as well as automatic selection of magnification and paper sizes. Automatic exposure lets you make up to 99 mirror-sharp copies at a rapid 20 copies a minute. For even greater speed and productivity, add optional feeding and sorting for copies up to 11" x 17". Copy nonstop with an optional 2,500-sheet cassette and two standard paper cassettes, plus sheet bypass.

You can also shift margins and copy facing pages in a book to produce a letter size copy of each page.

Here's everything you want in a copier: speed, superb copy quality, easy operation, and dependable performance.

Call today for a free office demonstration.
Ask about our convenient leasing plan.

AS OF SPRING this year, the development office had a list of thirty-seven major waterfront projects either proposed, under construction, or completed. A sampling of these projects includes Harborside Terminal, which is being transformed into office, residential, and hotel space; Arcorp, to contain not only housing and office space, but also 1600 marina slips; and Newport, which will have a shopping mall in addition to apartments, offices, and marina.

Volk acknowledged that waterfront residential development “has turned out to be market-rate housing, which is an euphemism for luxury housing.” The problem of waterfront redevelopment pushing out low-income area residents is an ongoing concern. Eighteen percent of the 1500 units at Newport are designated for low-