

PLANNING BOARD
BOROUGH OF CLOSTER, NEW JERSEY
Minutes of Special Meeting
July 18th, 2013
8:00 P.M.

Prepared & Submitted by:
Rose Mitchell
Planning Board Coordinator

PLANNING BOARD
BOROUGH OF CLOSTER, NEW JERSEY
Special Meeting
Thursday,
July 18th, 2013

Mr. Lignos, Chairman called the Special Meeting of the Planning Board of the Borough of Closter, New Jersey held on Thursday, July 18th, 2013 in the Council Chambers of the Borough Hall to order at 8:00 PM. He stated that the meeting was being held in compliance with the provisions of the Open Public Meetings Act of the State of New Jersey and had been advertised in the newspaper according to law. He advised that the Board adheres to a twelve o'clock midnight curfew and no new matters would be considered after 11:00 P.M.

Mr. Lignos invited all persons present to join the Board in reciting the Pledge of Allegiance.

The following Planning Board members and professional persons were present at the meeting:

Mayor Heymann
Councilwoman Amitai
Mr. Lignos, Chair
Dr. Maddaloni, Vice-Chair
Mr. Baboo- 8:05PM
Mr. Sinowitz
Mr. DiDio
Mr. Pialtos
Ms. Stella- (alt # 1)
Mr. Nyfenger- (alt # 2) 8:07 PM
Mr. Chagaris, Board Attorney
Mr. DeNicola, Board Engineer
Rose Mitchell, Planning Board Coordinator

The following Planning Board members and professional persons were absent from the meeting:

Ms. Isacoff

Mr. Lignos stated there were no correspondences relating to the Closter Plaza application.

Mr. Chagaris stated that Mr. Banisch may not be available to attend the July 25th Planning Board Meeting.

Motion was made by Mayor Heymann & seconded by Councilwoman Amitai to hold a special meeting on August 8th, 2013. All present were in favor of Special Meeting. Mr. Lignos clarified that the August meetings will be held on August 7th (W.S. & Special), August 8th (Special Meeting) & August 29th.

Mr. Basralian spoke of order of witnesses regarding Closter Plaza Application.

Mr. Chagaris spoke of a motion made at the July 11th meeting by an alternate member of the Board & recommended that the Board re-vote on mentioned. Motion was made by Mayor Heymann & seconded by Dr. Maddaloni regarding motion originally made at the July 11th meeting pertaining to jurisdiction (referring to the Closter Plaza application). Councilwoman Amity asked for clarification regarding an abstained vote. Mr. Chagaris responded. Mr. Baboo requested further clarification. Mr. Chagaris re-

sponded. All present were in favor with the exception of Councilwoman Amitai & Mr. DiDio who voted against and Mr. Baboo who abstained. Mr. Sinowitz did not vote due to not being present at the July 11th meeting. (Mr. Nyfenger, 2nd alternate, did not need to vote.)

Item # 1

Block 1607 Lot 1 (BL 1310/ L 2)
19 Ver Valen Street (7 Campbell Ave.)
Application # P-2013-03

Applicant: Closter Marketplace (EBA), LLC
Centennial AME Zion Church
Attorney: Mr. Basralian

***Refer to attached transcript**

Motion was made by Mayor Heymann & seconded by Ms. Stella to adjourn meeting. Meeting was adjourned at 11:21 PM.

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STATE OF NEW JERSEY
COUNTY OF BERGEN
BOROUGH OF CLOSTER
SPECIAL MEETING

IN THE MATTER OF
The Application of:

TRANSCRIPT OF
PROCEEDINGS

CLOSTER MARKETPLACE (EBA), LLC.,
CENTENNIAL AME ZION CHURCH, BLOCK
1607, LOT 1 (BL 1310/L 2) 19 VER
VALEN STREET (7 CAMPBELL AVE.)
APPLICATION #P-2013-03

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BOROUGH OF CLOSTER MUNICIPAL BUILDING
188 Closter Dock Road
Closter, New Jersey
July 18, 2013
8:00 p.m., Volume III

B E F O R E:
PLANNING BOARD
JOHN LIGNOS, CHAIRMAN
SOPHIE HEYMANN, MAYOR
VICTORIA RUTI AMITAI, COUNCILWOMAN
MARK MADDALONI, BOARD MEMBER
DAVID BABOO, BOARD MEMBER (8:07)
IRENE STELLA, BOARD MEMBER
ROBERT DI DIO, BOARD MEMBER
LEONARD SINOWITZ, BOARD MEMBER
DEAN PIALTOS, BOARD MEMBER
PAUL NYFENGER, BOARD MEMBER (8:07)
ARTHUR CHAGARIS, ESQ., BOARD ATTORNEY
NICK DENICOLA, P.E., BOARD ENGINEER
ROSE MITCHELL, BOARD SECRETARY

A P P E A R A N C E S:
WINNE, BANTA, HETHERINGTON, BASRALIAN & KAHN, P.C.
ATTORNEYS FOR THE APPLICANT
BY: JOSEPH L. BASRALIAN, ESQ.
SEGRETO, SEGRETO & SEGRETO, ESQS.
ATTORNEYS FOR THE OBJECTORS
BY: JOHN J. SEGRETO
GINA M. LAMM, CSR/RPR, Court Reporter
Job No. NJ1694331

1 CHAIR LIGNOS: I call to order this
2 special meeting of the planning board of the
3 Borough of Closter, New Jersey, being held on this
4 date, Thursday July the 18th, in the council
5 chambers of the Borough Hall. This meeting has
6 been dually advertised in accordance with the Open
7 Public Meetings Act of the State of New Jersey,
8 and is commencing, according to our computer, at
9 8:00 p.m. The planning board adheres to a 12
10 o'clock midnight curfew. No new matters will be
11 considered after 11 p.m.

12 Please join the Board in the pledge
13 of allegiance.

14 I thank you all, and I ask
15 Ms. Mitchell, would you kindly take attendance.

16 MS. MITCHELL: Sure.

17 Mayor Heymann.

18 MS. HEYMANN: Here.

19 MS. MITCHELL: Councilwoman Amitai.

20 MS. AMITAI: Here.

21 MS. MITCHELL: Dr. Maddaloni.

22 MR. MADDALONI: Here.

23 MS. MITCHELL: Mr. Baboo.

24 Mrs. Stella.

25 MS. STELLA: Here.

1 MS. MITCHELL: Mr. Lignos.

2 CHAIR LIGNOS: Here.

3 MS. MITCHELL: Mr. Chagaris.

4 MR. CHAGARIS: Here.

5 MS. MITCHELL: Mr. DeNicola.

6 MR. DENICOLA: Here.

7 MS. MITCHELL: Mr. Sinowitz.

8 MR. SINOWITZ: Here.

9 MS. MITCHELL: Mr. DiDio.

10 MR. DIDIO: Here.

11 MS. MITCHELL: Ms. Isaacoff.

12 Mr. Pialtos.

13 MR. PIALTOS: Here.

14 MS. MITCHELL: Mr. Nyfenger.

15 CHAIR LIGNOS: Very good. Let the
16 record show that we have received no
17 correspondence, as it relates to the Closter Plaza
18 application, since our last meeting. And I do
19 want to take care of some housekeeping as far as
20 the meetings forward.

21 We do have our regular monthly
22 public hearing meeting next Thursday, the 25th.

23 Mr. Chagaris, do we have any update
24 on Mr. Banisch?

25 MR. CHAGARIS: I was in touch with

1 him on the phone today about another matter, and
2 there is a possibility that he has a conflict on
3 the 25th, but he won't know until I talk to him
4 tomorrow. He has a meeting tonight, at which time
5 it's going to be discussed. So, I'd like to
6 follow up with a correspondence.

7 CHAIR LIGNOS: Okay, in which -- in
8 which we would have only one application,
9 potentially, for that meeting. So, that meeting
10 will stay on as our regular monthly meeting. But
11 it may be only that one application. Then we have
12 a regular -- we have our work session meeting
13 scheduled for Wednesday, August the 7th, which I
14 believe we have already noticed as a work session
15 and special?

16 MS. MITCHELL: Well, at this point
17 we don't have to do the noticing because it will
18 just carry with every -- every time we notice the
19 applicant, is that correct, Mr. Chagaris?

20 MR. CHAGARIS: Yes, but I think
21 generally we said notice what we have on the
22 agenda.

23 MS. MITCHELL: Oh, we have, yes. We
24 have it both as a work session and a special.

25 MR. CHAGARIS: That's what I'm

1 talking about.

2 CHAIR LIGNOS: Okay. Great.

3 Now, members of the board, I know
4 this is a vacation month, and as the applicant has
5 expressed, they wish for us to continue in the
6 most -- with -- with -- with the -- with as many
7 meetings as we possibly can. August is a tough
8 month. I ask you first: Is there a possibility
9 that we can have a meeting on the 7th and a
10 meeting on the 8th? And, one -- and then -- and
11 then our regular -- that would be a special on the
12 8th. And then our regular work -- regular monthly
13 meeting on August the 29th. And nothing in
14 between. Because I know a lot of people usually
15 take vacations during that time. I'd like --
16 let's start with August the 8th. The 7th is
17 already our meeting. Let's start with the 8th.

18 Can I have a motion that we use the
19 8th as the special meeting?

20 MS. HEYMANN: So moved.

21 CHAIR LIGNOS: So moved by the
22 mayor.

23 MS. AMITAI: Second.

24 CHAIR LIGNOS: Seconded by the
25 councilwoman. Discussion? None. Ms. Mitchell,

1 please poll the board.

2 MS. MITCHELL: Mayor Heymann.

3 MS. HEYMANN: Yes.

4 MS. MITCHELL: Councilwoman Amitai.

5 MS. AMITAI: Yes.

6 MS. MITCHELL: Dr. Maddaloni.

7 MR. MADDALONI: Yes.

8 MS. MITCHELL: Ms. Stella.

9 MS. STELLA: Yes.

10 MS. MITCHELL: Mr. Lignos.

11 CHAIR LIGNOS: Yes.

12 MS. MITCHELL: Mr. Sinowitz.

13 MR. SINOWITZ: Yeah.

14 MS. MITCHELL: Mr. DiDio.

15 MR. DIDIO: Yes.

16 MS. MITCHELL: Mr. Pialtos.

17 MR. PIALTOS: Yes.

18 CHAIR LIGNOS: Very good. The 29th

19 is -- we don't need a motion for that. We
20 already -- that is our regular monthly meeting.

21 So, we will have our work session and special
22 meeting on the 7th, a special meeting for this
23 application, on the 8th, and our regular monthly
24 meeting on the 29th.

25 Mr. Sinowitz.

1 MR. SINOWITZ: Pardon, it should say
2 August.

3 CHAIR LIGNOS: August.

4 MR. SINOWITZ: August, that's
5 correct.

6 CHAIR LIGNOS: Yes, August.

7 MR. MADDALONI: I'll make another
8 point, if needed. Maybe they'll get through it so
9 quickly we won't need it.

10 CHAIR LIGNOS: That from your mouth
11 to God's ear. But I suspect we may need it.

12 Mr. Basralian, based on that, would
13 that work with -- with your client?

14 MR. BASRALIAN: Yes. The 7th and
15 the 8th and the 29th work for us.

16 CHAIR LIGNOS: Perfect. Thank you
17 very much. Now, before we get started with item
18 1, it has been brought to my attention --

19 MR. CHAGARIS: Excuse me, one
20 second. Some of the public expressed interest in,
21 although we have the dates set here, do you have
22 a -- any proposal or agenda for who would be
23 testifying on which dates at this time? Or not?

24 MR. BASRALIAN: Yes, I do.

25 CHAIR LIGNOS: Can you share with

1 us?

2 MR. BASRALIAN: Well, depending
3 on -- what my proposal is, is that we will start
4 with the architect this evening, and follow with
5 Chuck Thomas, the engineer. Then with Bill
6 Hamilton, the landscape architect. Then we would
7 be doing traffic with Eric Keller, and then
8 planning with Joseph Burgess.

9 CHAIR LIGNOS: Okay.

10 MR. BASRALIAN: Mr. DeNicola asked
11 me to -- whether I knew when that date would be
12 hit for the traffic so that your planner -- your
13 traffic consultant would be here. I don't know,
14 it's one of those -- hopefully --

15 CHAIR LIGNOS: As we get closer.

16 MR. BASRALIAN: Yeah, as we know how
17 we go through -- you know, I'll be prepared --

18 MR. CHAGARIS: But as of now, you
19 have -- your order of witnesses, depending on how
20 long they testify, and what days, the order of
21 witnesses will be the architect tonight, then the
22 next witness would be the engineer. Next would be
23 the landscape architect. Next would be the
24 traffic, and then final one will be the planner.

25 MR. BASRALIAN: That's correct,

1 subject to calling anybody back.

2 CHAIR LIGNOS: Mr. Basralian, not
3 that the professionals who have already testified
4 need to be here at subsequent meetings, but if the
5 architect, for instance, or one of your other
6 professionals, is required to come back, you would
7 be able to arrange for them to return?

8 MR. BASRALIAN: If the board
9 requires them to come back for its informational
10 purposes, yes.

11 CHAIR LIGNOS: Thank you very much.
12 Okay. Let the record show that Mr. Baboo actually
13 came a few minutes ago. The time now is 8:07. I
14 would say about three or four minutes ago. And
15 Mr. Nyfenger just -- just arrived at 8:07.

16 MS. MITCHELL: Okay. So, the only
17 one out is Ms. Isacoff.

18 CHAIR LIGNOS: Yes.

19 Now, Mr. Chagaris, for point, if I
20 understand correctly, our secretary was on
21 vacation at the last meeting. And I understand
22 that a motion was made by a second alternate. Can
23 you please clarify?

24 MR. CHAGARIS: Yes, right. The
25 second alternate did make the motion, but because

1 there were ten members present last time, the
2 second alternate was not qualified to make that
3 motion. And actually not qualified to vote. If
4 it was just a vote though, it would have been a
5 surplus, you know, or a technical error, but, not,
6 you know, improper. However, the fact that he
7 made a motion means that we really should renew
8 the motion with the proper voting members.

9 And, tonight, as it sits here today,
10 we have ten members. So, that would mean the
11 first alternate, Ms. Stella, can vote to make it
12 nine members voting, but that Mr. Nyfenger should
13 not vote, and should not make a motion.

14 CHAIR LIGNOS: Make a motion. Okay.

15 MR. CHAGARIS: So, the motion that
16 is in question, is that the presentation by the --
17 that was made last time, by Mr. Banisch, was
18 recommended, or the board's planner, recommended
19 that the -- the -- the -- based on his review of
20 the facts and the plans and the drawings, he felt
21 that it was sufficient to qualify as a -- for C
22 variances, where the variances were required, and
23 that no D variances were required by this
24 application. And based on the evidence that he
25 reviewed, and the plans he saw, and what we have

1 to date, it was his opinion that it would qualify
2 for a presentation to this board. And that was
3 the motion that was made. And --

4 MS. HEYMANN: I'll make that motion.

5 CHAIR LIGNOS: Motion is made by the
6 mayor. It was already seconded. Seconded by --
7 Dr. Maddaloni, did you have your hand up?

8 MR. MADDALONI: I seconded it.

9 CHAIR LIGNOS: Okay. I think --

10 MR. CHAGARIS: There's no other
11 discussion?

12 CHAIR LIGNOS: There's no other
13 discussion, it's literally --

14 MR. CHAGARIS: If there is no other
15 discussion and someone wants to make or have a
16 discussion then you can have a discussion.

17 MS. AMITAI: I should make a comment
18 then. Because it was brought to my attention that
19 my abstention, when I abstained, my vote would be
20 counted as a yes.

21 CHAIR LIGNOS: No, it goes to the
22 majority. Whatever the majority is.

23 MR. DENICOLA: Not a yes, right.

24 MS. AMITAI: Okay. So, I wouldn't
25 have wanted it to be a yes. So, I'm going to

1 change my vote this time.

2 MS. HEYMANN: It's your vote. You
3 can do whatever you want. It's a new vote.

4 MS. AMITAI: Well, I didn't know if
5 I had to ask permission first.

6 CHAIR LIGNOS: We have a motion. It
7 has been seconded. Discussion? None.

8 MR. BABOO: I'm sorry, what is
9 abstain? And it goes to majority? I didn't
10 understand that.

11 MR. CHAGARIS: What it means, is,
12 that if you abstain, then it doesn't really count.
13 If, for example, there are three people -- I mean
14 the whole board voted, and eight people abstained,
15 and you had one vote in favor. It passes.

16 MR. BABOO: Okay. But you said it
17 goes to the majority. Does it turn into a yes or
18 --

19 MR. CHAGARIS: That's the
20 explanation.

21 CHAIR LIGNOS: It goes to the rule
22 of the majority.

23 MR. CHAGARIS: In other words, you
24 don't need to have five votes. You can have four
25 votes, you can have three votes, if everybody else

1 abstains.

2 MR. BABOO: Okay. So, the bottom
3 line, is, let's say there's five people, and three
4 people vote yes, two people abstain, is that three
5 to zero or five to zero?

6 MR. CHAGARIS: Three to zero. Three
7 zero -- three, zero, zero.

8 MR. DENICOLA: It carries.

9 MR. BABOO: Okay. Okay. It just
10 doesn't turn into a yes. That's what I wanted to
11 make sure. Okay.

12 MR. CHAGARIS: It doesn't convert
13 it, but it doesn't have the effect of a --

14 MR. BABOO: Of a, no. Okay.

15 MR. CHAGARIS: -- of a no. Correct.

16 CHAIR LIGNOS: So, we have a motion.
17 It's been seconded.

18 MR. CHAGARIS: Everyone clear? Any
19 questions? Only those people who were at that
20 meeting could vote.

21 CHAIR LIGNOS: Yes. Yes.

22 Ms. Mitchell, can you please poll
23 the members that were here at that meeting.

24 MS. MITCHELL: I don't know who was
25 absent that meeting. I don't have that.

1 CHAIR LIGNOS: The only person that
2 was absent last week was Mr. Sinowitz.

3 MS. MITCHELL: Oh, okay, great.
4 Mayor Heymann.

5 MS. HEYMANN: Yes.

6 MS. MITCHELL: Councilwoman Amitai.

7 MS. AMITAI: No.

8 MS. MITCHELL: Dr. Maddaloni.

9 MR. MADDALONI: Yes.

10 MS. MITCHELL: Mr. Baboo.

11 MR. BABOO: Abstain.

12 MS. MITCHELL: Ms. Stella.

13 MS. STELLA: Yes.

14 MS. MITCHELL: Mr. Lignos.

15 CHAIR LIGNOS: Yes.

16 MS. MITCHELL: Mr. DiDio.

17 MR. DIDIO: No.

18 MS. MITCHELL: Mr. Pialtos.

19 MR. PIALTOS: Yes.

20 CHAIR LIGNOS: Okay. So, the motion
21 is carried.

22 Now, we're going to go to the
23 business for this evening. Item No. 1 is block
24 1607, lot 1, 19 Vervalen Street, 7 Campbell
25 Avenue. Application P-2013-03. The applicant,

1 Closter Marketplace, LLC., Centennial AME Zion
2 Church. Mr. Basralian is the attorney.

3 This site -- this subdivision site
4 plan, soil movement application, was received on
5 May the 16th, deemed perfected, with mentioned
6 stipulations on June 5th work session. The
7 application was continued, and received final
8 perfection on June 27th at the regular monthly
9 meeting and at the special monthly meeting that
10 took place on the 11th. The application is here
11 to be continued at tonight's July 18th special
12 meeting.

13 Mr. Basralian, welcome.

14 MR. BASRALIAN: Good evening. For
15 the record, Joseph Basralian, Winne, Banta,
16 Hetherington, Basralian and Kahn, Hackensack, New
17 Jersey. Attorneys for the applicant, Closter
18 Marketplace, EBA, LLC. Thank you. We're happy to
19 be here to finally start this application on
20 behalf of Closter Marketplace, EBA, LLC., for the
21 renovation/improvements of Closter Plaza after a
22 number of delays and procedural hearings.

23 The application before you, is for
24 the renovation/improvement of the existing 211,000
25 square foot Closter Plaza, which, after completion

1 of Phase II, will result in a slightly smaller
2 shopping center of 207,000 square feet, but with
3 100 more parking spaces than currently exist, and
4 four new public plaza areas. There's also, before
5 the board, an application for preliminary and
6 final subdivision to create a new 23,562 square
7 foot lot, for which no structure is currently
8 proposed.

9 THE PUBLIC: (Request made for
10 Mr. Basralian to speak louder.)

11 MR. BASRALIAN: Usually I'm asked to
12 tone down, but, sure, I will use the microphone,
13 if that will help.

14 Edens, which has approximately a 110
15 shopping centers throughout the country, expends
16 an extraordinary amount of time in an effort in
17 seeking out and selecting the right tenants for
18 each locale. So, the tenant mix and the services
19 are properly attuned to the town in which the
20 property is located. And that is the same
21 procedure that is undertaken in Closter. It very
22 carefully selects materials it uses in the
23 buildings and for the storefronts. So, the
24 shopping center will be a place where the
25 residents of Closter want to come to shop, to

1 congregate, to meet old friends and make new ones.

2 You are all too familiar with the
3 present condition of Closter Plaza, which, sadly,
4 deteriorated under the prior ownership. It is an
5 old, tired center, whose first building was
6 erected in the 1950's, and then added onto,
7 sometimes in a hodgepodge manner, over the years.

8 What is proposed by the applicant is
9 a wonderful new shopping center and gathering
10 place for the town, its residents, shoppers,
11 tenants and owners, all of which will be proud to
12 be a part of Closter Plaza.

13 I cannot understand, personally, why
14 anyone would oppose the improvement to the Closter
15 Plaza, which, as I said, will be slightly smaller,
16 and with a hundred more parking spaces in four
17 plaza orders -- and four new plaza areas to
18 replace what is there, other than that people have
19 the right, and because they can do it, or because
20 they are a competitor across the street or down
21 the road.

22 We anticipate, as I indicated, five
23 witnesses, starting with Conrad Roncati, our
24 architect, Chuck Thomas, our engineer, William
25 Hamilton, our landscape architect, Eric Keller,

1 traffic consultant, and Joseph Burgess our
2 planner.

3 With that, I'd like to call my first
4 witness, and if you would swear him in, we can
5 proceed.

6 Mr. Roncati.

7 MR. SEGRETO: Mr. Chairman, if I
8 may, I waited until after Mr. Basralian finished
9 his opening statement. My name is John Segreto.
10 I'm from the law firm of Segreto, Segreto and
11 Segreto. We represent objectors to this
12 application. That's the Great Atlantic and
13 Pacific Tea Company, otherwise known as A&P. They
14 operate a store here in Closter at 396 Demarest
15 Avenue. Thank you.

16 MR. CHAGARIS: Mr. Segreto, are
17 there any other interested parties who you
18 represent other than --

19 MR. SEGRETO: No, that's it.

20 MR. CHAGARIS: Thank you.

21 MR. BASRALIAN: Swear him in.

22 MR. CHAGARIS: Do you swear to tell
23 the truth, the whole truth and nothing but the
24 truth?

25 MR. RONCATI: Yes, I do.

1 MR. CHAGARIS: Will you state your
2 name and give us your business address.

3 MR. RONCATI: Certainly. Conrad
4 Roncati. The address is Two Executive Drive, Fort
5 Lee, New Jersey, 07024.

6 EXAMINATION BY MR. BASRALIAN:

7 Q Mr. Roncati, what is your
8 occupation?

9 A I'm a registered architect in the State of
10 New Jersey.

11 Q And how long have you been a
12 registered architect?

13 A Just over 20 years.

14 Q And are you registered in other
15 states as well?

16 A I, at the moment, 17 other states.

17 Q Thank you. And what's your
18 educational background?

19 A I have a Bachelor of Architecture degree
20 from Carnegie Melon University.

21 Q And have you testified before
22 planning boards or boards of adjustment in the
23 State of New Jersey? And, in particular, before
24 any boards in Closter?

25 A Yes, I've appeared in Closter. My first

1 appearance here was probably 20 years-ago. I've
2 appeared at over 1,000 hearings in New Jersey
3 alone, at hundreds of communities, board of
4 adjustments and planning boards.

5 MR. BASRALIAN: I'd ask the board to
6 accept Mr. Roncati and his credentials.

7 CHAIR LIGNOS: Does anybody have an
8 objection? I see and hear none from the board.
9 So, please proceed.

10 MR. RONCATI: Thank you,
11 Mr. Chairman.

12 BY MR. BASRALIAN:

13 Q Would you please briefly describe
14 some of the -- some examples of the projects,
15 renovations or upgrades you've designed.

16 A Certainly. My firm has been in business
17 for almost 25 years, or just over 25 years. We've
18 designed thousands of projects of all types:
19 Residential, commercial, retail, hospital work,
20 almost every type of building type. We do have a
21 concentration in retail and specialize in unique
22 and interesting projects.

23 As a matter of fact, over 20 years-ago,
24 Mr. Basralian and I worked together to create the
25 largest child care center in the country, in

1 Hackensack, at United -- Hackensack University
2 Medical Center.

3 So, the experience of the firm is broad
4 and wide ranged. And I think that that helps
5 prepare us to approach complex projects, and
6 complex projects like we have here in Closter.

7 We represent a lot of retailers. We
8 represent them directly. Retailers like: Lord
9 and Taylor, Lusartain, Elizabeth Arden, BCBG,
10 Wolford, C-Wonder, Road Runner, Century 21.
11 National retailers. And we represent them, not
12 only locally, but on a national basis. So, we
13 know both sides.

14 Our shopping center projects are large.
15 We just finished working on a million square foot
16 ground up retail and mixed use complex in Cherry
17 Hill at the old garden state racetrack. So, we've
18 been on both sides of the fence. And this tenant
19 representation, also uniquely puts us in a
20 position where we understand what it's like to be
21 on the developer/owner side. And we also
22 understand what it's like to be on the tenant side
23 of representation.

24 Q Have you also been involved in the
25 design of restaurants in the Metropolitan area?

1 A Yes, we have a significant number of
2 restaurants that we have designed, not only in New
3 Jersey, in the tri-state area, but in New York
4 City, Miami, and other large cities. This project
5 will have a concentration of food. And, again, we
6 feel that that experience really prepares us for
7 working on this project and making sure that it is
8 designed appropriately and is supportive of food
9 related tenancies.

10 Q Thank you. When were you retained
11 by the applicant in connection with the Closter
12 Plaza?

13 A Almost two years-ago.

14 Q And prior to your engagement by the
15 applicant, were you familiar with Closter Plaza?
16 And if so, how?

17 A Well, I moved to Closter six years-ago.
18 So, I've been a resident for a reasonable period
19 of time. But prior to that I grew up, and after
20 college, moved back with my family, and purchased
21 my home in Halworth. So, I've been in Halworth
22 since 1969. And ever since I was a kid I've come
23 to Closter, and I've come to Closter Shopping
24 Center as a user.

25 Q So, then you'd be familiar with

1 Closter Plaza as it existed over the years to its
2 current time?

3 A Yes. So, as a kid, I guess not realizing
4 it, the center was relatively new, and I've
5 watched its iterations over the year, it's mild
6 renovations, and, unfortunately, I've witnessed
7 its decline in a way.

8 Q Well, what were your feelings when
9 retained by the -- by the applicant, to -- to
10 undertake the architectural work for Closter
11 Plaza?

12 A Well, as a professional, and as an
13 architect, I was excited to be involved in this
14 project because it is impactful and it is
15 substantial. But, also as a resident, I was very
16 excited to be a part of the project.

17 Q Are you also familiar, as a
18 resident, with the other shopping centers in town,
19 and stores on the main avenues of the
20 municipality?

21 A Yes.

22 Q What steps or studies did you
23 undertake to prepare yourself before you put pen
24 to paper to start to design the Closter Plaza?

25 A Well, we made a study of the entire

1 community. And, just so that I wasn't personally
2 jaded by my experience, I brought in my design
3 team from my firm, one of the members are here
4 tonight, and I had them assist me so that I made
5 sure I was having an objective view of what was
6 happening here. So, there was that blend of
7 knowledge and understanding and experience over
8 time, along with a staff and a design team that
9 worked with me, to help evaluate, re-evaluate what
10 we -- what we saw in Closter, at the site, in the
11 surrounding properties, in the downtown area, and
12 all of the areas that were impacted by this -- by
13 this project. My client was also a large part of
14 this process. They're a very active developer.
15 Very much involved in the design process. They
16 didn't hire me and say, go ahead and do what you
17 gotta do and come back and tell us what it's going
18 to look like. They were involved. And they were
19 involved to every last detail. And I've really
20 come to know that that is a hallmark of their
21 company. They care about what they're doing.
22 They care about these projects that they
23 undertake. They care about Closter Plaza, and I'm
24 thrilled to work with them. They've put together
25 a team to work with us, Omland Engineering, which

1 is handling the site plans. We worked very, very
2 closely with them. The traffic plans. We worked
3 very closely with Joe Burgess, who they retained
4 for planning, and a team of other engineers,
5 landscape architects, construction managers, and
6 in-house architects. They have brought outside
7 consultants in to assist, and they've also
8 provided us with all the exposure and cooperation
9 that we could find, internally, within their --
10 within their company.

11 They own and manage over 110 shopping
12 centers. They take this seriously. This is what
13 they do. This is their focus. And it was their
14 involvement, really, that I think, in the end, as
15 you'll see this evening, created a very
16 substantial and a very good proposed repositioning
17 of this center.

18 Q And over the years in your
19 experience, have you seen an involvement or an
20 evolving of shopping centers of this type, from
21 what they were in the 60's, 70's, 80's, to what is
22 being done today with shopping centers of this
23 nature?

24 A Yes. I've -- certainly. I mean when this
25 center was conceived, the time frame of the early

1 60's, the idea of what a shopping center was, and
2 what a strip center was, at the time, is much
3 different than what we look to these facilities
4 for now. And that's a part of use. It's a part
5 of tenancy. It's a part lifestyle. And it's also
6 a function of design and esthetic. And I think
7 today we look for a lot more in these projects.
8 We look a lot deeper into what they can provide to
9 a community. We look to them to, not only provide
10 a place for retailers, or a place to get something
11 to eat, but also as an integral part of our life
12 and our social life in our communities.

13 Q And how do the mix of tenants impact
14 the design for the shopping center?

15 A Well, in this particular case, what Edens
16 is looking for, is a mixture of national and local
17 tenants. And I think that they're doing a
18 terrific job of identifying those tenants that
19 might be coming here. Certainly Whole Foods is a
20 major participant in this project. That is a
21 solid start. That's a great retailer. I think
22 it's something that this community really needs.
23 But we also need to develop that mix of local and
24 national tenants that will join them and the
25 existing retailers that are there now, to create,

1 again, a very vibrant center in Closter.

2 Q Well, as you know, the application
3 includes a maximum of 20,000 square feet for
4 restaurants. What role do restaurants play in a
5 shopping center like this?

6 A They play a very, very important role.
7 But in the goals of Eden's approach to projects,
8 they play an even more important role. And I
9 think that's something about this company that
10 sets them apart. That's something that really set
11 the tone for this project, and where we were going
12 with it. Years ago, 30, 40 years ago, almost 50,
13 when this center was built, your food offerings
14 were limited to pizza parlors and an ice cream
15 shop. Maybe a diner of sorts, on a -- on a pad
16 site. But that has changed. And what we find in
17 these centers, and what we find in these modern
18 centers, for example, the one that we just
19 completed in Cherry Hill, and certainly all of the
20 other Eden Centers, food becomes a very, very
21 important centric component of these centers.
22 They're a reason why people go. They're a reason
23 why people stay. And they're a part of why they
24 become of very integral part of our local lives.

25 Q So, the plan -- would you say that

1 the plans that are proposed intercreates --
2 integrates rather, shopping, restaurants, and
3 public areas, and seating areas, as gathering
4 places for visitors to the center?

5 A Yes, the restaurants play a very important
6 role in generating people, and allowing them to
7 stay, and have more reason to stay at the center,
8 and congregate, and socialize, and interact. And
9 you will see in the presentation, there are a
10 considerable number of places for that to happen.
11 Not only within the retail spaces, within the
12 restaurants, but also in the public spaces, and
13 landscaped areas that we've provided.

14 Q Now, this is the very first shopping
15 center that Edens is renovating, constructing in
16 the State of New Jersey. Did you have an
17 opportunity -- sir, did you have an opportunity to
18 view other centers Edens owns and operates in
19 surrounding states?

20 A Yes, I did. I traveled to Virginia and
21 Maryland, and looked at quite a number of centers
22 that they had completed. And it was a wide range
23 of projects. Some were ground up. And some were
24 renovations, similar to what we have here. And
25 others were hybrids that were apportioned,

1 renovated and apportioned new construction. But
2 it was important for me to go and see what they
3 had done so that I could come back and bring to
4 this project, not only what I thought should be
5 done, and what should be done locally, but to
6 bring to bare all of their experience, and all of
7 their goals, and all of their requirements to the
8 project.

9 Q Did you also study the elements of
10 those other shopping centers? In particular,
11 facades and integration of those facades with the
12 entire complex?

13 A Yes. And that was a big part of what we
14 went to see. I was concerned about their
15 approach. And I also wanted to see their
16 implementation. It's one thing to see
17 photographs. It's one thing to read about things
18 on a website. It's one thing to hear a client
19 explain to you what they want to do. Yet, again,
20 it's something else to go there and physically
21 visit and experience.

22 And what I saw, I would love to have here
23 in Closter. And as an architect, I went, I saw,
24 and I took from them all the best that they had
25 done, and what they wanted to do here. And I

1 think you'll see in the presentation tonight, that
2 all of that was brought to bare in the final
3 design, the final layout, and the creation of all
4 the positive attributes of this -- of this
5 project.

6 Q You talked a little earlier about
7 the evolution of shopping centers. Could you just
8 expand upon that a little, perhaps?

9 A Well, I think, again, the idea that
10 Closter Plaza originally was purely functional.
11 It was a very simple design. It was brick. It
12 had an overhang over a sidewalk. Very straight
13 facades. Relatively flat treatment in the -- in
14 the front. Over the years the fluid has changed.
15 I remember different architectural styles. One
16 renovation made it look like a Grand Union, and,
17 so, on and so on.

18 But shopping centers, facilities like
19 this, have become more retail experiences. And in
20 that they've become more sophisticated. The use
21 of materials, the use of esthetic, the use of more
22 sophisticated intelligent design and more
23 customization of design in the actual center, and
24 in the actual facades. And what Edens has done,
25 and what they've asked me to do here, is, create

1 an esthetic and a design that is flexible so that
2 the unique individual attributes of each of those
3 tenants comes through in the exterior of the
4 building.

5 And what you'll see in the presentation is
6 that this design, and this proposed design is far
7 different from what we look at now in Closter
8 Plaza, and is really a modern intelligent approach
9 to building development.

10 Q Mr. Roncati, have you prepared a
11 slide presentation? Or you have, because the
12 screen is up. And would you start with that,
13 please, because I know it is quite extensive and
14 informative.

15 MR. BASRALIAN: Mr. Chairman, I have
16 prepared an exhibit list, which refers to the
17 original preliminary and final site plan that was
18 submitted, the subdivision that was submitted,
19 architectural plans, the traffic reports, storm
20 water summary, and this power point. I have
21 prepared an additional CD to be added to the
22 exhibit list, and the exhibits to be submitted.
23 It's been marked as Exhibit E, which you can have
24 after it's presented. But I do have an exhibit
25 list, which would be expanded, as we know

1 specifically which of the 34 sheets of the site
2 plan are going to be utilized in the presentation
3 by the architect -- by the engineer and so on.

4 MR. CHAGARIS: My question is: You
5 have the extra CD there, do you have a printout of
6 the power point presentation in your list?

7 MR. BASRALIAN: Yes. Yes, I do.

8 MR. CHAGARIS: Okay. And, so, what
9 do you want to do with the list now? You want to
10 give it to us or --

11 MR. BASRALIAN: Well, it's -- since
12 we're going to what is Exhibit E, and I will
13 present the list afterward, it's the same thing,
14 it's going to change, as I said, as time goes on,
15 I will update it as necessary for each hearing.

16 CHAIR LIGNOS: Just out of
17 curiosity, why E?

18 MR. BASRALIAN: Exhibit E.

19 CHAIR LIGNOS: I would like for us
20 to have --

21 MR. BASRALIAN: Well, it's -- it's
22 simple.

23 CHAIR LIGNOS: -- number them so
24 that we --

25 MR. BASRALIAN: Well, the first

1 exhibit, which is A-1, constitutes the preliminary
2 and final site plan and major subdivision site
3 plan, which consists of 34 pages. And customarily
4 we start with that. The exhibit, where it goes
5 in, is not really material. The second was the
6 major subdivision prepared by Omland. The
7 architectural plans was -- is Exhibit B. And the
8 traffic report has already been submitted, Exhibit
9 C. The storm water summary has already been
10 submitted.

11 MR. CHAGARIS: So, you're not doing
12 A-1, 2, 3, 4. You're doing exhibit letters, A
13 through whatever?

14 MR. BASRALIAN: Yes. And when we
15 get to the, for example, to the actual set of
16 engineering plans, which are Exhibit A, they'll be
17 marked A-1, A-2, A-3, as they're utilized. The
18 overall 34 pages should be a part of the record,
19 and that's what I've proposed with this -- for
20 this --

21 MR. CHAGARIS: I just want to keep
22 the record clear, and also so we don't miss
23 anything, but when you do it sequentially,
24 numerically, it's easier to keep track of
25 everything. If you do it by the letters, and

1 you're starting with Exhibit E, then --

2 MR. BASRALIAN: I'll make it easy.
3 I'll change it to Exhibit A, okay?

4 CHAIR LIGNOS: Being that it's been
5 set up this way, we can keep it with a slash, call
6 it A-1.

7 MR. BASRALIAN: Well, it's already
8 A-1. So, let's call it E-1 or something, because
9 we already have an A-1 on the list.

10 CHAIR LIGNOS: See, but by doing it
11 A-1 --

12 MR. BASRALIAN: I'm going to make it
13 simple, I'm going to make this Exhibit A, and
14 we'll go from there, and I will readjust -- I'll
15 readjust my exhibit list.

16 MR. CHAGARIS: We want to keep the
17 record easier to follow.

18 MR. BASRALIAN: Not a problem. I
19 will readjust the exhibit list so that --

20 CHAIR LIGNOS: This way, as people
21 use parts of the material then we can sequence it
22 and with minutes or tape, we're able to go back to
23 it.

24 MR. BASRALIAN: I will modify it as
25 exhibit -- as Exhibit A.

1 MR. CHAGARIS: Thank you very much.
2 We appreciate it.

3 MR. BASRALIAN: Just for the record,
4 the -- everything that we submitted is already a
5 part of the record. The application, the
6 transmittals, all of the plans and reports. I
7 will go back through them and I will renumber them
8 as we go forward. And I know which ones they're
9 pulling up. So, let's start with Exhibit A.
10 Okay.

11 CHAIR LIGNOS: Well, it's gonna
12 be -- it A-1.

13 MR. BASRALIAN: A-1.

14 CHAIR LIGNOS: Today's date, please.

15 MR. BASRALIAN: Okay. I have
16 exhibit tabs. I'll take care of that right away.

17 CHAIR LIGNOS: Okay. Thank you.

18 MR. CHAGARIS: Okay. Just put
19 Exhibit A-1 with today's date, is July 18th. I'll
20 initial that.

21 MR. BASRALIAN: Okay. Great. We're
22 set.

23 CHAIR LIGNOS: Thank you.

24 MR. BASRALIAN: Okay. Mr. Roncati.

25 MR. RONCATI: Yes. I'd just like to

1 make a brief statement before I begin the actual
2 presentation.

3 As an architect, I'm obligated,
4 responsible, to stand before you, present my
5 drawings, explain to you what my drawings are
6 conveying, address any variance related items that
7 fall within my purview, and sit down again. Now,
8 it's not always that easy. But essentially that's
9 my charge.

10 I felt compelled coming here tonight
11 to take a step back. And the reason for that, is
12 that I have spent now a year and a half in this
13 process. It's been a very intense process. It's
14 been fun. It's been interesting and it's been
15 challenging. And I think it's very important for
16 the board, and the public, to understand, just
17 very briefly, what we did, and how we did it, and
18 what our intentions were. Because showing you a
19 drawing, showing you a picture, although a picture
20 is a thousand words, it doesn't always tell the
21 true story about why and what the goals were
22 behind that. So, with your indulgence, just a
23 short introduction to the presentation.

24 When I first met Eden's, who is the
25 applicant, it was in an interview setting. I was

1 pitching my firm to Eden's. It was a 20 minute
2 discussion. They very briefly told me what their
3 goals were for the center. It was more of a
4 courteous discussion. They had no idea that I was
5 a resident of Closter at the time. I had been
6 referred. The fact that I was a resident wasn't
7 within anybody's understanding at that meeting. I
8 provided them with a proposal after a period of
9 time. In my proposal I wrote four key words.
10 These were my goals for the project as I saw it.
11 Again, I was pitching my firm and my talents to
12 them.

13 In a proposal I wrote: Iconic,
14 functional, notable and sustainable. I was
15 envisioning a retail center that would make a
16 notable architectural statement. I wanted the
17 design of the center to respect the past, but look
18 to the future. A master plan that would transform
19 and reimagine the center for a modern lifestyle.

20 The initial concept sketches I
21 provided to Eden's, evoked a dramatic departure
22 from what I consider a lifeless and outdated
23 architecture that we see there today. I advised
24 Eden's, knowing, what I do about the area, that
25 the residents within the service area of this

1 center were well-educated, well-traveled and
2 sophisticated, and that the new design direction
3 should speak to this community. I suggested that
4 a striking design, that is a departure from the
5 current condition, would have a dramatic impact.

6 My firm envisioned the new retail
7 development to be an active town square.
8 Providing a shopping experience while also
9 providing a new town center that supports and
10 attracts both the purposeful shopper and the
11 casual observer and stroller. I then spoke to
12 them in this proposal about my ideas for
13 community, and the role of a center in that
14 community connection. I told them that the more
15 reasons we make for people to come, the more
16 frequently they will return to the center, once
17 again -- until once again it becomes a routine in
18 everybody's lives.

19 It is essential to connect
20 philosophically and emotionally to the values and
21 lifestyle needs of the target resident based on an
22 understanding of the market and evaluation of
23 resident profiling. Creating a strong bond in
24 this center between the shopper or user, and the
25 center, is vital. The more the shopper or user

1 is attracted to the lifestyle of this center
2 through its architecture, and its mix of tenants,
3 the further they relate to the development as an
4 expression of themselves, and the more likely they
5 are to participate.

6 The center's location, in the center
7 of this town, demands a critical evaluation that
8 acknowledges the proximate location of the site to
9 the surrounding areas, and the activity in all of
10 Closter's neighborhoods as well as in the
11 surrounding towns and communities.

12 The current project scope I told
13 them needed to consider the future work and
14 leisure experience of the shopper and user. I
15 told Edens that the challenge with any design of
16 this project lies in the retention or recognition
17 of historic patterns and artifacts while
18 recreating a new future predicated on new
19 priorities of shopping, new recreation priorities,
20 and suburban life, particularly in Bergen County.

21 It must have worked because what I
22 told them got me the project. They retained me.

23 It turns out that after meeting with
24 them that my initial thoughts and my design
25 philosophy aligned perfectly with their primary

1 goal, which is to create what is called a "third
2 place" and I'm going to discuss this just very
3 briefly. It's a very, very fascinating concept,
4 this idea of third place, and it's something that
5 Edens has at the core of their corporate design
6 culture.

7 The third place is a term used in
8 the concept of community building that refer to
9 social surroundings separate from two usual social
10 environments of home and workplace. In his
11 influential book, the Great Good Place, Ray
12 Oldenburg argues that third places are important
13 for civil society, democracy, civic engagement,
14 and establishing feelings of a sense of place.
15 Oldenburg calls a person's first place his home,
16 which he shares with all the people that he lives
17 with. The second place is the workplace where
18 most of us fortunately or unfortunately spend most
19 of our time. The third place then are the anchors
20 of the community. They are the anchors of
21 community life, and facilitate and foster broader
22 creative interactions. All societies already have
23 informal meeting places that develop over time, or
24 in often informally planned.

25 Oldenburg suggests the following

1 hallmark of a true third place. There are six of
2 them. That a third place should be open to the
3 community and public. Food and drink are
4 important and focal points. This third place must
5 be highly accessible and proximate for many. It
6 should involve regulars who habitually congregate
7 there. It should be welcoming and comfortable,
8 and both new and old friends should be found
9 there. Edens has expressed this concept upon us,
10 and they are serious about its implementation.
11 They've insisted that we create this third place
12 in our design to support informal public life as
13 an essential requirement of our community. These
14 are places where food is important. And new
15 friends and old friends should be found.

16 The new design of the Closter Plaza
17 represents this third place. There are open areas
18 where people congregate. A place where people can
19 shop and eat and a place where people connect.

20 Occupants of the third place have no
21 obligation to be there, but they want to be there
22 because it offers what they look for outside of
23 home and work. Third places are where people go
24 regularly and help set the mood and
25 characteristics of the area. Most importantly,

1 they are characteristically wholesome, not
2 pretentious, and open to all individuals from all
3 walks of life.

4 Our new third place at Closter Plaza
5 will function as a community living room. The
6 coffee house. And will support commercial as well
7 as non commercial functions, such as concerts and
8 holiday celebrations.

9 The master plan offers these free
10 spaces for social interaction. It offers
11 necessary community based retail stores and
12 services. This is a design concept where the
13 emphasis is on the expectation of social
14 interaction and enjoyment.

15 I expressed my views to Edens on
16 several other topics. We discussed the garden
17 ideal outdoor space and green space. We mutually
18 agreed that quality retail projects should provide
19 generous courtyards, plazas, gardens and walking
20 areas.

21 In response, the proposed buildings
22 and master plan provide both tenant and occupied
23 areas as well as outdoor cafe's and public spaces.
24 Opportunities to increase the quantity or quality
25 of these spaces were created in all areas of the

1 master plan.

2 We talked about general design
3 goals. The objective of the new building should
4 be opposite of the current retail environment.
5 And we were on the same page. We both believe
6 that the building should espouse a vision of
7 transparency, clarity, openness and efficiency.
8 We wanted to create a master plan. And the design
9 to create a sense of functionality and flexibility
10 conveyed by a clean contextual modernism.

11 We came to understand and value the
12 clear and focused vision of Edens for this
13 property. The schematic concept designs we will
14 present reflect a facade of overlapping solid and
15 glass forms, organizing to externalize the notions
16 of flexibility and clean crisp organization. The
17 placement of the new buildings on the site allow
18 for better parking, better traffic flow, the
19 introduction of landscaping, the creation of
20 plazas, and increased connectivity to the
21 community.

22 This redevelopment is a great
23 opportunity to create an exciting retail
24 environment through architecture and design. We
25 also talked about sustainability. We talked about

1 green development, visionary builders and owners
2 like Edens are embracing this move of enthusiasm.

3 Eden's corporate goals, again, are
4 very clear. And we are incorporating many
5 environmentally sensitive practices.

6 In summary, place making is about
7 creating evocative places that are grounded in
8 time and history. It is important to recognize
9 that this retail center should create a connection
10 to the past by responding to the site and adjacent
11 neighborhoods, while embodying the contemporary
12 character of the modern resident here in Closter.

13 Great design is an essential element
14 of human experience of place and interaction.
15 Great buildings transcend location, design, and
16 physical constraints. They provide added social
17 meaning, and value, becoming beacons for their
18 neighborhoods, and the cities in which they
19 reside.

20 This center will not just be a
21 retail development, but a testament to the vision
22 of a progressive real estate development firm, the
23 skill and execution prowess of a talented group of
24 professionals with the input of this community,
25 and the guidance of this very board.

1 Our time has come to collectively
2 move forward. And I am proud to be a part of this
3 transformative effort.

4 Thank you for your time in listening
5 to my introduction. As Mr. Basralian stated --

6 MR. CHAGARIS: I'm sorry, I don't
7 mean to interrupt you. I just want to clarify --
8 but maybe clarify is the right word. During your
9 presentation you used the term, master plan. Now,
10 master plan has a term of art in the land use
11 field. I assume you're not meaning the master
12 plan as a municipality. You're meaning Eden's
13 master plan?

14 MR. RONCATI: Correct.

15 MR. BASRALIAN: Lower case "mp".

16 MR. CHAGARIS: Thank you.

17 MR. RONCATI: Again, I felt that the
18 understanding of this board, and the members of
19 the public that are here tonight, that there be an
20 understanding of the depth of the evaluations that
21 we made, the time that we spent, the purpose
22 behind our efforts, as we move through this power
23 point presentation that we're about to begin.

24 MR. BASRALIAN: Thank you.

25 This is, for the record, the 64

1 slides, which are part of Exhibit A-1, dated
2 tonight.

3 CHAIR LIGNOS: Now, let me just, for
4 clarification, obviously after this introduction,
5 after seeing this presentation, Mr. Roncati,
6 you're going to have, I guess, a process of going
7 through the drawings and showing particular
8 examples of your sustainability, your flexibility,
9 some of the comments that you've made so
10 eloquently to the actual plans?

11 MR. RONCATI: Yes, sir.

12 CHAIR LIGNOS: Perfect.

13 MR. BASRALIAN: Ready?

14 MR. RONCATI: Yes, I am.

15 MR. BASRALIAN: Okay. Let's start
16 with presentation.

17 CHAIR LIGNOS: Should we -- is there
18 a way -- can you dim the lights? Can we take the
19 lights down and just leave them in the back.

20 Rose.

21 MS. MITCHELL: Yes.

22 CHAIR LIGNOS: Could you take these
23 down and maybe leave one or two more in the back.
24 That's it. Thank you.

25 I encourage any member of the

1 public, who can't see, if they can just move over
2 if they -- unfortunately, we're confined. So.

3 Mr. Basralian, will be right back.

4 (A recess was taken.)

5 MR. BASRALIAN: Okay. Thank you.

6 CHAIR LIGNOS: Okay.

7 MR. RONCATI: Okay. Again, just to
8 underscore what I was saying earlier, to simply
9 present elevations of buildings, to simply present
10 black and white static images would not tell the
11 whole story. And you'll see in this presentation
12 we've used a series of categories of design
13 culture, images of Closter, the study, our
14 methodology, and then we followed that up in the
15 middle of the presentation with a significant
16 number of renderings. Three dimensional
17 renderings. Just so you know what's coming.
18 Where we get to see a lot about the imagery, and
19 convey the feeling of what we are proposing for
20 this revitalized and important center.

21 So, the first slide is a slide that
22 is a recapitulation of Eden's concept of design,
23 as culture. And I was really struck with their
24 belief in their goals. And it was important for
25 me to put this slide in because this is where it

1 all begins.

2 Edens believes that there is a sense
3 of warmth, intimacy and familiarity, which
4 naturally fosters meaningful social interaction.
5 Eden's approach to design is reflected in all
6 things: Merchandising, which is the mixture of
7 tenancies in the building, store fronts,
8 landscape, outdoor furniture, which they refer to
9 as jewelry, materials, lighting, signage, hard
10 scape amenities, all designed with empathy for the
11 local consumer.

12 Our first step in the process, as I
13 mentioned in my opening statement, was, to get to
14 know Eden's, and to really understand what they
15 were all about. Our first step was to go visit
16 some of their other projects, which we did. We
17 needed to do this in order to get a complete
18 understanding of their approach and goals, and to
19 get to know their team members, their in-house
20 architect, engineers and managers.

21 The first project that we'd like to
22 put up is Cross Hill Market. Now, we're going to
23 show you three, very briefly, three other Eden's
24 projects. Again, pictures speak volumes as to
25 design. They speak volumes as to quality. And

1 Edens is committed to quality. They're committed
2 to creating a facility here that is of the highest
3 level in terms of design esthetic.

4 This is a facility that is in
5 Columbia, South Carolina. It contains a Whole
6 Foods, which was important, you can see it in the
7 upper left photo and the bottom right. This
8 project is similar to Closter Plaza because it
9 involved a repositioning of an existing large
10 empty box, retail space. Edens is a partner with
11 Whole Foods in five other centers, and both Edens
12 and Whole Foods believe in quality. So, I think
13 we have something very, very strong here, that we
14 can begin within in redesigning this center.

15 The next project are the Shops at
16 Stonefield. This is in Charlottesville Virginia.
17 This slide was put in here because it is an
18 example of ground up construction. So, Edens is
19 not only renovating and repositioning centers, but
20 they are creating unique and special retail
21 environments from scratch. All new construction.

22 This is a similar pallet of
23 materials applied in a different way, but the
24 stone, the brick, the stucco, and the wood that
25 you see in these photographs are similar in

1 materials that you will see us introducing later,
2 here in the Closter Plaza design.

3 The next center is Princeton.
4 Princeton has just been acquired recently by
5 Eden's. It's about to go through the same process
6 as Closter Plaza, of a redesign. This center is
7 an older center, similar to Closter, and we've
8 been working with Eden's, discussing preliminarily
9 to address this facility.

10 Edens is relatively new to New
11 Jersey. But, again, over a 110 centers. They've
12 made a commitment to New Jersey and a commitment
13 to be in this marketplace. They're looking to
14 establish themselves here for the long term. This
15 center is 232,000 square feet and, is, again,
16 similar in size to Closter Plaza. What I was
17 struck with here, was not necessarily the
18 esthetics, because they are the original, prior to
19 Eden's involvement, but the strong, strong sense
20 of community involvement and connection with this
21 facility. When you go to this facility, because
22 of Eden's recent involvement, it already feels
23 more connected to the community.

24 Our next step was to now take a look
25 locally. To look at Closter. To come back to my

1 own community. To come back to Closter and look
2 at what we have here, what we are afforded in our
3 downtown, in our adjacent properties, where the
4 driving range or CGI, or the location of the
5 municipal building, and to look, again, at Closter
6 Plaza.

7 The next slide please, Mark. As I
8 mentioned earlier this evening, I asked my entire
9 design team to work with me, to make an
10 independent assessment of the built environment of
11 Closter. From Closter Plaza to the downtown area.
12 What we found was a rich and varied pattern of
13 buildings and building types. From traditional
14 buildings to mid century modern, to very modern
15 buildings. And you can see that in these four
16 photographs here. There's just a wonderful,
17 unique rich blend of almost every single building
18 type and esthetic. The bottom right is CGI, which
19 is, you know, a very modern structure that's right
20 across the street on Homans. And, of course, in
21 the upper left, the shot of the downtown.

22 Next slide Mark. We noted the
23 public buildings, like the municipal building. We
24 looked at the other retail projects in town, like
25 the old Taz Lanes, which is in the upper left-hand

1 corner. We looked closely at the downtown and the
2 streetscape. The bottom left-hand corner is a
3 typical downtown storefront with brightly colored
4 awnings and stucco facades, next to brick
5 buildings, and metal panel building of the old
6 meat market that's next to that, the old butcher.
7 There are small shopping centers of varying sizes
8 also. And, of course, the bottom right-hand
9 corner, and adjacent to our property, we even have
10 a free-standing fast food. As we all know, the
11 Burger King fast food location. There are also
12 oddities in town, I'll call them, in terms of not
13 being a typical type of development that you would
14 find in a small community like Closter. For
15 example, the golf driving range. This is a very,
16 very large split face CMU structure. It seems a
17 little bit out of character when you leave the
18 downtown when you go through Closter Shopping
19 Center, but it does exist, and it is part of our
20 context, and we looked very closely at that.
21 Edelberg Plaza in the upper left-hand corner with
22 a converted warehouse, industrial building into
23 successfully into retail. On the upper right is a
24 new bank along Homans Avenue, that was built not
25 too long ago. And then on the bottom right-hand

1 corner is a classic 60's, mid century modern store
2 front adjustment, where probably some glassy store
3 fronts were replaced by a solid brick wall that
4 leads back to a cut-in entrance.

5 MR. MADDALONI: What would you say
6 about that design?

7 MR. RONCATI: It's not particularly
8 inviting, but what's important here, is, that we
9 did study the town, and we want this board and the
10 public to know that we carefully looked at
11 everything; good, bad or indifferent, in the
12 community.

13 MR. MADDALONI: Certainly bad.

14 MR. RONCATI: Advance please, Mark.
15 And then, of course, we had to look at Closter
16 Plaza. What is it today? What does it look like?
17 What has been done to it over the years? What was
18 its original purpose and function, and then how
19 was that modified and changed? And I think we can
20 all agree that it's outdated. That it's not in
21 great shape. And it's a time for a change. This
22 center does not reflect, in our opinion, what
23 Closter is all about. It doesn't reflect what we
24 think the residents of Closter would want in a
25 community center.

1 There are several photos of this.
2 In the upper left-hand corner we have the theater,
3 which is a wonderful epicenter for everyone in
4 town, from children to adults, and families. It's
5 a great benefit to the community. It's a
6 wonderful driver of traffic and people to this
7 center, and we wanted to encourage that. The
8 architecture that you see in the other photographs
9 is certainly very, very much period 1960's, with
10 later additions and grooves, and other details to
11 try to spruce it up. I don't think very
12 successfully. As a matter of fact, as I think
13 most people in this room know, last summer Closter
14 Plaza was selected for a period movie that was set
15 in the 60's because it was a time warp. You know,
16 we hadn't changed. The center hadn't changed.
17 And the producers of that movie put a camera on
18 it. It was -- it was mid 60's.

19 Next please, Mark. And now to -- to
20 look at how we were going to take our
21 understanding of Edens and their corporate goals,
22 their design culture, their intent, and their
23 vision for this property, bring that together with
24 our evaluation, understanding of the town as it
25 exists today, and as Closter Plaza exists today.

1 And at that point we started to implement these
2 ideas.

3 Go to the next one, please. We
4 looked at the center. We looked at the way it
5 functioned. We looked at the tenancies that were
6 already there. We have two very important focal
7 points here in this plan. One certainly is the
8 Whole Foods, which is at the center of this
9 project, physically at the center of this project.
10 And it is a very, very driving force in the
11 planning. The theater is also very, very
12 important epicenter on the east side of the
13 project. You'll see a little Bow Tie, in that the
14 Clearview folks had sold out to a company called
15 Bow Tie. So, you'll see that in some of the
16 renderings. But they're are also committed to
17 improvement and increasing the quality of their
18 facilities commensurate with what Edens wants to
19 do with this -- with this center.

20 We also looked at areas where we
21 could concentrate dining. And those areas are
22 marked in the red asterisk, as you see, there are
23 three of them. And in these areas we wanted to
24 promote and create not only indoor spaces for
25 restaurants to exist, but also outdoor plazas and

1 cafe seating, and social and interactive spaces
2 where outdoor dining experiences could also be
3 promoted.

4 Next slide, Mark. We begin with the
5 Whole Foods. The Whole Foods is not only a large
6 physical component of this, being that it is a
7 food market. It is a very, very important
8 component to any shopping center. But also the
9 design and the esthetic of this large important
10 component was a driving force on the architecture,
11 and the esthetic moving forward with the balance
12 of the project.

13 MR. CHAGARIS: Excuse me, I'm sorry
14 for interrupting your presentation. Could you go
15 back to the prior slide, 14. Now, you have, you
16 know, I guess it looks like a red star, identified
17 as proposed dining areas. Is this presentation,
18 this representation, the depiction of slide 14,
19 part of this application, that this is where you
20 propose to have dining? Or is this just an
21 illustration of what might happen?

22 MR. RONCATI: What I had expressed
23 in this slide, was that we were looking to create
24 areas where food could be concentrated. This
25 doesn't mean that food won't appear anywhere else.

1 But these are the three areas that we have
2 crafted, carefully controlled, and focused on, to
3 be very supportive of food tenancies. So, there's
4 no reason why food couldn't go anywhere in this
5 plan. And we're not looking to strictly limit it
6 to those three areas.

7 MR. CHAGARIS: Okay I just want to
8 make that clear so that when the board is
9 considering the application, and they remember the
10 slide, it doesn't mean that food is going to go
11 where those stars are located.

12 MR. RONCATI: That is correct.

13 MR. CHAGARIS: But it does mean that
14 the Whole Foods is going where it's located?

15 MR. RONCATI: Whole Foods is going
16 where it is located. The theater is remaining
17 where it is. But, again, these were areas that we
18 spent a lot of time in the design and the layout
19 and the modification of the center to create areas
20 that would be especially attracted to food
21 retailers.

22 MR. BASRALIAN: Mr. Roncati, just to
23 the right of Whole Foods is a yellow sign, which
24 is perhaps difficult to read. You might say what
25 that is.

1 MR. RONCATI: Yeah, the sign says,
2 Rudy's. As we know, Rudy's, has been a
3 longstanding tenant in the center. It's Eden's
4 intention to keep Rudy's. They have worked with
5 them to keep them in the center. And Rudy's will
6 remain in the same location or area where it is
7 presently. So, that was added to the slide to
8 denote another somewhat fixed area.

9 I also wanted to just point out
10 while we're talking about this, what we're
11 proposing here, is not a renovation per se. We're
12 not painting the exterior of this building. A
13 significant number of these buildings and areas
14 are coming down, and they're going to be
15 reconstructed new. So, part of what the issue has
16 been over the years, is that this 50 year-old
17 structure, which has not been maintained well over
18 the past ten years, by its owners, prior owners,
19 is in need, not only of a renovation, but actually
20 a reconstruction. So, when I say, Rudy's is going
21 to go back into that area, what I mean, is that
22 that section of the building will actually be
23 taken down, brand new construction, put back, and
24 then Rudy's will be relocated in that general
25 area.

1 CHAIR LIGNOS: Yes, Mr. Sinowitz.

2 MR. SINOWITZ: When you're speaking
3 of Rudy's, you're speaking of a food establishment
4 that's been there a long time.

5 MR. RONCATI: Right.

6 MR. SINOWITZ: But there's also a
7 very fine Korean restaurant that's been there a
8 long time, Spring.

9 MR. RONCATI: Yes, Spring is on the
10 back --

11 MR. SINOWITZ: That's up in that far
12 corner. How are you going to deal with that?

13 MR. RONCATI: Spring is in the upper
14 right-hand corner of the plan, in the northeast
15 corner. There's also Sushi Plaza, which is down
16 by the movie theater. But Edens is speaking to
17 each of those tenants. And if they have an
18 interest in remaining in the center, then
19 certainly they become viable future tenants for
20 the -- for the center.

21 MR. BABOO: Are those lines
22 accurate, subdivisions for -- not subdivision --
23 but dividing lines for the tenants or can we
24 assume that those could be subdivided even more?

25 MR. RONCATI: Those are not

1 subdivision lines at all.

2 MR. BABOO: Okay. Not subdivision
3 but in terms of separating out the buildings?

4 MR. RONCATI: The only lines that
5 denote a specific tenancy, in this slide, are the
6 box around Whole Foods. I have a pointer. So,
7 this is a fixed tenancy here. And, we know that
8 this is a left-hand sidewall of Whole Foods. And
9 a right-hand sidewall of Whole Foods. Those are
10 fixed lines. These three lines are not fixed in
11 any way.

12 MR. BABOO: So, that's up for grabs?

13 MR. RONCATI: Yes. And then of
14 course the line on the west side of the movie
15 theater is a fixed line. There's no proposal to
16 increase or enlarge the existing movie theater.

17 MR. BABOO: Thank you.

18 MR. CHAGARIS: Excuse me,
19 Mr. Roncati, is there a drawing in the engineering
20 and the architectural drawings that have been
21 submitted thus far, that is comparable to this
22 slide No. 14?

23 MR. RONCATI: Yes, we have our floor
24 plans that we submitted to the board.

25 MR. CHAGARIS: Which drawing would

1 that be?

2 MR. RONCATI: It's in exhibit --

3 CHAIR LIGNOS: Mr. Chagaris, I
4 specifically asked the witness, after this
5 presentation, we're still going to go to the
6 drawings and make, have questions, get answers, as
7 they relate. I'm taking this presentation as an
8 overview before we go into specific drawings to
9 ask specific questions.

10 MR. CHAGARIS: No, I understand.
11 But for the benefit of the board, I just want them
12 to understand what it is they're looking at.

13 MR. RONCATI: That was a diagram
14 that addressed a concept of merchandising. And I
15 wanted the board to know what the merchandising
16 goals were of Eden's. And I wanted the board to
17 be aware that there was Whole Foods at the center.
18 There was the existing theater, and that my client
19 was interested in, we support them in creating
20 three specific concentrated areas for food
21 establishments to come to the center.

22 MR. BASRALIAN: Just to clarify,
23 that is a footprint plan which shows, as part of
24 the engineering plan, and has been used in this
25 exhibit for this specific purpose. But that plan

1 is part of the 34 pages that were submitted with
2 the site plan application in the site plan.

3 MR. CHAGARIS: As the proposed
4 structures?

5 MR. BASRALIAN: Yes.

6 MR. CHAGARIS: With those lines
7 where they are because --

8 MR. BASRALIAN: That's what it is.
9 The exterior lines are all there. The interior
10 lines, other than as Mr. Roncati, Mr. Roncati
11 said, for Whole Foods and the theater, are fixed.
12 The others are flexible, depending upon the tenant
13 mix and the frontage that they utilize. But
14 that's all part of the site plan that's been
15 submitted.

16 CHAIR LIGNOS: Mr. Roncati, I'm
17 sorry.

18 MR. RONCATI: Yes, sir.

19 CHAIR LIGNOS: When you have an
20 opportunity later on to talk about the plans we'll
21 be able to see the demolition that you are
22 proposing. Meaning you'll be able to show how far
23 back you're proposing to take demolition?

24 MR. BASRALIAN: Yes.

25 CHAIR LIGNOS: I would imagine, for

1 instance, that the left side wall of a Whole Foods
2 is really a relocated wall somewhere next to what
3 is presently the K-mart?

4 MR. RONCATI: The K-Mart, that is
5 correct.

6 CHAIR LIGNOS: So, those are the
7 kind of things, as an overview this is wonderful,
8 we'll have an opportunity with you though to talk
9 specifics on the plans?

10 MR. RONCATI: Yes.

11 CHAIR LIGNOS: Okay.

12 MR. RONCATI: So, just to set up the
13 next few slides, what we've done, is, we've
14 created a series of renderings that depict what
15 this center could look like. And what we've done,
16 is, in each case we've shown -- we've created a
17 slide that is a photograph of that view, as we see
18 it today. So, in this case, we're looking at the
19 vacated food store. And then in the next slide
20 we're going to show you what it will look like as
21 we're proposing it, as it transforms. And this is
22 a very simple process that we're going to take
23 through a series of vignettes and views within the
24 center.

25 So, I also wanted to do this because

1 I think everybody is very, very familiar with the
2 center, and they understand the vantage point.
3 Showing a rendering of a brand new center in a
4 vacuum might be difficult to just orient yourself.

5 So, there is a key map in the bottom
6 right of each slide. The red arrow depicts the
7 direction that we're looking in. It's that same
8 key map that was used in slide 14.

9 But, of course, in this photograph
10 we're looking at the former Grand Union. We're
11 looking at the Edge, the Hollywood Tans, bagel
12 store, and Rudy's is off to the right in this
13 photograph.

14 So, to now go to the next slide,
15 this is what we are proposing. Now, that is the
16 same view within some degree of accuracy. This is
17 the center, as we are proposing it. The tannish
18 color, brown, brick building, and then the entry
19 here is the Whole Foods. This is the Whole Foods
20 that you see here on the plan. The entrance is on
21 the west side of the building. So, that's the
22 entrance here. There's a covered canopy that has
23 outdoor cafe areas. And this is the design that
24 Edens and Whole Foods has participated in. This
25 is the esthetic. And this is the design that

1 Whole Foods has created, custom created for this
2 center. This is not a cookie cutter Whole Foods.
3 This is one that was carefully prepared, carefully
4 studied and presented for us here in Closter. And
5 we've incorporated that into this master plan.

6 MR. BASRALIAN: Is it correct to say
7 that Whole Foods doesn't duplicate their
8 buildings? Each one, each facade, each building
9 is unique to the locale in which it's placed?

10 MR. RONCATI: Yes, that is correct.

11 This area also supports, really, the
12 main plaza. And if we look at the key map, we'll
13 notice that the new drive -- main drive aisle up
14 through the center of the site, from Vervalen,
15 comes right in at the southeast corner of Whole
16 Foods. And right in front of that is this plaza
17 that you see here. This is one of the larger
18 plazas in our proposal. This plaza is very
19 generous. It's at the physical center of the
20 master plan. Small "m". Small "p". This plaza
21 will be almost 5000 square feet of outdoor space.
22 It will have seating for benches. And it will
23 take the original Closter Plaza letters, that we
24 see on the, what is now an iconic sign out front,
25 but has seen better days, and re purposes them

1 into the landscape.

2 Mark, if you could go to the next
3 slide. So, as we look at this rendering, and we
4 look in that last slide, we look at this area of
5 the plaza, each slide will then present the
6 specific plaza that's in front of it for
7 discussion.

8 To the left here is Whole Foods,
9 Rudy's, as you can see the sign here, will be
10 somewhere in this general vicinity. And, again,
11 this plaza running along this edge, and right in
12 on the main access a vehicular access into the
13 site, this will be one of the main plazas at the
14 center.

15 CHAIR LIGNOS: Mr. Roncati, when we
16 get an opportunity later on, again, with the
17 plans, one question that I would have, the
18 distance from the facade of Whole Foods to the
19 curb, would you happen to know that?

20 MR. RONCATI: Yes, I would. The
21 dimension, Mr. Chairman, from the back space --

22 CHAIR LIGNOS: No, no, I'm sorry.

23 MR. RONCATI: Well, just so I can
24 give you the overall size. This is 45 feet. So,
25 it's 45 feet from the curb, back to this area.

1 The dimension from the front facade to the actual
2 curb is 15 feet.

3 CHAIR LIGNOS: Okay. Now, if you,
4 for instance, because I saw -- because I see the
5 tables in your rendering and --

6 MR. RONCATI: Yes. We can go back
7 to that.

8 CHAIR LIGNOS: I just want to make
9 sure that the board reads it, those tables,
10 assuming they're what 48, 50 inches?

11 MR. RONCATI: Yeah.

12 CHAIR LIGNOS: Take up 5 feet plus
13 chairs all around.

14 MR. RONCATI: Correct.

15 CHAIR LIGNOS: You're looking at
16 8 feet. Your intention there is to have an
17 additional 6, 7 feet left over for the amount of
18 people that would walk into, for instance, the
19 Whole Foods. These are the kind of questions that
20 I know that I will be asking --

21 MR. RONCATI: Right.

22 CHAIR LIGNOS: -- when it comes to
23 the actual drawings. And I really can't ask these
24 when it comes to renderings because renderings
25 have a certain artistic license. But, again, I

1 just want to emphasize how important it is that we
2 have an opportunity, on the drawings, to ask those
3 particular kind of questions.

4 MR. RONCATI: Yes. And I don't mean
5 to suggest that I don't have the answers, but if
6 there are dimensions in the site, I can speak to
7 some of those, but if you have very specific
8 questions about dimensions of sidewalks in certain
9 areas, we may have to wait for Mr. Thomases
10 presentation, the site engineer.

11 CHAIR LIGNOS: I have no problem
12 with that. But being that you've rendered a
13 table --

14 MR. RONCATI: Yes.

15 CHAIR LIGNOS: -- you've taken some
16 ownership to that intention.

17 MR. RONCATI: Yes, absolutely. No
18 problem.

19 CHAIR LIGNOS: So, that's the reason
20 I ask.

21 MR. RONCATI: Yeah. And -- and,
22 what we did, was, we worked very closely to make
23 sure, with Mr. Thomas, and knowing Whole Foods
24 requirements, that we did have enough room between
25 the face of that building and the curb, to allow

1 for safe travel. And I spent, just on a personal
2 note, I spent 13 years in Edgewater with my
3 office, immediately adjacent to a Whole Foods that
4 had almost the exact same set up. And this
5 sidewalk is exactly the same width as the one that
6 we had there in Edgewater.

7 CHAIR LIGNOS: Okay. Thank you.

8 MR. RONCATI: But I do have
9 dimensions of any of the other plazas that we
10 discussed.

11 CHAIR LIGNOS: The landscape
12 architect will also talk to these green walls that
13 apparently are some of the vegetation that's going
14 up on the walls?

15 MR. RONCATI: Yes. So, you'll
16 actually see that a lot, Mr. Chairman, these green
17 walls that he's referring to here and here. We're
18 actually introducing landscapes, not only on the
19 horizontal plain in the plaza, but we're
20 introducing them vertically on the walls. And
21 you'll see this used frequently in the renderings
22 that we are proposing. And this is something else
23 that we were asked to incorporate by Eden's, and
24 that they've used successfully in many, if not all
25 of their other projects.

1 Back to the plaza, Mark, if you
2 will --

3 MS. AMITAI: Excuse me, what slide
4 number is that?

5 MR. RONCATI: We are right now?

6 MS. AMITAI: Yes.

7 MR. RONCATI: On slide 17.

8 MS. AMITAI: Thank you.

9 MR. RONCATI: Certainly. I would be
10 happy to call out the slide numbers if you're
11 taking notes.

12 So, here on slide 17, just to point
13 out, in general, about the plazas, all of the
14 plazas will contain seating, dozens of benches,
15 planters and landscape areas. Use of planters in
16 seating will also internalize the space and help
17 to define the plaza edges along the drive aisles.
18 So, there has been a lot of discussion between my
19 office, the landscape architect, the engineer, and
20 Eden's representatives, about the careful
21 placement of planters and benches and creating
22 safe usable and very, very functional
23 environments. All of these -- all of these plaza
24 areas will also receive seasonal plantings. So,
25 they're in a constant state of change. They're

1 not evergreen bushes that are planted and then
2 they remain static throughout the year. There
3 will be dynamic changes constantly and seasonally.

4 As I mentioned, this plaza will
5 incorporate the letters from the Closter Plaza
6 pylon sign, re purposed as landscape elements as a
7 gesture towards the history of the center. That's
8 important in its role historically with the
9 community.

10 A second slide, slide 18, shows a
11 separate use here, which, in this particular case
12 is the incorporation of holiday decorations. So,
13 we wanted to convey to the board that these spaces
14 are flexible. They not only support the business
15 and the intentions of the retailers and the center
16 owner, but they're also spaces that we want to
17 give to the public, give back to the public in
18 terms of their use. And be used as the public
19 sees fit, for gatherings, events, concerts and
20 holiday celebrations.

21 The next slide, slide 19, is a view
22 looking at the -- all the way to the right at the
23 end of the building, that the Whole Foods is in.
24 This is the main building that runs along Homans.
25 In the right-hand corner we have the driveway that

1 does not connect to the main parking area. In our
2 final plan, this will actually be, and I'm looking
3 at the key map now, be a vehicular access and
4 pedestrian access into the site. So, you'll be
5 able to come in adjacent, in between the center
6 and the Burger King, come in the drive aisle, and
7 come directly into the site. We'll no longer be a
8 dead end parking lot. Again, we look at the
9 existing architecture, this canopy roof that was
10 added quite a number of years ago, and then we
11 fade to the rendering of what's being proposed.

12 So, again, same view, same location.
13 And you can see that there's just going to be an
14 incredible transformation in the architecture, the
15 style and the esthetic.

16 We're not suggesting, and I just
17 want to be clear, that these are the final
18 elevations, the final pictures. This is going to
19 be a bakery on this corner. And it's going to
20 have this particular canopy. What we're trying to
21 convey at this time is design intent, design
22 imagery, use of materials, and an overall design
23 esthetic.

24 As I mentioned in my opening
25 statement, part of what Edens does that's unique

1 to them, is a merchandising and customization of
2 the tenancies in the center. And then an
3 adaptation to that tenant, for their facade. So,
4 it's very much like the downtown, in a sense that
5 as different retailers and different users and
6 different operations come in, those tenants
7 express themselves in the exterior of the
8 building. And you'll see that what we're after
9 here, is that kind of richness, and that kind of
10 variability in the facade.

11 CHAIR LIGNOS: Now, Mr. Roncati, so
12 we understand, the height though, of the
13 structure, of the enclosure --

14 MR. RONCATI: Yes.

15 CHAIR LIGNOS: -- you're going to
16 hold, and vary a facade depending on the tenant
17 that comes in?

18 MR. RONCATI: Yeah, this is probably
19 not the best slide to discuss this, because in
20 this slide the roofs seem to be at the same level.
21 And the tree kind of hides where it jumps up.
22 But, the idea, is, yes, Mr. Chairman, that we
23 would be taking this facade, not only horizontally
24 pushing and pulling each store front, to create
25 some horizontal relief. One retailer might be out

1 a little bit with their finished materials,
2 another next to it might be back a little bit.
3 So, it's not that straight flat line that we have
4 in the current center, but also the heights would
5 change. So, if we have a retailer that's 25 feet
6 wide, and their wall, their parapet wall may go to
7 24 feet, the retailer next to that, because of
8 their unique and customized expression, may go to
9 25 or 26 feet next to it.

10 CHAIR LIGNOS: Okay. But now you're
11 obviously going to be constructing this over a
12 phase over the same time period?

13 MR. RONCATI: Correct.

14 CHAIR LIGNOS: If you don't have a
15 tenant named for a particular area, how do you
16 know what height or what facade treatment?

17 MR. RONCATI: Although this is my
18 first project with Eden's, we've talked a lot
19 about this. As developers, and as owners, and I
20 own my own buildings, I understand this process.
21 You can't start to tenant a project like this
22 until you're ready to go. Until you can convey to
23 that tenant when they're going to be able to
24 occupy this facility, and where they're going to
25 go, and who the other tenants are. It's very,

1 very tough to make deals. And very tough to sign
2 leases with prospective tenants. What Edens has
3 found, and what their history has been, is that as
4 these centers are approved, and as they come
5 together, they quickly merchandise these -- these
6 -- these centers, and the customization begins
7 almost immediately. Once it is known, and it's
8 been their experience, and they have a track
9 record of this, once they know when they're going
10 to break ground, by the time their design is
11 coming together, for the most part, they're
12 merchandising plan has matured, come together,
13 developed, evolved, and they're starting to place
14 tenants in that building.

15 I don't mean to convey,
16 Mr. Chairman, that every tenant space will be
17 leased at the time that this facility begins
18 construction. But based on their experience, and
19 based on the interest that they have here, a
20 considerable amount of these spaces will be
21 filled. A considerable amount of this elevation
22 work will be underway, and it will be implemented
23 with tenants in place.

24 CHAIR LIGNOS: Ultimately your
25 drawings have to be submitted to the building

1 department. The building department, whether you
2 have a tenant there or not, has to know the height
3 of intermediate spaces.

4 MR. RONCATI: Correct.

5 CHAIR LIGNOS: Even though you may
6 not have leased them at that point.

7 MR. RONCATI: Correct. Well, we're
8 --

9 CHAIR LIGNOS: So, you're going to
10 take a height dimension at some point and then say
11 whatever tenant moves into that, is obviously
12 going to then be less so customized in the sense
13 that they have to fulfill -- they have to fit
14 that.

15 MR. RONCATI: Right. And I just
16 want to be clear, just in case somebody has lost
17 track of what we were -- we've been discussing.
18 We're talking about the facade itself. So, it's
19 not the inside height. The roof is flat. And
20 it's a consistent height. And we're talking about
21 the articulation of the facade. So, it's not as
22 if one tenant as, a, you know, 18-foot clear
23 height, and the guy next to him, inside has 22,
24 that's all the same. So, it's the facade that
25 we're talking about, and they are readily

1 adaptable and mutable and changeable and
2 customable.

3 CHAIR LIGNOS: So, you are able
4 then, to, when we talk about your drawings, the
5 height of the vanilla box?

6 MR. RONCATI: Yes, to some degree,
7 yes, I can do that.

8 CHAIR LIGNOS: Okay. Then you -- I
9 could imagine then, for the board's purposes, or
10 the town's purpose to understand, in Eden's
11 concern for customization that once a tenant was
12 to leave, and a new tenant comes in, they may have
13 a different facade elevation?

14 MR. RONCATI: That is correct.

15 CHAIR LIGNOS: And Edens would then
16 alter that facade; height, material, so on so
17 forth for that new tenant?

18 MR. RONCATI: It's very possible.
19 And, again, to use the -- to use the example of
20 Downtown Closter, it evolves in the same way. And
21 that's part of their -- their process that they
22 believe in an evolution of a center as it's
23 tenanted, as it changes, as it adapts; five years
24 from now, ten years from now it will look a little
25 bit different than the first day we put that

1 shovel in the ground.

2 CHAIR LIGNOS: Are you also the
3 person who is going to be responsible to talk
4 about how these spaces are conditioned, heated,
5 air conditioned?

6 MR. RONCATI: Yes.

7 CHAIR LIGNOS: And where those
8 systems are going to be placed?

9 MR. RONCATI: Yes, I am.

10 MR. BASRALIAN: Yes, you'll see it
11 later in the slides.

12 CHAIR LIGNOS: Thank you.

13 MR. RONCATI: So, just a couple
14 other points on this particular slide. We are
15 completely recreating this center. This is not a
16 light renovation. We're not painting trim,
17 replacing roofs and touching up damaged areas, and
18 moving on. This is a complete reconstruction. Of
19 course, the theater is remaining, and there are
20 components that remain. The whole center is being
21 reimagined in a new and contemporary pallet of
22 materials. The buildings will not just house
23 retail tenants, but also engage the visitor, we
24 hope, with a variety of materials, colors,
25 textures and experiences. And we have materials

1 that we'll get to in a moment. Our pallet of
2 materials. The buildings will now engage the
3 sidewalk and the plazas, the landscape, and the
4 pedestrian shopper. Unlike now where we have a
5 strip of concrete in front of a flat wall, and the
6 building is really just responsive to a parking
7 lot, and not really the pedestrian.

8 Similar to downtown, each retailer
9 will be encouraged to express themselves uniquely,
10 utilizing a predetermined pallet of materials in a
11 wide variety of architectural detailing. For
12 example, in this rendering we see canopies that
13 are rich the facade and cafe style seating that
14 activates the mini plaza areas.

15 Next slide, Mark. This is now the
16 plaza in front of that corner of the building.
17 So, we have the main plaza to the right, to the
18 east of Whole Foods. We move down, we pass on the
19 sidewalk, Rudy's, for example, where the area,
20 where the dollar store is now, and we get to the
21 end, and you'll see that the sidewalk is actually
22 enlarged to now create a plaza. Right now we walk
23 into a plaza that has some block wall planters but
24 it's not really an engaging space. We want to
25 create a very, very engaging space. And in this

1 plaza, you'll see all of the things that I
2 mentioned before: Tables, seating, people
3 mingling, landscape with trees, and also landscape
4 that's purposely located within the plaza to
5 create the edge between the plaza and the drive
6 aisle. Again, for security, for a sense of place,
7 and for to create a little bit of intimacy, and
8 also to make sure that edge is defined, for safety
9 purposes.

10 MR. DENICOLA: Mr. Roncati, just on
11 point with the plan, that's really not depicted on
12 the plan. That's really actually the opposite.
13 You show the tables and chairs actually right on
14 the aisle in the plans. That was one of my
15 concerns.

16 MR. BASRALIAN: Yeah, but there's a
17 distinction. If you're talking about the site
18 plan or are you talking --

19 MR. DENICOLA: No, I'm talking about
20 the architectural plan.

21 MR. BASRALIAN: Well, they're not
22 going to be there. I mean it's -- they're not
23 static to be in that place only. So, you know,
24 you have to deal with those, as indicated, to see
25 that there's sufficient sidewalk space, and off

1 the curb so that they are safe.

2 MR. DENICOLA: Right. But
3 ultimately, ultimately we are approving a plan.
4 So, this should be basically in unison with what
5 you're presenting. I mean as far as --

6 MR. RONCATI: Mr. Denicola, I'm
7 sorry, I don't recall that my drawing shows
8 seating on it, and I'll stand corrected on it
9 later.

10 MR. DENICOLA: Sheet 1.

11 MR. RONCATI: Sheet 1?

12 MR. DENICOLA: Sheet 1, the first
13 sheet.

14 MR. RONCATI: And we show cafe
15 seating?

16 MR. DENICOLA: You show cafe seating
17 right on the curb line in front of -- right there.

18 MR. RONCATI: That might have been
19 pulled up from this site plan.

20 MS. HEYMANN: Can I ask a question
21 about the background here?

22 MR. RONCATI: Yes.

23 MS. HEYMANN: On the previous slide,
24 particularly your roadway was white in color.

25 Does that mean you're going to have a concrete

1 parking lot instead of a blacktop concrete?

2 MR. RONCATI: No, the concrete -- it
3 wasn't intended to convey concrete. It will be
4 asphalt.

5 MS. HEYMANN: Okay. Because in
6 other words, it's gonna be black, not white?

7 MR. RONCATI: Yes, that is correct.
8 I'm sorry.

9 MS. AMITAI: What is the slide
10 number on this particular --

11 MR. RONCATI: This is slide 21.

12 MS. AMITAI: 21.

13 MR. PIALTOS: The number is on the
14 bottom right-hand corner.

15 MS. AMITAI: Okay. I didn't see it.
16 I'm sorry. I have a question. That the little
17 diagram in the lower right-hand corner seems to be
18 concave in the front of that building, yet your
19 diagram above shows it convex. So, am I looking
20 at it wrong? I mean --

21 MR. RONCATI: I think it's too small
22 for you to decipher. The end of the building --

23 MS. AMITAI: No, not the north end.
24 Right there, in front of the bakery Scarpa on the
25 south edge.

1 MR. BASRALIAN: Excuse me, what
2 you're not seeing, councilwoman, is the curb that
3 goes around here. This arrow depicts that corner,
4 and the next slide shows it going -- this actually
5 goes around, just as you see in the next slide, to
6 the plaza.

7 MR. RONCATI: The curb in front of
8 this section of the building --

9 MS. AMITAI: On the south edge, yes.

10 MR. RONCATI: -- today, is parallel
11 with the facade of the building.

12 MS. AMITAI: Okay.

13 MR. RONCATI: In the future it will
14 pull out in front of Whole Foods. It will curve
15 back, go straight for a very short period, and
16 then it will get wider again away from the
17 building, and carry itself around the corner,
18 which is expressed in this rendering with the
19 increased dimension here, and then depicting how
20 it gets tighter after you make that turn.

21 MS. AMITAI: Okay.

22 MR. RONCATI: So, it's graceful.

23 MS. AMITAI: Yeah, it looks lovely.
24 It just didn't seem to jive with the lower
25 right-hand diagram, and I wondered why.

1 MR. RONCATI: This is exactly how
2 it's depicted. This line is parallel with the
3 east wall coming from Homans, which is at the top
4 here, and then it will ark out, ark back, go
5 straight for a little bit, and then it will curve
6 out again to create that big plaza just to the
7 east of the Whole Foods.

8 MS. AMITAI: Okay. Thank you.

9 MR. RONCATI: Next slide, Mark.
10 This is the back of the center. As was mentioned
11 before, Spring Restaurant. To the right here is
12 Homans Avenue. This is the parking and service
13 area that exists today between the building itself
14 and Homans Avenue. So, we are looking west with
15 Homans on the right, the building on the left.
16 This is important, because this currently, except
17 for this little segment of Spring Restaurant, is
18 the back of our building, if you will. And it was
19 treated historically as the back of the building.
20 And I think if we go back fifty years, Homans was
21 a service road. It wasn't as widely used as it is
22 today. I actually live on Homans. So, I'm on
23 this road all the time. And Eden's, as well as my
24 firm, and the engineers, recognize that this
25 facade now needs to be addressed and be handled

1 just as importantly as every other facade so that
2 we no longer have a rear of house. We no longer
3 have a back of house in terms of esthetics. This
4 area still does function for truck traffic. It
5 still is an area of service. But as you'll see in
6 the next rendering -- Mark. This facade, also,
7 again, this is the area where the Spring
8 Restaurant is, all the way to the right here will
9 be designed, will be treated, and will be handled
10 in the same manner as the other facades in the
11 building. We don't have entrances and store
12 fronts for the entire length of course, we have
13 back doors and service doors, but we wanted this
14 facade to be just as pretty, if you will, as every
15 other facade in the building. It gets treated
16 with the same care, same pallet of materials, same
17 introduction of green landscape on the walls.

18 CHAIR LIGNOS: Mr. Roncati, are
19 you -- are you suggesting with a slide like this
20 that you may have stores on Homans as well?

21 MR. RONCATI: Well, we would
22 certainly like to engage the center more towards
23 Homans. It is no longer the back of the building.
24 And we do see, just like Spring Restaurant, wraps
25 the corner today, and presents a face to Homans,

1 we see that there could be a potential for another
2 retailer to actually have a front facade and a
3 front entrance along Homans.

4 CHAIR LIGNOS: And are you the
5 person that would be talking about how the shops
6 would be stocked, how deliveries come in, how
7 garbage is taken out, and where it's placed?

8 MR. RONCATI: That would be the site
9 engineer, and possibly into the traffic testimony.

10 CHAIR LIGNOS: Okay.

11 MR. RONCATI: Next slide, Mark.

12 MR. BASRALIAN: Could you just read
13 off the slide this time.

14 MR. RONCATI: Yes, I'm sorry, I
15 forgot to do that. Slide 24. Slide 24 is a view
16 looking into the area that is now where Massage
17 Envy is, to the right is Harmon. The Radio Shack
18 to the left. If you recall, slide 14, which
19 was -- had those asterisks, an area of
20 concentration of food, it is our intention here,
21 in the reconstruction of the buildings, to create
22 a very large plaza, and create an area where food
23 could be concentrated. So, this, imagine --
24 please, Mark. Looking in the same direction --

25 MR. BASRALIAN: Excuse me, slide No.

1 25.

2 MR. RONCATI: Slide No. 25. This is
3 what you will see. So, instead of a solid wall,
4 that facade that we see now of Harmon into Massage
5 Envy, and into Tiger Kim, the buildings would
6 actually be more open in this area. The facades
7 would be pushed back, and we'd be able to create
8 this very, very large plaza. And in that plaza we
9 would have and encourage people and activity,
10 seating, all of those things that we referred to
11 before.

12 CHAIR LIGNOS: Are you separating
13 the "L" there, Mr. Roncati, is that showing that
14 sky beyond?

15 MR. RONCATI: Yes, there will be an
16 opening through there, and then there will be a
17 roof connection --

18 CHAIR LIGNOS: Okay.

19 MR. RONCATI: Between the volumes.

20 MS. AMITAI: So, on the left would
21 be where, currently, we have Radio Shack?

22 MR. RONCATI: Tiger Kim would be
23 right about here. And then there would be a solid
24 wall right through this green landscape, and
25 across, about 10 feet back from this curb. We're

1 pushing this facade way back, off the street. So
2 that it's not only that 10 feet. It goes back.
3 And then that creates a step in the building.
4 This next facade is back even farther, and that
5 creates this large landscape area. I'll show you
6 the plaza design in a moment.

7 We're also encouraging more food in
8 this area, as I mentioned, and a restaurant in the
9 back here. If you travel down to the -- to the
10 east here, you'll see in the next slide, slide
11 26 --

12 MR. MADDALONI: And this qualifies
13 as one building?

14 MR. RONCATI: Yes. This is actually
15 the plaza. So, east is to the right. Tiger Kim
16 is in this area that I'm depicting. Harmon would
17 be down in this area. And much, much closer to
18 this curb line. This is the lawn area that we're
19 showing in the rendering. There is bench seating.
20 Again, cafe style tables, and then if we go
21 farther down to the east, there's another area,
22 which is shown in the left side of this slide,
23 slide No. 27. If you look at the key map in the
24 bottom right-hand corner, this plan on the left is
25 depicted by the red shaded area in this area.

1 This is now a back service area. It's a back
2 parking lot that faces Closter Commons to our
3 east. And we are proposing that you would walk
4 down through that plaza, and this end cap here on
5 this building, would be a finer dining
6 establishment, that would be afforded this entire
7 outdoor dining area. And, we've, again, shown
8 imagery of how we would hope that this space would
9 be developed with heavy landscape, trees, a lot of
10 privacy and green screening around the outside.
11 And we think that this particular corner is going
12 to be one of the food highlights, the food
13 locations.

14 MR. BABOO: So, this isn't a public
15 area, this is for the restaurant, behind the
16 restaurant?

17 MR. RONCATI: Once we get out of
18 that plaza area, this would be an area that would
19 be dedicated to that particular tenant. So, we're
20 trying to encourage not only restaurants with cafe
21 style seating in front, but actually in this
22 particular example, a dedicated courtyard area,
23 beautiful courtyard area, where that restaurant
24 could then have an outdoor dining area.

25 MS. AMITAI: And in the picture that

1 we're looking at center, is that greenery on the
2 wall, with stone?

3 MR. RONCATI: Yes.

4 MS. AMITAI: Oh, nice.

5 MR. RONCATI: So, again, we're
6 trying to convey things that Edens has done in
7 other centers, because they're the best examples.
8 We're also bringing in imagery, because we don't
9 have these tenants, as I was discussing with the
10 board before, this is what we're trying to create,
11 and this is where we're trying to go with this
12 project so that we can encourage and attract the
13 best tenants that we possibly can, so that we get
14 the most dynamic and interesting retail experience
15 and food experience.

16 CHAIR LIGNOS: Now, let me, if I
17 understand correctly, as far as the demolition is
18 concerned, you don't necessarily have to demolish
19 the whole wing where the present Massage Envy is,
20 for instance? You would demolish the front facade
21 and expand the back?

22 MR. RONCATI: No, we're actually
23 going to be removing the entire building and
24 replacing it. That's the concept right now.

25 So, slide No. 28, moving forward,

1 this is, again, a very recognizable view. You can
2 see it, of course, in the key map. This is --
3 This is the view looking at the movie theater and
4 with Sushi Plaza on the corner, the yogurt store
5 is next to that. Of course, Vervalen is off to
6 the right here.

7 Mark if you can go to slide 29.
8 Slide 29 is the proposed modifications in this
9 area. And what we are doing, is, we're proposing,
10 again, to take that theater, again, as an
11 important social epicenter, and busy area of the
12 facility, we want to, again, encourage outdoor
13 dining, outdoor seating, and a mingling of people
14 during the day, and at evening, which is why this
15 particular rendering is shown in a night
16 situation.

17 The buildings will be connected by a
18 covered structure, pergola, which will have
19 lighting on it. The shops will be located on the
20 left and right-hand side. The theater in this
21 image is on the opposite side behind this white
22 building on the right-hand side of the screen.

23 MR. PIALTOS: Did you say the
24 theater is being rebuilt as well?

25 MR. RONCATI: The theater is not

1 being changed and it's not being expanded, but it
2 will be -- receive a face lift.

3 MS. AMITAI: So, how close is that
4 building on the right to the street, Vervalen?

5 MR. RONCATI: Well, we're not
6 looking at that in this particular rendering. So,
7 why don't we go just a few slides forward, and
8 I'll be able to answer that question.

9 So, this is the plaza area.

10 MR. BASRALIAN: Excuse me. Slide
11 number.

12 MR. RONCATI: Slide No. 30. Sorry
13 Mr. Basralian.

14 The view that we were just looking
15 at was from this point in the parking lot looking
16 down in between in this area. The theater is off
17 to the right here. In this drawing Vervalen is
18 along the bottom. So, this ingress that we
19 currently have here in this area, where you pull
20 in, will become an ingress/egress point, as the
21 engineer and the traffic engineer will discuss.

22 But, we are proposing to create this
23 newly energized plaza that promotes traffic, not
24 only between the building and this landscaped edge
25 along Vervalen, introduce our pedestrian traffic

1 along Vervalen coming from the east, from Piermont
2 down into the center, and filtering into this
3 plaza. A congregation area out in front of the
4 theater, and then this wonderful walkway back out
5 to the drive aisle that is in between these two
6 retail facades.

7 The question was asked -- if you
8 just give me one moment -- on the dimension, from
9 the face -- I believe your question, ma'am, was
10 from the face of the building to Vervalen?

11 MS. AMITAI: Curb line, yup.

12 MR. RONCATI: It's almost 26 feet.
13 So, it's more than the width of this room, I
14 believe. So, there's a considerable amount of
15 area here. I don't think it's too large, if
16 that's where your question was headed, but it's
17 certainly, you know, a wonderful space instead of
18 this large plaza with a large planters that we
19 have in the middle, this is now engaged into the
20 retail buildings. This plaza area is essentially
21 the same area in terms of square footage as we
22 have there today presently. It's just
23 reconfigured, better utilized, and more highly
24 crafted to blend in and work with -- with the
25 retailers that we have.

1 MS. AMITAI: So, is this an accurate
2 depiction, the front of that building on the left
3 is actually the same as the frontage on the
4 theater?

5 MR. RONCATI: It's very close, yes.
6 If it's off, it's off by inches.

7 MS. AMITAI: Okay. Thank you.

8 MR. MADDALONI: Just one comment.
9 As it exists now, that ingress, right where the
10 arrow is facing --

11 MR. RONCATI: Here. Right.

12 MR. MADDALONI: -- as it happens, a
13 very convenient place for parents to drop their
14 kids off when they go off to theater. It's
15 obviously the most direct, shortest path. And
16 they can get away with that now because there's
17 not much activity going on in the plaza.

18 MR. RONCATI: Right.

19 MR. MADDALONI: Is that something
20 that you need to be concerned --

21 MR. RONCATI: Well, we actually --

22 MR. MADDALONI: -- concerned with
23 obviously a much busier plaza and people still
24 having that theater entrance --

25 MR. RONCATI: Well, I think that's a

1 good point. And that was something that we
2 discussed, again, being from the area, I was able
3 to speak with my client about how that plaza is
4 used, who hangs out there, who waits there. And
5 we did talk about that. We did talk about, what
6 you've described as convenience, is actually quite
7 dangerous. Very, very often. I mean I've had my
8 own kids go running across the drive aisle there
9 with somebody coming in. It's not as if this is
10 400 feet into the site and it's quieter and
11 slower.

12 MR. MADDALONI: Right people are
13 coming in off a major road.

14 MR. RONCATI: What we have done and
15 considered there, is that this being an
16 ingress/egress point, now has two-way traffic.
17 But back in this area, you'll see here, there's a
18 note, it says "Concrete table top," and what we're
19 doing there, is, we're actually going to
20 transition from asphalt, coming off Vervalen,
21 there'll then be a concrete table top. And what
22 we mean by that, is, there will actually be a
23 concrete strip here in this area. And it will be
24 slightly elevated from the asphalt.

25 MR. MADDALONI: A traffic calming --

1 MR. RONCATI: It's a traffic calming
2 measure. It's used by Edens in a lot of their
3 projects. It's used by a lot of people. But what
4 that will do, is, it will slow traffic. We want
5 to promote, that anybody being discharged at this
6 area, or within this area, is discharged at this
7 point. They're then moved through, for example,
8 to go to any one of these retailers, any one of
9 these restaurants, or certainly on to the theater.
10 It's going to be an active area. It's always
11 going to be populated. There's always going to be
12 people there. There's cafe seating. It's going
13 to be a very vibrant area. And we did consider
14 this. And we want to promote that discharge at
15 this point. Not here where it's dangerous. It
16 may be convenient, but a very dangerous on the
17 other side of the equation.

18 MR. MADDALONI: Thank you.

19 MR. RONCATI: In the next rendering
20 I think you will actually see that.

21 This is a --

22 MR. BASRALIAN: Slide -- excuse me,
23 slide 31.

24 MR. RONCATI: Slide 31, is a view,
25 again, of Sushi Plaza, the theater is off to the

1 right. Mark, if you can go to that. Now, again
2 that cold lifeless esthetic and design that we
3 have now is just going to be transformed. More
4 landscaping. More interesting use of materials.
5 More variation on the facade. There's a Closter
6 Plaza monument sign that's shown in this
7 rendering. And, then, again you can see the great
8 distance that's still being maintained between
9 that building facade and Vervalen.

10 Next slide Mark. This is slide 33.
11 Again, I will point out the concrete table top.

12 Mark, if you could phaser that new
13 rendering. This is slide 34. It's a view from
14 Vervalen looking head in at the center. Of course
15 the theater is on the right, Sushi Plaza is off on
16 the left-hand side. Buildings, again reflect a
17 sophisticated design.

18 And the new rendering, Mark. Slide
19 35. We'll discuss signage in a moment, but you
20 will see that there's a great variety of signage
21 also. In addition to the materials, and the green
22 materials on the exterior. As I mentioned, Bow
23 Tie Cinemas will be the name of our new cinema.
24 And I'll discuss signage in a moment. But, again,
25 interesting diversity of signage and materials.

1 The plaza, the landscaping, the green landscaped
2 walls that create the separation, the different
3 surface materials that are introduced into the
4 plazas, these are things that were very, very
5 carefully concerned. There is a lot of concern
6 about all these seemingly minut details.

7 Next slide, Mark.

8 Slide 36, this is, again, a shot of
9 that same plaza. And, Mark, if you could, then
10 take us through the material pallet. As I
11 mentioned, we are prescribing a specific pallet of
12 materials. Those materials include: Brick,
13 stucco, metal panel and natural materials like
14 wood. The wood will be natural in some cases. It
15 will be treated in others so that it won't fade.
16 But this richness of materials is a very, very
17 important part of the design concept.

18 Next slide, Mark. This is slide 38.
19 What we're depicting here, again, using the
20 renderings as a backdrop, talking about areas
21 where there will be stone, for example, and we
22 happen to know this for sure, the entrance of,
23 tower, if you will, entrance on Whole Foods, will
24 be stone. There will be metal exterior sconces.
25 There will be brick on the exterior of the Whole

1 Foods. That we know as a fact. That we know is a
2 defined area of material. There could be
3 laminated panels. These are metal panels that are
4 coated in a specific color, as shown here on this
5 potential new location for Massage Envy. Again,
6 another use of a unique and different sconce for
7 that particular retailer. And there might also be
8 tile on the exterior, a ceramic tile.

9 Next slide. Slide 39, again, shows
10 these materials being used in another rendering
11 that I've shown before, laminated panels, sconce,
12 stucco, different color bricks, tile, as it's
13 depicted here next to the theater, and, for
14 example, wood panels that might be used as
15 accents. And the use of stone. And, again,
16 another version of a sconce.

17 Again, we're showing these materials
18 for illustrative purposes. And we've talked about
19 how they will be customized and used for each
20 tenancy.

21 CHAIR LIGNOS: I'm sorry, when you
22 say laminated panels --

23 MR. RONCATI: Yes.

24 CHAIR LIGNOS: You also said
25 laminated panel and you also said metal panel.

1 MR. RONCATI: I'm sorry.

2 CHAIR LIGNOS: I mean there is a
3 difference, right? I mean which one is it?

4 MR. RONCATI: There could be metal
5 panel and there could also be laminated panel. I
6 should have differentiated. What I mean by
7 laminated panel would similar to a Trespa product,
8 which is a product that we're using a lot lately.
9 It's actually a natural wood material that's
10 laminated in an acrylic finish so that you don't
11 get any wear. It's very durable. It's
12 scrubbable. Washable. You get the look and feel
13 of wood without the maintenance. And you'll see
14 that --

15 CHAIR LIGNOS: Is that -- when you
16 --

17 MR. RONCATI: We actually have,
18 Mr. Chairman, my associate is pointing out that we
19 have a sample board that is here. It's dark. We
20 can't really see it, but we have these actual
21 materials, and they're all removable. So, we can
22 take them off and hand them to the board so they
23 can feel it.

24 CHAIR LIGNOS: For the purpose of
25 the board, were you responsible for what used to

1 be the Royal Cliffs Diner?

2 MR. RONCATI: Yes.

3 CHAIR LIGNOS: Is that panel on that
4 diner?

5 MR. RONCATI: Yes, that is a Trespa
6 panel.

7 CHAIR LIGNOS: So, if any member of
8 this board would like to see what a laminated
9 panel looks like, they could take a look at the --

10 MR. RONCATI: Right. It's the
11 former Royal Cliffs Diner, which is East Palisade
12 and 9W Sylvan Avenue. It's now called Central
13 Kitchen. And that exterior did incorporate this
14 -- the brand name is Trespa, but it is that
15 laminated panel.

16 In this slide, 40, we're showing,
17 again, just the variety that there might be.
18 Tile, again, not depicting one type of tile but a
19 variety. Stucco could come in varying colors and
20 varying textures. Brick, different sizes,
21 different colors, different patterns. Again,
22 stone, which is a natural product, varies. The
23 laminated panels, and then of course, wood. And
24 wood could be different types of wood, different
25 tones, and different textures of wood.

1 CHAIR LIGNOS: I know the board is
2 interested in the material, and its graceful
3 aging. What do you propose with the wood as far
4 as, it obviously doesn't hold up as well as brick
5 or stone. How do you -- how do you treat this,
6 and do you use it sparingly -- how --

7 MR. RONCATI: It can be used
8 sparingly. It can be used as accent. It can be
9 used as a field material for a specific retailer.
10 If we use natural wood, we would like it to age
11 and change. But not rapidly. So, we would
12 probably treat it with a penetrating stain and
13 then it would be maintained over time. So, it
14 would --

15 CHAIR LIGNOS: This is not
16 photographic material, it's actual real wood?

17 MR. RONCATI: Correct.

18 CHAIR LIGNOS: And what you're
19 proposing here, is that this is the pallet that
20 would be given ultimately to a tenant, and say, as
21 long as you use any combination thereof, these are
22 the materials you'll be allowed to use?

23 MR. RONCATI: That's our intention
24 and that's what Edens has had great success with
25 in the past.

1 CHAIR LIGNOS: And you would
2 stipulate, that if you go outside of these
3 materials, you'd come back to a board or some
4 review?

5 MR. RONCATI: It sounds like a legal
6 question.

7 CHAIR LIGNOS: I don't know if it is
8 or isn't.

9 MR. BASRALIAN: Yeah. Well, it is.
10 And I don't know that every pallet change that you
11 make on a front requires a review by the board,
12 but I'll address that --

13 CHAIR LIGNOS: Then what stops you
14 from building this whole center in cotton, after
15 you've proposed wonderful materials?

16 MR. BASRALIAN: Aside from the
17 impracticality of it of course, and the
18 durability --

19 CHAIR LIGNOS: Aside from the
20 impracticality. By the way, there are some great
21 tensile structures made out of cotton.

22 MR. BASRALIAN: And the -- and the
23 durability of what is being proposed, these are
24 the general materials. These are the materials
25 that we -- that Edens uses, and that's what's

1 proposed to be used here; stone, brick, the
2 stucco, the wood, the laminated panels, the metal
3 panels, those are what will be used, and this
4 demonstrates those different elements that would
5 be used, for each facade. As is necessary. Some
6 may be the same, what people want.

7 CHAIR LIGNOS: Right. I understand
8 that. But at least the board and the town can
9 rest assured that the materials that we have
10 looked at, and agreed with, are materials that
11 will age gracefully over time.

12 MR. BASRALIAN: Absolutely.

13 CHAIR LIGNOS: And all of a sudden
14 somebody comes along and uses a material that is
15 different than this, it makes the board and the
16 town look like, you know something, we really
17 haven't done our job. And truly we did, because
18 we reviewed a material board that showed the
19 material that would stand very well over time.

20 MR. BASRALIAN: And that's what we
21 would continue to do.

22 MARK: There is a disclaimer at the
23 bottom that says it's --

24 CHAIR LIGNOS: Right, except that
25 that disclaimer won't be in the resolution.

1 MR. BASRALIAN: Okay.

2 MR. RONCATI: I actually read that.
3 So, when I was reading it -- again, you know, the
4 idea here, Mr. Chairman, I think your point is
5 well taken, what we're trying to drive home, is
6 that we have a pallet of materials, and they're
7 all quality materials, and they do vary. And just
8 like downtown Closter, in a way, where we have a
9 streetscape that's made up of stone, brick,
10 stucco, metal panel, this center will also do
11 that.

12 The center we have today, is static
13 homogenous, looks the same, whether you're Rudy's
14 Pizza, or the dollar store, you have the same
15 brick, the same canopy, the same roof, and we're
16 trying to get away from that. We want to get away
17 from that. And I think that that is the right
18 thing to do.

19 The next slide is slide 41. We've
20 talked about this. Leading up to this meeting
21 tonight, and the board has requested, and we've
22 responded, with information in this slide about
23 rooftop screening. So, we do have rooftop units.
24 These rooftop units will be providing the heat and
25 cooling. They will be roof mounted. So, they

1 will be elements, as typical, that can be seen
2 from the ground more or less. Some will not be
3 seen at all. Other's will be seen from the
4 ground. And recognizing that, we are proposing
5 screening. And we're proposing screening on the
6 roof and around mechanical areas. In the next
7 slide I'll show you exactly where those areas will
8 be. But, before we get there, what we are
9 proposing, is a metal screen, that would be
10 mounted off the parapet. Behind that parapet, in
11 some cases far beyond the parapet, it will be a
12 white metal panel, that's made up of horizontal
13 slats. And the photograph in the upper left here
14 on this slide, you'll see that it is depicted.
15 It's not chain link fence, like we have on the
16 roof of the buildings now. We have chain linked
17 fence with slats that's enclosing rooftop
18 equipment on the theater, for example. All of
19 that will be replaced with this homogenous simple,
20 non intrusive, very, very simple material. It
21 will be white. It's not multi-colored. It
22 doesn't have polka dots on it. It's really just
23 supposed to be a backdrop and a screen. And that
24 screen will be as high as needed to conceal that
25 equipment that is behind it. So, if that

1 equipment is 4 feet high, the screen will go to
2 4 feet. If that equipment is taller, like on some
3 of the units we have on Whole Foods, which can be
4 up to 8 feet tall, that screen will then be higher
5 and commensurate with the height of the equipment.

6 These other two photographs depict
7 that screening in other Eden's projects. You can
8 see it here up close. And then in this particular
9 shot, you see it just beyond the facade. And it
10 really is intended to be very, very simple, and
11 kind of blend in the backdrop.

12 CHAIR LIGNOS: The fact that you're
13 drawing a horizontal slat, is not an accident,
14 right?

15 MR. RONCATI: No, that is
16 purposeful. These are 8-inch wide slats.

17 CHAIR LIGNOS: It's not vertical.
18 It's intended to be horizontal?

19 MR. RONCATI: It's supposed to be
20 horizontal and run with the facade.

21 The next slide, 42, shows, again,
22 the center in diagrammatic form, and possibly here,
23 councilwoman, we can go back to your earlier
24 question about the shape of the sidewalk in front
25 of that particular area of the building, and

1 you'll see, right now we have a straight line
2 parallel with the facade. But here we're
3 introducing this graceful curve that gets wider on
4 the east. Wider on the west of this area, and
5 then creates those two outdoor plazas that we were
6 depicting.

7 Again, not knowing where our
8 tenancies will be, and what our division will be,
9 whether we have a tenant that takes 25 feet or 50
10 feet, next to a 25-foot or 50 foot wide tenant,
11 what we are proposing, is that we actually now,
12 create zones and areas where this screening will
13 appear. So, instead of screening the entire roof,
14 for example, and running this screen the entirety
15 of the roof area -- excuse me, what we've done,
16 is, we've looked carefully at the plan, and we've
17 created these areas, which are depicted in this
18 lighter blue color, and these areas will be the
19 boxes that will be created by these screened --
20 screening devices. These are sufficient, no
21 matter what happens. So, whether we end up with
22 one tenant in this area or six tenants in this
23 area, for example, we will be able to aggregate
24 that roof top equipment within these enclosures,
25 and provide the screening that we're after, which

1 is really an esthetic goal and purpose.

2 We happen to know what the rooftop
3 of the Whole Foods looks like. And, of course,
4 I've been showing, this is the area of the Whole
5 Foods, we know exactly where their roof top
6 equipment is going. So, I can assure the board
7 that these four boxes shown in this area are very
8 accurate with respect to where the screening will
9 be located for the Whole Foods itself.

10 CHAIR LIGNOS: Now, as far as the
11 two boxes that are there for the Whole Foods on
12 the Homans side, obviously they're the closest to
13 the rear facade.

14 MR. RONCATI: Correct.

15 CHAIR LIGNOS: Is the intent of the
16 facade, rise, to become part of that screening or,
17 in deed, again, is that horizontal slat going to
18 be offset from the facade?

19 MR. RONCATI: It will be offset from
20 the facade, but it is, Mr. Chairman, closer in
21 this area than it is, for example, here, where
22 it's setback considerably. The reason for this,
23 is that anybody who has been to a food market,
24 knows that the front is where you have your
25 merchandising and shelves. And the back of the

1 house, which in this case is the north side of the
2 building, is where all the refrigeration is, and
3 all of the cooling, necessary for the freezers and
4 refrigerators and the like. And, also, for the
5 hoods and other things that attended to that. So,
6 those locations are a natural extension of what's
7 happening within the store in terms of the plan
8 and the layout.

9 CHAIR LIGNOS: And all bulkheads,
10 roof top access, are they intended to be within
11 your screened area?

12 MR. RONCATI: If there is access
13 from, internally, they would be within these
14 areas.

15 CHAIR LIGNOS: Were you planning on
16 having access to your roof?

17 MR. RONCATI: That is a good
18 question. I don't have the answer to that. I
19 would have to get back to you on that.

20 MR. NYFENGER: Mr. chairman. When
21 we talk about building heights going to the
22 27 feet, does that include all of this equipment
23 above the roof line?

24 CHAIR LIGNOS: Well, that's asked --
25 ask the architect.

1 MR. RONCATI: Your ordinance allows
2 for -- your ordinance allows for heating, air
3 conditioning and water supply apparatus, carried
4 on the surface of the roof, exceeding the approved
5 building height, shall be allowed, as long as not
6 more than 25 percent of the roof area is devoted
7 to such appurtenances, and architectural screening
8 is in harmony with the architecture of the
9 building. I'm reading that from your -- from your
10 ordinance. These boxes, these light colored boxes
11 don't go over the 25 percent. But when we talk
12 about height, and we refer to that, we are not
13 talking about these areas, and that -- those
14 pieces of equipment, as they fall within the
15 25 percent.

16 MR. NYFENGER: Thank you.

17 MS. AMITAI: Do you have an
18 elevation that shows what that would look like on
19 Whole Foods?

20 MR. RONCATI: Yes, we do. They were
21 submitted to the board.

22 MS. AMITAI: I mean --

23 MR. RONCATI: Slide 40 --

24 MR. DENICOLA: I you meant the
25 slide.

1 MS. AMITAI: I meant the slide,
2 yeah.

3 MR. RONCATI: I'll get to that in a
4 moment.

5 MS. AMITAI: Sure. Sure.

6 MR. RONCATI: Signage is another big
7 area that we want to cover. This is a sign from
8 another Eden's project. Slide 44 please, Mark.

9 Signage was carefully considered in
10 context to the entire site, similar to the design
11 esthetics and various materials, we intend to
12 allow each tenant to convey their individual
13 identity through custom signage.

14 The signage ordinance in Closter is
15 well written, but does not anticipate larger
16 retail spaces. I want to point out that the vast
17 majority of our proposed signage will conform to
18 the Closter sign ordinance. And what I mean by
19 that, is that, in the ordinance there is a maximum
20 36 square foot for facades of less than 50 feet in
21 width. We believe that a significant number of
22 our eventual tenancies will be less than 50 feet
23 in width. And, therefore, the majority of our
24 tenancies, and their intended signing, will
25 conform to the sign ordinance.

1 In order to create rules and
2 standards for larger tenancies for "Rear signs" on
3 Homans, for example, and blade signs, which we
4 would like to introduce, among other types, we're
5 proposing the following guidelines. So, in this
6 slide, we depicted the guidelines that we would
7 like to custom provide for this project. Again,
8 wall signs, 2 square feet of sign for every linear
9 feet of front facade, the max 36 square feet for
10 facades of less than 50 feet. That will be the
11 great majority of what we have here. And that
12 does conform to the current ordinance in Closter.
13 We're proposing a max 75 square feet for facades
14 between 50 and 100 feet in width. Again, this is
15 going to be a rare occurrence, but we're
16 requesting 75 square feet for facades between 50
17 and 100, and then a maximum of 150 square feet for
18 facades of 100 feet wide and greater. Again,
19 variability, the need to adapt to any type of
20 tenancy, we're trying to create a zoning control,
21 and a zoning spec. that is appropriate for the
22 center and appropriate for the tenancies. And we
23 believe that those sizes will be appropriate, will
24 be appropriate to this center, and will be
25 visible. And I don't mean by pedestrians, but

1 visible from within the center, and the
2 surrounding roadways from Vervalen, for example.

3 CHAIR LIGNOS: If I may ask again,
4 you are asking for a variance?

5 MR. BASRALIAN: A waiver.

6 CHAIR LIGNOS: I'm sorry. Thank
7 you. A waiver. What is your experience with the
8 sizes that you're proposing in relationship to
9 distance from the main right-of-way?

10 MR. RONCATI: We've actually looked
11 at the worst case scenario, which is a 36 square
12 foot sign in the area of Rudy's, just to orient
13 you, from Vervalen. And we feel that that is
14 going to be an acceptable visual size. And that's
15 the smaller signs. So, anything larger than that
16 we feel is gonna work.

17 CHAIR LIGNOS: Is there any chance
18 that you would be able to put a canvas sign of the
19 two categories that you are asking for waivers,
20 literally one or two letters, for the board to
21 see?

22 MR. DENICOLA: It's not just height,
23 though it's also length you're talking about.

24 CHAIR LIGNOS: I understand that.

25 MR. BASRALIAN: But you'd have to

1 then designate something 50 to a 100 feet in
2 frontage and then you'd have to designate
3 something a 100 feet, and greater, and delineate
4 that, in order for that to make any sense.

5 MR. DENICOLA: Correct.

6 MR. BASRALIAN: It just -- it just
7 wouldn't work. I mean you're talking 150 square
8 feet. So you may have higher letters or longer
9 letters, if you have a long name, like my last
10 name, it would be more letters, for example. So,
11 it's very hard to say that this is what it would
12 look like, because it depends upon the facade.
13 And it has to be esthetically conditioned to the
14 size of the facade as well. So, it's difficult to
15 do that. We can -- we can illustrate in drawings,
16 but to put it on the building, you'd have to put
17 up separate lines to do that.

18 CHAIR LIGNOS: Okay.

19 MR. RONCATI: And I think it's just
20 that the Closter ordinance doesn't really
21 contemplate a center this large, and potential
22 tenancies. And we're trying to just propose
23 reasonable limitations that we can live with, that
24 the board can understand that we're not going to
25 be putting up billboard size signs. Nobody wants

1 to do that. And that's why we carefully craft
2 this.

3 Sided rear signs, we do have areas
4 that are sides and rear. We're calling rear, for
5 example, Homans. Even though it's technically a
6 front yard. But we're proposing that side walls
7 may have 75 percent of the allowed principle front
8 sign area. So, if we have a retailer that wraps
9 around the corner, like we saw in some of the
10 renderings, those side signs would be no more than
11 75 percent of the allowed principle front site
12 area. And that rear signs may have 50 percent of
13 the allowed principle front sign area. So, we're
14 linking it to the size of the tenant. We're
15 linking it back in terms of a guideline to what's
16 allowable, and we're proposing on the front to
17 what it could then be on the rear, which is to the
18 benefit of the retailer, and it's to the benefit
19 of the consumer, the shopper who's coming to the
20 center, if you're on Homans, it would be nice to
21 know what is actually in that area of the center,
22 what kind of tenancies.

23 We're also proposing blade signs.
24 Blade signs are signs that protrude from the face
25 of the building. They're normally under the

1 canopies, and they're pedestrian oriented. So, if
2 you're walking along the edge of the building and
3 you're looking down you see, oh, there's the shoe
4 place, there's the coffee shop. And you can
5 identify things. Cause you're not in your car in
6 the lot looking back at the facade.

7 So, we're proposing that blade signs
8 be allowed. We would limit them to 6 square feet,
9 which is normal in industry standard, if you will,
10 accepted size. And we're just pointing out that
11 those blade signs wouldn't take away or count
12 towards any of the limitations up above.

13 We'd also like the theater to be
14 dynamic. And Edens has met with Bow Tie. We
15 would like to just make sure, and encourage, and
16 make sure that we're all encouraging, posters and
17 other promotional materials, totaling a maximum of
18 40 square feet. So, we just, again, in an effort
19 to be transparent, we want to remind everyone that
20 the theater, not only has the signage, Bow Tie,
21 but it also has -- but that it also has these
22 promotional posters that have always been within
23 the history of a theater.

24 We're also, of course, with the
25 theater, going to have reader boards totaling a

1 maximum of 80 square feet. And existing tenants,
2 again, we have a lot of existing tenants, that --
3 that may and could remain, and we'd like them to
4 be able to maintain their existing sign area. So,
5 we don't want to suggest anything here in the
6 presentation that would then require a tenant to
7 take down signage that they already have. So,
8 we'd like to also request that existing signage
9 areas be entitled to remain.

10 CHAIR LIGNOS: So, if you have a
11 shop that exists today at 25 feet, they expand
12 into an area that's 75 feet, their sign will stay
13 the same?

14 MR. RONCATI: Their sign could
15 remain the same, or they would be limited to the
16 75 square feet.

17 CHAIR LIGNOS: So, in other words,
18 you're going to give your tenant that option?

19 MR. RONCATI: Right. So, the next
20 slide is --

21 MS. AMITAI: I have a question for
22 you before you proceed.

23 MR. RONCATI: Yes, ma'am.

24 MS. AMITAI: On the subject of blade
25 signs, do I understand they hang perpendicular to

1 the building?

2 MR. RONCATI: They could hang from a
3 canopy or they could be mounted on a wall and
4 project out horizontally. But, yes, they're
5 perpendicular to the facade of the --

6 MS. AMITAI: To the facade.

7 MR. RONCATI: Correct.

8 CHAIR LIGNOS: So, as you're walking
9 through the plaza you can see the next shop that's
10 coming up.

11 MR. NYFENGER: Mr. Chairman, I just
12 -- are we going to take an official break or are
13 we going to continue through?

14 CHAIR LIGNOS: I think we are. How
15 close are you to the end of this part?

16 MR. RONCATI: The remaining slides
17 are in two large groups. So, I think --

18 MR. BASRALIAN: A break would be
19 appropriate also for the stenographer whose
20 fingers have been flying here too.

21 MR. RONCATI: If I could just wrap
22 up signage I only have --

23 CHAIR LIGNOS: Yes, let's wrap up
24 signage and then we'll call a --

25 MR. RONCATI: Okay. So, again, to

1 give the board an example, visual examples of what
2 Eden's has done before, and the type of signage
3 that we're encouraging, slide 45, again, just to
4 look at the options; signs could be metal. They
5 could be backlit. They could be cut out like the
6 Papyrus sign. And these are all signs that come
7 from existing Eden's centers.

8 Slide 46, are examples of blade
9 signs. So, I forgot we had that there. I could
10 have referred you to it, but, again, blade signs
11 are typically wall mounted or ceiling mounted from
12 a canopy. They could be made of different
13 materials, different textures, different colors.
14 They're typically not internally lit. But, again,
15 they identify the tenancies as you're walking
16 along as a -- as a pedestrian.

17 Slide 47, we're proposing two types
18 of monument signs. The sign on the left is the
19 main monument sign. This is the sign that
20 replaces the existing Closter Plaza pylon sign.
21 So, it's located out on Vervalen. The monument
22 sign is 23 feet high. It's 11 feet 2 inches wide.
23 It has a masonry brick base. The letters on it
24 will say Closter Plaza. This image of Gross Hill
25 here in the center, is put there to convey the

1 type of lettering that we're talking about. These
2 are metal letters that are halo lit. So, there's
3 lighting right behind them. It casts a shadow on
4 the brick. They're not illuminated out. But
5 halo so you can read the letter against the
6 lighting. And this base is then repeated in the
7 other monument signs that we have at various
8 locations. So, there's a consistency in the
9 identity package, the signage package.

10 But before we leave the monument, of
11 course Whole Foods, at the top of the sign, this
12 will be an acrylic panel. Other major tenants,
13 typically based on size, will be located on that
14 sign. The names that we're putting here are made
15 up, for the most part, but Whole Foods is
16 certainly a component of that sign that we are
17 actually --

18 CHAIR LIGNOS: And those are not lit
19 above the base?

20 MR. RONCATI: They're not externally
21 lit. They are internally illuminated on a
22 translucent panel, and the base is solid. Again,
23 the monument signs, the smaller monument signs are
24 located at other ingress/egress points on the
25 site. For example, we have two ingress/egress

1 points on Homans on the east and west side. There
2 will be monument signs. They're double sided.
3 So, they say Closter Plaza on both sides. As the
4 monument sign is. They signify and identify, this
5 is where you turn in to go to the center. And I
6 believe there are five -- four locations. Two on
7 Vervalen, and then two on Homans.

8 MS. AMITAI: And the size again?

9 MR. RONCATI: The sign on -- the
10 size on the larger monument is 23 feet tall by 11
11 --

12 MR. BASRALIAN: The question was
13 where are they located.

14 MR. RONCATI: She asked me the size.

15 CHAIR LIGNOS: You're both asking at
16 the same time.

17 MR. RONCATI: The height is 5 feet
18 "10 X '11 "2 on the -- on the lower ground mounted
19 signs. On the identity signs. And the question
20 over here was?

21 MR. BABOO: Where is located?

22 MR. RONCATI: Do we have a plan of
23 that one?

24 MR. BABOO: No, no, just in front of
25 K-Mart or --

1 MR. RONCATI: Okay. So, the main
2 monument sign is at the main entrance, which is
3 the drive aisle that leads right up to Whole
4 Foods. By the theater, on Vervalen, we have a
5 monument sign. The smaller one. And then over by
6 the bank, that's just off our site by that west
7 side entrance in by K-Mart we have the second, and
8 then back on the west side, on the northwest
9 corner of what is now K-Mart by the church, we
10 have a third, and then back over on the other
11 ingress/egress point along Homans, on the east
12 side by Burger King, we have the fourth. So,
13 these signs are located at the four outward
14 corners. And then we have the main monument sign
15 at the center. That's slide 47.

16 The next slide is a very brief one,
17 maybe we can bite this off. There's been
18 questions raised about smart development, and
19 Edens is wildly committed to smart development and
20 sustainable practices. Smart planning is that
21 this is a previously developed site and a walkable
22 public space, smart green space, accessible public
23 plazas, native plants, efficient irrigation, water
24 efficient landscaping, sustainable. Smart
25 materials in construction; low VOC paints,

1 sustainable materials, high reflectivity surfaces,
2 which reflect heat and light. Lighting management
3 systems; smart transportation, including bike
4 racks, which will be everywhere, and you can see
5 the colored symbols where bike racks will be
6 located, electric car charging stations. Edens is
7 proposing to install electric car charging
8 stations in the parking lot. And proximity to
9 existing public transportation, an important
10 component, something we already have. And then of
11 course it's a smart development because it's
12 already existing -- near existing public schools.
13 Proximity to other shops and services and a
14 proximity to jobs.

15 In the next slide, which is the last
16 on this topic, is just a little bit more
17 information. Reflectivity, for example, we're
18 proposing a white roof. Now, you won't see this.
19 This isn't something you see from the ground. A
20 white roof reflects heat and creates less of a
21 cooling load. Black roofs attract heat, absorb
22 heat, and we have more energy spent to deal with
23 them. So, we're proposing white roofs.

24 The car charging station shown in
25 this slide, there will be car charging stations

1 located throughout the center so that people that
2 have electric cars, and we should be seeing a lot
3 more of that in the future, can come to the
4 center, go into a restaurant, do some shopping,
5 and plug their car in. Light --

6 MR. BABOO: How do you ensure that
7 that's compatible with all electric cars? Is it a
8 standard?

9 MR. RONCATI: It's a standard. Yup.
10 Lighting management systems. This
11 looks very complicated, perhaps in its diagram,
12 but just very quickly, right now the center has
13 lighting. It's on all the time. And then it's
14 either on a timer or a photocell. The lights go
15 down. And energy is saved. With this system it
16 will actually be computerized so that it can be
17 monitored from off site. If, for example, at
18 night, the Whole Foods closes and all the other
19 retailers are starting to close down, those lights
20 and those areas of those parking lots can be
21 reduced to have less energy being used.
22 Maintaining safe sight levels for security
23 reasons, but then the lights that are over in the
24 areas where there's a concentration of food, for
25 example, or the theater, those lights could stay

1 on at full power until later on in the evening.
2 And these things can be changed and monitored
3 almost on a minute by minute basis. So, if the
4 tenancies change the lighting and the management
5 could also be changed. It's very, very smart
6 systems that Edens employs.

7 The next exhibit is going to be in a
8 different topic. So, we can break.

9 MR. BASRALIAN: Mr. Chairman, if we
10 could, we'll break it here for our stenographer as
11 well. Thank you.

12 CHAIR LIGNOS: All right. The time
13 now is 10:28. We're going to take a ten minute
14 recess.

15 (A recess was taken.)

16 CHAIR LIGNOS: The time now is
17 10:38. Thank you for keeping it to the ten
18 minutes. And I see that everyone is back on the
19 board. And, Mr. Basralian, you may continue.

20 I understand, if I understood you
21 that, we probably have about a half hour on
22 presentation, and during this portion we'll talk
23 about the drawings as well.

24 MR. BASRALIAN: Right. The drawings
25 are the last slides in the presentation. There

1 are 14 more including those. So, we'll move
2 through the next ones --

3 CHAIR LIGNOS: Okay.

4 MR. BASRALIAN: Excuse me. We ended
5 off --

6 MR. RONCATI: On 49.

7 MR. BASRALIAN: We're now on slide
8 50.

9 MR. RONCATI: In slide 50, what
10 we're discussing here, different area of topic,
11 is, pedestrian circulation. I think this board
12 has asked about connectivity, how does this
13 facility connect to the rest of the community, and
14 we have carefully considered that.

15 In slide 50 -- is it 51, Mark? I'm
16 sorry, slide 50 still, shows circulation. And
17 what we've done, is, we've shown in red, in this
18 arrow, how we see the center connecting. Because
19 of the existing pedestrian movement that comes
20 along Vervalen, we see that pedestrians will come
21 into the site from Piermont, wrap around, and out
22 again. We have not provided pedestrian
23 connections back to Homans or Vervalen, except for
24 these four areas. In the upper right-hand corner,
25 I talked about before, this area was dead-end

1 corridor, for trucks and cars that would come into
2 this area, and then they had to turn around and go
3 back out again. We're proposing, and you'll see
4 the engineer and traffic consultants talk about
5 that, this important new connectivity here. And
6 we see this as an important pedestrian connection
7 also. People that are coming from Closter
8 Commons, coming from up Homans, or out on Piermont
9 Road, will come in and be moved into these major
10 circulation. We also see that people will come in
11 and go out along Homans on the west side. And
12 that will connect to the other retail areas and
13 service areas that are down along Homans. And
14 then we also see a connection that we would like
15 to encourage, that would come back to the
16 downtown, back by the municipal building which is
17 in this area. So, we're proposing, and we're
18 encouraging that pedestrian movement, from
19 downtown, would come in, wrap around the municipal
20 building, which engages the municipal building,
21 and the senior building here a little bit more,
22 and that pedestrian traffic is moved in along this
23 drive aisle and in front of what is now K-Mart and
24 into the facility. And in the later phase of this
25 project this wall of K-Mart is being proposed to

1 be moved back in a northerly direction, and that
2 pedestrian connection becomes even stronger,
3 because it's almost directly in, from -- from this
4 street, directly into the center.

5 The next slide shows secondary
6 movement on the site. It's still slide 50. But
7 we faded in with this gold or yellow colored
8 arrows. These are our secondary pedestrian
9 movements. We obviously understand that people
10 will be moving along Vervalen that are not coming
11 to our center. So, somebody who is coming from
12 Piermont, may walk right by our center, take this
13 secondary access and connect through the municipal
14 building into the downtown. And we certainly want
15 to encourage that. But we would hope that that
16 primary circulation would follow that red line.
17 Again, same goes for the Homans Avenue, rather,
18 secondary pedestrian movement behind Homans, for
19 people that are bypassing the center anyway. And
20 we feel that we're making a much better
21 environment back there.

22 CHAIR LIGNOS: If I -- if I'm
23 walking on Vervalen from the downtown, and I'm
24 going to Whole Foods, the chances are I'm not
25 going to hang a left around the city municipal

1 building and then back up.

2 MR. RONCATI: Here.

3 CHAIR LIGNOS: So, I'm going to take
4 that yellow path. I'm going to Whole Foods or I'm
5 going to Rudy's, how do I get there? You want me
6 to go down to the theater entrance, walk down the
7 lawn and back?

8 MR. RONCATI: I want you to -- we
9 are proposing that this path would be encouraged,
10 which would be --

11 CHAIR LIGNOS: How do you encourage
12 that? When I'm going to tell you, that if I took
13 ten people and start them at the clock, and ask
14 them to get over to what used to be, you know, the
15 Grand Union, or Stop and Shop, or whatever it was,
16 they're going to walk right down Vervalen and hang
17 a left in front of the Shop and Shop, or whatever
18 that was, and go right into the -- what I'm
19 getting to, is, I think you really have to
20 encourage -- you really have to provide for
21 pedestrian foot traffic along Vervalen into the
22 center. The chances of people going back behind
23 the bank -- with a car for sure, they can do
24 whatever they wish.

25 MR. RONCATI: Well, I think the

1 first time somebody walked from downtown, walked
2 all the way to the theater and wed all the way
3 back to get to Whole Foods, realizes a shorter
4 path.

5 CHAIR LIGNOS: Well, that's why I'm
6 saying, I think you really have to provide for
7 pedestrian traffic off of -- foot traffic off of
8 Vervalen and right into the center of -- the
9 center. I mean just -- just from how I use, you
10 know, how I walk through there. I see the
11 majority of people coming down Vervalen and then
12 finding their way in. So, it's just something to
13 think about.

14 MR. RONCATI: Okay.

15 The next slide, 51, is the
16 introduction slide that leads us to our actual
17 physical exhibits that we submitted to the board.
18 For example -- we submitted a series of exhibits,
19 which are actually up on the board, on the easel
20 off to my left here, but we've actually taken each
21 of those drawings, those physical drawings that we
22 provided to this board as exhibits, and we put
23 them up on the -- on the screen. So, even though
24 we're looking at them through a projector on the
25 screen, these are the exact exhibits that we

1 submitted to the board in physical paper form.

2 These drawings include A-101, which
3 is the footprints of the building, superimposed on
4 the site plan that we were provided with by the
5 site engineer. That's slide 52.

6 Slide 53 are the beginning of the
7 elevation slides. Slide 53 is drawing A-201.
8 Again, the drawing that was submitted to you in
9 physical form. And this particular drawing shows,
10 at the top, an elevation of the building itself.
11 It shows separate areas, blown up, for example, at
12 the center here, we're looking at the section of
13 the building at the middle, which is the entrance
14 to the Whole Foods, as I'm indicating with the
15 pointer, and then off to the right, the entire
16 elevation of the Whole Foods.

17 The drawing, the elevation second
18 from below is another elevation, and this is a
19 great time to stop and talk about the heights of
20 those front walls. As you can see in this
21 particular elevation, the heights of those facade
22 walls will actually vary. They won't exceed
23 25 feet in these areas. They will go up and down
24 in that dimension and in that height. And as I
25 was asked before, about the screening, in all of

1 these elevations, this light line that you see,
2 above and beyond the facade, are actually the
3 areas that depict the areas for the mechanical
4 screening.

5 MR. MADDALONI: Now, that's the last
6 section, Furthest-most section on top, what you're
7 depicting down there on the third line?

8 MR. RONCATI: This is a side of the
9 bottom elevation --

10 MR. MADDALONI: Next one up.

11 MR. RONCATI: The next one up.

12 CHAIR LIGNOS: That's that last
13 segment there.

14 MR. RONCATI: That's this last
15 segment right here, yeah. So, --

16 CHAIR LIGNOS: Can you point to the
17 roof? Because obviously the roof is a constant on
18 that slide, right?

19 MR. RONCATI: On this one?

20 CHAIR LIGNOS: Yeah.

21 MR. RONCATI: Yes. So, we've shown,
22 in this elevation, this segment of the building,
23 which is this segment here, in the key plan, from
24 the right, this is the edge of Whole Foods, all
25 the way past, Rudy's will be in here somewhere,

1 past the area which is now the dollar store, and
2 all the way to the end, we're proposing three
3 areas for mechanical screening, and you'll see
4 them depicted here with the pointer. One, two,
5 three. So, in a static view where we're looking
6 straight on these drawings, which is not reality,
7 it's the worst case scenario, form, those be would
8 the areas of that mechanical screening. Those
9 white horizontal slats that we were looking at in
10 previous slides.

11 So, beginning all the way over on
12 the left-hand side of this elevation, which is now
13 the K-Mart, coming across, picking that up,
14 through the Whole Foods, and then starting in that
15 corner, to the right of Whole Foods, through
16 Rudy's, where the dollar store is now, and leading
17 all the way to the end. And then the other
18 elevation on the bottom is actually the side rear
19 elevation in this area looking from essentially
20 what is the Burger King on the east, back into the
21 site.

22 And, again, you can see, we're
23 proposing a lot of variety, a lot of change in
24 materials. I have these exact elevations. In
25 just about five minutes you'll see them in color,

1 and I think they're a little bit more
2 representative. So, perhaps you can hold out and
3 we'll talk about a change of materials.

4 CHAIR LIGNOS: Can I get a height on
5 that roof, on that roof height though? You give
6 an example on your -- on your -- on the elevation
7 that you were just pointing to, second from below.

8 MR. RONCATI: Yes, sir, right there.

9 CHAIR LIGNOS: Right. That roof,
10 which is a constant roof, even though the
11 elevation -- facades are varying, where is the
12 roof line? Just out of curiosity.

13 MR. RONCATI: Where is the actual
14 physical roof?

15 CHAIR LIGNOS: Right.

16 MR. RONCATI: Mark, do you have that
17 with you?

18 The roof, the actual roof height,
19 depending on where we are in the center, this is
20 to the membranes of the top of the actual roof, is
21 18 to 20 feet.

22 CHAIR LIGNOS: When you say 18 to
23 20 feet, it's because different segments?

24 MR. RONCATI: Different sections,
25 different buildings would be different heights.

1 Probably not within a single building.

2 CHAIR LIGNOS: So, vanilla boxes,
3 whatever they happen to be, as many as there
4 happen to be --

5 MR. RONCATI: From concrete slab --

6 CHAIR LIGNOS: From concrete slab to
7 about 18 or 20 feet?

8 MR. RONCATI: Correct. And then the
9 facades would vary to 25 feet. So, they could be
10 18 feet with a curb stop and no parapet, to a
11 short parapet and up.

12 CHAIR LIGNOS: Point with your
13 pointer, again please, to the center of that
14 elevation, go to your left. Now, stop at that one
15 right there.

16 MR. RONCATI: Right.

17 CHAIR LIGNOS: The white -- that
18 line there represents roof?

19 MR. RONCATI: That is stucco.

20 CHAIR LIGNOS: Okay.

21 MR. RONCATI: Stucco above -- above
22 a facade around, surround, around eventually.

23 CHAIR LIGNOS: Gotcha. Thank you
24 very much.

25 MR. RONCATI: Sure. Next slide,

1 Mark.

2 The next slight is slide 54, which
3 is sheet A-202. Again, this is very similar
4 information that we see on the other slide that we
5 just reviewed. We have the total elevation at the
6 top of the page, and then we look at blow up
7 segments. Again, we're holding that 25 feet in
8 all of the new areas. No more than 25 feet, which
9 is the allowable height. And everything is at or
10 below that, depending on where you are in that
11 particular facade, and with that particular
12 tenant. We are proposing on the east -- I'm
13 sorry, on the west wall of what is now K-Mart,
14 which is the best way to describe it, here in this
15 location on the key map, we are proposing signage
16 that says, Closter Plaza. So that if you're
17 traveling eastbound on Homans, and you look up at
18 the building, you will see the name of the center.
19 So, there's some identification, that you've
20 arrived at Closter Plaza.

21 The rear of the building, they're
22 also depicted here, we have some service areas, we
23 have some ramped areas for deliveries for example.
24 In this middle drawing, we're showing the back of
25 the Whole Foods, with a man door entrance on an

1 elevated platform, and then a loading area, and a
2 ramp that brings materials up into the buildings.
3 We're also depicting these vertical lines, the
4 scuppers, and the leaders, that are draining water
5 off the roof, which break up the rear facade.

6 CHAIR LIGNOS: There's no dock,
7 loading dock?

8 MR. RONCATI: Yeah, it's here. It's
9 behind this area. So, this is in front.

10 CHAIR LIGNOS: Do you have an
11 elevation showing that side?

12 MR. RONCATI: Showing?

13 CHAIR LIGNOS: The dock, the service
14 dock. There it is. I see.

15 MR. RONCATI: It's here.

16 CHAIR LIGNOS: So, it's two of them?

17 MR. RONCATI: It's two of them.

18 They're -- they're -- the trucks pull in parallel
19 with the building. Not perpendicular. So,
20 they're going behind. When we're looking -- Mark
21 can you go back to that other elevation?

22 CHAIR LIGNOS: So, you have four
23 driveways in the back?

24 MR. RONCATI: Yes.

25 CHAIR LIGNOS: Four. Because

1 obviously when that dock comes all the way to the
2 street, you don't have a continuous drive in the
3 back, right? So --

4 MR. RONCATI: No, we don't have a
5 continuous drive.

6 CHAIR LIGNOS: Right. So, you have
7 four ingress/egress?

8 MR. RONCATI: Correct. So, when
9 we're looking at this elevation, Mr. Chairman,
10 this wall here, this segment, is coming out
11 farther. That's where our docks are being
12 located. This ramp and screening and cover are
13 actually between the actual physical dock area and
14 Homans Avenue.

15 MR. DENICOLA: And just for
16 clarification purposes, you said the maximum
17 building height is 25 feet. Whole Foods is 27 and
18 1/2 I thought. Is that correct?

19 MR. RONCATI: Yeah, to the parapet.

20 MR. DENICOLA: Right.

21 MR. RONCATI: Right.

22 CHAIR LIGNOS: No, he's talking
23 about membrane height.

24 MR. DENICOLA: Oh, you're talking
25 about membrane height?

1 MR. RONCATI: No, I'm talking -- I'm
2 sorry, let's be clear. I said -- we did talk
3 about membrane height, flat roof height of 18 to
4 20 feet. There's a parapet wall on Whole Foods at
5 27.5.

6 MR. DENICOLA: Right. Exactly what
7 you said.

8 MR. BASRALIAN: And that's set forth
9 in our schedule.

10 MR. DENICOLA: Right, that's
11 correct.

12 MR. RONCATI: But all the other --
13 all the other areas of the center that are being
14 newly formulated --

15 MR. DENICOLA: Other than the movie
16 theater.

17 MR. RONCATI: Right.

18 MR. BASRALIAN: And K-Mart.

19 MR. RONCATI: And K-Mart.

20 CHAIR LIGNOS: Now, we have seen
21 what it looks like when there is a food store.

22 MR. RONCATI: Yes.

23 CHAIR LIGNOS: And produce that
24 sometimes gets thrown out or how does -- where do
25 things get thrown out? Carts and --

1 MR. RONCATI: The actual --
2 Mr. Chairman, the actual screening areas for
3 trash, and things like that, are actually depicted
4 on the site engineer's plans. So, I don't want to
5 speak to that because the details --

6 CHAIR LIGNOS: Did you -- did you
7 have any communication with them as far as the
8 materials for surrounding --

9 MR. RONCATI: Yes. We talked -- we
10 talked to the engineer about that. We talked to
11 Edens and Whole Foods.

12 CHAIR LIGNOS: So, you coordinated
13 the materials from the center to also --

14 MR. RONCATI: Yes, we have. And I
15 also wanted to be clear, you know, when we're
16 talking about the reconstruction of these
17 buildings, I didn't want to misstate this earlier,
18 we're not taking buildings down everywhere
19 wholesale. It's not like we're going to clear
20 this site and rebuild it entirely. But a
21 considerable amount of these buildings, and
22 portions of these buildings are being removed to
23 make way for open plazas, step-back facades and
24 then reconstructed.

25 CHAIR LIGNOS: Well, that was the

1 reason for my question before.

2 MR. RONCATI: Right.

3 THE WITNESS: Because I -- I
4 understood that you were going to take parts of
5 structures down, expand and tuck and --

6 MR. RONCATI: And pull.

7 CHAIR LIGNOS: -- as required.

8 MR. RONCATI: Right.

9 CHAIR LIGNOS: But that -- so -- so
10 your previous statement that you would be taking
11 that whole wing of where Massage Envy presently is
12 -- is -- is --

13 MR. RONCATI: No, I misspoke. I
14 guess -- what I was trying to respond to, maybe I
15 was mistaken, was that we're not simply putting
16 new facades on these buildings. This work is
17 actually much more extensive. It involves partial
18 demolition. It imparts carving out, removing
19 sections, replacing sections. And it's not going
20 to be a light renovation. I wanted to be clear
21 about that.

22 MR. DENICOLA: Along those same
23 lines, I understand what you're saying, but along
24 those same lines, because I'm looking for a
25 demolition plan, and on the engineering plan, it

1 says, see architectural plans for demolition.
2 There's no definitive area showing what the actual
3 demolition areas are, that I see. Am I missing
4 something?

5 MR. RONCATI: No, I did not depict

6 --

7 CHAIR LIGNOS: Could you take the
8 site plan and basically --

9 MR. RONCATI: Do like an overlay,
10 yeah.

11 CHAIR LIGNOS: Just do an overlay
12 for the demolition.

13 MR. RONCATI: Absolutely.

14 MR. DENICOLA: Just so we know what
15 it looks like.

16 CHAIR LIGNOS: We have two weeks
17 till our next meeting.

18 MR. RONCATI: Sure, I could do that.

19 CHAIR LIGNOS: I think it would give
20 the board a sense of how much is being taken away
21 to create some of these, you know, pedestrian
22 plazas.

23 MR. RONCATI: I can do that in less
24 than 20 slides.

25 MR. BASRALIAN: We can do it in a

1 heck of a lot less than 20 slides.

2 MS. AMITAI: I have a question.

3 MR. RONCATI: Yes, ma'am.

4 MS. AMITAI: Before you continue to
5 the next. So, I saw on the facade, the front, the
6 front door has plenty of roof interest and
7 elevation changes. But on the back it looks
8 pretty flat, is that how it's going to be?

9 MR. RONCATI: Well, I -- why don't
10 we -- I don't believe so. I think we've been
11 careful about that. I would -- I would submit
12 that this Homans Avenue side is a little bit more
13 of a challenge, because on the front we have
14 canopies. We have signage. We have blade signs.
15 And we have glass for store fronts. So, it's a
16 little bit more difficult to articulate and make
17 the back, in this case, look exactly like the
18 front. I think we all recognize that it is the
19 rear of the center. But I think when you see the
20 colored elevations you'll see that it has come a
21 long, long way from what it is today. And it will
22 be an attractive presentable facade along Homans.

23 CHAIR LIGNOS: What is there, a
24 refinished existing decorative mason veneer?
25 Obviously we know that it has this existing 1960's

1 looking block.

2 MR. RONCATI: Yes.

3 CHAIR LIGNOS: Right. How does one
4 refinish something so eloquently as 1960's
5 decorative block?

6 MR. RONCATI: Well, that -- you're
7 talking about a material that exists on the
8 center, that's actually a shaped block, that when
9 installed actually creates an overall pattern.
10 Because each block has a very specific shape to
11 it.

12 MR. MADDALONI: You're talking about
13 that K-Mart?

14 MR. RONCATI: You're talking about
15 the K-Mart building?

16 MR. MADDALONI: Well, I'm talking
17 about the --

18 MR. RONCATI: Well, K-Mart is like a
19 glazed blue brick. Over by the liquor store, just
20 to orient everyone, in that passageway between the
21 liquor store and what used to be the chocolate
22 store maybe.

23 CHAIR LIGNOS: Yeah, yeah, yeah.

24 MR. RONCATI: There's a material
25 there that is that found elsewhere in the center.

1 And it's kind of a geometrically shaped block.

2 MR. MADDALONI: Exactly. Stop and
3 Shop has it too.

4 MR. RONCATI: Right. That's a
5 material, if it exists, and it's appropriately
6 located within a tenancy, we've talked about
7 maintaining that, because it's a historic
8 material, that has some life and some interest.
9 And we've talked about actually re-utilizing that
10 in certain areas and in certain limitations and
11 sandblasting it or cleaning it up, for example.

12 CHAIR LIGNOS: So, your idea of
13 refinishing is sandblasting it and painting it
14 again?

15 MR. RONCATI: It could be, yeah.

16 CHAIR LIGNOS: How many millions of
17 dollars are being spent here?

18 MR. RONCATI: Well --

19 CHAIR LIGNOS: Anyway, let's keep
20 going.

21 MR. RONCATI: Slide --

22 MR. BASRALIAN: Just as an
23 interruption, when you said historic, you meant a
24 lower case "h" again.

25 MR. RONCATI: Yes, lower case "h".

1 CHAIR LIGNOS: I can't tell you how
2 much-- how much lower of a case that particular
3 material is.

4 MR. BASRALIAN: Be careful with
5 those words.

6 MR. RONCATI: 55, slide 55, please.
7 This is actually the remainder of the elevation.
8 So, for example, we're looking at the theater
9 elevation, and the plaza that's in front of it,
10 and the new section of building that's being
11 proposed up near Vervalen. We're looking at the
12 rear of the building. But, again, it's the same
13 discussion with the other elevations. The
14 location of the mechanical screen is depicted,
15 which conforms to the locations that we're showing
16 on our roof plan. And, again, that variation of
17 materials, and moving the facade up and down. I
18 think the next series of slides -- which are the
19 same --

20 CHAIR LIGNOS: Wait, can you go --
21 I'm sorry, one more, because you showed a very
22 interesting little court, food court in your
23 colored rendering. Where is that on this
24 elevation? The upscale restaurant.

25 MR. RONCATI: That food court, is --

1 there are two of them in this upper elevation.
2 One is here, which is currently in the area of
3 where the frame shop is, and the Harmon, and
4 Tiger, would be here in this area. And that's --
5 that's in this width here. And then there are the
6 plaza moving towards Vervalen, which is here,
7 there would be the plaza between Vervalen and this
8 new section of building. And then in between
9 these two volumes here, going back here.

10 CHAIR LIGNOS: It was in the -- it
11 was behind -- it was behind that new opening that
12 you're creating.

13 MS. AMITAI: Facing Closter Commons.

14 MR. RONCATI: Facing Closter
15 Commons.

16 MS. AMITAI: Yes. It's on the upper
17 elevation.

18 CHAIR LIGNOS: That one right there.
19 Where is that elevation? I was trying to find it
20 and I couldn't.

21 MR. BASRALIAN: I'll tell you which
22 slide it is. Excuse me, you're talking,
23 Mr. Chairman, about the depiction of one of the
24 colored slides early on in the presentation?

25 CHAIR LIGNOS: Yeah, there was an

1 upscale restaurant comment made that was a --

2 MS. AMITAI: It's on the east wall.

3 MR. BASRALIAN: Yes, it is slide 27.

4 MR. RONCATI: Mark has his own
5 pointer. Mr. Chairman, this elevation here, this
6 section here, this area, would be the front of
7 that potential restaurant location. That
8 courtyard would be off to the right.

9 CHAIR LIGNOS: Right. Do you have
10 an elevation for that?

11 MR. RONCATI: And you'll have to
12 forgive me. Mark says we have it. Here? This is
13 it looking from the back side.

14 CHAIR LIGNOS: So, what happened to
15 those windows for the potential restaurant?

16 MR. RONCATI: We don't have this
17 elevation. We would be happy to bring that. We
18 don't have that.

19 CHAIR LIGNOS: Okay. I will tell
20 you why, the councilwoman was excited about seeing
21 some of that green that was on that --

22 MR. RONCATI: Right.

23 CHAIR LIGNOS: -- that Edens --

24 MR. RONCATI: Green wall.

25 CHAIR LIGNOS: -- wall. And I -- I

1 just want -- and that's the reason why I want to
2 make sure the architectural somehow correspond to
3 what you're showing in the imagery.

4 MR. RONCATI: To the imagery, I
5 understand.

6 CHAIR LIGNOS: Even though we
7 understand that that restaurant may take on a
8 different life, but that's where you're intending
9 to put it.

10 MR. RONCATI: Right.

11 CHAIR LIGNOS: So that at least,
12 these plans, which are -- which are contract
13 documents, in a sense, is what the board can at
14 least expect.

15 MR. RONCATI: And I think that that
16 point is well taken. And I think that perhaps the
17 board sees why we went to the great lengths to
18 create those renderings and images. Because it's
19 very, very hard to understand the nature and true
20 sense of what we're trying to create from two
21 dimensional drawings. Especially when we have a
22 center that has the geometry that it does. And
23 you're looking at walls that are stepping back,
24 but when you look at a two dimensional elevation
25 it's all brought together. And it's hard to tell

1 what's deep and what's shallow. And that's why we
2 went to the great length to create those
3 renderings and we understand that --

4 CHAIR LIGNOS: Some of the green
5 walls that you showed off of Vervalen --

6 MR. RONCATI: Right.

7 CHAIR LIGNOS: -- they also don't
8 show on the plans.

9 MR. RONCATI: Well, in the colored
10 elevations, if we can jump to those quickly, and
11 that's the end of my presentation.

12 CHAIR LIGNOS: Oh, so soon.

13 MR. RONCATI: What time is it? One
14 after eleven. So, based on the exhibits, these
15 are unaltered elevations. In other words, they
16 may not be as many per slide, but these are the
17 exact elevations that I had just shown you in
18 black and white. And, again, understanding that
19 it's tough to understand those, we wanted to bring
20 colored elevations, that at least give the board
21 an understanding about how texture, color, height,
22 materials, will make this facade interesting and
23 dynamic, and not static like it is today. So, for
24 example, again, we have our key map up here. This
25 is starting at the left all the way on the west

1 side of what is now K-Mart. Eventually the facade
2 may look like this. And, as you can see,
3 different materials, different textures, different
4 colors. We've also introduced the trees and the
5 landscape where they actually appear on the plans.
6 So, these weren't just haphazardly shown. They
7 were actually depicted.

8 Yes, sir.

9 MR. MADDALONI: So, one question,
10 the roof top enclosure that is on -- appears to be
11 on top of Whole Foods, it's in white, right?

12 MR. RONCATI: Correct. It's white
13 because it's that white slat material.

14 MR. MADDALONI: Is that what it's
15 going to look like?

16 MR. RONCATI: Correct.

17 MR. MADDALONI: Okay.

18 MR. RONCATI: But of course, you
19 know, we're depicting this. It depends on where
20 that item is located. These boxes, for example,
21 that are -- these mechanical screening, are
22 located 50 feet back from the facade. So, if
23 you're in the middle of the parking lot looking at
24 these buildings, you're not even going to see
25 these screens. For the most part you would have

1 to be in Vervalen, and on a ladder to really get
2 the true impact of that.

3 So, on the bottom slide we're
4 looking at picking up where this rendering ends
5 up. I'm sorry for the length, we had to break
6 them. But, the facade of Whole Foods, with the
7 tower entrance on the left-hand side, on the west
8 side, and then going into what we're depicting as
9 Massage Envy, different retailers, Rudy's
10 somewhere in this area, and then all the way at
11 the end where we hope to encourage a food tenant
12 and cafe.

13 CHAIR LIGNOS: Do you really intend
14 to take the K-Mart and look for roughly three
15 users?

16 MR. RONCATI: We're not intending on
17 conveying that. It could be three. It could be
18 --

19 CHAIR LIGNOS: So that elevation,
20 once again --

21 MR. RONCATI: -- six --

22 CHAIR LIGNOS: -- once again, so
23 that the board understands, that could change
24 further, to smaller boxes, with even more varying
25 heights?

1 MR. RONCATI: Yes, that's correct.

2 CHAIR LIGNOS: Also, the user to the
3 right, two or three down from Rudy's. That one
4 right there. Intended to be one larger?

5 MR. RONCATI: Not necessarily, no.

6 CHAIR LIGNOS: So, that may also
7 break down?

8 MR. RONCATI: Correct.

9 CHAIR LIGNOS: To look more akin to
10 what's to the left of it?

11 MR. RONCATI: Right.

12 Next slide, again, looking at the
13 key map, it's that one west wall elevation, with
14 you're back to Burger King looking at the
15 building, Homans would be on the right, looking
16 down towards that area of the loading dock, but,
17 again, that facade being a narrow facade from this
18 point, to this point, we're also depicting what's
19 beyond it, and what gets wider. If you look at
20 the key map, we have the loading dock sticking
21 out. That's depicted here. And then the Whole
22 Foods gets wider in the middle, and that shows, as
23 the Whole Foods gets wider. These are elevations
24 that you wouldn't really necessarily see, because
25 you'd have to be so far back to view them. But,

1 again, different material, introduction of the
2 green walls in the facades, very important
3 element, helps break up those facades. So, it was
4 asked before, how are those conveyed, how would
5 those feel, other than the renderings, this is a
6 great example of a green wall being used to create
7 separation between retailers and --

8 CHAIR LIGNOS: And your landscape
9 architect will talk about irrigating those?

10 MR. RONCATI: Yes, sir.

11 Next slide is slide 59. Slide 59 is
12 the east elevation. I'm sorry, slide 59 is the
13 Homans Avenue elevation. So, here we have, at the
14 top, Burger King again, just for orientation,
15 would be off to the left here. This is our new
16 ingress/egress point, on the east side coming off
17 Homans. Our retailer, and then we have the rear
18 of our retailers, for the most part, until we get
19 to the Whole Foods block. The Whole Foods block,
20 as you can see here, is depicted in the different
21 material. We have that loading area. We're
22 proposing deciduous trees and other screening in
23 this area, and also more planting areas all along
24 the back. Right now we essentially have the
25 roadway, the cartway, a sidewalk, and the parking

1 lot. And there's not a lot by way of green.
2 There'll be a substantial amount of green and
3 landscape. And then where this rendering picks
4 up -- or ends off, we pick up at the bottom at the
5 edge of Whole Foods, and then moving to the right,
6 which is moving to the west, with the church being
7 here, just off this rendering, this is the back of
8 what is now the K-Mart store. So, we're looking
9 to introduce new materials, break up that facade
10 so it does not seem as it does now in one empty
11 blank wall.

12 CHAIR LIGNOS: So, the blue glaze
13 would be something of the past?

14 MR. RONCATI: The blue glaze
15 eventually will be gone.

16 MS. AMITAI: I have a question.

17 CHAIR LIGNOS: But, the 1960's
18 geometric will be -- lower "h" historic, lower
19 case'd "h", will be turned into a terracotta
20 looking something or other?

21 MR. RONCATI: Yes.

22 MR. MADDALONI: Somewhere along
23 there you're going to have those B level monuments
24 right, on each end?

25 MR. RONCATI: Yes, they'll be at

1 each end of it, and they're depicted on the site
2 plan.

3 MS. AMITAI: Excuse me, before you
4 continue, question, I think I saw in the plans
5 garbage compaction on the Homans Avenue side.
6 Could you show where that is, please?

7 MR. RONCATI: That is depicted on
8 the site plan. In our rendering it would be in
9 this area here.

10 MS. AMITAI: So, that serves only
11 Whole Foods. It doesn't serve the whole complex
12 or that whole string of stores?

13 MR. RONCATI: I believe it serves
14 Whole Foods, but I would defer to the site
15 engineer who has that on his -- on his drawing.

16 Slide 60, are just a few more
17 elevations. This is the west side, west elevation
18 looking from the church in a west direction. So,
19 the church would be to our back. And this would
20 be what is now the west wall of K-Mart. And in
21 this case, its been cutback as is proposed in
22 phase II.

23 MR. MADDALONI: You're actually
24 looking east though.

25 MR. RONCATI: We're looking east,

1 yes. And it's the west elevation of the building
2 looking in an easterly direction. And then, as I
3 mentioned before, that Closter Plaza signage on
4 the upper portion of that building. So, heading
5 east on Homans you would be able to see that
6 signage. And, yes, there is a monument sign in
7 this area.

8 Slide 61, is a west elevation of the
9 center. This is if you were in the center of the
10 parking lot and looking back at what is now,
11 again, Harmon and Tiger Schulman or Tiger Kim
12 rather, with the theater. This white block being
13 the theater, which is taller in the background.
14 The proposed new section of building, that open
15 court area, and then of course, you don't see the
16 depth here, but this is where that very deep
17 plaza, where the food concentration will be. And
18 then this is the west facade of that new retail
19 block. I haven't discussed it, but the building
20 section where the jewelry store is now, is being
21 removed from the plans to allow for that vehicular
22 circulation from Homans. So, when we're looking
23 at this facade, it's set back from what we would
24 perceive now, to be the facade. You'll notice in
25 the key map, this building is aligned with the

1 existing building that's there now. So, you're
2 not going to get that overlap where you can't see
3 Homans, if you're with your back to Vervalen.

4 Slide 62 is the south facade of that
5 long building. This is in the area of that
6 courtyard here. We were discussing before, again,
7 that that restaurant use might be on that end cap
8 right here where I'm indicating. And in this
9 rendering we're showing the proposed screening of
10 that area, and that privacy screening, and
11 introduction of some landscape in depicting the
12 tables there. But we can give further information
13 about that. But I think this rendering may come
14 closest to describing what that would be, other
15 than the previous slide. And, again, great
16 example of that elevation not being the same. Not
17 being homogenous, but actually introducing
18 different heights, different colors, different
19 materials, and really making it rich in textures
20 and interesting. And then in this rendering, yet
21 again, you see the mechanical screening in the
22 backdrop.

23 Slide 63 is the south elevation.
24 The building looking from Vervalen in the area of
25 the theater. So, we're on Vervalen here. We're

1 looking due north. You can see the theater here.
2 The other uses. This is that new section of
3 building that is being built, and as we had shown
4 in the rendering the introduction of the green
5 wall. Another great landscape element that unites
6 the building with the plaza, and the depiction of
7 the street trees that will be added along
8 Vervalen.

9 MR. MADDALONI: There is someone
10 dropping their kids off at the movie theater.

11 MR. RONCATI: This is somebody
12 speeding to the concrete area to drop somebody
13 off. Thank you. That concludes my presentation.

14 MS. AMITAI: Excuse me, did we see
15 the east wall of the Harmon building? Did we see
16 the back door of the Harmon building? Did I zone
17 out?

18 MR. RONCATI: We did not -- we did
19 not depict that in the colored elevation. You --
20 we didn't -- we weren't attempting to color every
21 elevation that we had. We did the majority of it
22 as a representation.

23 MR. MADDALONI: That's pretty much
24 screened by Closter Commons anyway.

25 MS. AMITAI: Well, but if people are

1 now going to be going there.

2 CHAIR LIGNOS: Okay.

3 MR. RONCATI: Thank you for your
4 time.

5 CHAIR LIGNOS: Thank you very much
6 for a very thorough presentation. Thank you very
7 much.

8 Mr. Basralian, it's 11:15. I think
9 to start questions of this witness, I think
10 we're -- we're past 11. So, we ought to pick it
11 up again at the next meeting, which is July --

12 MR. BASRALIAN: August 7th.

13 CHAIR LIGNOS: It's August the 7th.
14 It's our work session and special meeting.
15 Ms. Mitchell, do you think there's anything for
16 the work session on the 7th yet? Any new
17 applications?

18 MS. MITCHELL: The deadline is next
19 Thursday. I haven't had anybody filling out an
20 application as of now. But they have until the
21 25th.

22 CHAIR LIGNOS: So, as of today I
23 will open the meeting and literally close the work
24 session and go right into --

25 MR. BASRALIAN: Okay. So, if

1 there's nothing on we will be starting at 8:00?

2 CHAIR LIGNOS: We should be starting
3 roughly around 8:15.

4 MR. BASRALIAN: Okay. Very good.
5 Thank you.

6 CHAIR LIGNOS: Okay. And then you
7 will continue, depending -- well, we'll be going
8 with the architect, questions from the board,
9 questions from the --

10 MR. BASRALIAN: And I will continue
11 with my witnesses thereafter depending upon how
12 much time we have.

13 MR. CHAGARIS: You will have the
14 demolition drawing that we talked about for the --

15 CHAIR LIGNOS: Yes, and please have
16 the demolition drawing.

17 MR. RONCATI: I'm bringing a diagram
18 which shows the areas that are being -- existing
19 and then what's being added and subtracted.
20 Right.

21 CHAIR LIGNOS: Correct. The only
22 thing I would like you to do though, is, have it
23 for the deadline so we can take a look at it prior
24 to the meeting, which is Thursday July 25th.

25 MR. RONCATI: That won't be a

1 problem.

2 CHAIR LIGNOS: Okay. July 25th.

3 MS. MITCHELL: And this just
4 carries.

5 MR. CHAGARIS: Yes, notice carries.

6 CHAIR LIGNOS: And notice carries.
7 Okay.

8 MR. BASRALIAN: This is the CD
9 marked Exhibit A-1 and today's date.

10 CHAIR LIGNOS: Do you have a hard
11 copy of this?

12 MR. BASRALIAN: Yes, I have one hard
13 copy of it, yes.

14 MR. CHAGARIS: It's on the CD?

15 MR. BASRALIAN: It's all on the CD.
16 But I have one hard copy but -- here is the hard
17 copy. I'm going to mark it Exhibit A1-1 since
18 it's the same thing.

19 CHAIR LIGNOS: Okay. Did you want
20 this, the hard copy of this?

21 MS. AMITAI: That's what we're going
22 to talk about next time, right?

23 CHAIR LIGNOS: We're talking about
24 everything that's been done to this point. So, if
25 you make 13 copies.

1 MR. DENICOLA: Fourteen.

2 CHAIR LIGNOS: Thirteen copies.

3 Okay.

4 MR. NYFENGER: Mr. Chairman, can we
5 review our upcoming meetings?

6 CHAIR LIGNOS: I'm sorry.

7 MS. MITCHELL: August 7th, August
8 8th and August 29th.

9 MR. NYFENGER: What about July 25th?

10 CHAIR LIGNOS: July 25th is one
11 application right now. And not this application.

12 MR. NYFENGER: I may not be able to
13 be there.

14 CHAIR LIGNOS: Right. Not this
15 application. Next time we hear this application
16 will be August the 7th and the 8th and then the
17 29th.

18 MR. BASRALIAN: Correct.

19 CHAIR LIGNOS: Okay. Members of the
20 board does anyone have any objection to adjourning
21 this meeting. The chairman will entertain that
22 motion. Made by the mayor. Seconded by anyone?
23 All in favor.

24 THE BOARD: Aye.

25 CHAIR LIGNOS: I see no objections

1 so therefore this meeting is now adjourned at
2 11:21.

3 MR. BASRALIAN: And did you
4 officially announce that the meeting was carried
5 to --

6 MS. MITCHELL: We did that.

7 CHAIR LIGNOS: We did that.

8 MR. BASRALIAN: Thank you very much.

9 CHAIR LIGNOS: Thank you.

10 (Meeting concluded.)

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C E R T I F I C A T E

I, GINA MARIE VERDEROSA-LAMM, a Certified Shorthand Reporter and Notary Public of the State of New Jersey, certify that the foregoing is a true and accurate transcript of the deposition of said witness(es) who were first duly sworn by me, on the date and place hereinbefore set forth.

I FURTHER CERTIFY that I am neither attorney, nor counsel for, nor related to or employed by, any of the parties to the action in which this deposition was taken, and further that I am not a relative or employee of any attorney or counsel employed in this action, nor am I financially interested in this case.

GINA MARIE VERDEROSA-LAMM, C.S.R.
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