ENDANGERED

icons

PRESERVING MODERN ARCHITECTURE
I had a great year serving you as President. The reason that the year went smoothly was because the organization’s structure is sound, and the Officers, Board of Trustees and Committees have all contributed to make the organization function. The Architects League of Northern New Jersey is one of the most viable and lively AIA sections in the state and around the country.

During the past year, we have added value to our membership programs and events. This past year the Architects League sponsored events in an effort to make us more connected to our communities. The Art Exhibit was a successful example of how we encouraged our members to express themselves to the public. We hope to further our efforts through new endeavors such as an architecture film festival for the public.

At the Board level, we were able to develop a strategic plan by using the “WEAVE” tool kit developed by the national office. The format assisted us to become a more cohesive organization. It is up to us as to how we continue our Strategic Initiatives in the coming year.

I will continue serving you as an active Past President throughout the new year.

Very truly yours,

Ben P. Lee, AIA
ALNNJ President 2011

As the incoming President of the Architects League of Northern New Jersey I bring to you the theme for my term: “The Art of Architecture”.

School was a place where we started on our quest to learn about architecture. We learned about architectural theory, history, design principles, and structures. We participated in design conversations, and we attended insightful lectures that enhanced our architectural education. With this in mind, I hope to bring us back to what we love and do.

As architects we think, we look, and we breathe architecture. With every project we design, some form of architecture is created and there is an interaction with the built environment that makes an impact.

Throughout our professional practice, we work on many projects and can only hope that our clients are informed and allow us to design. My goal is to bring members back to our roots and be exposed to the “Art of Architecture”.

This year I would like to feature academics, film makers, and architecture critics to talk about architectural periods, themes, projects, philosophy, and sustainability. I welcome ideas related to the subject of architecture.

My hope is that this year’s programs will not only appeal to our regular attendees, but will also attract new faces, and those who have not attended a League meeting in a long time. Come on out and participate! The Architects League will be a better organization with your attendance and involvement. I thank all Members who have come out and supported our League.

In closing, it will be an honor for me to serve you as President of the Architects League of Northern New Jersey, and follow in the footsteps of past presidents to forge a path that will advance the architecture profession.

Steven B. Lazarus, AIA
ALNNJ President 2012
When Modern Becomes Historic: Preserving the Modernist Building Envelope

Bradley T. Carmichael, PE

A radical break from the architectural modes of the past, the Modern movement resulted in a half-century of bold new ideals, manifestos, and international collaborations. Beyond allegiance to a fixed architectural style, Modernism aimed to achieve purity of design by applying order, logic, reason, economics, and new technologies to a bold re-imagination of space that is both organic and purposeful.

Shortly after the Modern movement began in the early 20th century, the field of historic preservation also started to emerge. In 1931, at the same time that Le Corbusier was drafting The Radiant City and Walter Gropius was leading the Bauhaus school, the First International Congress of Architects and Technicians of Historic Monuments adopted "The Athens Charter for the Restoration of Historic Monuments." the founding set of formally adopted international principles in the field of historic preservation.

As contemporaries, Modernism and historic preservation make for strange bedfellows. In one sense, they are at cross purposes, the one seeking to transcend tradition, the other looking to hold on to the past. As Modernist buildings age, however, the two fields of necessity must draw closer together. To protect significant Modern structures from oblivion, architects and building owners of today are faced with the paradoxical task of applying historic preservation principles to self-proclaimed ahistorical architecture.

Selecting Modern buildings for landmark or historic designation poses new challenges, as the number of buildings far exceeds that of earlier architectural periods.

Challenges in Establishing Priorities for Preservation

In The New Era (1930), Mies van der Rohe argued that the industrialization of the Modern age would progress blindly, "irrespective of our ‘yes’ or ‘no,’" unless new values guided its development. He acknowledged that the conditions surrounding Modern architecture have inertia of their own and would stumble ahead aimlessly unless directed by these new standards. For the buildings of Mies’
era, no longer new, conservationists and regulating bodies face the challenge of establishing preservation directives specific to Modern buildings, lest their fate likewise be left to its own blind momentum.

Selecting Modern buildings for landmark or historic designation poses new challenges, as the number of buildings far exceeds that of earlier architectural periods. The materials and techniques of Modern architecture allowed for rapid and prolific construction, which not only helped achieve the social ideals of the movement, but also resulted in a historically unprecedented volume of new structures. To give a sense of scale to this, consider that there are approximately 300 surviving works by Frank Lloyd Wright alone. With many Modernist structures now reaching the age threshold for protection by historic designation, the number of Modern buildings reaching a stage that is sufficiently old for landmark status does little to safeguard their fragility. While designation by a historic commission can protect Modern buildings from the threats of egregious mistreatment or demolition, landmark status does little to safeguard against the more insidious forces of time, weather, and inept repairs.

The challenge, then, is sorting through the scores of Modern buildings and selecting works of sufficient value for conservation. One independent organization, DOCOMOMO (DOCUMENTATION and CONSERVATION of buildings, sites and neighborhoods of the MODERN MOVEMENT), has undertaken the task of establishing criteria specific to the Modern movement. Unlike traditional standards for preservation, which emphasize building age, historic events, and noteworthy people, DOCOMOMO’s criteria for Modern buildings recognize technological merit, social import, artistic and aesthetic merit, canonic merit, referential value, and integrity. DOCOMOMO and similar organizations strive to align selection criteria with the movement behind the buildings’ genesis.

Selecting Modern buildings for landmark or historic designation poses new challenges, as the number of buildings far exceeds that of earlier architectural periods. The materials and techniques of Modern architecture allowed for rapid and prolific construction, which not only helped achieve the social ideals of the movement, but also resulted in a historically unprecedented volume of new structures. To give a sense of scale to this, consider that there are approximately 300 surviving works by Frank Lloyd Wright alone. With many Modernist structures now reaching the age threshold for protection by historic designation, the number of Modern buildings reaching a stage that is sufficiently old for landmark status does little to safeguard their fragility. While designation by a historic commission can protect Modern buildings from the threats of egregious mistreatment or demolition, landmark status does little to safeguard against the more insidious forces of time, weather, and inept repairs.

The authoritative guide for remedial work in a historical context is The Secretary of the Interior’s Standards for the Treatment of Historic Properties (1995), which provides guidelines for historic building preservation, rehabilitation, restoration, and reconstruction. Standards recommends selecting an appropriate scope of treatment based on four considerations: relative importance in history, physical condition, proposed use, and mandated code requirements.

As noted by Theodore H.M. Proudon, FAIA in Preservation of Modern Architecture (2008), these standards, which were developed for pre-modern historic buildings, center on preserving aesthetic value and historic fabric. For Modern structures, where the source of the building’s value may be only tangentially related to particular materials or construction methods, the traditional emphasis on historic accuracy in preservation may not necessarily be appropriate.

For instance, consider what is lost when we compromise function and efficiency for the sake of historical correctness in a building significant primarily for its function and efficiency. If a building’s import rests more on its social impact than on the historic fabric of its curtain wall, rigid adherence to the use of original materials in conservation may miss the point of what is being preserved.

**Technical Challenges to Preserving Modern Buildings**

**Aging Glazed Curtain Walls: Repair or Replace?**

As curtain walls age, exposure to ultraviolet radiation degrades gaskets and seals, allowing water to enter the wall. Fatigue due to cyclic loading may also cause seals to wear and fail. The resultant leaks not only damage interior finishes; they can lead to moisture-related deterioration within the wall assembly. Older curtain walls also tend have poor insulating properties, which can lead to condensation and fogging at interior glazing surfaces and frames. Additionally, some earlier curtain walls were constructed with carbon steel components rather than aluminum, bronze, or stainless steel, which can lead to corrosion and additional damage over the course of the curtain wall’s life cycle.

Stick-built and field-assembled, most Modern era glass-and-metal curtain walls were constructed using components and framing profiles that are no longer available...
today, requiring custom fabrication of replacement parts. The cost of custom framing and glass can be considerable and may render the option of small-scale and partial replacement of a deteriorated curtain wall infeasible.

Standards for curtain wall construction have also evolved since they were first popularized in the mid-twentieth century. For example, early curtain wall anchors lacked the locking washers that are commonplace today. As the building vibrates in response to wind and seismic forces, anchor nuts can back off over time, leading to unstable curtain wall assemblies. Newer structures were built with this tendency in mind, but for many mid-century buildings, anchorage failure has become a major rehabilitation concern.

The two available treatment options are to repair the aging curtain wall system in place, or to replace it. Repair has the advantage of being, generally speaking, less expensive, and it leaves the majority of the historic fabric intact. However, while repair methods may resolve some issues, such as water and air infiltration or anchorage failure, they are less successful at addressing other problems like condensation or poor energy performance. Repairs often rely heavily on field-applied waterproofing sealants to provide a moisture barrier. To be successful, this strategy requires a high level of consistency in workmanship. In reality, sealants are applied in the field under varied conditions, often from unsteady platforms and suspended scaffolds.

Gasket replacement may be possible for some systems, but not all. Field-applied restoration to finishes is also a possibility, but it has a limited track record for durability and long-term success. Consider, too, that while a repaired curtain wall system may meet structural requirements of the codes in effect at the time of construction, new codes are likely to be more stringent. Landmarked or registered historic buildings may be exempt from meeting updated codes, but their owners may not wish to take a chance on a curtain wall that may be less structurally stable than its newer counterparts.

Replacement can address many of these concerns, including structural integrity and energy efficiency. Although often more expensive than repairing existing systems, curtain wall replacement can incorporate rain screen principles, managing incidental moisture without relying on an absolute water barrier. Add to this the higher performance of newer factory-applied finishes, and replacement systems offer decreased reliance on field workmanship – and less chance of human error.

Where curtain wall replacement falls short is in the area of historic accuracy. Building codes and structural considerations for wind resistance and loading, among other factors, may preclude an exact replica of the original design. Frame profiles and materials have changed considerably over the past few decades, so it may not be possible to match the existing system without costly custom fabrication. For instance, many early curtain walls used steel frames, whereas most curtain walls of today are manufactured from aluminum. The decision to repair or replace an ailing glazed curtain wall is a complicated one, and each building and situation is different. Given the availability of materials, the condition of the existing curtain wall, the history and extent of water infiltration problems, the structural integrity of the curtain wall assembly, and the rehabilitation budget, owners and their architects must weigh the options and determine what best meets program requirements and preservation objectives.

By and large, Modern buildings were built with little regard for energy conservation.

Restoring Exposed Concrete Facades

Counterpointing the airy steel-and-glass curtain walls of International Style and...
Mid-Century Modern architecture, Brutalist architects used exposed “raw” concrete, béton brut, as an aesthetic feature. Reinforced concrete is a durable material, but it does deteriorate after prolonged exposure to weather. Common causes of concrete cracking include curing shrinkage, thermal shrinkage, movement or restrained movement, settlement, freeze-thaw cycling, and change in applied loads.

Once cracks begin to form in the concrete surface, water is able to penetrate to embedded reinforcing steel, causing it to corrode. As the steel expands, it exerts pressure on the surrounding concrete, and pieces break away, or spall, admitting more water and perpetuating the cycle of deterioration.

Exposed concrete elements can usually be repaired in place at manageable costs, provided a seamless blend with the surrounding facade is not required. When an exact match of the color, texture, and finish of existing concrete is necessary, repairs become more expensive, due to the additional tests, mock-ups, and samples needed to achieve a precise likeness. In some situations, as when the surrounding concrete is variegated or mottled, a noticeable repair area is difficult to avoid. Surface treatments, such as penetrating sealers, anti-corrosion coatings, and migrating corrosion inhibitors, may be applied to protect the concrete from further deterioration. However, surface treatments create an ongoing maintenance demand, as coatings must be periodically re-applied. Sealsers and coatings can also give concrete a sheen or gloss, which may be undesirable from an aesthetic standpoint. Epoxy injection into cracks is an effective treatment, but the repair is unlikely to blend in with surrounding concrete. Patching mortars are another crack repair option, although matching the color and finish of the original surface can be difficult. Some Modern buildings used exposed aggregate as a decorative element, which requires any patching efforts to carefully select and place matching aggregate in repair areas.

Restoration can also take the form of a repair overlay or veneer, which permits exposure and treatment of underlying reinforcing steel and recovering with concrete to an appropriate depth. Poor construction practices at many Modern buildings led to shallow concrete coverage over reinforcement, which left embedded steel susceptible to corrosion. Surface restoration allows this defect to be addressed while leaving the bulk of existing concrete intact. The challenge, however, is to develop a concrete mix that holds together and handles manageably in what can be demanding field conditions.

Environmental Challenges to Preserving Modern Buildings

By and large, Modern buildings were built with little regard for energy conservation. Though structures with historic designations are often exempt from compliance with energy codes, thermal performance is still an important practical consideration. Rising energy costs and increasing awareness of the environmental impact of building energy use have made efficiency a rehabilitation priority for most building owners. However, characteristics inherent to the construction styles and materials of Modern architecture can mean that improving a building’s energy profile can be difficult to reconcile with historic accuracy in preservation.

Facades

One characteristic of Modern architecture is the shift from facades with thick, massive walls and proportionally few windows to slimmer wall construction and more widespread use of glass. What comes with this change is decreased reliance on

---

Reevaluation of the treatment of Modern buildings may foster a fundamental change in how we address significant architecture built less and less far back into history.
the mass of the wall to separate interior and exterior environments, and increased dependence on insulation and mechanical systems.

Modernist steel and glass curtain walls are generally thin and un-insulated, and they tend to cover large areas of the facade. Heat travels freely across these thermally conductive walls, and the building must consume excessive amounts of energy as heating and air conditioning systems struggle to regulate temperatures.

Unfortunately, energy upgrade scenarios for metal and glass curtain walls that do not include full replacement are limited. One option is to retrofit the curtain wall by installing additional panes of glass at the interior, similar to storm windows. However, these can be problematic if not properly designed and installed. Two major considerations for this type of retrofit include the potential for condensation between panes and the additional load the glass may place on the curtain wall system. Moreover, retrofits of this type do not address heat transfer across metal frames. Opaque walls of Modern buildings vary greatly in materials and type of construction. What they do tend to have in common is their low insulating properties. Modern cavity walls are generally un-insulated, and exposed concrete facades provide little resistance to heat loss. Adding insulation to these systems is often difficult and expensive at best and logistically or aesthetically impossible at worst.

Rooftops
The widespread use of flat roofs in Modern architecture eliminated the environmental separation afforded by pitched roof attics of earlier architectural periods. Moreover, Modern flat roofs often don’t have much space below the deck in which to place insulation. Even where such a retrofit is possible, the added insulation can cause condensation problems if not correctly designed and installed. Before proceeding, evaluate potential energy savings, as adding roof insulation may not cut energy consumption as much as desired. Though it is possible to place additional insulation above a roof deck to improve energy performance, consider first the increased depth of the roof assembly. Thorough evaluation is necessary to see that integration with adjacent components will not be adversely affected. At terraces, where the height of adjacent sills, parapets, and railings may preclude a change in deck height, this calculation is of particular importance.

Redefining the Treatment of Historic Buildings
For Modern buildings, in which many of the original construction materials are now reaching the end of their useful life, the common wisdom for historic preservation needs to be reconsidered. Even when the option to repair the historic fabric is available, the appropriate solution may be to preserve Modernism’s ideals by not preserving the original envelope. Building materials and construction styles used in Modern structures are generally not as durable as those of the pre-modern period; few have a demonstrated service life beyond fifty years. Planning for long-term preservation and employing techniques that meet functional and aesthetic requirements is essential as these structures cross the half-century mark. Further work is required in order to establish preservation standards that are appropriate for treatment of Modern buildings. Such guidelines should synthesize accepted historic preservation practices with long-term restoration options that maintain the values of the Modern movement. Reevaluation of the treatment of Modern buildings may foster a fundamental change in how we address significant architecture built less and less far back into history. In a sense, a reevaluation of preservation norms could serve not only the concepts of the Modern era, but those of the postmodern era as well.

Bradley T. Carmichael, PE, project engineer, develops restoration and rehabilitation solutions for the building envelope at Hoffmann Architects in New York City. He has specific experience in the materials, technologies, and building styles of Modern architecture.

DuPont Corian® and Zodiaq®
For Commercial and Residential Designs!

Corian® and Zodiaq® are the materials of choice for architects and designers for Healthcare, Food Service, Hospitality, Schools and of course, Homes.

1-800-696-8760
www.dolan-traynor.com

dolan & traynor INC
Frank Lloyd Wright doghouse revealed at world premier of “Romanza”.

Eddie’s house, a doghouse designed by Frank Lloyd Wright for the Robert Berger home in San Anselmo, Ca. was presented live onstage following the World premiere screening of the Wright California documentary “Romanza”. The house, which was re-built in 2010 by original client Jim Berger along with brother Eric, was a hit with the audience, most of whom remained to view it in the Theatre lobby immediately after the screening. Jim Berger was only 12 years old in 1956 when he wrote and asked Wright to design a house for his black Labrador Retriever Eddie. Wright provided complete working drawings for the house, which was eventually built by Jim’s father Robert and brother Steve around 1963, after Jim had grown up and joined the army. In the 1970’s, apparently not understanding it’s historical significance, mother Gloria directed Eric Berger to take the doghouse and dispose of it in the city dump.

For the next year, “Romanza” producer Michael Miner will be on a lecture/screening tour with the film, and will be bringing along Eddie’s house, along with the blueprints for the house, and the original correspondence between Wright and Jim, so that audiences will be able to get an up close look. Eddie’s house is recognized as the smallest structure, and the only doghouse ever designed by Frank Lloyd Wright, and Jim Berger, the youngest and poorest client of Wright’s.

Top photo: Michael Miner, Jim Berger & Steve Berger
Photo right: Michael Miner & Jim Berger with the Wright Doghouse

AIA New Jersey is proud to announce the publishing of the AIA-NJ 150 Best Buildings and Places as a book. During the celebrations of AIA’s 150th Anniversary, AIA New Jersey members nominated buildings, places, and structures from around the state to make the official top 150 listing. That list, released in 2007, has now been put into book form, with pictures and descriptions of each location.

Advances in technology have radically changed the ways in which we administer and perform our work. As professionals, we are right to embrace those technologies that increase our efficiency and production capacity while paying attention to their inherent risks. Given the pace of business today, the tendency to save time and money by skimming over or neglecting a seemingly inconsequential step poses increasingly negative consequences. In spite of this pressure we remain committed to the fundamentals of strong leadership, good communication, quality design and appropriate planning; the core concepts of what we call Intelligent Construction.

“As professionals, we are right to embrace those technologies that increase our efficiency and production capacity while paying attention to their inherent risks.”

---

HEUER
Building on 80 Years of Intelligent Construction

General Contracting • Construction Management • Project Consulting • Owner’s Representation • Construction Dispute Resolution

Heuer & Company • 27 Frederick Street, Waldwick NJ 07463 • P 201.493.0220 • F 201.493.0362 • www.heuerandcompany.com

ALNNJ 2012 BUDGET

<table>
<thead>
<tr>
<th>Income</th>
<th>Expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Intellectual Property</td>
<td>Web Hosting</td>
</tr>
<tr>
<td>Vegliante Award</td>
<td>League Office</td>
</tr>
<tr>
<td>Misc. Scholarship</td>
<td>Accounting Fees</td>
</tr>
<tr>
<td>Arthur L. Davis Lecture</td>
<td>Hospitality</td>
</tr>
<tr>
<td>Membership Dues</td>
<td>Misc. Committee (food/drink)</td>
</tr>
<tr>
<td>Allied Membership Dues</td>
<td>National Convention (1 person)</td>
</tr>
<tr>
<td>Leagueline Ads</td>
<td>Grassroots (2 persons)</td>
</tr>
<tr>
<td>Platinum Sponsorship</td>
<td>Vegliante Award</td>
</tr>
<tr>
<td>Gold Sponsorship</td>
<td>Arthur L. Davis Lecture</td>
</tr>
<tr>
<td>Silver Sponsorship</td>
<td>Scholarships</td>
</tr>
<tr>
<td>Bronze Sponsorship</td>
<td>Leagueline</td>
</tr>
<tr>
<td>Dinner Meeting Sponsor</td>
<td>Special Events/Tours</td>
</tr>
<tr>
<td>Dinner Meeting Guest Fees</td>
<td>Art Show</td>
</tr>
<tr>
<td>Special Events/Tours</td>
<td>Installation Dinner</td>
</tr>
<tr>
<td>Installation Dinner</td>
<td>Dinner Meetings</td>
</tr>
<tr>
<td>Trade Show 2012</td>
<td>Golf Outing</td>
</tr>
<tr>
<td>Interest Income- CDs</td>
<td></td>
</tr>
<tr>
<td>Golf Outing-120 golfers</td>
<td></td>
</tr>
</tbody>
</table>

Total Income $115,205. Total Expense $115,205.
The Center City Mall  
*Paterson, NJ*  
**October 20, 2011**

Our October Members Meeting was held at the Center City Mall and featured presentations by Warshauer Electric on LED Lighting and Photovoltaics. Designed by Simone Tsigounis and Nick Tsapatsaris, the mall was constructed and is owned by Center City Partners, LLC. It contains 857 underground parking spaces and 320,000SF of retail and was awarded the CIANJ award for excellence. The Hamilton and Ward Steakhouse (named after the intersecting streets) was designed by Michael Sas, RA of Nick Tsapatsaris and Associates and is proud to have received a 25 Zagat rating in design.

Arthur L. Davis Lecture, Renaissance Meadowlands Hotel  
**November 17, 2011**

The November 17th Arthur L. Davis Lecture held at the Renaissance Meadowlands Hotel included a presentation by Jim Kirkos, CEO of the Meadowlands Regional Chamber of Commerce and President of the Meadowlands Liberty Convention and Visitors Bureau. Mr. Kirkos updated the members on the current status and master plan for the Meadowlands redevelopment by Triple Five - American Dream Team. (Photos: Ben Lee, Ralph Rosenberg, and Jim Kirkos.)

The 22nd Annual Lego Competition  
*Hasbrouck Heights Library*  
**November 5, 2011**

The 22nd Annual Lego Competition at the Hasbrouck Heights Library took place on Friday, November 5th with participants of all ages. Serving as Judges for the event were ALNNJ members Joyce Raspa, Steve Lazarus, Donna Berardo, and Ruth Bussacco. Also judging the competition was Hasbrouck Heights Mayor Rose Heck and Hasbrouck Heights Library Board President Lisa Traina.

Fall 2011 Ted Kessler Walking Tour  
**November 12, 2011**

Ted Kessler was a longtime Architects League member who is remembered for his generosity to the profession. He was well known for leading architectural students and others on walking tours throughout Manhattan. The Architects League’s Ted Kessler Walking Tour a tribute to his memory and legacy.

The Fifth Annual Ted Kessler Tour took place on Saturday November 12 from 12 Noon to 5PM. This approximately four and a half mile long walk followed a brand new route past iconic landmarks, hidden gems, historic buildings, recent construction and proposed projects throughout Lower Manhattan.
The League is pleased to announce their newest members:

- Noah H. Adler, AIA
- James J. Chai, AIA
- Michael E. Chiat, AIA
- Kathryn C. Dyer, AIA
- Jennifer M. Carson, Associate AIA
- Man-Young Chung, Associate AIA
- Elizabeth A. Desmond, Associate AIA
- Steven R. Klenk, Associate AIA
- Kwan Y. Lui, Associate AIA
- Nelisabel Mejia, Associate AIA

New Allied Members:

- Bernard Feuer, Video Marketing Systems, Inc.
- Anthony R. Pizzuto, Rug & Floor Store, Inc.

The League welcomes you and looks forward to your involvement and participation. Please make a point of introducing yourself at the next dinner meeting or event.

**Recommended Events**

- **Maurizio Cattelan**
  - Hailed simultaneously as a provocateur, prankster, and tragic poet of our times, Maurizio Cattelan has created some of the most unforgettable images in recent contemporary art. The Guggenheim Museum thru January 22
  - www.guggenheim.org

- **Zaha Hadid: From in Motin**
  - Philadelphia Museum of Art
  - Until March 25

- **The Wright**
  - By Andre Kikoski Architect, has won a Best of the Year Award from Interior Design Magazine

- **The Greatest Grid: The Master Plan of Manhattan**
  - Museum of the City of New York
  - thru April 15

- **Gwathmey Siegel: Inspiration and Transformation**
  - Yale School of Architecture
  - New Haven, CT thru January 12

- **Standard Deviations: Types and Families in Contemporary Design**
  - MoMA
  - thru January 30

- **Building Connections 2011**
  - The Center for Architecture
  - NYC thru February 11

- **Zaha Hadid: Form in Motion**
  - Philadelphia Museum of Art
  - Until March 25

- **The Train Show**
  - Bronx Botanical Garden
  - thru January 16

- **Diego Rivera: Murals for The Museum of Modern Art**
  - thru May 14

- **Standard Deviations: Types and Families in Contemporary Design**
  - MoMA
  - thru January 30

- **Buildings = Energy**
  - The Center for Architecture
  - NYC thru January 21

- **The Train Show**
  - Bronx Botanical Garden
  - thru January 16

- **Ezra Stoller**
  - Yossi Milo Gallery
  - New York, NY
  - thru February 12

- **School & College Building Expo**
  - Orlando, FL
  - January 24-26, 2012
  - scbeop.com

- **Buildings = Energy**
  - The Center for Architecture
  - NYC thru January 21

- **Standard Deviations: Types and Families in Contemporary Design**
  - MoMA
  - thru January 30

- **Building Connections 2011**
  - The Center for Architecture
  - NYC thru February 11

- **ALUNJ Board & Membership Meeting**
  - Members in good standing can vote on amendments to the League bylaws.

- **Figures in the Garden**
  - www.moma.org

- **The GrayCliff, Moonachie, NJ**
  - Saturday, January 14, 2012

- **Leagueline Installation Dinner**

**New Members and Allied Members**

- Noah H. Adler, AIA
- James J. Chai, AIA
- Michael E. Dinh, AIA
- Kathryn C. Dyer, AIA
- Jennifer M. Carson, Associate AIA
- Man-Young Chung, Associate AIA
- Elizabeth A. Desmond, Associate AIA
- Steven R. Klentz, Associate AIA
- Kwan Y. Lui, Associate AIA
- Nelisabel Mejia, Associate AIA
- Bernard Feuer, Video Marketing Systems, Inc.
- Anthony R. Pizzuto, Rug & Floor Store, Inc.

The League welcomes you and looks forward to your involvement and participation. Please make a point of introducing yourself at the next dinner meeting or event.

**New for 2012**

- The Leagueline now offers full color ads!
  - Contact Paul Bryan at pb@lan-nj.com for rates and additional information

---

**The AIA New Jersey has named our members Arcari + Iovino Architects PC as the Firm of the Year 2011**