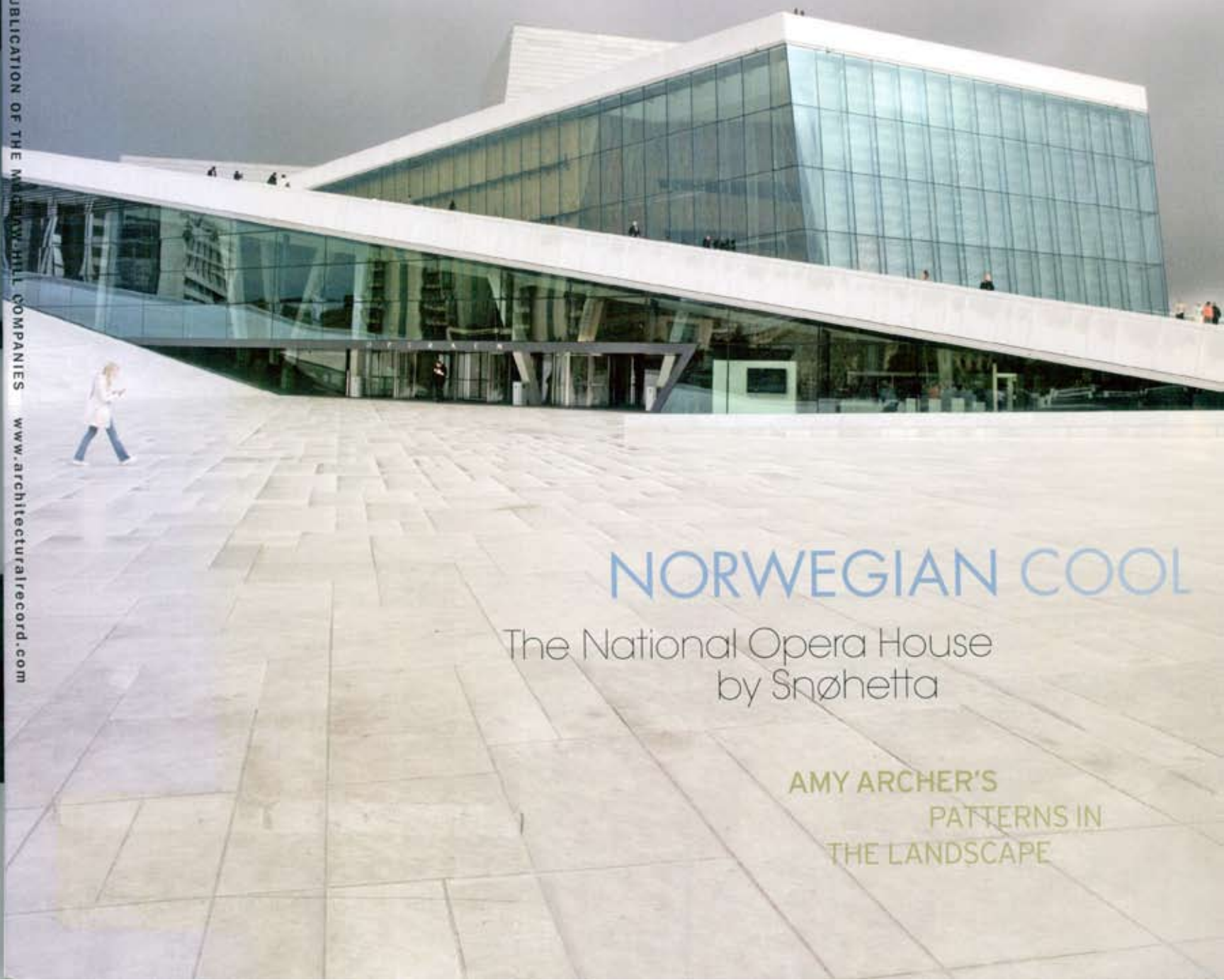


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NORWEGIAN COOL

The National Opera House
by Snøhetta

AMY ARCHER'S
PATTERNS IN
THE LANDSCAPE

Dozens of ceramic rods were removed from the brise-soleil that covers The New York Times Building on July 9, just hours after the third person in five weeks attempted to scale the Manhattan skyscraper (below). The action was taken as a safety measure to prevent daredevils from mounting the 52-story tower, designed by Renzo Piano Building Workshop (RPBW) with FXFOWLE [RECORD, February 2008, page 94]. When the tower opened in late 2007, critics marveled at the sunscreen's 3-inch-diameter ceramic rods, intended to capture heat and lower the building's interior temperature while still allowing sunlight to pass through the glass curtain wall. But the ladderlike screen has enticed so-called urban climbers. "We decided to remove a limited number of rods in the lower part," explains Bernard Plattner, a partner at RPBW. "This is the only immediate possible way to reduce accessibility." *Alanna Malone*



Santiago Calatrava's design for a transit hub at the World Trade Center site in New York has been scaled back. On July 1, shortly after revealing that construction projects at Ground Zero were behind schedule and over budget, the Port Authority of New York and New Jersey said it was cutting out a signature element of Calatrava's elliptical-shaped building: the hydraulic system that would allow its ribbed steel wings to open and close. Calatrava wasn't surprised by the announcement. A statement released by his firm said they are working with the developer to ensure the project is built, and the recent modification "is just the latest example of many changes we have recommended to accomplish that goal." *Sam Lubell*

On July 7, the World Monuments Fund announced the winner of its first Modernism Prize, a new prong in its two-year-old Modernism at Risk campaign, cosponsored by Knoll, Winfried Brenne and Franz Jaschke, partners of Brenne Gesellschaft von Architekten, received the award for their restoration of the ADGB Trade Union School (1930) in Bernau, Germany. The 12-acre, yellow-brick complex (right) was designed by Hannes Meyer, who served a controversial stint as director of the Bauhaus, and his colleague Hans Wittwer. The trade school operated the facility for only three years before the Nazi party claimed it for training purposes. After World War II, the East German Trade Union Federation took over the complex. Its survival was unknown to Western historians until the fall of the Berlin Wall in 1989. *David Sokol*



Earlier this year, it looked like Atlanta's Buckhead Library (1989) would soon be relegated to books about 20th-century architecture. The Deconstructivist-style building (left), designed by Mack Scogin Merrill Elam (MSME) Architects, sits on two acres in the midst of a \$1.5 billion, mixed-use project now under construction. The developer offered to buy the county-owned library property for \$25 million, with an eye toward razing the building.



His plan was embraced by some and loathed by others. Opponents circulated a petition, and more than a hundred people turned out for a library board meeting. In March, the county commissioners voted to reject the developer's bid. Still, the building's fate is not entirely secure. The land was donated in the 1940s for use as a library, but the deed does not explicitly restrict its use in perpetuity. The library

also is in need of upgrades. "The building is a little tired," says Bruce McEvoy, president of AIA Atlanta. The episode illustrates the threats facing modern architecture, much of which is too new to qualify for protection. The issue is particularly relevant to cities like Atlanta, says MSME principal Merrill Elam, AIA. "In a city as young and growing as this," she explains, "you're apt to have buildings that are not actually very old being taken down for other development." She knows firsthand: Another building designed by her firm and completed in 1989, Turner Village at Emory University, recently was demolished to make way for a new, mixed-use project. *Ted Bowen*

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