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PORTZAMPARC TACKLES RIVERSIDE SOUTH

TRUMP IT'S NOT

Like many of Donald Trump's projects, Riverside South is not known for its architecture. The dozen or so luxury towers that began rising along the West Side Highway in 1997 have been notable mainly for the new waterfront park that runs along the Hudson River at their base. But in 2005, Extell Development bought the final undeveloped parcels at the southern tip of the site, and announced last fall that Pritzker Prize-winning French architect Christian de Portzamparc would design Riverside Center: a soaring, crystalline complex spanning four city blocks.

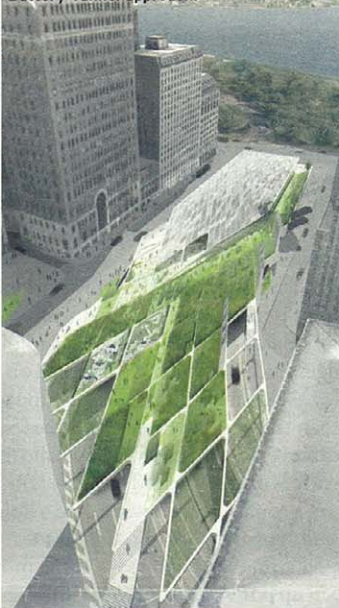
Now Portzamparc's plan is

facing skepticism from locals over its gargantuan size—it would be 800,000 square feet larger than zoning rules currently allow—and community groups are bristling with alternatives, many of which were advanced during a September 30 showdown with the project's designers at the Center for Architecture.

While the half-dozen medium- and high-rise towers are the most prominent piece of the plan, the debate has centered on what happens at street level. Working with landscape designer Signe Nielsen, Portzamparc has carved the superblock into quarters to **continued on page 10**

COURTESY EXTELL

ARO decks over the Brooklyn Battery Tunnel approach.



COURTESY DOWNTOWN ALLIANCE

VISIONS UNVEILED FOR SOUTH GREENWICH STREET CORRIDOR

DOWNTOWN'S DONUT HOLE

One lament about the original World Trade Center was that its construction entailed

the razing of Radio Row, the small neighborhood of electronics shops around Cortlandt Street. While that bit of old New York has been well eulogized, many may not realize that a second swath of downtown has been stuck on life support since the Twin Towers' completion: a 25-block area directly south of Liberty Street.

That district is now poised for a resurrection, spurred in part by new development and the reinsertion of Greenwich Street through the World Trade Center site, along with a visioning plan, unveiled on September 29 by the Alliance for Downtown New York, aimed at stitching the area back into the city.

Newly dubbed Greenwich South, the neighborhood has been something **continued on page 6**

LIGHTING UP
THREE FIRMS EXPLORE WHAT LIGHTING CAN DO. PLUS THE BRIGHTEST BULBS OF 2009. PAGES 13-17

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CHICAGO LOOKS AHEAD WITHOUT THE 2016 GAMES

Down to Rio

Despite the full-court press of the Chicago 2016 bid team led by Mayor Daley and First Lady Michelle Obama with a last-minute appearance in Copenhagen by President Obama, Chicago was the first city eliminated by delegates of the International Olympic Committee. Tokyo was swiftly knocked out as well, and Rio de Janeiro ultimately **continued on page 2**

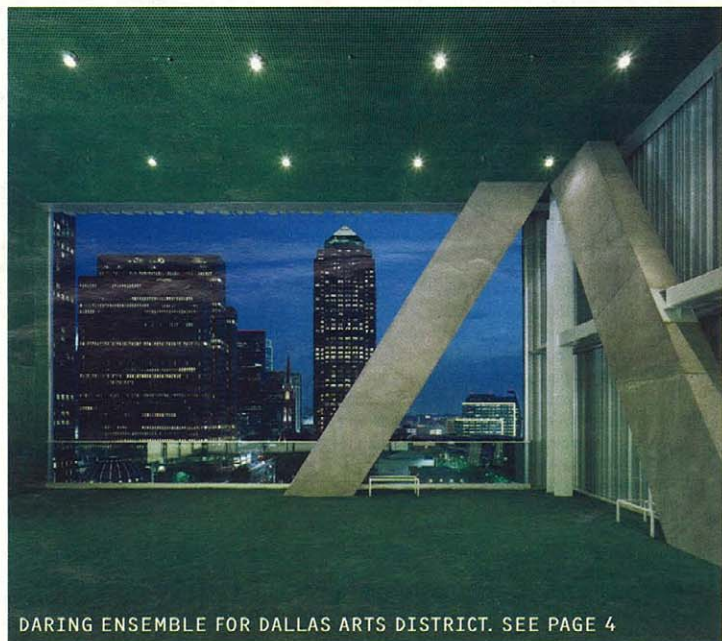


TAKING OFF

After almost a year of debate, the Berlin government announced last month that the 568 acres of open land belonging to the former Tempelhof Airport would be transformed into a public park to open next May. The city bought the property from the German federal government last month for \$51 million.

The surprise announcement is the latest piece of Berlin's \$233 million redevelopment plan for the storied airfield, which closed last fall as part of **continued on page 11**

COURTESY BERLIN OFFICE FOR CITY PLANNING



DARING ENSEMBLE FOR DALLAS ARTS DISTRICT. SEE PAGE 4

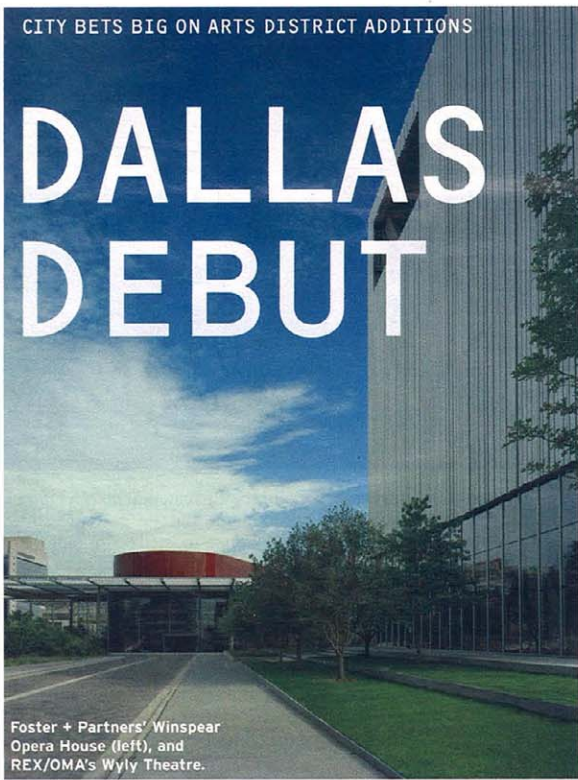
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CITY BETS BIG ON ARTS DISTRICT ADDITIONS

DALLAS DEBUT



Foster + Partners' Winspear Opera House (left), and REX/OMA's Wylie Theatre.

by Edward Larrabee Barnes. But the new, multi-venue AT&T Performing Arts Center is the biggest bet yet that this stretch of Dallas icons can be knit together as a harmonious hub.

The ambitious new ensemble, which opened on October 12, is "a daring challenge to Dallas' citizenry to build more city, more urban vitality around it," said Joshua Prince-Ramus, president of REX and project architect for the center's Dee and Charles Wylie Theatre. "We spent a lot of time discussing how to encourage patrons to engage the center above ground—to generate urban life—instead of disappearing into the performing arts center's garages. Architecture doesn't make cities; people do."

To that end, the Wylie, conceived by REX/OMA and their respective principals Prince-Ramus and Rem Koolhaas, is emblematic of the center's aspirations. Clad in silvery-sleek, extruded-aluminum tubes, with a dozen levels of stacked, horseshoe-shaped balconies, the theater maximizes interaction by exposing a perimeter around the performance space to engage the city beyond, while using a mechanized "superfly" system that can pull up both scenery and seating, allowing artistic directors to rapidly alter the venue's configuration.

That spirit of openness is echoed in other components, arranged in a masterplan that lets music, opera, theater, and dance flow throughout the complex. The drum-shaped Margot and

TIM HURSELEY

Bill Winspear Opera House, designed by London-based Foster + Partners, features a retractable facade that opens to the surrounding landscape. Foster is also designing the Winspear's landscaped public performance area, due to open next year, while the Skidmore, Owings & Merrill-designed City Performance Hall opens in 2011. Weaving these elements together is a ten-acre piazza and garden, designed by landscape architect Michel Desvigne as the Arts District's first public park.

What may be the boldest urban move, however, is Woodall Rodgers Park, a 5.2-acre deck that bridges an adjacent freeway. Designed by the Office of James Burnett in Houston, the park aims to turn what had been a barrier into a pedestrian-friendly link connecting downtown and the Arts District with the trendy Uptown and Victory residential districts. "I think it's going to dramatically change the feeling of that area of downtown," said principal Jim Burnett. "It's been a slice separating Uptown and the Arts District, and I think it will bridge the gap between those two."

Some might question the city's lavishing \$354 million on art venues while the homeless wander downtown streets. But many who live and work in the area believe that the center will offer something for everyone. Recent years have seen a steady stream of hipsters and empty-nesters alighting in downtown lofts. And certainly those with a stake in this



The Winspear's lobby.

JEFFREY BUEHNER

effort see life beyond ticket sales. As John Dayton, chairman of the Winspear selection committee, noted, "Beautifully crafted buildings only take you so far. It's programming and the activity in and around these buildings that will be the ultimate success of the project."

Deedie Rose, a founding member of the arts center's board of trustees, added that the project has already made a difference in density-averse Dallas. "I was thinking maybe we didn't have enough room," she said, recalling an epiphany she had while driving with Rem Koolhaas on a preliminary tour through the district. "Then I realized that filling it up with people is where we can make life rich within the city." **NANCY MYERS**

The Dallas Arts District boasts a handful of architectural trophies to call its own, among them Renzo Piano's Nasher Sculpture Center, I.M. Pei's Morton H. Meyerson Symphony Center, and the Dallas Museum of Art, designed

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