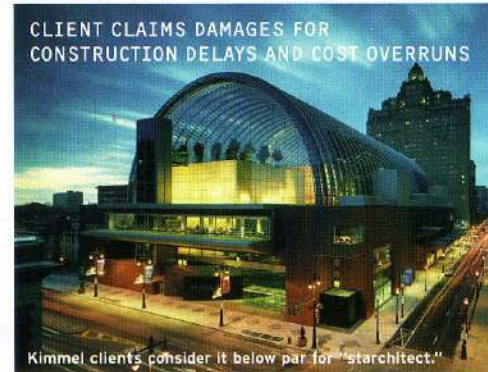


THE ARCHITECTS NEWSPAPER

01 01.18.2006

NEW YORK ARCHITECTURE AND DESIGN WWW.ARCHPAPER.COM

\$3.95



CLIENT CLAIMS DAMAGES FOR CONSTRUCTION DELAYS AND COST OVERRUNS

Kimmel clients consider it below par for "starchitect."

The Regional Performing Arts Center (RPAC), which operates the Kimmel Center, claims that the delays cost the center \$23 million, resulting in a total expenditure of \$180 million. "This action arises from an architect who had a grand vision but was unable to convert that vision into reality," the suit reads, "causing the owner to incur significant additional expenses to correct and overcome the architect's errors and delays."

The suit demands that RVA pay monetary damages, "an amount to be proven at trial but is in excess of \$150,000."

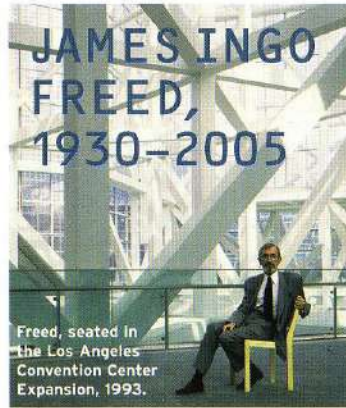
A Viñoly spokesperson, who requested anonymity because the firm had not yet replied to the suit in court, contested the allegations. "We are extremely displeased by the complaint. The same people who praised the building are now criticizing it."

The Kimmel Center, which is home to the Philadelphia Orchestra, a dance company, and several other performing arts groups, opened to mixed reviews **continued on page 4**

VIÑOLY SUED OVER KIMMEL CENTER

After months of mediation, Philadelphia's Kimmel Center for the Performing Arts sued the building's architect, Rafael Viñoly, for breach of contract. The suit, filed on November 23 in U.S. District Court, alleges that Viñoly's office, Rafael Viñoly Architects (RVA), failed to provide timely and complete construction documents, resulting in

delays and cost overruns. "RVA breached the Agreement and failed to perform in accordance with the professional standards of care it fixed for itself (highest professional standards of a nationally-recognized architectural firm) therein by, *inter alia*, providing late and deficient documents and drawings," the suit states.



JAMES INGO FREED, 1930-2005

Freed, seated in the Los Angeles Convention Center Expansion, 1993.

How do you define greatness? Leaving an artistic legacy, triumphing over impossible physical odds, inspiring the next generation, creating places that elevate the experience of everyone who uses them? By arly measure James Ingo Freed—Ingo to some, Jim to others—was one of the great ones.

Most people recognize his achievement at the Holocaust Memorial Museum in Washington, D.C. (1993), where he was able to convey the horror of the Holocaust architecturally—with precarious bridges, guard towers, massive ovens, twisted beams, a warped skylight—and, at the same time, create an environment subtle enough to support exhibits. **continued on page 9**

13-19
THE CHOSEN
CONTRACTORS, EXPEDITERS, ENGINEERS, MILLWORKERS... ARCHITECTS SHARE THEIR FAVORITES

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NEW JFK STRUCTURE IS SITED BETWEEN SAARINEN'S TERMINAL 5 AND THE TARMAC

Jet Age, Meet Jet Blue

Whatever its next incarnation, JFK's Terminal 5—Eero Saarinen's landmark project for TWA, completed in 1960—makes a swell place for a press conference.

On December 7, Mayor Michael R. Bloomberg, Governor George Pataki, and JetBlue Airways founder and CEO Dave Neeleman stood before a horizon-deep spectacle of runway and sky framed by Saarinen's sinuous terrazzo and concrete curves. They unveiled the building that would, in traditional New York fashion, replace that view. In the works since March 2004, the new 635,000-square-foot JetBlue terminal, sited just behind the Saarinen classic, is due for completion in 2009. Designed by Gensler with an interior installation by the Rockwell Group, the new terminal features 26 gates capable of 250 flights daily, with a potential capacity of 20 million passengers a year. (JFK's total passenger capacity for 2005 was 41 million, a quarter of which were JetBlue passengers.) The project includes the construction of a 1,500-space parking garage, various other infrastructural updates, and the preservation and restoration of the former TWA terminal, which will act as a gateway to the new terminal. Saarinen's masterpiece may find new life as a restaurant, store, or gallery under a pending Port Authority Request for Proposals. The structure was listed on the National Register of Historic Places in 2005.

The project's price **continued on page 7**



Nothing Stops a New Yorker (2005), Malachi Farrell

LET'S PUT ON A SHOW!

Thrust, a new art gallery on the Bowery, opened last month with an installation that should give architects pause. *Nothing Stops a New Yorker* by Irish-French artist Malachi Farrell displays seven kinetic skyscrapers rising from piles of trash and acting out. They dance, they march, they aerobicize, they wait to be attacked. (The show closed on January 8 but can be viewed in at www.thrustprojects.com.) As social commentary, the work comes across as fairly elemental—big-footed capitalism running amok, in place, going nowhere—but as a barometer of current public feeling about architecture, it is sadly revealing. New York's delirious dancing days are clearly over.

Over the about six-minute duration of the handmade mechanized routines, Johnson's Chippendale highboy, the Empire State Building, and the other skyscrapers (too generic to identify but ranging through time in their styles) go from capering to cowering. "Since 9/11, buildings have become an icon **continued on page 7**



MODEST MEANS

The Design Workshop at Parsons:
1998–2005
Parsons The New School of Design
Aronson Galleries
68 5th Avenue, Manhattan
Closed December 19



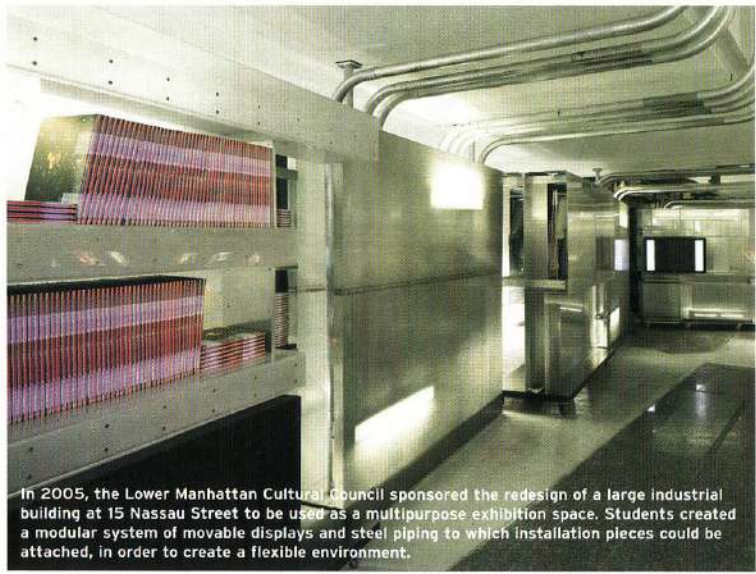
A 2003 project for *Take the Field*, a partnership dedicated to renovating New York public school athletic facilities.

Although design-build firms seem to be cropping up across Brooklyn and Queens, architecture schools in and around New York don't tend to stress the craft of building as an essential part of an architecture education. One presumes that, in a city where real estate is scarce and expensive, and ground-up projects are rare, programs like the Yale Building

Project or Samuel Mockbee's famous Rural Studio at Auburn University just can't get off the ground. But a recent exhibition at Parsons The New School for Design showcasing the work of the school's Design Workshop proves that reasoning wrong. Carving a niche for itself in New York's cutthroat building market, the program has managed to complete a number of socially conscious projects in the area, and to produce some solid design work in the process.

The small exhibition, which marked the Design Workshop's seventh anniversary, reflected the program's humble roots and economic aesthetic. Founded in 1997, the workshop didn't get off the ground until the following year, when architect and then faculty member Peter Wheelwright took over the program. (Wheelwright became chair of Parsons' Department of Architecture, Interior Design and Lighting in 1999.) Wheelwright proposed the workshop's first built project—a renovation of the department's own space at 25 East 13th Street—in 1998. For the following three years, the program worked solely on projects at the school, focusing on small-scale interventions—a multi-use corridor, a glass-cornered lecture room, and a rotating wall partition—designed during semester-long 2nd-year spring studios and fabricated by students over the subsequent summers.

Although the early projects display the clean aesthetic, minimal detailing, and material sensitivity that seem to be constants throughout the work produced in the program, the workshop's social edge didn't emerge until 2001. That year, the program received funding from Turner Construction to convert a raw Tribeca loft into a hybrid gallery and



In 2005, the Lower Manhattan Cultural Council sponsored the redesign of a large industrial building at 15 Nassau Street to be used as a multipurpose exhibition space. Students created a modular system of movable displays and steel piping to which installation pieces could be attached, in order to create a flexible environment.

studio space for the nonprofit The New York Studio Program. In 2002, when David Lewis of Lewis.Tsurumaki.Lewis became workshop director, the program returned to an internal renovation project, but in 2003, 2004, and 2005, students completed three more building projects for as many nonprofits: a football field house for the Grand Street Campus High School, a public school in Williamsburg (2003); a gallery renovation for Common Ground Community at the newly restored Prince George Hotel at 15 East 27th Street (2004); and a series of modular event spaces

for the Lower Manhattan Cultural Council at 15 Nassau Street (2005).

A slim catalogue accompanying the exhibition, with essays by Wheelwright, Kenneth Frampton, and Joanna Merwood-Salisbury, stresses the pedagogical importance of the Design Workshop's emphasis on craft and social awareness. Other New York-area schools might take a good look at the program as a template for how to apply their curricula to real-world problems.

DEBORAH GROSSBERG, A FORMER EDITOR AT *AM*, IS AN M.A.R.C.H. STUDENT AT COLUMBIA'S GSAPP.

ENGAGING THE EMPHEMERAL

Elisabetta Terragni
New York Institute of Technology
Education Hall, Center Gallery, Old Westbury Campus
Closed December 19

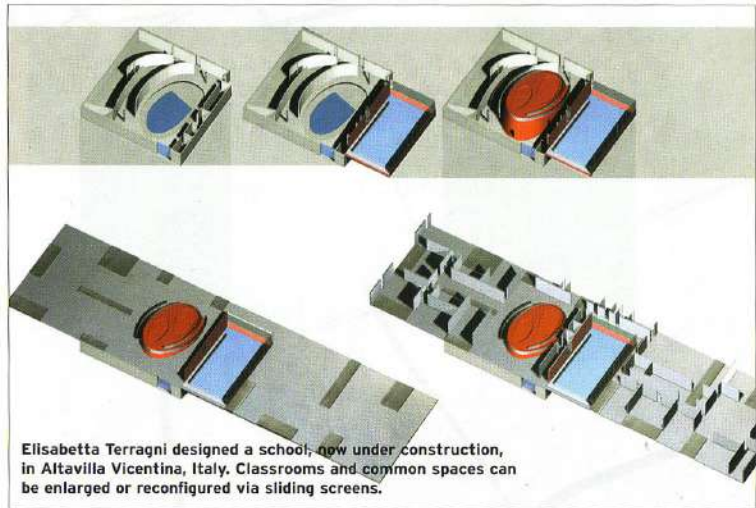
Last month, the architecture gallery at New York Institute of Technology's (NYIT) Westbury campus presented an exhibition on the work of Italian architect Elisabetta Terragni, who was a visiting professor at the school last fall. The installation, which she also designed, highlighted many of the qualities found in her architectural projects, which have been realized in Italy as well as Canada and Switzerland. Terragni heads a small studio in Como, Italy, and has less than a dozen projects to her credit, mostly small-scale works, such as apartment renovations and exhibition installations. She has also completed considerable research on architect Giuseppe Terragni (her great uncle) that resulted in the traveling centennial exhibi-

tion, curated by Giorgio Ciucci that debuted at the Triennale in Milan in 1997. Recently, however, the younger Terragni, who has also taught at the Polytechnic University in Milan, has begun to work on larger-scale buildings, including the construction of a new school near Vicenza and a house renovation in the Engadine, Switzerland. Her work brings together a respect for history and a contemporary sensitivity toward lightness and temporality.

Terragni transformed the small NYIT gallery into an experiential environment with a series of white linen fabric held taut with steel rods into curved tentlike forms. The intervention gave the otherwise dull, heavy space a light, soft quality. Photographs and

models of her projects were interspersed among the fabric panels, creating a haptic experience that, like her architecture, exceeds the standard viewer/object relationship and encourages interaction. Beneath the fabric, in the center of the room, one found an Italian carpenter's wooden table scattered with photographs and sketches of Terragni's work, which visitors were welcome to pick up, examine, and even take away. This might have been confusing or off-putting for students, who were not used to touching architectural artifacts. In some ways, Terragni was showing that such objects are mere tools used in the process of making, a worthy point to make in a school setting.

Her fabric installation was also designed to capture shifting light, underscoring her notion that architecture acknowledges the passing of time. This idea was also evident in her design for the 2004 exhibition *In Cima: Giuseppe Terragni per Margherita Sarfatti* at the Centro di Studi Andrea Palladio in Vicenza, photographs of which appear near gallery's entrance. *In Cima*, devoted to the monument



Elisabetta Terragni designed a school, now under construction, in Altavilla Vicentina, Italy. Classrooms and common spaces can be enlarged or reconfigured via sliding screens.

Giuseppe Terragni designed in 1934 in honor of Sarfatti's son, also relied heavily on drapery: Terragni used fabrics to create an environment within the historic palazzo whose interior walls she could not touch. Drawings and models of the monument, and a few monuments by other modern architects, were suspended between drapery, as if floating in the space—and thus, in time.

The passage of time is also evident in her experimentation with materials. For exam-

ple, in a talk she delivered as part of NYIT's lecture series at Steelcase on November 15, she described mold that grows on Saran Wrap over rotten fruit, observing how its growth changed the surface density of the plastic. Terragni investigated the diverse qualities of surface densities in a project for the 2011 Textile Trade Fair Comocrea, in Cernobbio, Italy. Her installation, comprised of fabric scrims and plastic sheets stretched over metal frames, conveyed the subtleties and shifts of

light on different surfaces and over the course of time.

One could sense Terragni's sensitive, poetic architectural approach the moment one stepped into the NYIT gallery. Her scattering of small models, photographs, and drawings enveloped the visitor, who didn't just glance at static pictures and objects but experienced an architectural moment.

ARCHITECTURAL HISTORIAN AND CRITIC NINA RAPPAPORT IS PUBLICATIONS EDITOR AT YALE SCHOOL OF ARCHITECTURE.

COURTESY PARSONS THE NEW SCHOOL FOR DESIGN

MATTHU BLACEK / COURTESY PARSONS THE NEW SCHOOL FOR DESIGN

COURTESY ELISABETTA TERRAGNI