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MACHADO SILVETTI DELIVERS A GLAZED CERAMIC FACADE FOR THE ASIAN ART CENTER EXTENSION IN SARASOTA, FLORIDA

COURTESY ANTON GRASSL/ESTO

SEATTLE, SAN FRANCISCO, AND LOS ANGELES VIE FOR TALLEST TOWER WEST OF THE MISSISSIPPI UPWARD HO!

The West Coast's largest cities are reaching for the record books as a succession of towers vying for the mantle of the "tallest west of the Mississippi" go up across the region.

Los Angeles's 1,018-foot-tall U.S. Bank Tower, a prismatic **continued on page 10**



Pelli Clarke Pelli Architecture's Salesforce Tower will rise 1,070 feet above San Francisco.

COURTESY PELLI CLARKE PELLI ARCHITECTS

CONTENTS

08 L.A. MAYOR STEPS UP BIG ON HOMELESSNESS

14 LAMBERT TO ROSEN: SAVE THE FOUR SEASONS

20 DALLAS UNBUILT DESIGN AWARDS

43 MET ROOFTOP: PSYCHOBARN

07 EAVESDROP
42 CALENDAR
46 MARKETPLACE

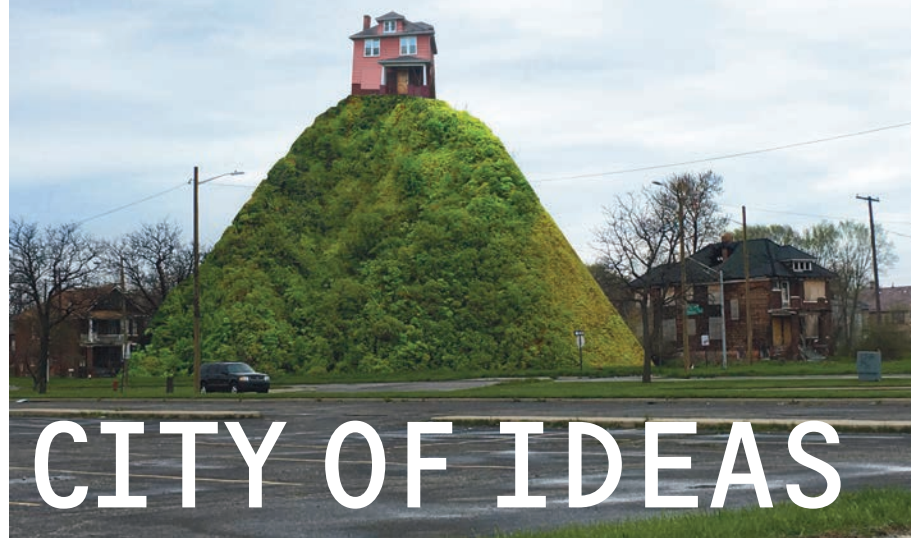
Terra-Cotta Da Vida

The Ringling Museum of Art in Sarasota, Florida, is famed for its ornate Venetian-Gothic Cà d'Zan mansion. Translated, "Cà d'Zan" means "House of John," referring to John Ringling, who shared the residence

with his wife, Mable.

In 1924, construction started on the mansion that was designed by New York architect Dwight James Baum. His design embodied the palazzos **continued on page 12**

A SYMPOSIUM IN DETROIT USES THE CITY AS ITS CURRICULUM AND INVITES URBAN THINKERS FROM AROUND THE WORLD



TOMMY HADDOCK, IDEASCITY DETROIT

CITY OF IDEAS

"We are not here to fix Detroit's problems. We are here to learn from Detroit. This is a learning platform," said Joseph Grima. Grima, the director of IdeasCity, a symposium hosted by the New York-based New Museum, sat in a circle flanked by mostly-young artists, activists, and designers in a utility building on the grounds of a shuttered city-owned

hospital. For over two hours, the group reacted to the first days of the laboratory, an exhaustive schedule of talks, debates, and tours, to discuss its role in Detroit. A postindustrial hipster summer camp this is not: Participants used the six-day event as a space to discuss the role of culture in making cities **continued on page 9**

CHICAGO BATTLES TO KEEP GEORGE LUCAS FROM MOVING HIS MUSEUM OF NARRATIVE ART TO ANOTHER CITY

Park Wars



The McCormick Place Lakeside Center is the third proposed location for Lucas Museum of Narrative Arts.

C. WILLIAM BRUBAKER COLLECTION, UNIVERSITY OF ILLINOIS AT CHICAGO

The saga of the Lucas Museum of Narrative Art is nothing less than epic. The proposed museum has had the distinction of raising

(or lowering) the dialogue of an architectural project to the level of personal attacks and federal court **continued on page 14**

OMA'S EXHIBITION DESIGN FOR *MANUS X MACHINA* AT THE METROPOLITAN MUSEUM OF ART. SEE PAGE 13



NAHO KUBOTA

RETAIL AND HOSPITALITY

AN INVESTIGATES THE LATEST IN RETAIL AND HOSPITALITY. WE EXAMINE THE ARCHITECTURE OF DEVELOPER AND PRESUMPTIVE REPUBLICAN PRESIDENTIAL NOMINEE, DONALD J. TRUMP, EXPLORE THE CUTTING-EDGE, POP-INFLUENCED RETAIL SPACES OF L.A.'S DESIGN, BITCHES, AND TALK TO DEVELOPER DAVID BARRY, WHO IS USING HIS EXPERIENCE BUILDING HOTELS TO REDE-FINE NEIGHBORHOODS THROUGH THOUGHTFUL PUBLIC SPACES. SEE PAGE 30

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Custom terra-cotta tiles by Boston Valley Terra Cotta shimmer in the Florida sunset.

interested in using ceramic but for one reason or another were not able to do so, usually because of the available technology at the time," said Mutter.

Originally, they had planned for the tiles to be both larger and thicker. However, the dimensions were reduced by four inches on each side and two inches in thickness to allow Boston Valley to fire more panels inside their kiln.

The tiles also enabled the firm to deliver a high-performance envelope. Their large mass helped

combat heat gain while also acting as a barrier between the envelope and the elements. "The program demanded a constantly monitored climate control; that meant we really wanted to ensure that there was a continuous insulated seal," Mutter explained. "By using the panel system that we adopted, we essentially used a rain-screen system to allow the continuous insulation and air-vapor barrier to wrap the museum." **JASON SAVER**

TERRA-COTTA DA VIDA continued from front page that line the Venice canals, emulating the Italian decor that the Ringlings fell in love with on their many trips to the Mediterranean. The building also typified the Roaring Twenties. More than 90 years on, however, the Cà d'Zan remains the showpiece structure on the Ringling Museum site. Boston firm Machado Silvetti used it as a precedent for the

building's recently completed extension of the Asian Art Study Center.

This new project includes the conversion of approximately 18,000 square feet of preexisting gallery space from a temporary exhibition area to permanent galleries. Catering to the museum's developing Asian collection, the scheme also includes a gut renovation of the west-wing galleries, located to the southwest.

The most visually striking aspect of the project, though, is the shimmering terra-cotta-tiled facade. Craig Mutter of Machado Silvetti said the facade is meant to act as a guide to visitors, highlighting the entrance to the building.

"People would often be lost and wander into the loading-bay area," Mutter said. "There was no visual key to tell you where to go, and so the mission of the project was to provide

this clear marker and definitive entrance."

The client had asked for a "monumental" entrance, for "something that did not currently exist on the site." What resulted were more than 3,000 jade-colored ceramic tiles cladding the elevated extension. Their color, Mutter said, is a nod to the natural surroundings and opposes the original pink Italian campus.

In terms of procuring the

tiles, the firm sought the help of Boston Valley Terra Cotta, who also worked on the renovation of the Cà d'Zan in 1999. Such experience gave Mutter and his team confidence that they could work successfully to deliver the facade they wanted.

In fact, a ceramic skin was something that had intrigued Machado Silvetti for quite some time. "We had done a number of facade screens in the past where we had been

artek

Kaari Collection

Ronan & Erwan Bouroullec

Based on a simple, yet intelligent component of the metal loop, Kaari – meaning "arch" in Finnish – is a furniture collection that comprises tables, desks, hooks, consoles and shelving units. The principles underlying the collection are simple: vertical loads are supported by wooden elements, and bent steel bands provide elegant, transparent support. The interplay between solid wood verticals and diagonal, metal bands gives Kaari its distinctive linear silhouette. The Bouroullecs combine solid wood with steel banding to create a practical, honest design language that speaks to Artek's fundamental heritage, similar to the way Alvar Aalto used the standard bentwood L-leg to support a wide array of furniture pieces.

Discover the Kaari Collection. Contact us for information:

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