Clean Green

Manufacturing in the Midwest is generally written off as a thing of the past. And while no one is under the impression that Chicago will recapture its status as “hog butcher to the world,” manufacturing still plays an important role in the city’s economy.

Workers broke ground in March on a new plant in the Pullman neighborhood, which will bring 100 manufacturing jobs to the South. Continued on page 7

VIÑOLY OVERHAUL OF THE CLEVELAND MUSEUM OF ART OPENS

INDOOR ARCHITECTURE

Cleveland’s Museum of Art recently completed a ten-year long renovation and addition project, restructuring the campus of attached buildings into a more cohesive whole and adding an expansive, sweeping glass canopy. Originally composed of a neoclassical building built circa 1916, the museum continued on page 4

LOUIS SULLIVAN’S OHIO JEWEL BOX IN THE ROUGH GETS POLISHED

SHINE ON

Architects and historians alike will be pleased to find that one of Louis H. Sullivan’s “Jewel Box” bank buildings is slated for restoration. Recently donated to the Licking County Foundation of Newark, Ohio, “the Home Bank building will help to rejuvenate Newark’s townscape and be available again to the public for its enjoyment and education,” said Connie Hawk, Director of the Licking County Foundation and the Sullivan Building Preservation Fund.

LOUIS SULLIVAN’S OHIO JEWEL BOX IN THE ROUGH GETS POLISHED

SHINE ON

It has been said that Chiagoans make no little plans, so those who still hold out hope for Santiago Calatrava’s lakefront supertall here may be honoring a local pastime of looking ahead. Another angle would focus on the stack of court filings and debt notices piled as deep as the unfilled cofferdam at 400 North Lake Shore Drive.

If built, the 2,000-foot-tall tower would be the tallest in Continued on page 4
The building is set for a $1.3 million renovation.

SHINE ON continued from front page

was designed in 1914, and built in 1915 for approximately $50,000. The building now faces a $1.3 million-plus restoration project, according to Ron Tehben, emergency professor at The Ohio State University and author of a forthcoming book entitled The Old Home: Louis Sullivan's Newark Bank.

Prior to 1973, when it was placed on the National Register of Historic Places, retailers made changes to the building, including removing the important stone corner to broaden the entranceway. At one time, the second story of the interior space was obscured by a drop ceiling. The lower windows were enlarged for a jewelry store. While architects travel specifically to Newark seeking the Home Bank, interior access has been largely obscured. Fortunately, the building remains intact, so Ron Jones, began restoration on the building’s structure in preparation for a more careful, comprehensive renovation.

Sullivan wrote about his “jewel box” bank designs within a series of articles entitled Kindergarten Chats, where he described how bank buildings ought to articulate their democratic function within American society. As such, an open floor plan would allow patrons to have physical and visual access throughout. His bank design motif was so purely democratic that there were not even any offices wherein employees could hide. At the time, classical architectural styles were prevalent, promulgating from Wall Street’s stoic stone buildings. Sullivan was so strongly against the idea of “a Roman Temple” for an American bank that he noted, “I am going to insist that the bank manager wear a toga, sandals, and conduct his business in the venerated Latin tongue.”

The Home Bank Building in Newark, like the other “Jewel Box” banks, has a facade inspired by the surrounding built environment. Unlike his other one-story bank designs that boast red brick, Sullivan’s Newark branch is made of Terra cotta and is two-stories tall. Historians theorize how bank buildings ought to articulate their democratic function within American society. Then he would be offered a job at the firm. Just how did this arrangement correlate with his supposedly progressive politics? As a firm principal, I have also encountered such arrangements. Just how did this arrangement correlate with his supposedly progressive politics? As a firm principal, I have also encountered such arrangements.
PLANNER FRIENDS OF DOROTHY
Chicago's urban planning history is epic and, therefore, it's no surprise that the city draws young folks fresh out of school with their MUPs, MPAs, and MPPs in droves (yours truly was one these eight years ago). However, Eavesdrop had no clue how many of them were gay until a couple weeks ago. A young buck, Daniel Ronan—fresh (meat) off the boat from Portland, Oregon—started an LGBTQ social group for planner and policy folks called Moxie. The inaugural meeting, which took place at Hubbard Inn, was well-attended, including not one, but two AN contributors and Dr. Curtis Winkle, the department head at UIC's College of Urban Planning and Public Affairs. And some hot guy from our gym whom Eavesdrop didn’t know was a planner—heyey!

BOULEVARD OF BROKEN BOURBON BOTTLES
Speaking of planning, for the umpteenth time, the conclusion has been drawn that the riverfront interstate, I-64, in Louisville, Kentucky, is a problem. That along with a lot of other advice—some insightful, some, like, “duh!”—was included in a new $300,000 master plan for the city developed by the firms MSKH, Development Strategies, City Visions, and Urban 1. The more insightful bits include ways of reconnecting Portland and west side neighborhoods with the urban core. The obvious, but still necessary, include the 42 million (that figure is a bit of hyperbole) surface parking spaces. Have you ever flown into Louisville? The downtown looks like a mall parking lot. Mayor Greg Fischer, don’t let this advice fall on deaf ears... again.

HOOKED ON FONTS
Apparently, Chicagon is bonkers for typography. Jeff Sanchez, Graphic Design Manager for the International Interior Design Association, invited us to Typeforce 5, “the annual showcase of typographic all-stars.” Hosted by the Co-Prosperity Sphere down in Bridgeport, this was the most well attended opening we’ve been to in ages. Eavesdrop bumped into old AN pals, like local designer Michael Savona and Gravity Tank power players Robert Zolna and Moritsugu Kariya. Robert, Eavesdrop wouldn’t mind a new day job, so, if you hire us, rest-assured we’d never use Comic Sans or Chiller in communications with clients. Call us!

SEND DATING PROFILES AND OFF RAMPS TO EAVESDROP@ARCHPAPER.COM

HARRY WEES
CREATIVE SYNCRETISM
The Early Architectural Works of Harry Weese
A Symposium Presented by Indiana University Center for Art and Design. Columbus, IN.
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www.indiana.edu/~weese
In 2006, Shelbourne forward by August 31. potentially transferring the project fully out of bankruptcy, lay out a path to bring the North Water Street, would Kelleher’s firm, Shelbourne bankruptcy claims. According would allow him to settle $135 million investment from Garrett Kelleher said a $135 when lawyers for developer Hemisphere.

Aspiring Height continued from front page added onto the original facilities throughout the past several decades.

According to the museum’s director of architecture and design, Jeffrey Streen, the institution had several bits of buildings linked together without an overall comprehensive design left to the whole arrangement. Each building has its own mechanical system, so controls and maintenance proved difficult. More important, the museum did not have an ideal pathway for patrons to travel through exhibits, nor did they have any performance space that could be used for its own programming and by the public, as in other art museums.

Rafael Viñoly presented a concept to the museum’s board that was radically different than what it had initially planned. Viñoly’s plan is anchored by a social area located underneath an expansive glass and steel canopy roughly two times the size of the atrium originally planned. Additionally, Viñoly’s design called for nearly half of the museum’s existing buildings to be demolished, and for the museum to rebuild them into a more cohesive whole—a concept about $20 million more than what the board was expecting. After construction, delays, and economic turns during the 10-year project, the final costs totaled $350 million, according to Streen. “It just had so much logic and had a lot going for it,” said Streen of Viñoly’s design. “Now that we have opened, the public loves it.”

Going beyond just the public’s initial interests in the new building, the atrium’s performance space has become very popular since its completion last year. In one perspective, what is fantastic about the atrium is that it “brings the architecture inside,” said Streen, who compared it to the British Museum’s glass and steel canopy roof by Norman Foster. “We went through a period of experimentation with selecting the right kind of glass for the atrium,” said Streen. At first, fritted glass was considered and tested with several full-size mock-ups constructed at a glass factory in Munich. “Ultimately, the glass we ended up with was similar to that of the British Museum,” she said. “The space has made it through the heat of summer and the gloom of winter fine. I think we were successful.”

The museum’s renovations, which totaled $350 million, unified previously disparate additions around a social pavilion space.

In 2006, Shelbourne borrowed $54.5 million from now-liquidated Anglo Irish Bank Corp. to purchase the Chicago property. Two years later Shelbourne increased the amount to $69.5 million. The developer defaulted on that loan in 2009. RMW Acquisition Co. owned the project’s delinquent debt until developers Related bought it last summer. Related affiliates filed a lawsuit against Kelleher in November, seeking $95 million in guarantees he made on the project. The total project cost was estimated at $1.5 billion. Kelleher put $188 million of his own money into the project, according to his attorney, Thomas Murphy.

Below left: The Chicago Spire may exit bankruptcy, but faces a long road to construction.

If Shelbourne fails to win court approval for the bankruptcy exit plan by that date, or if they do not implement it by October 31, they have to reimburse Atlas to the tune of $4.8 million in breakup and expense fees. That has Related worried, since it could leave the Spire project’s receiver unable to pay its property tax installment.

Despite its sputtering development, the Spire still has vocal boosters. “We have been working with Garrett Kelleher over the past several months and now share his belief and vision in the Chicago Spire,” said Steven Ivanukovich, CEO of Northbrook-based Atlas. Kelleher seemed optimistic as ever about the project’s sky-high ambitions. “Given the ongoing recovery in the Chicago property market, the timing is better now than when this project first commenced,” he said in a statement. “I am delighted to have found a partner who believes in the project as passionately as I do.”

Detroiters look to preserve buildings in styles ranging from art deco to English Tudor.

Detroit Developer Salvages Palmer Park Buildings

Taking Stock

While the world watches Detroit trek through a municipal bankruptcy, Detroit is watching Palmer Park, an early-to-mid-century apartment district that is poised to be the next great comeback neighborhood.

The city has attracted new residents in search of lower rents, prompting near-capacity occupancy in the city’s downtown and Midtown districts. Business districts, universities, and other usual trappings of urban life anchored both areas. Palmer Park, on the other hand, is relatively far-flung from the hustle and bustle. Like so many of Detroit’s older neighborhoods, it was conceived for turn-of-the-century auto barons and executives seeking country homes in open settings, but not too far from the central business district. The neighborhood’s centerpiece is a 30-acre park and a golf course, with a winding Boulevard of apartment buildings in styles ranging from Moorish to art deco to English Tudor.

The area has not been immune to economic challenges. Several of the buildings were abandoned and left in disrepair as Detroiters began leaving the city for its suburbs. Around 2007, Shelborne Development took an interest in the area and bought some of the buildings—throwback names include Sarasota, La Fer, Seville, Madrid, and Eldorado—and began restoring them with a mix of private funds, state tax credits, grants from the city of Detroit, federal historic grants, and other public funding from neighborhood stabilization programs and brownfield credits.

“It was definitely architecture, each one I’d say is a piece of art, really,” said Kathy Makino-Leipsitz, who co-owns the development firm with her husband, Mark, about interest in Palmer Park. “If you’ve been in the area, it’s kind of an irreplaceable neighborhood.”

La Vague Square, a Moroccan-styled building, was the first to be completed and is now housing residents. Palmer Lodge, a Tudor-style, is near completion. Shelborne’s projects for this year and next include buildings further in the heart of the district: Coronado Square, The Merton, Unity Square, and The Del Mar. The youngest of these buildings was built in 1929. Most of them retained many of their original windows and heating systems well into the 2000s. “It was economically unfeasible to keep running it that way,” said Makino-Leipsitz.

Shelborne gutted each building to bring them up to code but maintained each structure’s original unit configuration. Foam installation and an advanced, more efficient heat-pump system is being installed in each building. “It’s a great feeling to be able to save these buildings,” said Makino-Leipsitz. “To me they’re really irreplaceable. To build that kind of construction today, you just don’t see it.”

AARON FOLEY
KITCHENS & BATHS: MIXED MEDIA

CONVENTIONAL MATERIALS UTILIZED IN CREATIVE WAYS CAN INVIGORATE FORMS—IF NOT FUNCTIONS—IN THE BATH AND KITCHEN. BY LESLIE CLAGETT

1. EFFETI BK2
Designed by Gabriele and Oscar Buratti, the kitchen cabinets are made of matte-lacquered scraped oak, with lacquered interiors. Pulls are cast aluminium, powder-coated to match the casework’s color.

2. CROSSVILLE TILE SIDEVIEW GLASS
Beveled to show depth and dimension, these glass tiles are suited for interior walls in dry or wet applications. In four metallic colors, in matte or polished finish.

3. TREND GROUP METROPOLIS
Containing up to 75 percent post-consumer recycled glass, the mesh-backed mosaic mixes hand-cut tesserae in a composition of texture and light. Available in nine colorways.

4. GD CUCINE LEGNO VIVO
Constructed of solid oak with a stainless steel worktop, this understated kitchen can straddle both contemporary and traditional interiors. Designed by Roberto Pezzetta.

5. LAUFEN KARTELL BY LAUFEN
Pairing transparent polycarbonate accents with ultra-thin ceramic-wares and fittings, this collaborative bath collection is available in six colors.

6. KALLISTA PLEO WALL-MOUNT TOILET
Offered in Stucco White or Linen, this sleek toilet has 1.6 GPF/1.0 GPF dual-flush capability. WaterSense certified.

7. MOEN ARRIS TUB FILLER
Proprietary mounting plates resist “wobble” after installation. Available in chrome and brushed nickel. ADA compliant.

8. GOLDREIF BY POGGENPOHL PROFILE SERIES
A mid-market complement to the luxury Poggenpohl kitchen system, goldreif’s initial offering in the US market comprises three collections with a palette of 44 colors and more than 130 door styles.

effetiusa.com  crossvilleinc.com  trend-group.com  gdcucine.com  laufen.com  kallista.com  moen.com  goldreif.com
CLEAN GREEN continued from front page

Side. Method, a cleanser company relying on natural, nontoxic, biodegradable ingredients, will build its first U.S. manufacturing plant at East 111th Street and South Doty Avenue.

“There hasn’t been a manufacturing company on the South Side in the city of Chicago for almost 30 years,” said Alderman Anthony Beale. To lure the plant to Chicago, the city promised $9 million in Tax Increment Financing funds, as well as $1.1 million in state tax credits over the next 10 years. The project, which cost $33 million to build, is scheduled to open early next year.

The incentives may have helped—Method said they were considering 150 locations for the factory, including a close second in Michigan, before choosing the Pullman site. The incentives may have helped—Method said they were considering 150 locations for the factory, including a close second in Michigan, before choosing the Pullman site. But it was not just short-term economics. Method leadership also professed a desire to set up an urban base of operations in anticipation of an increasingly urbanized world. Chicago’s transportation connections were also a factor.

When it is up and running, the eco-conscious cleaners company will have the city’s second freestanding wind turbine. Also equipped with solar panels, renewable energy will satisfy half the building’s energy needs. The city’s Back of the Yards neighborhood is already home to Testa Produce, the only LEED Platinum refrigerated food distribution facility in the U.S., which sports a turbine strong enough to power the entire building on windy days. Like Testa, Method will pursue a LEED Platinum ranking novel for its industry.

The design is by William McDonough + Partners, based in San Francisco and Charlottesville, Virginia—a firm known for its cradle-to-cradle material selection employed in projects like American University’s School of International Service, NASA’s sustainability base, and The Ferrer Research tower in Barcelona. Chicago-based Summit Design Build and Heitman Architects also worked on the project.

Originally a lumberyard for the Pullman Company, the 22-acre site is itself a study in upcycling. Cleaning up the brownfield is the first order of business. “So often, in the first industrial revolution, factories were dirty,” said McDonough in a statement. “Method’s new manufacturing home is a clean home—using clean energy, water, and materials to create innovative household products. The manifestation of ‘industrial hygiene’ at this scale is beneficial to communities; it provides jobs and it is embodied by a facility that is a delightful neighbor—your kids can play safely here.”

Method is a certified B corporation, a new legal framework for companies to pursue social and environmental dividends beyond profit. The factory’s products are designed to meet the standards of the Cradle to Cradle Certified Program. Developed by McDonough, the Cradle to Cradle process seeks to reduce waste and promote efficiency in the supply chain.

That applies apparently even to roof space. In a move that could support efforts to increase local food production on the South Side, Method will reportedly rent out greenhouses on the building’s roof.
Quick: close your eyes and think of space flight. Where do the images come from? If you’re of a certain age, they’re from the Mercury, Gemini, and Apollo missions of the 1960s, the heroic era that culminated in a moon landing. For nearly everyone younger, they’re from cinema and video: some iteration of Star Trek, Star Wars, Battlestar Galactica, and 2001: A Space Odyssey. The visual vocabulary became a cliché long ago: sleek techno-biomorphic spacecraft straight out of William Gibson’s Gernsback Continuum, zooming between Fullerian/Saarinenesque/Aaltoid space stations and CGI battle scenes, dodging the question of whether streamlined contours actually matter in environments with no atmosphere and, hence, no friction (they don’t, as Thom Mayne once noted in reference to the Apollo Lunar Module that his Cooper Union building so uncannily resembles).

Personal visions of space travel are less likely to suggest NASA’s more prosaic space shuttle (or, lower on the aerospace-iconography ziggurat, The Jetsons). Yet commercial spaceports, a critical step toward a future when space is open to every George and Jane, have moved from speculation to actual construction over the past decade. If the space-travel industry follows the path these ports’ proliferation implies, those humbler models will be closer to reality. Spare-no-expense public projects with single-use rockets that discard launch stages into the ocean, manned by larger-than-life rocket jocks who joined the astronaut/cosmonaut elite through military training, have given way to economical carrier craft (“motherplanes”) taking off horizontally on regular runways, ferrying light reusable vehicles full of relatively unheroic civilian passengers. Tourism and eventual routinization, in other words: the passing of the torch from people with the Right Stuff to people with plenty of the green stuff.

Though it’s easy to view rocket-borne millionaires as the ultimate dilettantes, some longtime aerospace observers see tourism as an essential phase in the evolution of the field. Consultant/engineer Derek Webber, executive director of Spaceport Associates, has analyzed the business models and regulatory climate for passenger space flight, managing Futron Corporation’s ASCENT study of space markets for the National Aeronautics and Space Administration (NASA)’s Marshall Space Flight Center. After decades in the communications satellite industry, he believes that space tourism could grow far larger. “It’s an enormous potential market,” he said, “because if each person is considered as a payload, you’ve got potentially tens of thousands of payloads per year, whereas in normal commercial space you have about 80 payloads a year… globally.”

Envisioning a wide range of “horses for courses”—spaceports tailored to particular purposes—and looking to suborbital tourism as the path to commercial viability as general space transportation matures and expands, Webber compares the brewing space boom to the barnstorming era in the early history of aircraft. “Go back to the Wright brothers. They started something, and they didn’t know where it was going to lead.”

One thing is certain: whenever this industry is headed—back to the moon, to a future Martian settlement, to the Martian moons Deimos and Phobos (an exploratory possibility that some at NASA Goddard Space Flight Center have studied), or only to the checkbooks of indulgent hedgefundistas and celebrities—its trajectory leads through a quiet airfield on 18,000 acres between Las Cruces and Truth or Consequences, New Mexico. Here, a state agency, the New Mexico Spaceport Authority (NMSA), operates the world’s first dedicated commercial spaceport. Spaceport America, with a terminal designed by Foster + Partners and URS, is not just photogenic but substantially operational; its first-phase construction was completed in 2013, and its vertical-launch component (it supports both horizontal and vertical takeoffs) has hosted 20 launches since 2006. Virgin Galactic, the furthest-flung branch of entrepreneur/adventurer Richard Branson’s empire, is its anchor tenant. In May 2013, the port added Elon Musk’s firm SpaceX, which will launch the Grasshopper test rocket, a vertical-takeoff, vertical-landing (VTOL).
design that Spaceport America’s executive director Christine Anderson describes as “the Holy Grail... that will cut costs 100-fold in the vertical space industry.”

Uniquely among its existent peers, and perhaps providing a prototype for its speculative ones—globally, there are still more of the latter than the former—Spaceport America expresses a recognition that since the business model and the theatricality are intertwined, success in the sky requires balanced attention to practicality and spectacle on the ground. It marks the first realized case of the commercial spaceport as a distinct building typology.

**X Prize leads to New Mexico**

Space-flight privatization began with the 1980 founding of the French satellite firm Arianespace and accelerated after businessman Dennis Tito’s self-financed International Space Station visit on a Russian Soyuz rocket in 2001. The Ansari X Prize—$10 million offered by telecom tycoons Anousheh and Amir Ansari to the first nongovernmental team that could deliver a manned reusable spacecraft to the Kármán line, the 100-km (62-mile) altitude accepted as the border between Earth’s atmosphere and outer space, twice within two weeks—gave the effort a boost.

Mojave Aerospace Ventures, a partnership of aerospace designer Burt Rutan’s Scaled Composites firm and Microsoft cofounder Paul Allen, won that competition in 2004 with SpaceShipOne, a carbon-fiber craft whose folding-wing design allows a high-drag feathered configuration for re-entry and a glider configuration for landing. SpaceShipOne, which launched from the motherplane White Knight at California’s Mojave Air and Space Port, now hangs in the Smithsonian’s National Air and Space Museum. Its successor, SpaceShipTwo, large enough to carry two pilots and six passengers (all with window seats), is undergoing testing as Virgin Galactic’s demonstration craft for a maiden flight carrying Branson and his two adult children from the New Mexico port and back, with White Knight Two (VMS Eve, after Branson’s mother) as carrier. Though Virgin Galactic has kept details quiet and revised its timetable several times, Webber speculates that the Bransons’ ride may occur as early as late 2014.

The convergence of the X Prize, the appearance of Virgin Galactic, and the energetic promotion by NMSA, said Spaceport America’s project architect Grant Brooker, senior partner at Foster + Partners and URS, “is the world’s first dedicated commercial spaceport.”

This page and facing: Situated between Las Cruces and Truth or Consequences, New Mexico, Spaceport America—designed by Foster + Partners and URS—is the world’s first dedicated commercial spaceport.
This proposal for a Houston Spaceport to be built at Ellington Field was designed by Nejc Trost of Trost & Associates and Sam Ximenes of Exploration Architecture Corporation. It provides flexible facilities for flight operations, research and development, business incubation, and a museum.

very big facility; but we were trying to make something that was very concentrated and where, [as] in the early days of flight, you get the people close to the equipment.”

Siting decisions for spaceports, at least for now, rank remoteness above accessibility. Keeping uninvolved populations safe from errant rockets, Webber points out, is a vital consideration in licensing decisions by the Federal Aviation Administration (FAA), favoring ocean-side or desert sites. Spaceport America, Brooker said, offers a “geographical advantage held by no other location in the States, which is the proximity of the White Sands missile base,” creating a large commercial no-fly zone. Additional benefits of the location include impressive desert views, a 12,000-foot runway, and the prevailing westerly winds, which the building employs in a geothermal system, channeling air beneath large earth berms via long tubes for cooling and delivery into the mechanical plants, making the HVAC system more efficient. A broad, blanket-like roof of thin-shell concrete keeps direct sunlight from penetrating the building and provides additional thermal mass. Although flight is obviously energy-intensive, environmental performance is an important priority for the port; the terminal is not carbon-neutral, but it is designed to attain LEED Gold, Anderson reports. The site offers an incremental advantage over sea-level areas: “We’re also at altitude,” she adds. “We always say, ‘The first mile is free,’ because we’re at 4,600 feet, so that means more payload, less fuel.”

The curves of the low-slung, symmetrical, steel-framed facility can be read as a horseshoe crab or a manta ray as easily as a parked spacecraft or winged alien; it references both Earth and space. “We wanted something that really felt that it was almost tethered,” Brooker continues, “floating above the landscape, in the landscape. That gave us an aesthetic straight away. We like that it hovered, but we weren’t consciously trying to drive anything that looked futuristic.” Internally, it circulates observers on a viewing bridge close to the hangar space without disrupting the facility by placing them right in the vaults with the equipment, a decision that Brooker calls the most important design-stage change in a competition proposal that otherwise remained consistent. Lifting the walkway allowed the architects to join the control and training vaults as a large “superhangar” with enough clearance for carriers and jets to pass below. Galleries for spectators are among the earthbound considerations that make an active spaceport more than a launch site. Astronauts are the most prominent people a port serves, but they are outnumbered by terrestrial onlookers whose purchases of souvenirs, hot dogs, lodging, and other goods, Webber has concluded, will be a key part of any private spaceport’s revenue stream. This far from other settlements, Anderson pointed out, “we had to build a small city,” self-sufficient in basic infrastructure: water, power, and sewer, plus a fire department, security, emergency flight termination capability, and emergency medical technicians. Aware of the port’s potential for education aimed at the wider population as well as preparatory training for the passengers themselves, she notes its secondary function as a kind of science museum.

“We hired a company from Florida that did a lot of EPCOT and Disney activities,” she said. “Education is an undercurrent, but it’s a fun experience, so you’re going to learn more about commercial space; you’re going to learn how spacecraft fly, and kids can build model rockets and fly them there. That’s our other business line.” Other spaceports, she said, supplement their central business in different ways. Mojave, for example, is also a wind power center and an intermodal transportation hub with cargo-transfer capabilities to rail and trucking.

In other respects, private spaceports are less complicated than airports to design, build, and operate. Space tourists for the foreseeable future return to the lift-off point rather than traveling elsewhere on Earth. Until enough of these facilities exist to make point-to-point flights an option, there is no need for baggage handling, passport control, or customs. And certainly not in-flight food: with accelerating forces of 3-6G during re-entry, plus a zero-gravity flight segment that reminds some passengers why NASA’s reduced-gravity aircraft acquired the nickname “Vomit Comet,” space tourism is best experienced
under lasting conditions.

First, single points; eventually a network

Spaceport America is one of eight licensed spaceports in the United States, including the longtime manned-launch monopoly, Cape Canaveral. Most are either vertical-launch facilities, mainly handling satellites, or repurposed existing airports (decommissioned military fields in the case of Jacksonville Cecil in Florida and Mojave north of Los Angeles); only one, Spaceport Systems International’s California Spaceport at Vandenberg Air Force Base in Lompoc, operates with no governmental funding. Wallops Island, Virginia’s Mid-Atlantic Regional Spaceport, has not taken on passenger missions but may hint at longrange ambitions through its acronym. Legislatures in Texas, Colorado, and Wisconsin have mounted efforts to join the “spaceport states” (Alaska, California, Florida, and Oklahoma).

Overseas, along with Russia’s Baikonur (actually in Kazakhstan), three in China (Xichang, Wenchang, and Juqian), and the Guiana Space Centre, used by the European Space Agency (ESA), proposed ports can market their services with appeals to nature and technology to mix next edgy passengers by combining natural and futuristic elements, merging the landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site with gently emerging diadrapped surfaces: dominant Fullen geometry for the terminal and museum amid a verdant landscape of the six-acre site.
DO YOU DESIGN WITH PURPOSE?

AIA Convention 2014
June 26–28, Chicago
Registration opens soon
www.aia.org/convention

CHICAGO
FRIDAY 4

CONCERT
Sound Bites: James Meade (classical guitar)
12:00 p.m.
Cincinnati Art Museum
Great Hall
200 Eden Park Dr.
Cincinnati, OH
cincinnatiartmuseum.org

LECTURES
Detroit School Series: Dialogue on Driving: Learning from and with the Motor City
4:15 p.m.
Taubman College of Architecture and Urban Planning
University of Michigan Architecture
2000 Bonisteel Blvd.
Ann Arbor, MI
caup.umich.edu

Saturday 5

EXHIBITION CLOSING
Chromatic Patterns for the Graham Foundation: Judy Lederwood
10:00 a.m.
Graham Foundation
Madlener House
4 West Burton Pl.
chicago@grahamfoundation.org

LECTURES
Chicagoisms: The City as Catalyst for Architectural Speculation
10:00 a.m.-12:00 p.m.
Graham Foundation
Madlener House
4 West Burton Pl.
chicago@grahamfoundation.org

Green to the End: Your Rights and Options for a Natural Burial
10:00 a.m.
Chicago Center for Green Technology
200 North Sacramento Blvd.
Chicago chicagogreentech.org

SUNDAY 6

EXHIBITIONS CLOSING
Archive State
Museum of Contemporary Photography
600 South Michigan Ave.
chicago@moop.org

Hollis Hammonds: Worthless Matter
College of Design, Architecture, Art, and Planning
University of Illinois at Urbana-Champaign
Dunning Building
200 North First St.
Urbana, IL

Tuesday 8

LECTURE
The Chicago Conservation Corps (C3): Build Your Sustainability Network through Service Projects
6:00 p.m.
Chicago Center for Green Technology
200 North Sacramento Blvd.
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Wednesday 9

EVENT
Opening of the Corner Guestroom and Presentation on The Rocks
6:30 p.m.
Glessner House Museum
800 South Prairie Ave.
Chicago glessnerhouse.org

LECTURES
How Neighborhood Design Affects Social Capital: Lessons from Chicago and Developing Countries
5:45 p.m.
Chaddick Institute of Metropolitan Development
DePaul University
1 East Jackson Blvd.
Chicago
jules.depaul.edu/chaddick

Lise Anne Couture/ Asymptote Architecture
5:30 p.m.
Knoedel School of Architecture
Ohio State University
275 West Woodruff Ave.
Columbus, OH
knowlton.osu.edu

Thursday 10

LECTURE
The New Sharing Economy: Businesses that Enable Sharing to Reduce Waste
6:00 p.m.
Chicago Center for Green Technology
200 North Sacramento Blvd.
Chicago chicagogreentech.org

Saturday 12

LECTURE
Raised Beds and Food Trucks
10:00 a.m.
Chicago Center for Green Technology
200 North Sacramento Blvd.
Chicago chicagogreentech.org

Monday 14

LECTURE
Ron Krueck & Mark Sexton
5:30 p.m.
The School of Architecture
University of Illinois at Chicago
845 West Harrison St.
Chicago
arch.uic.edu

Tuesday 15

LECTURE
Rehab 101
6:00 p.m.
Chicago Center for Green Technology
446 North Sacramento Blvd.
Chicago chicagogreentech.org

FOR MORE LISTINGS VISIT DIARYARCHPAPER.COM
This is an unusual book. First, it contains not one single project of its architect/author. Second, in its measured way, it addresses some of the most burning issues of our time. Rahul Mehrotra's Architecture in India since 1990 opens with 1990 because this is when his generation, which was just coming into its own, witnessed the devolution of the last remnants of responsibility for planning from government agencies dating from the post-independence Nehru Era to speculative profit-driven private interests, in other words to an unfettered, globalised free market, what he calls “impatient capital.”

As the book amply illustrates, the effect of the post-1990s liberalized economy has been disastrous for Development Alternatives World Headquarters by Ashok B. Lall Architects. India. Antilla, the most expensive home in the world commissioned by India’s richest man, is just the most extreme case in point. Designed by Perkins + Will for Mukesh Ambani, it is 27 stories high, cost $1 billion, employs a staff of 600, and is equipped with a ballroom lit with chandeliers of solid gold, a 50-seat theater, nine cocktail lounges, three helicopter pads, and six underground floors of parking. To quote Mehrotra, it is “symbolic of the rising capitalism gripping cities like Mumbai through such disruptive interventions within the existing fabric. Out of scale, out of proportion, this single-family house epitomizes the crassness of capital expressing itself on the landscape, unmindful of the context.” Indeed, Antilla also provides a commanding view of Mumbai’s slums, home to 60 percent of the city’s population, and has been universally vilified as the ultimate monument to inequality. The main complaint of the book is that India has become a landscape of “global stormtroopers” in a laissez-faire formation,” whose purpose as architects is limited to representing “the power of capital and its universalising symbolism, serving as iconic beacons for investments in new terrains, reasserting external investment and capital that is safe to ‘land’ here.” The book takes on the resulting “global follies” in the form of countless shopping malls, IT parks, gated employment enclaves, gated communities, and luxury hotels by local and foreign architects alike. It decrèes among many others, Zaha Hadid’s “parametric” IT park in Mumbay for its inefficient responses to the real parameters of climate, light, and airflow, as well as for its “dramatic use of energy-unfriendly materials like metal and glass cladding, which make it uneconomical and unsustainable.” Of Robert Stern’s and HOK’s gated New Urbanism suburban developments he points out that they have densities too low to imagine in the urban context so typical of India and that they necessarily form entities that “secede from the city and no longer rely on the formal or informal urban systems for services. Meanwhile, most incomprehensible of all perhaps, agricultural land, once protected, has been deregulated, bulldozed and turned over for disastrous Indian developer-driven projects.

The first part of the book is counterbalanced by a series of buildings that Mehrotra sees as the alternative. In a nutshell, they are critical regionalist. What makes them so is that they “do not reject modernism but rather the new form of internationalism perpetuated by the corporate practices.” In fact, critical regionalism means seeing the importance of modernism as a mechanism for viewing tradition afresh. Its mandate agenda and aspirations are regional. He proceeds to give a history of India’s great regionalist tradition, starting with Antonin Raymond’s Golconda Ashram, and extending to the masterpieces of Charles Correa, Joseph Stein, Laurie Baker, Balkrishnadas Doshi, Raj Rewal, and Christopher Benninger. He then presents the heirs of this tradition, the current generation, which in his view has deftly managed to turn the flow of global capital to India’s advantage, such as Studio Mumbai, Sameep Pardis & Associates, Mahesh and Ghosh, Vinu Daniel, and Anagram Architects. Of particular interest is the South Asian Human Rights Center by Anagram with its sustainable, exposed brickwork lattice pattern. The book’s most eye-popping surprise is a selection of multi-cultural contemporary mosques, temples, ashrams, stupas, religious

### SPEAK, MYSTICISM

Kabbalah in Art and Architecture
By Alexander Gorlin
Pointed Leaf Press, $60.00

How often is it that we consider the cultural contributions of this intriguing, ever decimated, and re-succeeding people? Their run—which has taken them from ancient Egypt through the ghettos of old Venice to the oceanic explorations of the 1400s to early human rights advances in Holland—is the story of the Jews. And yet, here today, in America, it is just not cool to be one. Actors wipe the association from their name, architecture’s most famed practitioner works under an appellation he was not born with, and when assigned this review I truncated a word in a book’s title and assumed my editor was referencing the 1970s SciArc cabal of Eric Owen Moss, Thom Mayne et. al. because that had been our recent discussion. When a lush “art book” which featured an intoxicating cover photograph—the glow of hundreds of candles turning darkness into a golden haven—I knew that I was wrong.

The volume, Kabbalah in Art and Architecture, sets about to reveal the embodiment of the mystical Jewish teaching within the two avocations. To undertake such an act, author Alexander Gorlin must first establish a basic understanding of the texts, a goal that history has found as perplexing, illusive, and torturous as making art itself. If the late Philip Seymour Hoffman talked about the toll of an artist’s perfectionism and Rothko, who is featured in the book, committed suicide, consider this: Of the four Rabbis who first undertook to study and convey the Kabbalah, only one remained standing, sane, and able to speak of it. Gorlin contends the teachings, which attempt to explain the inner workings of G-d, are rife with allegories, metaphors, or actualities that permeate great architecture and art. Some referenced by their makers purposefully others by accident. Most particularly, he focuses on Zohar, the Book of Radiance. Kabbalah’s foundational text, an artist’s Book of Genesis, except that it is an account of what preceded that epoch. The tale begins with a void, the vacuum the Divine leaves as G-d recedes to make room for creation. Into the space enters light, first as a single beam, then flowing forth into ten vessels. But as this illumination is a sacred force of the continued on page 15

KABBALAH

In art and architecture
By Alexander Gorlin
Hatje Cantz, 49.80 euros
ARCHITECTURE WITHOUT PLANNING
continued from page 14

architecture, like the amazing temporary walkways floating on pneumatic pontoons zigzagging across the Ganges for the feast of Kumbh Mela. Architectural practice and education needs to be rethought, away from the tendencies in evidence since the 1990s that have helped to cause dire economic, social, and environmental damage on a global scale. With this book, Rahul Mehrotra, the Chair of Harvard GSD’s Urban Planning and Design department, has set up a platform for one of the key debates of our time. Can individual architectural interventions make up for a lack of planning? Can the devolution of planning to private interests be

anything but ecologically, socially, and economically deleterious? Is there anything to be learned from a comparative approach, bringing in examples of successful planning today? These are pressing issues that are pertinent to a critical regionalist approach today? These are pressing issues that are pertinent to a critical regionalist approach, including North America.

SPEAK, MYSTICISM continued from page 14

Divine it is too powerful to contain, the volumes shatter. It is for man to retrieve and re-compose these sacred shards, to bring order to chaos. If the Hebrew word for this final lesson, Tikhun, has been popularized as action for the greater good, its origins also would seem to imply the labor of “architect.”

Gorlin and the book’s designer organize the volume in chapters each of which first offer an essay that explains a concept or symbol(s) essential to the Kabbalah—citing works, artists, and architects that have employed it (knowingly or not) followed by well-captioned corresponding visuals which range in era from the 1200s to the present day.

Readers turn a page to find Moshe Safdie’s triangular void which frames Yad Vashem’s harrowing journey through the Holocaust just as the volume releases into a vast expanse: an elegy that momentarily escapes the heaviness of history to enter the vast domain of the horizon. A stream of light reflected in water pierces Louis Kahn’s Salk Institute for Biological Studies at dawn while, presented on the opposite page, a singular white band makes its way through the blue of a Barnett Newman canvas. A third informational type, quotes from the bible or the Kabbalah itself, are intermingled as to why artists so often prefer to let the flatness of language. It is a reminder to condense the highly evocative and esoteric teachings and the two fields. In terms of the inadvertent parallels between the teachings and the two fields. In terms...
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Lake Shore Drive with all the cars going apart. Looking down you could see a picture of an inside view of one of the buildings. In the 20th century architecture, there was which are really important milestones that Lake Shore Drive buildings were done, as a child was plastered with pictures of the existence of my grandfather, Dirk Lohan.

I grew up in Germany. But my room included the Adler Planetarium, the Shedd Aquarium, and the redesign of Soldier Field. At 75, Lohan has no plans to throw in the towel. He spoke to Ashley Devick for AN.

Ashley Devick: How has your family legacy impacted your professional career?

Dirk Lohan: I grew up with full knowledge of the existence of my grandfather, who was in America—in Chicago—while I grew up in Germany. But my room as a child was plastered with pictures of his buildings. In fact, one of my favorite stories is that in 1952, after the 860/880 Lake Shore Drive buildings were done, which are really important milestones in 20th century architecture, there was a picture of an inside view of one of the apartments. Looking down you could see Lake Shore Drive with all the cars going by. As a 14 or 15 year old I said, “One day I’m going to live there.” And I do. I moved finally last year into 880 Lakeshore Drive. I have a wonderful apartment on the top floor. The view is exactly like it was when I was 15 years old. That’s a long time ago.

You have gone on to have a really successful career of your own. What tools did you learn in your younger days that you carried with you through the years and applied to your professional career?

Well, I think that perhaps the most important thing I learned from him, and the people surrounding him that had been with him for a long time, was the extreme attention to the quality of the work—the care and the attitude that architecture is serious business. As he said, you can’t invent a new architecture every Monday morning. Meaning, it doesn’t come easy. It takes awhile to figure it all out, to try it, test it, and so on. So I think it’s the approach to it that I like to think I share with him.

What was one of the biggest challenges of your career?

Really, every project in a way is a challenge because there is always something new. And I’ve really enjoyed in my career to be able to do very different buildings and not just the same hospital type of thing again and again.

Almost everything I have done was unique—the Shedd Oceanarium, the Adler Planetarium, or Soldier Field, the football stadium. I had never done a football stadium. For the aquarium, I didn’t know how whales and dolphins had to be kept, but you learn these things.

Those are a wide variety of different projects. So would you even be able to describe your design style?

I’d like to be able to say that it is partially contextual and the other aspect is that I do think of the people that use the buildings. I like to create a feeling of comfort and warmth. Certainly I use warmer materials than my grandfather did. He was more cerebral. Contextual to me means I think about the surrounding buildings, whether it’s in the landscape or whether it’s in the city.

I know that Soldier Field was probably one of your more challenging projects because of all of the public criticism.

Yes. Looking back, hindsight being 20/20, would you do anything differently?

Not really, no. I think despite all of the initial opposition to it, particularly from the Tribune, it has died down. And a lot of people have come up to me and said, “You know, it’s really very nice. I like it.” This happens a lot with good or important architecture. People at first say this is so different and so alien or whatever and then with time it grows into the city and it becomes part of the picture. And that’s what happened with Soldier Field.

Do you have one particular building that has always inspired you?

One building I sort of also grew up with, as a young architect student is Crown Hall at Illinois Institute of Technology. That is the architecture school. That is a wonderful building, column free—the whole floor plate has no columns in it.

What about the broader horizon? How long do you think you will keep doing it?

Me? You know it’s interesting. I never would have thought that I would be doing this for so long. But it’s a good thing to have something that keeps you going. To get up and go to work is healthy. Rolling over five more times in bed is not so healthy. So I probably will do it a few more years. As long as people think I’m okay. I mean, my grandfather was 83 when he died and he had just gotten the IBM building. He was maybe 80 years old at that time. I’m not yet 80 and still pretty healthy and vital.

So what’s been the highlight of your career?

You’re not going to ask me, I hope, what is the favorite building of those that you’ve done. Because people always ask that and I never know. Generally speaking, the last one. It’s like, your last girlfriend or the current girlfriend is the one you love. Well, I met a lot of wonderful people who were often my clients. To give you one example I did the corporate head-quarters project for the McDonalds in Oak Brook, the whole campus. That was a competition and I was very young. I was in my early 30s. There were people from different places around the country all making designs. And we made a design and went through the period of interviewing with management and the executives. The CEO was Fred Turner, the successor to Ray Kroc. And one day after one or two interviews had already taken place he called. “Dirk, this is Fred Turner.” I said, “Yes, Fred.” “Can you come and see me,” he said, i said, “When would you like me to do that?” And he said, “Well, now.” So I drove out and when I get there nobody was in his office but there was a bottle of champagne with two glasses. And he said, “Well, now.” So I drove out and when I get there nobody was in his office but there was a bottle of champagne with two glasses. And I thought, that’s not a bad sign. Well anyway, he gave me the job. And he said two things: My competition entry was, shall we say, still a little bit Miesian—rigid and rectilinear and things like that. He said, “I want to hire you, but not because I like your design so much. But I think we can work together very well.” That was an interesting little detail. And then he said, “I want your design, not a Mies design.” And that was only a few years after Mies, my grandfather, had died. So he challenged me. And that was wonderful, and it made a difference to me.
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