

**CBIPS
Field Report
Chicago Virtual Field Study
4/6/2020**



Lion in Chicago

A.J. Liebling:

“You can hope for lucky encounters
only if you walk around a lot.”

Carl Sandburg:

“Come and show me another city with lifted head singing
so proud to be alive and coarse and strong and cunning.”

Gwendolyn Brooks:

“We real cool. We
Left school. We
Lurk late....”

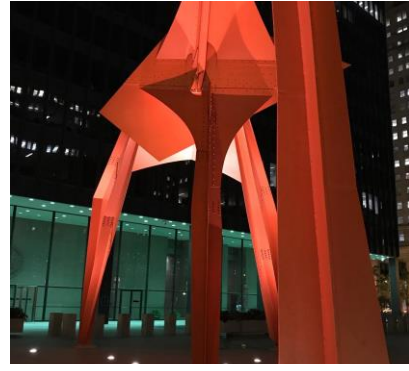
Prologue

« Sois sage, ô ma Douleur, et tiens-toi tranquille.
Tu réclamais le Soir; il descend; le voici:
Une atmosphère obscure enveloppe la ville,
Aux uns portant la paix, aux autres le souci ».

“Calm down, my Sorrow, we must move with care.
You called for evening; it descends; it’s here.
The town is confined in its atmosphere.
bringing relief to some, to others care.”

Charles Baudelaire, *Recueillement/Meditation*, 1857

Invitation to Chicago



Travel writing is like running in place: lots of exertion but do you really get anywhere? Meeting notes are only as good as the memory of what was said, and what was not. Tony Hiss starts a book on deep travel with the words “...and although it was a perfectly ordinary day, like hundreds of others that unfold in any year, year after year, something was no longer the same.”

The Field Study reading list in a now-deserted bookstore aisle might marshal works by fabulists such as Chaucer (*Canterbury Tales*), fantasists such as Calvino (*Invisible Cities*), satirists such as Swift (*Gulliver’s Travels*), moralists such as More (*Utopia*), and provocateurs such as Hiss (*In Motion*). Movies like *Lake House* and *While You Were Sleeping* place us there; Nolan’s *Inception*, and Antonioni’s *The Passenger* take us beyond. What do all the books and movies about unseen faraway places described only by the imagination have in common? Perhaps a desire to engage in a geographic conversation that addresses and overcomes self-isolation, self-quarantine, and social distancing. *Home Alone* redux.

The Fellows of the Center for Buildings, Infrastructure and Public Space benefitted from field study in Paris (January 2019), Los Angeles (March 2019) and London (January 2020). Much was learned. The planning for the Chicago Field Study scheduled for March of 2020 had been completed with hour-by-hour detail. This was done, quixotically, for a city that prides itself on improvisation. Daniel Burnham famously said “Make no little plans; they have no magic to stir men’s blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die, but long after we are gone will be a living thing, asserting itself with ever-growing insistency....”

Our Chicago Field Study plan involved more than twenty office meetings and site visits during a week to be marked by discovery and dialogue. Many Chicagoans helped with suggestions of things to see and do, describing a city that changes every day. The plan was set. Even restaurants had been pre-selected, including German, Italian, Indian, and Chinese cuisine – in this Year of the Mouse evoking “good vitality... nimble and filled with enterprising spirits.” In *To a Mouse* back in 1785 Robert Burns wrote: “*The best laid schemes o’ Mice an’ Men / Gang aft agley, (often go awry) / An’ lea’e us nought but grief an’ pain, / For promis’d joy!*”

At Columbia, in 2020, the Year of the Virus, it may only be books, movies, articles, websites, photos, and Zoom that bring us to Chicago. So be it. The pages that follow describe meetings and site visits that might have been, using the words of the people we may have met in now-empty offices, now-quiet sites. “No one left to scream and shout / Everyone was hanging out.” Here is your invitation to the voyage - on this shift of (April) schools.

*"My kind of town, Chicago is
My kind of town, Chicago is
My kind of people, too
People who, smile at you
And each time I roam, Chicago is
Calling me home, Chicago is
Why I just grin like a clown
It's my kind of town
My kind of town, Chicago is..."¹*

Sammy Cahn and Jimmy Van Heusen, 1964



The Second City, what does that mean? Was it a New York journalist, A.J. Liebling, who gave that malicious moniker to Chicago? Or does it relate to the reconstruction of the city after the Great Fire? Why do the Chicago Cubs so seldom win? And why did Chicago engender an architectural and engineering revolution in the 19th century that still resonates worldwide?

As I headed to Newark airport to find my seat on United Flight 2075, I thought about the upcoming week in Chicago with 24 student Fellows of Columbia's Center for Buildings, Infrastructure and Public Space, and wondered what questions they might have. For me Chicago had a perverse charm, a city I had visited a half dozen times since driving through in 1974 with the person who seven years later would become my spouse. Somewhere there is a black and white photo of the two of us standing at the bow end of the Robie House. Forty years later, in 2014, I would receive the AIA's Kemper award in Chicago. On my bookshelves there are two copies of Louis Sullivan's *Kindergarten Chats*. And how I had wanted New York's Center for Architecture to find a storefront home in Sullivan's Bayard-Condict Building at 65 Bleecker Street, a manifestation of Chicago in Greenwich Village. Scattered memories of boat rides on the Chicago River and Lake Michigan, of baseball games at Wrigley Field, of movie snippets from Nora Ephron, these all seemed like so many disassembled pieces of a Usonian House, found, "after many years"² in a New York basement. Would any of this be relevant to the students? Who would we meet, walking around, that would inspire thoughts that went beyond the obvious need to eventually find a job, and through it a place, a role, a calling?

Would 24 people plus Feniosky Peña-Mora and me be able to navigate Chicago's elevated transit system, with its narrow platforms and broad-shouldered riders? Would walking on Chicago's wind-swept streets be as delightful and charming as the CBIPS study-strolls through London, Los Angeles and Paris? And where would we find vegan or even vegetarian meals in a city that was described by Carl Sandburg in 1914 as "hog butcher for the world?"

How to prepare? What books or blogs to read on the plane or in the hotel? And for the hotel, so far in the three prior field study sojourns we'd been lucky, avoiding the clunking chains, and finding exceptional hospitality and good design. Would the hotel recommended by the Chicago Architecture Center president, the Ace, be as good? The term "field study" itself had such vague associations with cultural anthropology, outsiders parachuting in to observe, take notes, and then write about their experiences with whatever empathy and understanding they could muster. How would we do this in a city self-defined as improvisational? Would they show *The Lake House*³ movie on United with its enigmatic exhortation to live concurrently in two time zones by dint of modern architecture? So many questions. Some rhetorical, some not.

Tommy

*"I put my seed into the ground
And said, 'I'll watch it grow.'
I watered it and cared for it
As well as I could know.
One day I walked in my back yard,
And oh, what did I see!
My seed had popped itself right out
Without consulting me"*

Gwendolyn Brooks, Tommy, 1985



Arriving at O'Hare on schedule I was amazed, again, at the sheer size of the airport. Over the public address system, the plane's captain announced that the weather in Chicago was, in her terms, quite acceptable at 42 degrees Fahrenheit with partly sunny skies. She added that for those staying on in Chicago or the metropolitan area, it promised to get much warmer by week's end. She thanked all for flying her airline and hoped that we would consider United again for all our future travel needs. As she was speaking, I thought about brand loyalty, and the identity of cities. What made one airline different than another? What made a particular city noteworthy and remarkable? I wondered how the week in Chicago would go, with every meeting and movement planned and pre-arranged, would there be time for serendipitous discovery, for wandering?

With only a small suitcase serving for the weeklong trip, I hurried through the terminal to find the CTA Blue line elevated subway, the famous "El" train, to the hotel where we would be staying in the rapidly changing West Loop neighborhood. Along the walkway, there was the oft-heard rendition by Frank Sinatra of Chicago's theme song, *My Kind of Town* which mentions the Wrigley Building and the Union Stock Yard. I thought how odd it was that Sinatra, from Hoboken, was singing a tune written in 1964 by Jimmy Van Heusen¹ and Sammy Cahn², two tin pan alley New Yorkers. Sammy Cahn was born Samuel Cohen in 1913 on the Lower East Side, a few blocks from where my great-grandparents were living at the time. Van Heusen, originally Edward Chester Babcock, was from Syracuse, New York. If a new song were to be written about Chicago, by Chicagoans, what would it sound like?

The trip to the Ace Hotel in West Loop was easy by Chicago's superb public transit system. After checking in and dropping my bag off upstairs – the sign had said Excelsior above the reception desk, I decided to walk the 1.8 miles to see Cloud Gate³, also known as "The Bean" at Millennium Park. Anish Kapoor, the world-famous artist who created the silvery reflective sculpture, had stated "In a way there's no accounting for what happens to a work. I've always thought that the more ways you can read a work, the better it is for the work."⁴ It made me think of the poem, *Tommy*⁵, by Chicago-born poet Gwendolyn Brooks⁶. Can architects, engineers, and urban designers control the changes, additions, and adaptive reuse of the buildings, infrastructure, and public spaces they design and construct?

From Cloud Gate I walked through Millennium Park over to the lakefront. The deciduous trees along the water's edge were just coming back to life. There was the usual assortment of joggers, dog-walkers, scooter-kids, and bicyclists. This used to be called Grant Park. Images of the confrontations here during the 1968 Convention⁷ flashed by, like pages of the Trib in the wind.

*“Flavius: Thou art a cobbler, art thou?
Second Commoner: Truly, sir, all that I live by is
with the awl: I meddle with no tradesman’s matters,
nor women’s matters, but with awl. I am, indeed, sir,
a surgeon to old shoes; when they are in great
danger. I recover them. As proper men as ever trod
upon neat’s leather have gone upon my handwork.
Flavius: But wherefore art not in thy shop today?
Why dost thou lead these men about the streets?”¹*
William Shakespeare, Julius Caesar, 1599



The Ace Hotel, by Chicago-based GREC Architects opened in August of 2017. A review in Architectural Record by James Gauer gave it high marks: “Trying to fit into a historic cityscape can lead architects into pastiche, but GREC sidestepped this trap with a sensitive modernist intervention.”² Gauer continues “The architects reinforced the three-part massing by using different materials for each portion of the building.” GREC principal Don Copper explains “This creates a more varied streetscape.”

On Sunday night, as decided with the CBIPS Fellows at our last class session the Tuesday before, we all got together for an 8:00pm dinner and “briefing” at the hotel’s rooftop lounge, called the Waydown. According to the website of the Ace Hotel³, it was “named after a sad song by Illinois native John Prine” and “offers ample views of the downtown skyline” and “a private patio haven, Waydown Yonder, that’s available for a 20-50 folk rodeo.” So that is where we met, people recounting the adventures of their travel. The Prine song, from his 1975 album Common Sense, is sad but contains some fine lines: “*Spring is just a smile away*” and “*The air is thin and the sky is fat / I’m gonna buy me a brand new hat.*”⁴ The title song of that album I find sadder: “*But they came here by boat / And they came here by plane / They blistered their hands / And they burned out their brain.*”⁵ From the loudspeakers, there was the more uplifting, lilting, Broken Bells: “*’Cause they know, and so do I / The high road is hard to find.*”

We talked about the upcoming field study program in this remarkable city delineated by Sullivan, Wright, Mies, Goldberg, Tigerman, Barney and Gang, but merchandised by Marshall Field, Carson Pirie Scott, and, now, Google, with its huge building just across the street from the hotel at 320 N. Morgan. Tomorrow morning, we will start with an overview at the Chicago Architecture Center and see the model in their new space on East Wacker. Monday afternoon is devoted to Turner. On Tuesday we will meet with AECOM and Ross Barney Architects; on Wednesday with Studio Gang and Thornton Tomasetti. Thursday, we have meetings scheduled with WSP, Skender, and W.E. O’Neil. Friday we will take the train to Urbana-Champaign for a workshop at the engineering school. The concluding dinner on Friday night will be deep dish pizza on the revamped Navy Pier. The “official” program is Monday through Friday, but on Saturday, we have voluntary site visits scheduled at the Robie House, at Stony Island Arts Bank, and an evening architecture river cruise. For those still here Sunday morning, I’m suggesting a visit to the Modern Wing of the Art Institute of Chicago by Renzo Piano, and brunch there at Terzo Piano (a pun, of course, since “*terzo piano*” means third floor). Evening activities include a visit to the Contemporary Art Museum and dinner at its restaurant, Marisol, on Tuesday. Other meals will pick up on Chicago’s ethnic diversity, starting with classic German food tomorrow, followed by Chinese and Indian food on Wednesday and Thursday.

*"A few years ago, I was at a lecture by Santiago Calatrava in Chicago. He said that 'CAC created architectural tourism in this country.' I think that sums it up best. One of my favorite moments happens almost every day – I always get a thrill seeing the docents preparing to go on tours in the atrium and our volunteers talking with visitors around the Model. I love the energy of the docents and volunteers and seeing the reactions of our guests."*¹

Lynn Osmond, interview on the CAC website, 2016



After a three-stop, five-minute elevated ride on the CTA Green Line from Morgan to the State/Lake stop, the CBIPS group walked along North Wabash to the Chicago Architecture Center, housed in 11 E. Wacker, an iconic 1970 building designed by Mies van der Rohe. The CAC's President and CEO, Lynn Osmond, was waiting for the CBIPS group, along with Deb Rodak and Larren Austin, and after her cheerful "welcome to Chicago" greeting, and saying "I'm glad this is your first stop on your ambitious program" she explained: "Formerly known as the Chicago Architecture Foundation, the Chicago Architecture Center is a nonprofit cultural organization with tours, exhibitions, programs and events for all ages. Our mission is to inspire people to discover why design matters. The CAC was founded in 1966 to save the historic Glessner House.² For more than 50 years, our educators, 450 volunteer docents and 150 guest services volunteers have shared the stories of Chicago architecture with millions of Chicagoans and visitors." Lynn continued, saying that today the CBIPS group will see the 4,250-building scale model of Chicago and, perhaps, shop in the Center's award-winning store. She added that she was glad that you will also have the chance to walk around outside on this beautiful day on a private version of our Icons tour. The tour will take almost two hours and provide what she called "a lively overview of Chicago architecture" exploring iconic buildings from the 1890s to the present. She added "we'll compare and contrast a wide range of buildings with varying architectural styles and see how older structures connect to new skyline additions." She then continued to speak for almost half an hour about the history of Chicago's architecture, engineering, and development, focusing on the stars of the past, such as Louis Sullivan and Frank Lloyd Wright, and the current luminaries reshaping the city, from Carol Ross Barney to Jeanne Gang. Lynn turned to Woody and asked, "what am I forgetting?"

Michael 'Woody' Wood smiled, and said, you might mention that Chicago is the world capital of architecture, and hosts the only major American Architecture Biennial, along with the Graham Foundation, the Pritzker Prize, and the Association of Architecture Organizations. The AAO, he said, "is a member-based network that connects the many organizations around the world dedicated to enhancing public dialogue about architecture and design." He continued "Founded in 2009, AAO currently serves nonprofit architectural organizations and interested individuals in 75 cities across the United States and 10 countries. Members include architecture centers, design professionals, architecture and design schools, educators, historic preservation trusts, design advocacy and urban planning organizations, and museums with architecture collections." He then added, I know that Rick served on the founding Board and is still an individual member, but perhaps the CBIPS would like to join given your focus on urban design and historic preservation? Feniosky, smiling, said, "a very interesting idea." With that the group headed over to the model, and the stories that Lynn verbally knit together came alive.

“Turner opened the company’s Chicago office in 1924 to construct a seven-story warehouse and office building for the Great Atlantic & Pacific Tea Company. Since that time, we have completed more than 1,000 construction projects throughout Illinois. Turner prides itself on providing quality construction services....on some of the most challenging, sophisticated, and iconic projects in the country.”¹

Kate Van Zeyl, VP, Turner Construction Chicago



Kate Van Zeyl², joined by Pamela Fountain Brown³, were setting up the Turner PowerPoint as we were ushered into the well-furnished meeting room at 55 East Monroe Street. We all introduced ourselves. Professor Peña-Mora described the goals of the Center for Buildings, Infrastructure and Public Space and the purpose of the field study. Kate then said that she and Pam would present a few of the recent Turner projects led by the Chicago office. Then, if time permitted, we would walk to the most proximate of the current sites, the renovation of a federal courthouse on South Dearborn for the General Services Administration. Turner was working with the project’s architects, Skidmore Owings & Merrill.

“The renovation of the 1.3 million square foot, 30-story E. M. Dirksen Federal Courthouse in Chicago includes a complete tenant fit-out of three floors with updated federal courtrooms, judge’s chambers, office spaces, conference areas, break areas and associated support spaces”⁴ Kate said. She added “Work also includes ACM abatement, replacement of heating and cooling perimeter induction units on all 30 floors, replacement of twenty courtroom AHU’s, an upgrade of building management system, 648 VAV mixing boxes, an upgraded emergency generator system and fire alarm system, remodeling of toilet rooms to meet ADA requirements, and mechanical room refurbishments for the entire building.” Pamela noted that “The building will remain operational throughout the course of the project” and that “the General Services Administration is pursuing LEED CI 2.2 Silver Certification.”

Kate asked if we would be meeting anyone from SOM or Gensler during the field study, and I replied that we would be seeing Kristen Conry from Gensler at the Old Post Office site later in the week. She said that another Turner project was being done with Gensler at the Fourth Presbyterian Church in Chicago. She described it by saying “The Genevieve and Wayne Gratz Center⁵ is a 5-story, 82,000 square foot building clad in weathered copper, glass and reclaimed limestone, connected via a two-story connector building to the Fourth Presbyterian Church. A glass wall on the east facade highlights the church’s activity to people on Michigan Avenue. The building provides more space for the church’s educational, outreach, music, and fellowship programs including tutoring, the day school, and the Academy for Faith and Life and contains classrooms, a preschool facility, a versatile chapel that can accommodate more than 350 people, gathering spaces, a dining room, and kitchen facilities.” Pamela jumped in to say “The team performed extensive enabling work including demolishing three buildings on the site and shoring up the historic church to protect it from construction vibrations. The project is seeking LEED silver certification, and has three green roofs visible to high-rise neighbors overlooking the facility.” After a lively discussion of the difference between renovation and addition projects as compared with new construction, it was time to walk over to the construction site.

*"Herman Berghoff came to the U.S. in 1856, then he brought his brothers and a brewmaster from Dortmund to set up shop. In 1887 the Berghoff Brewery was founded in Indiana. They had a saloon tent here in Chicago for two years during the Columbian Exposition of 1893 and liked the city. He tried to get permission to found a brewery here but failed. In retaliation, Herman opened three saloons."*¹

Dennis McCarthy, Great Chicago Bar Guide, 1985



Without a reservation, we went to one of the best known and oldest restaurants in Chicago, Berghoff's². We were joined there by Peter and Sharon Exley, architects and founders of the firm called Architecture is Fun. According to the firm website "Peter Exley takes fun seriously. Peter has established an internationally recognized practice of architecture for children, families, and communities, which elevates the standards of design for learning and play environments."³ Peter has a distinctive accent and he greeted us by saying "People ask me all the time where are you from? I grew up on a farm in northern England, and now I live in the epicenter of architecture, Chicago." He added "together we're going to get a seat at the table."

And seeing Peter and Sharon, both well-known in Chicago's watering holes and architectural circles, the restaurant's owner, Peter 'Pete' Berghoff came over to say hello, seat us, and talk about the history and recent changes at the restaurant. He started by saying that after a long hiatus, beer was again being brewed on the premises, now in a state-of-the-art micro-brewery. He explained that change was necessary because "If we don't, we're going to become a relic. I don't want to be a dinosaur."³ He then described the history of the place in terms that sounded a lot like the restaurant's website, saying Berghoff's has been described as "a cultural icon" and that "few establishments in Chicago, if any, are loved more than the Berghoff. Part restaurant, bar, lunch counter, and banquet hall, the Berghoff specializes in serving traditional German fare at reasonable prices to go along with our namesake brew and has done so for more than a century, with our origins dating back to the Columbian Exposition of 1893."

When Pete asked if there were any questions, one of the CBIPS Fellows currently doing research in conjunction with the NYC Historic House Trust said "Mr. Berghoff, it is great that the restaurant has been able to keep up with the times, and continues to attract both regulars and a new generation. But, with no disrespect intended, I read something from Preservation Chicago recently about the controversy over the microbrewery changes requiring removal of some historic trim work and wood paneling. Can you explain why that was necessary?" Pete replied, his smile fading: "We like to think we're coming full circle. We feel the Berghoff is a special place filled with family and Chicago history. Why not really incorporate our roots?" He added that just after the Adams Street Brewery opened in 2018 "the Berghoff family and restaurant was awarded a resolution for 120 years of excellence in the city of Chicago."

One of the other Fellows, noted that the menu listed some classic dishes, adding I'm a vegetarian, what is recommended? Now smiling again, Pete replied, that's easy, you should try the German potato salad, the spätzle, the roasted Brussels sprouts and the German gnocchi, which are soft dumplings tossed in a three-cheese blend with spinach, topped with mascarpone.

*"Today, Chicago is recognized as a leading global city by the... Global Cities Index. Chicago is an international hub for finance, commerce and industry, and is a world leader in innovation and technology. While our city's preeminent position today is anchored by critical infrastructure assets, we cannot forget that our city's current modern capacity is entirely linked to a number of major infrastructure decisions over the past 120 years."*¹

Denise Casalino, Senior Vice President, AECOM



Denise Casalino, senior vice president and Chicago Metro area manager, heads AECOM's Chicago office. She greeted us at 303 East Wacker, the meeting having been set up by Marcos Diaz Gonzalez, the CBIPS Advisory Board co-chair. She spoke highly of the work being done by Marcos and then launched into her "local perspective" as a Chicago native on the sustainability and livability transformation of her city. She said: "Prior to my fifteen years at AECOM, I served the City of Chicago in several capacities, starting as a project manager in the Department of Transportation. After several infrastructure projects, I was tapped to be First Deputy at the Department of Buildings. My last position with the city was Commissioner of Planning and Development under the Daley Administration, where I dealt directly with Special Service Areas, Tax Increment Financing, and other entitlement programs."²

Others in the large conference room included David Stone, an AECOM engineer who also serves on the board of the Old Town SSA³ on the north side of Chicago. His talk summarized analytics tools used to evaluate an ever-growing amount of data that the City of Chicago collects on a day-to-day basis. The presentation reinforced the many ways in which the city is using analytics to enhance service delivery and reduce costs. The SSA presentation focused on the framing and day-to-day realities of how an SSA functions by discussing issues such as the role of contracted services, governance and budgeting. David's presentation also placed the Wells Street SSA in context, framing the nature of commercial activity along with what is a vibrant commercial corridor today. He spoke of the importance of enabling legislation and creating programs that can allow for the creation of special benefit districts, such as SSA.

Lastly there was a presentation about the work AECOM is doing with the Chicago Department of Water Management⁴, which operates the two largest capacity conventional water treatment plants in the world, producing almost a billion gallons of water daily. To ensure continuity of this critical service, AECOM completed a Threat and Vulnerability Assessment update using the J100, Risk Analysis and Management for Critical Asset Protection Standard for Risk and Resilience Management of Water and Wastewater Systems. This project was one of the first full-scale applications of the J100 methodology for a large water utility. AECOM identified critical assets; determined appropriate threats and hazards; estimated consequences, effectiveness of existing mitigation measures, and threat likelihood for critical threat-asset pairs; calculated the baseline risk; and applied mitigation measures and evaluated the cost benefit of implementing various mitigation suites. The team evaluated the resiliency of the supervisory control and data acquisition (SCADA) hardware and software, system access vulnerabilities, malware prevention and control, and performed penetration testing and rogue wireless testing, working to develop a security and preparedness capital improvement plan.

*"There weren't a lot of boundaries for what was architecture and what was landscape architecture... The attitude of the people toward the river is really changing, and I think that's the biggest story. I see my role as being a storyteller, a catalyst, to make people think in the same directions. They can throw their line in and pull out two-to three-inch fish immediately. It's one of the systems that can actually change the face of the city. It's a move toward social justice."*¹

Carol Ross Barney, quoted in Metropolis, 1/16/2017



Carol Ross Barney greeted us at the door to her office at 10 West Hubbard, and with Laura Saviano by her side, ushered us into a conference room with an impressive view of the Chicago River about which she started to speak: "The swampy Chicago River gave birth to arguably the greatest city of the 20th Century. In Chicago's formative years, the river was its lifeline, brimming with traffic. Burnham built his 1909 plan on a civic waterway and promenade along the river. We were entrusted with the responsibility to complete that vision and transform what had become a postindustrial leftover into a 21st century urban waterfront."²

Laura Saviano said, "perhaps I should say something about the firm?" and started out with "Ross Barney Architects is an architecture, urban design, and landscape architecture studio committed to designing distinctive solutions for every project that we undertake. Established in 1981 by Carol Ross Barney, the firm enjoys long and successful history of creating innovative, environmentally responsible, user focused architecture and civic spaces that stand the test of time. Chicago, Illinois is our home base and laboratory. From our inception, the studio has operated under the belief that the experience of exceptional space is a right that all society should enjoy. The firms' diverse portfolio of work lends proof to the idea that great design solutions can be developed for any problem. At the heart of this success is a collaborative and holistic design process that actively engages the client and users of a project in order to discover a diverse range of possible solutions. The best design happens when these synergetic interactions and open exchange of ideas are allowed to flourish."³

Carol added "Research has always fueled our design process. We search for enhanced understanding of programmatic needs. We are continually exploring new materials and system applications to improve the performance of our buildings. We allow the building to grow out of its place, its technology, and its social and functional needs. This combination of a collaborative process, material exploration, and dedication to excellence allows Ross Barney Architects to provide lasting contributions to the built environment, positioning the studio to continue making the world a better place."⁴

The Ross Barney PowerPoint presentation highlighted three public space projects by the firm that are at the heart of Chicagoans enjoyment of the outdoors: the Chicago Riverwalk, the 306, Chicago's High Line and the Lincoln Park Zoo Visitors Center. Laura said that we would walk over to see Riverwalk together, but quoting from the slide, she read the words of former mayor Rahm Emmanuel: "In 2011, I decided we're going to make the Chicago River the next recreational park and become a two-waterfront city. Thus we have gotten closer to fulfilling Daniel Burnham's dream about the river as a park than at any time in the last hundred years."⁵

“As one who has long loved Chicago, I feel the commission for the MCA fulfills one of my greatest dreams. Simplicity, openness, and serenity, as well as the interplay of transparency and coherence - these are the hallmarks of the MCA design.....In Chicago, it is not necessary that buildings jump and dance. There is no need for any decoration or any loud design....[to] pick up historical traces and respond to the traditional layout.”¹

Josef Paul Kleihues, Museum of Contemporary Art



After the invigorating tour of Riverwalk with Carol Ross Barney, the CBIPS group kept walking, approximately three-quarters of a mile, to the Museum of Contemporary Art at 220 East Chicago Ave. Visiting MCA had been one of the suggestions by a CBIPS Fellow as the field study program was being put together. The fact that it had a restaurant, Marisol, open until 10:00pm was a further incentive to heading there for dinner at the end of our second day.

There was time to see the impact of the 2017 Johnston Marklee renovation along with some of the permanent collection and temporary exhibitions before the 8:00pm reservation. Most of the CBIPS group went to see the show called “The Shape of the Future” which “features works from the MCA permanent collection that reckon with the dubious dream of a universal design language. Coinciding with the 2019 Chicago Architecture Biennial, the exhibition explores global modernism as a framework for utopia and speculative world making, marked by traces of labor, political fantasy, and cultural turmoil. Highlighting the histories and ideologies embedded in the built environment, these artists reveal the complexity - and at times absurdity - of the modernist project as a collection of disasters and reveries.”²

While viewing the exhibition, an MCA docent asked why we had come, and hearing that the group was from out of town, she gave a brief history of the museum, saying: “In May 1991, the MCA selected Josef Paul Kleihues to design our new home. It was Kleihues's first commission in the United States, and a fitting one for someone who admired the architectural traditions of Chicago, especially architects William Le Baron Jenney, David Adler, Louis Sullivan, Daniel Burnham, John Root, and the firm of Holabird & Roche. Kleihues designed our building with respect not only to its function but also to its unique site and position within Chicago's architectural history. The museum is situated in the middle of an elongated corridor of city park land between Michigan Avenue and Lake Michigan, the former location of a National Guard Armory. Kleihues based the dimensions on the square grid of Chicago's city plan, and made this grid visible in the facade and floor plans. Kleihues also drew on Chicago's architectural history for the museum's construction materials. Inspired by the Chicago School of architecture—in particular, Louis Sullivan's and Dankmar Adler's use of cast iron and bronze—Kleihues selected a strong, evocative material for our facade: aluminum. He combined it with a warm Indiana limestone base, anticipating that both would weather and age gracefully over time.”³ She then said, but whatever you do, don't miss the stair!

By then everyone was hungry and headed to Marisol⁴. The menu had many enticing options including vegetarian fare such as burrata, red endive and grape, delicata squash, salt-roasted carrots, Marisol salad and rigatoni with broccoli gremolata, pepitas, and pecorino.

"I think that architecture will become more interesting when there are more diverse architects practicing, not only women but also people of color, from different backgrounds.... If you have a group made up of the same type of people trying to solve a problem, it is less successful than when you have people with different backgrounds. My firm is relatively diverse and has diversity in gender, and I see it as a huge asset and as my secret sauce."¹

Jeanne Gang, interview in designboom, 2018



The CBIPS team easily got to the Studio Gang office 1520 West Division Street on the “El” and one Fellow punned that it was nice to be in a largely residential neighborhood “out of the Loop.” After a quick tour of the cool office building, constructed in 1934, and its blossoming green roof, planted with native flora, coffee was waiting in the conference room, as were firm principals Jeanne Gang, Julianne Wolf² and Gregg Garmisa.³

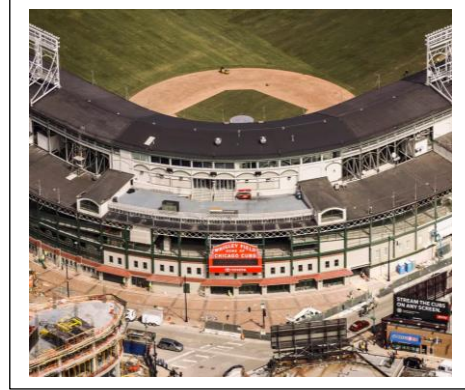
Jeanne Gang joked that she felt “bi-coastal” spending as much time in the studio’s New York office on projects including the American Museum of Natural History. She said she thought that she and Feniosky might have overlapped at U of I. She recalled the work that she and her team had done with DDC and MOCJ, re-envisioning Crime Prevention through Community Design and Problem-Solving.⁴ With that, she launched into an impressive set of prepared remarks, reprising, in part, the talk she gave in November in Atlanta at Greenbuild about “actionable idealism.” She started: “We want to create a world where big ideas can be articulated, but at the same time, they can be done in our lifetime.”⁵ She was glad we had seen the green roof first, a space she said was part of “a wildlife corridor in the sky.”

Considering the “family” scale, meaning homes and offices, Studio Gang's founder described her firm’s own office space, where we now sat around the table, in the renovated 1934 building with its green roof serving as both an employee amenity and research lab. During regular “bio blitz” days at the office, Gang explained, team members collect insects, test soil microbes, count plant species, and record bird sightings, all in an effort to build a data set that shows the impact the landscaped roof has on its surroundings. She also spoke about the work presented at the Venice Biennale of 2018 and last year’s Chicago Architecture Biennial, including the reshaping of the 30-acre Tom Lee Park on the Memphis riverfront with the site’s painful history of slave-trading and racial oppression. She posed the question “how can communities remake their public spaces with complex histories?”⁶

Juliane broke in to say that given site security and logistics, only half the group would go with her to the Vista Tower construction site, and half would go with Gregg Garmisa to the Eleanor Boathouse at Park 571. The Vista Tower⁷ will be the third tallest building in Chicago when complete, and enhances public access to the Chicago River. Gregg said “as the city works to transform the long-polluted and neglected river into its next recreational frontier, the boathouse invites communities on the South Side and throughout the city to share in the river’s continued ecological and infrastructural revitalization.”⁸ After discussion of design service contracts, as well as other projects, from the planned global terminal at O’Hare to the Baleinopolis installation with Olivier Adam at the Porte Dorée aquarium in Paris, the groups headed out.

“To imagine yourself on the street daydreaming about a 110-story tower, that was kind of laughable. How much steel would that take compared to what they were building in those days?” said David Weihing comparing mass-timber structures now with steel construction 100 years ago. “Wood simply requires a lot more material to do the same amount of stiffness control than concrete.... It’s not an architectural move.”¹

David Weihing, constructiondive.com, 7/12/2017



When we sat down with David Weihing, Senior Principal and Chicago Office Director of Thornton Tomasetti Chicago, he very much wanted to talk about the research being undertaken at the firm, particularly in regard to the possible use of mass-timber in Chicago high rise construction. Chicago, he noted, was very much defined by its reconstruction after the Great Fire of 1871. “We would consider this research invaluable if it can lead to building timber buildings in the 20- to 30-story range in the coming decade. We’re happy to challenge ourselves in a theoretical setting, but we’re doing it with a rigor to understand better how we can be ready to take on this new tech in a truly next-step way.”²

Dave introduced William Bast, the Thornton Tomasetti principal most involved with the renovation of Wrigley Field, or the “1060 Project” as it is called in the office. In partnership with ICON, Populous and Stantec, Bill explained, the multiyear renovation is designed to preserve Wrigley Field’s beauty, charm and historic features while updating and improving the ballpark for fans, players and the community. Thornton Tomasetti provided structural design and construction engineering services for the renovation that had been implement during the offseason starting with the end of the 2014 regular season. When one of the CBIPS Fellows asked “what is Wrigley Field?” Bill apologized, saying everyone in Chicago took it for granted that the Chicago Cubs baseball stadium was world famous. “From its iconic red marquee at the ballpark’s entrance to the ivy-covered brick walls and hand-turned scoreboard in the outfield, few sports structures in North America are as instantly recognizable as Chicago’s Wrigley Field. Opened in 1914 and the second oldest ballpark in MLB, Wrigley Field is feeling like one of the newest thanks to the 1060 Project.”³

Dave talked about the condition of the structural system, starting with strengthening the left field grandstand foundations, and the special phasing challenges posed by working around the 164-game regular schedule, which stretches from April to October. He added that the team had done extensive reinforcement of the main roof trusses to accommodate future party decks and suite expansions. One of the students asked about the relation of historic preservation to such programmatic change for economic benefit and the answer simply was that any building needed to generate adequate income to survive and meet current codes. He said “Strengthening the original, century-old stadium had its challenges. To meet current gravity and wind loads, the grandstand’s lateral system was augmented with reinforced columns and new bracing” and continued “Our innovate approach to truss reinforcement allowed the truss connections to be retrofitted without shoring. The approach included temporary welds to allow the existing rivets to be removed.”⁴ With that, we all packed up to see the stadium itself.

*"I think it's going to hurt the overall aspect of the league from a competitive standpoint. You're going to have one or two teams that are going to be great and another 28 teams that are going to be garbage. Or they're going to have a tough time surviving in the business environment. When we won those championships (in 1996, 1997 and 1998), those things mattered to me far more than what I did in '91, '92 and '93. People don't see that."*¹

Michael Jordan, Chicago Tribune, 10/12/2017



We finished up at Wrigley Field at 5:00pm, the tour benefiting from abundant sunshine despite the brisk weather, with a high that day of only 46 degrees Fahrenheit. As with Studio Gang, the thought for the evening was “divide rather than concur.” About half the group decided to go to the Chicago Bulls game, starting at 7:00pm at the United Center on West Madison, the other half planning to return to the Chicago Architecture Center for a member’s reception, which usually would cost \$95 per person, but was discounted thanks to Lynn’s kind generosity.

The plan would be for everyone to get a quick dinner at the Siri Indian Restaurant² at 1520 West Taylor Street, near the United Center, around 6:00pm before either heading to the game or the reception. Was it Daniel Burnham who said “make no little plans?” Well, not surprisingly the meal was amazing! And an hour wasn’t enough to do the menu justice. So around 8:00pm, those who wanted to see the Bulls (mostly vegetarians, ironically) shuffled across the street. And those intending to see the Chicago Architecture Center animated and alive with people (mostly omnivores) took CTA and get there fashionably late. As a New Yorker, I elected to do both, not that easy since the two locations were about three miles apart.

The United Center, we had heard at Thornton Tomasetti, was in partnership with the City of Chicago for a new stand-alone office building adjacent to the arena. The then-mayor Rahm Emanuel had said at the groundbreaking “The United Center is more than a great sports venue. It is an important economic anchor for the Near West Side and this new office building will bring even more opportunities for people who live and work in this growing neighborhood.”³ The lead architect for the new building was HOK and McHugh Construction served as General Contractor. Thornton Tomasetti has been involved with the United Center since its original construction in 1994, with Populous as architect. In their office we learned that the structural system consists of two major components: the cast-in-place concrete seating bowl and the structural steel-framed clear-span roof.

The CBIPS Fellows entering the arena around half-time were blown away by the sound and fury of the jam-packed space. Almost all of the 21,500 seats were occupied, with many fans wearing Chicago’s distinctive black and red Bulls’ apparel. The others, perhaps Miami Heat fans, perhaps tourists from afar, were harder to pick out. The fans’ enthusiasm was amazing, particularly given the dismal performance of the Bulls so far in the season, winning only 22 of their first 65 games. The Miami Heat were hot, with almost the opposite record, 41 games against 24 losses on their season to date. And at the half, the Heat were up by 12 points, mostly on the heels of D-Wade’s three-point shooting and Cody White’s speed. I left when the end result seemed inevitable and made it to the CAC reception after the speeches were all done.

*"We are the sum of our collective passion, vision and experience... Lindsay's wide-ranging portfolio spans several markets serving clients in the Chicago area. She has built and maintained a reputation of quality management, business acumen and collaboration. Zanders oversees day-to-day operations for WSP's Chicago buildings office including current projects and prospective pursuits while contributing to design and project management for select works."*¹

Rich Driggs, WSP President about Lindsay Zanders



Lindsay Zanders met us promptly at 9:00am at the reception area of the beautiful WSP offices at 30 North LaSalle Street, noting that the building was not only well-located, on the Loop, but housed many City offices, including that of one of the firm's major clients, Chicago's Department of Transportation, CDOT. There was coffee and pastries waiting on the conference room sideboard, but Lindsay said that the presentations would be relatively brief, so we could have a maximum amount of time walking around one of WSP's major projects, the adaptive reuse and renovation of the Old Chicago Main Post Office on Van Buren Street.

By way of introduction, she said I think you all know something already about WSP adding but I wanted to make a few important points about the firm. The slide read "We are locally dedicated with international scale" and Lindsay added "Our strength is our ability to adapt to our clients' culture and local markets. We provide our clients with the same personalized services as a specialist firm while at the same time leveraging our worldwide expertise to undertake the most complex projects and assist our clients to realize their ambitions. We achieve this by remaining agile, with a common-sense approach, and by keeping our structure and business model simple and lean. Our focus on growth also allows us to better serve our clients by expanding our offering, expertise, and geographical reach."²

Lindsay said the project site was relatively nearby, just over half a mile away, and that some of the architectural designers from Gensler would be meeting us on site along with the construction team. But, she said, I'm also happy to introduce here and now my good friend Kristin Conry, an architect and the Co-Managing Director of Gensler's Chicago office, "where she leads a team of over 300 professionals and oversees day-to-day operations, talent development, business development, and creative leadership."³

Kristen thanked Lindsay for being invited to meet the CBIPS group and gave a brief description of what we would be seeing, together, in the field, saying: "Through historically minded restoration and repositioning, the long-vacant 2.8 million-square-foot Post Office is being brought back to life as a hub for business and commerce. Restoration of the building's facade, windows, main lobby, Postmaster-General's suite and historic corridors are underway along with the development of world-class tenant amenities. This project is as much about transformation as it is about the research of what once was. Gensler has created detailed documentation of existing equipment including scales, mail chutes, conveyors, historic corridors, original mosaic tile floors and plaster ceilings. Many of these elements are being retained to capture a unique brand that speaks to the building's history and its purpose moving forward. The development is also pursuing LEED certification for the project."⁴

“The ability to move quickly was grounded by a culture that put people first, followed by lean principles triggered by a compelling vision of the future. A lot of things are exciting about having a significant and positive impact on both affordable housing and the workforce. We put our factory on the southwest side of Chicago, and we’re recruiting a workforce from underserved areas of the city.... It taps into the deeper meaning of what we’re doing.”¹

Mark Skender, globalinfrastructureinitiative.com



It took about an hour on the Blue Line and then the #53 bus to get to Skender Construction’s state-of-the-art facility on Pulaski Street on Chicago’s South Side, but the time was well worth it. The spotless factory was very different from the mud-covered construction sites we had seen navigating our downtown meetings around the Loop. Climate controls and safety signs were much in evidence, as Mark Skender, founder and CEO, greeted us and immediately launched into his explanation of how his firm had evolved from doing traditional construction to become a world leader in modular technology.

Mark said: “We first embraced lean construction principles – namely eliminating waste and striving for continuous improvement – 14 years ago. Not many people talked about lean construction then, and it took us years of commitment to adapt. That period gave us the confidence to tackle something we knew was important, even if our customers weren’t asking for it. It also gave our leadership team the space to shift focus to the future without needing to fight fires in the present. Then, probably five years ago, I started researching modular construction. There was no boilerplate or blueprint for how to do something like this, so we did the research on our own. We realized that the key elements to make a venture like this successful are leadership and culture.”²

He continued: “One thing I’ve learned is that the two- to three-year strategic plan is dead. The industry is moving and changing much more rapidly than that. Our vision allowed us to have a long-term destination, but now we segment our strategies into six-to-nine-month periods because our ideas can change. We’re heading down a path that has no blueprint, so we’re creating it as we go.”³

Introducing Tim Swanson, the company’s Chief Design Officer, Mark added that “We envisioned that engineering, design, construction, and manufacturing would all come from the same company.” Tim, nodding, added that “It’s still a work in progress but we’re taking advantage of opportunities to learn.” Mark, gesturing at the busy plant visible through the room’s interior windows said “When we first studied the modular industry, fragmentation had already been in the conversation for a long time. The topic ebbs and flows, and highly fragmented companies would go out of business, which didn’t make me very optimistic. So what’s the difference between them and us? They were trying to place an unsophisticated modular manufacturer into a commercial, fragmented endeavor, so they encountered the same industry constraints. If the modular industry is expected to take hold and be the growth opportunity it could be, then the players need to take a holistic and vertically integrated approach. Otherwise you’re applying a modular solution to a still dysfunctional structure.”⁴

*"Designed specifically to showcase state-of-the-art sustainable technology that is typically hidden away behind walls, the Local 130 JAC Training Facility will highlight water circulation, greywater harvesting, and solar heating processes behind transparent panels. In addition to traditional classrooms for teaching theory, [there are] hands-on educational workshops.....There's no denying that the replacement design is a breath of fresh air."*¹

Jay Koriarz, Curbed Chicago, 6/28/2016



The CBIPS team hurried to an end-of-day scheduled meeting at the W.E. O'Neil Construction Company, located 5.5 miles away at 1245 West Washington Blvd. It took almost an hour using the 53 bus and CTA Blue Line, but neither was crowded, going against the tide of the early rush hour commute. Maribel Cordova had been very agreeable to the 5:00pm timing of the meeting, saying, a week before, by that hour everyone at O'Neil will have time to talk with the students. The meeting was with O'Neil Chicago president, John Russell, who had joined the company in 1982 as a Project Engineer after receiving a civil engineering degree at the University of Illinois and since served in every position of the project management team. He was named a Vice President in 2001, Executive Vice President in 2005, and President in 2008.

At the meeting John was joined by Chad Holbrook, who had recently been named as Director of Virtual Design and Construction. Chad had joined O'Neil in 2018 and had grown the VDC department's capabilities tremendously, implementing a number of new technologies such as virtual and augmented reality, laser scanning and 4D schedule visualization.

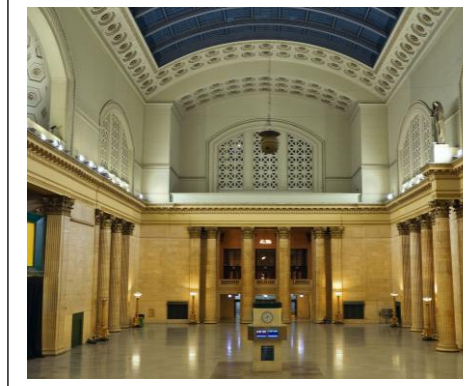
John focused on energy issues, describing The Reserve², a hotel located in an historic bank building at 208 S. LaSalle developed by The Prime Group. W.E. O'Neil is working with Chipman Design on the first project in Chicago to receive private capital financing through the city's new Chicago PACE³ (Property Assessed Clean Energy) program, which supports energy-efficient infrastructure investments and strengthen the city's clean-energy economy. The financing for the project is allocated for improvements of windows, lighting, elevators, plumbing and heating and cooling systems – updates that are projected to conserve nearly one million kWh of energy and more than two million gallons of water annually. These updates are part of the conversion of office space in Chicago's old Continental & Commercial Bank Building into a 233-key luxury hotel to open in Spring, 2021.

He described the influence that the current political and financial climate has on construction costs, demand and availability of labor. He mentioned the rapidly developing West Loop and Fulton Market neighborhoods, noting the impact of recent zoning changes that allow for additional density. W.E. O'Neil, he stated, is doing several projects in the West Loop, including, with Gensler, the Plumbers' Local 130 Training Center⁴ which has a green roof, will prepare plumbing apprentices for high-tech careers.

After an animated discussion of green roofs and grey water, the CBIPS team rushed off to take advantage of the lingering sunlight and the 60 degree Fahrenheit temperature, heading to MingHin Cuisine in Chinatown for "the best dim sum in Chicago."⁵

“Except for the waiting room at Union Station, the great railway depots are only memories...One of the last of the grand American railroad stations, Union Station was intended as the major element in West Loop development under Burnham’s 1909 Plan of Chicago. The austere façade encloses a huge travertine-clad waiting room. The eight-story office tower above, set well back from the base and virtually invisible from the sidewalk, was meant to be twenty stories high.”¹

Alice Sinkevitch, AIA Guide to Chicago, 2004, p.94



Many of the CBIPS Fellows in Chicago for the Spring field study remembered the confusion concerning the Cambridge trip of Friday, 17 January, with the pre-purchased off-peak tickets mislabeled for use only on the prior Thursday. That problem, rectified by a note from the stationmaster, was not repeated for the excursion on Amtrak’s Saluki Train #391 from Chicago’s Union Station to Illinois Terminal in the twin towns of Urbana-Champaign. What was repeated was the choice on how to get to the station, and the admonition to get there well in advance. Fourteen of the CBIPS Fellows, along with Feniosky, took the CTA Green Line one stop, from Morgan to Clinton for a total journey of seventeen minutes from the hotel, with short walks on both ends. The other ten students joined me in walking briskly to the station, taking twenty-five minutes to cover the 1.1-mile distance. Passing by the Kavi Gupta Contemporary Art Gallery² we could see colorful fiberglass work by Chicago artist Tony Tasset through the window, but the gallery didn’t open until 10:00am and our train was scheduled to depart at 8:15am. We stopped only at the Whole Foods store on W. Washington and N. Halsted for breakfast pastries for all to eat on the train.

We got to the station well before the 7:30am designated meeting time and had time to buy coffee at the Starbucks near the Great Hall. Part of the reason to be early was the chance for us all to say hello to Zurich Esposito, the executive director of AIA Chicago³, who had said that he would be happy to meet us all there before heading to his office at 35 East Wacker for an early morning committee meeting. He said that it was an easy CTA connection coming from the Far North Side on the Brown Line. For the past two decades, Zurich “has propelled AIA Chicago’s membership forward at an unprecedented pace, promoting the art and practice of architecture while creating and evolving the chapter’s many-faceted programs.”⁴

Zurich, after happy greetings, described the importance to Chicagoans of Union Station, Chicago self-defining as what he called a railroad town and crossroads of domestic transit and commerce. Designed by Graham, Anderson, Probst & White, and completed in 1925, long before airplanes revolutionized travel across the United States, Union Station was the terminus of the Lake Shore Limited and other trains that linked the coasts to the industrial and agricultural heartland. Quoting from the AIA Guide to Chicago, Zurich said “the double ‘stub end’ tracks are the only ones in the United States where northbound and southbound tracks for different railroads end at the same point.”⁵ He immediately gave credit for the Guide to his predecessor at AIA Chicago, Alice Sinkevitch, who he said was alive and well and living in Oak Park. We looked around the station together, noting the beauty of the travertine, the light pouring in from above, and the harmonious proportions. Then we rushed over to the announced track, said farewell to the AIA Chicago director, and boarded the train to Champaign.

“Building has become a business. It should be one of the visual joys of society. The man in the street should get a kick out of it....buildings and plazas are a source of pleasure for the people” “Abramovitz, the American architect who designed such prominent works as the United Nations Headquarters building and Philharmonic Hall at Lincoln Center, discusses his family background, education, early career, clients, commissions and colleagues in this oral history.”¹

Max Abramovitz, Avery Library Archives, 3/31/1993



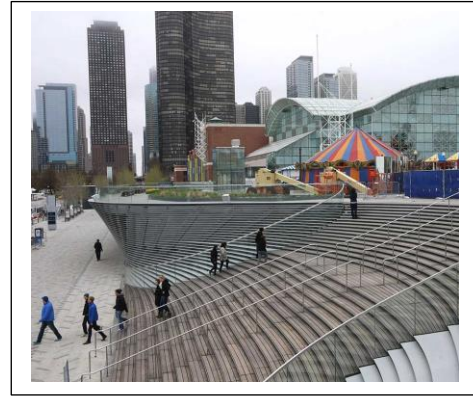
The MTD #9 “Brown Bus” was waiting at Illinois Terminal at 10:30am when the 26 of us left the station to head for the University of Illinois campus. It was a short, ten-minute bus ride to Sixth and Peabody, and the heart of the campus, not far from the Engineering School. Founded in 1867 as Illinois Industrial University, the U of I at Urbana-Champaign is a public land-grant research university with 51,196 students. The Morrill Land-Grant Act of 1862 provided public land for newly created colleges focusing on agricultural and “Mechanic Arts.”

It was already 11:00am as we entered the historic 1894 Renaissance Revival “Engineering Hall” housing the Grainger College of Engineering² where we were met, at the door, by Dean Rashid Bashir and the Associate Dean for Graduate, Professional and Online Programs, Harry Dankowicz, former colleagues of Prof. Peña-Mora from his stint at Illinois. Dean Bashir was appointed to his current position in 2018 but had been a professor of electrical and computer engineering since 2007. Prof. Dankowicz, similarly, has been at Urbana-Champaign since 2005, first coming to serve as an associate professor in the Department of Mechanical Science and Engineering. Other “Friends of Feni” and former colleagues were waiting upstairs in one of the large classrooms along with a dozen or so graduate students from the MS program in Construction Engineering and Management, accompanied by CEM Program Director Hoseein Ataei and Director of Graduate Studies Amid Khodadoust. The ensuing workshop was similar to that done in January at the University of Cambridge, involving a presentation of current research projects followed by lively Q&A. Afterwards everyone enjoyed a buffet-style lunch with many vegetarian and vegan options. Among the favorites were the homemade sweet potato chips delivered from the Courier Café³ nearby on Main and Race Streets.

After lunch, my old friend Kevin Erickson, Associate Professor at the architecture school and Chair of its Detail + Fabrication Program⁴ led a campus tour focusing on landmarks and notable structures. The starting point was the Grainger Engineering Library which opened in 1994, followed by, among others, the Krannert Art Museum (1961) and Kinkead Pavilion addition (1988) and the Krannert Center for the Performing Arts, designed by alumnus and architect Max Abramovitz, a partner at Harrison and Abramovitz, which designed Lincoln Center in New York. The end point of the tour was State Farm Center, described as “the University’s most significant and revolutionary building.”⁵ Also designed by Max Abramovitz, this reinforced concrete structure cost \$8.5 million in 1963 and is one of the world’s largest edge-supported domes, spanning 400 feet in diameter and rising 128 feet above the floor. I had last seen it on November 3, 2014 when I was on campus, thanks to Kevin, to deliver the Max Abramovitz Distinguished Lecture at the Lawrence J. Plym Auditorium in Temple Hoyne Buell Hall. After the tour we headed back to Chicago, for our concluding dinner at Navy Pier.

*"There's much more to the remade Navy Pier than its much-hyped Ferris wheel, and most of it is good, dialing down the carnivalesque commercialism that alienated many Chicagoans... In a city fond of making no little plans, it's ironic that these things – the small things – wind up making the biggest impact: Because of them, the much-maligned pier has taken the essential first steps toward becoming a public space that is treasured."*¹

Blair Kamin, Chicago Tribune, 5/28/2016



The train ride back went quickly, the Illinois landscape flying by on the 134-mile trip northward. We passed through towns with distinctive names such as Rantoul, named for a 19th century director of the Illinois Central Railroad, and Kankakee, from the Native American word meaning open country/land exposed to view. Getting off the train at Chicago's Union Station there was lingering daylight and temperatures still hovering around 60 degrees Fahrenheit. We easily found the #124 bus, which pulled up as we arrived at the stop. Less than a half hour later we were on Navy Pier.

Municipal Pier opened to the public in 1916, based on Burnham's 1909 Chicago Plan. It was renamed Navy Pier in 1927 to honor naval veterans when Soldier Field was erected further south. Food, recreation, entertainment and boating connections have animated the pier for a century. A 2012 competition² elicited many proposals for the pier's renovation. The five finalists included teams led by BIG & AECOM; Davis Brody Bond & Martha Schwarz; James Corner Field Operations and nArchitects; melk! and HOK; and Xavier Vendrell Studio. The winning proposal³, by JCFO, with DSR the lead firm on New York's High Line is enunciated in a three-minute video (see <https://www.youtube.com/watch?v=yLQLVn3Wtf4>).

As we sat around two large tables at Giordano's Restaurant² thinking about Chicago-style deep dish pizza and looking out over the shimmering lake, we were joined by Terry Guen of Terry Guen Design Associates⁴ (TGDA), Chicago-based landscape architects and part of the JCFO-led team that includes nArchitects and HR&A Advisors from NYC, and Patrick Blanc from Paris. She outlined the key design components of the winning competition scheme:

- Green Lakefront: unlike other great waterfront cities, Chicago's lakefront is green
- Culture Mile: Navy Pier will be seen as a cultural extension of the city's Culture Mile
- Civic Attraction: improved connectivity will link the pier to network of major attractions
- Social Rooms: relate to the existing building functions extending internal activities outward
- Gateway Park: the first impression, the threshold and gateway to the pier and to the lake
- Children's Museum: the entry is defined by generous planting, new paving and seating
- Crystal Gardens: a spectacular display of hanging gardens and large-scale vegetal pods
- Pier Park: renovated as an even more enthralling space of play, motion and buzz
- Shakespeare Theater: an extension with flexible stages for small performances and events
- East End: a lake room and series of theatrical spaces to invite people to the end of the pier

As Terry finished her description of the future of Navy Pier, the pizza was brought to the table, steaming and succulent. And then, miraculously, the fireworks started up over the lake!

*"It's a masterpiece. The word, often overused, fits. Let's use it. The artistry of Frank Lloyd Wright's Robie House is dazzling, from its sweeping horizontal planes to its delicate bands of art glass to its extraordinary manipulation of interior space. Completed in 1920 alongside the Gothic Revival towers of the University of Chicago, the house culminated the architectural revolution of Wright's Prairie Style and inspired a generation of European modernists."*¹

Blair Kamin, Chicago Tribune, 3/25/2019



The Frederick C. Robie House is the best-known residential structure in North America. The AIA Guide to Chicago starts its description with "The house, which Frank Lloyd Wright designed in 1908 for a bicycle and motorcycle manufacturer, is one of the world's most famous buildings. Magnificently posed, like a great steamship at anchor, it is the distilled essence of Wright's Prairie School style and the culmination of his search for a new architecture. It is also among the last of his Prairie Houses; during construction Wright abandoned both his Oak Park practice and his family to embark of a new phase of his long career."²

To get there those who signed up for this elective, voluntary tour, had breakfast early at the hotel's spectacular buffet. A dozen of the CBIPS Fellows, including the four in the Historic House Trust research group, then walked together to the CTA Morgan stop to catch first the Green Line, and then, at Millennium Station, the Metra Electric District Train toward University Park. After a half mile walk west, passing Bixler Park, the group arrived at the house I had first seen as a 22-year old graduate student. T. Gunny Harboe, founder of the six-person Harboe Architects³ office, was the architect for the recent Robie House renovation. He was there to greet us at the door. He and I had first met during the AIA 2004 National Convention in Chicago when I stayed at the Hotel, Burnham, that he had crafted within Burnham and Root's landmarked Reliance Building on North State Street. That convocation – and the city of Chicago - had attracted 22,300 registered attendees, the most ever until that time for an AIA convention. I felt lucky to have been so wonderfully housed.

Gunny introduced himself, quickly, saying that the happiest years of his life were when he studied historic preservation at Columbia. A native of Chicago, he had also lived in New York before returning home to work on such important elements of Chicago's architectural legacy as the Rookery, the Reliance Building, Carson Pirie Scott and Crown Hall at IIT. He spoke about the complexities of preservation and restoration, saying "A lot of architects react to things purely on an aesthetic level. I understand we can't save everything, but I'm not going to be the one to go against a building."⁴ He also spoke about the differences working on older buildings by Wright and Burnham compared with the more recent modern structures of Mies. Describing the difficulty of finding materials appropriate for the modern restorations, he said "Less was not always enough. The Mies buildings are aesthetically elegant, but they're pragmatic nightmares." About Frank Lloyd Wright, he said "Wright is synonymous with great architects of the 20th century. He would have certainly claimed to be the greatest architect. His influence was wide-reaching and his early work had a profound influence on all the architects of Europe. He also had a major impact on how we think of architecture in our own country."⁵ Then we all went inside and were overwhelmed by the beauty and logic of the design.

"If you can say, 'I make paintings,' people really can sink their teeth into it because it's simpler. But I don't just make paintings. I feel like in some ways I'm living and in living there are multiple forms that my artistic practice takes... How can art take an abandoned building from being abandoned to being activated and escape from some of the political stuff? What would happen if a poor person actually had access to the most important, most relevant art in the world?"¹

Theaster Gates, TIME magazine, 12/16/2019



After the Robie House tour, and a veggie-taco and quesadilla lunch at The University of Chicago Pub² located in the basement of Ida Noyes Hall, we headed by foot to Midway Plaisance Park and then over to Jackson Park, with the intention of walking through the park to the Stony Island Arts Bank³, just two blocks south of the southwest corner of the park. The walk to the bank from the restaurant, about a mile and a half, took a half hour.

The scheduled tour at the Stony Island Arts Bank was described as “an in-depth introduction to the architectural restoration, special collections, and ongoing programming activities, led by Rebuild Foundation Staff.”⁴ The Stony Island Arts Bank is a hybrid gallery, media archive, library and community center, and a home for the Rebuild Foundation’s archives and collections. Designed by William Gibbons Uffendell and built in 1923, the bank was once a vibrant community savings and loan. By the eighties the branch had closed, and the building remained vacant and deteriorating for decades. Reopened in 2015, the radically restored building serves as a space for neighborhood residents to preserve, access, reimagine and share their heritage – and a destination for artists, scholars, curators and collectors to research and engage with South Side history.

On the tour we learned that the building had been added to the National Register of Historic Places in 2013. Our guide said that the Rebuild Foundation is a not-for-profit community organization dedicated to transforming buildings and neighborhoods in Chicago’s South Side, known worldwide as a neighborhood that is home base for the city’s Black culture. The Foundation was founded in 2009 by Theaster Gates, whom she described as a social practice installation artist. Apart from the Stony Island Arts Bank, the other current projects of the Rebuild Foundation, she said, include Dorchester Industries which creates furniture and art; Dorchester Art + Housing Collaborative, which brings together public housing and space for practicing artists-in-residence; Black Cinema House, which presents and discusses films made by the African American community; Black Artists Retreat, a two-day annual event that brings artists, curators and performers together; Archive House, a micro-library which incorporates many reclaimed materials; and Listening House, which has space for community programs and an archive of 8,000 LP records. The overall goal is to combine urban planning and art to give inner-city Chicago neighborhoods a second life while preserving their history.

We heard that Theaster Gates, who was born in Chicago, was currently also a visual arts full professor at the University of Chicago and the director, there, of Arts and Public Life. He also heads Place Lab, a partnership between Arts + Public Life and the Harris School of Public Policy. Place Lab works to design and implement new approaches to public development.

*"We give our guests a very good view of the river and a very good time... We see some of the historic buildings, we see buildings that date back to 1898 and buildings that were just completed a few years ago. And what we are seeing today is very nice because we are seeing a lot of new construction a lot of new projects that have been talked about for a long time, we are seeing a lot of activity on the river."*¹

<https://www.youtube.com/watch?v=fsli-09ve-M>

Marsha Ross, Chicago Architecture Center docent



The ninety-minute river cruise brings together the Chicago Architecture Center and Chicago's First Lady fleet. The boat tours benefit from the knowledge, training and good will of an army of volunteer CAC docents. In addition, the buildings highlighted during the on-board narrative is complemented by on-line descriptions that go into much greater detail about the particulars, including the obvious - names of those involved, dates of construction, building style and history – but also the back stories, the how and why. The detail is extraordinary and allows those aboard to go beyond what can be presented in an hour and a half. Our group, unexpectedly joined by architect Karen Plunkett, the past chair of the AIA's International Committee, was fortunate to have copious snacks, call it a floating feast, while on board.

For example, for 111 East Wacker by Mies van der Rohe, part of the text supplement reads: "In 1803, Fort Dearborn was built on the south bank of the Chicago River, becoming the U.S. Army's westernmost post in the early 19th century. The landmark fur trading post established Chicago's core and early pattern of growth. By 1856, the site was home to freight terminals and the Illinois Central Railroad's enormous complex of tracks – symbols of Chicago's industrial might. In 1967, ground was broken for 111 East Wacker, also known as One Illinois Center. It was the first building constructed on the site. The International Style building included elements common to Mies' earlier work and the ideas he brought with him from Germany before World War II. The three radical – at the time – principles of International Style architecture can be seen in his Mid-Century Modern design for 111 East Wacker:

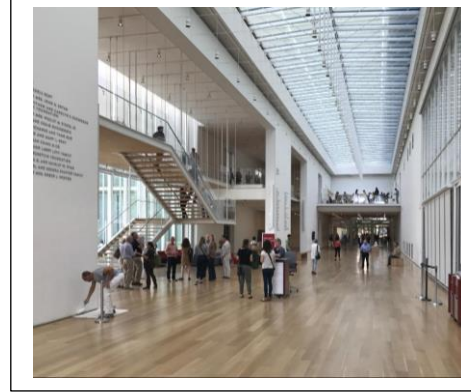
- An emphasis on volume – spaces enclosed by thin planes of glass – as opposed to a solid mass of brick and stone
- Instead of a typical symmetrical exterior with a large central opening, the building has a series of columns that form a more regular façade
- Instead of applied ornament, the beauty of the buildings comes in the elegance of the materials, the technical perfection in which they are assembled, and the fine proportions of the space

111 East Wacker celebrates the beauty of industrial materials on a site that was once dedicated to industry. Mies' work and careful details transformed basic structure into high art..."²

The tour website also allows for docent perspectives to be shared. Susan Frost wrote "Mies said, 'Not yesterday, not tomorrow, only today can be given form.' Here at the DuSable Bridge, several 'todays' share space. The 1920s Beaux Arts vision of our city at this intersection has a thread of Modernist structures running through it on both sides of the river, with Illinois Center accenting the south bank. Our 1920s and our 1960s buildings are wonderful counterpoints to one another, and show how architecture, and our vision of our city, continue to change."³

“At some point we need to be understood as more of a porous social platform than an impervious temple to culture... We’re really just at the point of saying that we’ve enlisted thought partners to dream the future. It’s not a kind of megalomania for space. It is always about refining facilities, better visitor experience, better connectivity.... making sure that the chronologies and geographies that we focus on are balanced.”¹

James Rondeau, Chicago Tribune, 9/11/2019



On Sunday morning, after packing our bags to head back to New York, those CBIPS Fellows who had not found time to get over to the Art Institute of Chicago decided to do so. It was just a five-stop ride on the CTA Green Line and the nine of us got off the train at the Adams/Wabash stop. The museum was just a four-minute walk east, on the edge of the park. The website states that the Art Institute of Chicago: “is one of the world’s great art museums, housing a collection that spans centuries and the globe.” The “what to see in an hour” section of the museum’s site suggests such world-famous paintings as Grant Wood’s 1930 American Gothic which the artist, we’re told, intended “to be a positive statement about rural American values during a time of disillusionment” and Georges Seurat’s 1886 “A Sunday on La Grande Jatte” which the site says “depicted Parisians enjoying all sorts of leisurely activities – strolling, lounging, sailing, and fishing – in the park called La Grande Jatte in the River Seine.”

We passed up the main entrance to the older part of the building, started in 1893 and completed in 1916 to the designs of Shepley, Rutan & Coolidge, so as to enter, instead, through the 2007 Modern Wing² designed by Renzo Piano. We did stop, however, to take a few photos with the 1894 bronze lions by Edward Kemey³ at the traditional front door. Between 1893 and 2007 many other additions and changes had been made, and, it was announced last year, a new look would be taken by Barcelona-based architects Barozzi Veiga. The firm’s website reads simply: “Barozzi Veiga has been selected to design a major makeover of the Art Institute of Chicago. Together with the Art Institute, Barozzi Veiga will address the new museum as an interlocking complex—an unfolding series of immersive spaces to welcome the visitors. The project will transform the museum, by providing greater access to exhibitions, collections, and programs, with new and expanded art historical and social narratives.”⁴

But the reference point for today’s quick visit would be the RPBW addition which opened the museum up to the city, its front door facing, across Millennium Park, the Pritzker Pavilion bandshell by Frank Gehry. Renzo had famously said that a museum is a place where one should lose one’s head and entering into the brightly illuminated and well-proportioned Modern Wing, it was hard not to feel a sense of spatial giddiness. Most of us headed up the beckoning stairs to see the Impressionist collection. But first we agreed to meet for brunch at the top floor, north-facing restaurant, Terzo Piano, named after the architect. Looking at one of my favorite paintings, Gustave Caillebotte’s *Paris Street: Rainy Day* of 1877, I thought of Renzo’s words: “Once you start working on a new building, you don’t just apply your principles. You forget the principles and find something specific in the site that the design can respond to. Sometimes that is the local history, or even another building to expand, as in my projects for the Art Institute of Chicago or the Morgan Library or the Kimbell...”⁵

*"The next week he spent in exploration. As everybody said: 'Chicago has risen phoenix-like from its ashes.' But many ashes remained, and the sense of ruin was still blended with ambition of recovery. Louis thought it all magnificent and wild: A crude extravaganza: An intoxicating rawness: A sense of big things to be done. For 'Big' was the word. 'Biggest' was preferred, and the 'biggest in the world' was the braggart phrase on every tongue."*¹

Louis Sullivan, The Autobiography of an Idea, 1924



The City of Chicago and its airline partners are moving forward, according to the ORD21 website “on a historic plan that will transform O’Hare International Airport with the biggest terminal expansion ever.”² It continues: “Chicago’s vision for a modern airport that will be an efficient, accessible, and inspirational gateway. Through this \$8.5 billion project, O’Hare will transform from curb to gate and meet the needs of the traveling public through the 21st century and beyond.” The scale is ambitious, expanding terminal space from 5.5 to 8.9 million square feet, and increasing gate frontage by 25%. The final design of the O’Hare Global Terminal is scheduled to be completed in 2023. A design competition narrowed a large field to five finalists a year ago. The winning team, Studio ORD, was announced in March of 2019 and is led by Studio Gang. Jeanne Gang said that every aspect of the design is focuses on creating a uniquely Chicago experience. And Studio ORD described the design: “Like Chicago, a confluence of people and movement. A central hub unifying O’Hare’s campus, connected seamlessly to our city; elevating your experience. A wood-clad roof guides your journey. Daylight pours through the central oculus – Chicago’s three-pointed star. Dramatic overlooks reveal the vibrant neighborhood below. A lush central green connects you to nature. Branching boulevards offer places to shop, eat and relax. Whether arriving, departing or just passing through, you’re immediately part of a true Chicago neighborhood, greeted by layers of greenery and activity.”³

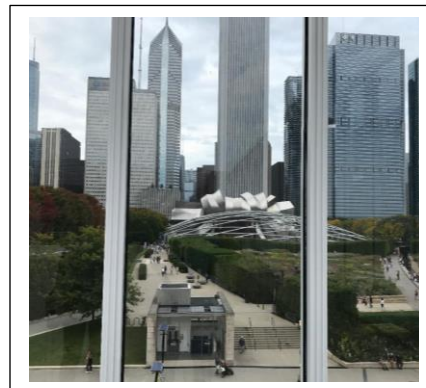
But for now, it was the same old O’Hare, long distances and too-many food options, including a last slice of Chicago-style pizza before boarding United flight 287 back to Newark. United, of course, is headquartered in Chicago, with its offices in the Willis Tower. Measured by fleet size, it is the third biggest airline in the world. The Willis Tower, according to Chicagoans, is taller than 1WTC, since the New York building’s antenna is not usable floor area. Back in 2013, however, the Chicago-based Council on Tall Buildings and Urban Habitat ruled that on the strength and height of its decorative spire, 1WTC was the nation’s tallest building. Chicago Mayor Rahm Emanuel said at the time “I would just say this to all the experts in they gathered in the room: if it looks like an antenna, acts like an antenna, guess what? It is an antenna.”⁴

What were the takeaways from this intense week of office meetings and site visits in Chicago? Quick impressions are the following:

- In Chicago we saw a livable city, with a good mix of residential and commercial uses
 - In Chicago we saw a well-preserved city, where the past was valued and appreciated
 - In Chicago we saw a vibrant city, where innovation and technology were encouraged
 - In Chicago we saw a robust city, with people enjoying food, drink and physical activity
- We saw a dynamic city, in the words of Carl Sandburg: “Wrecking, Planning, Building, breaking, rebuilding...Laughing!”

“There were things Burnham did not know: That soon after receiving his letter the Eastern architects, Hunt, Post, Peabody, and McKim, had held a meeting of their own in the offices of McKim, Mead and White in New York to discuss whether the fair would be anything more than a display of over-fed cattle...McKim had opened the meeting with a wandering talk about the fair and its prospects. Hunt cut him off: ‘McKim, damn your preambles. Get down to facts!’”

Erik Larson, *The Devil in the White City*, 2002, p.78



- p00_01: A. J. Liebling, *The Road Back to Paris*, 1988
- p00_02: Carl Sandburg: *Chicago* in *Poetry: A Magazine of Verse*, March 1914 (also p23_05)
- p01_01: *My Kind of Town*, sung by F. Sinatra, https://www.youtube.com/watch?v=iK_CL7sr018
- p01_02: <https://www.nytimes.com/1984/06/06/arts/lost-frank-lloyd-wright-house-is-found.html>
- p01_03: *The Lake House*, film by Alejandro Agresti, <https://www.imdb.com/title/tt0410297/>
- p02_01: Jimmy Van Heusen, composer, https://www.songhall.org/profile/Jimmy_Van_Heusen
- p02_02: Sammy Cahn, lyricist, https://www.songhall.org/profile/Sammy_Cahn
- p02_03: Cloud Gate, artwork, <https://millenniumparkfoundation.org/art-architecture/cloud-gate/>
- p02_04: Anish Kapoor, artist, <https://news.artnet.com/art-world/anish-kappor-63rd-birthday-632435>
- p02_05: *Tommy*, Gwendolyn Brooks poem, <https://www.poemhunter.com/poem/tommy-6/>
- p02_06: Gwendolyn Brooks, poet, <https://www.poetryfoundation.org/poets/gwendolyn-brooks>
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- p03_01: *Julius Caesar*, Shakespeare play, <https://www.folgerdigitaltexts.org/download/pdf/JC.pdf>
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- p04_01: <https://www.architecture.org/news/happening-caf/20-years-at-caf-an-interview-with-lynn-osmond>
- p04_02: Glessner House, <https://www.glessnerhouse.org/>
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“Skyscrapers reveal their bold structural pattern during construction. Only then does the gigantic steel web seem impressive. When the outer walls are put in place, the structural system which is the basis of all artistic design, is hidden by a chaos of meaningless and trivial forms. When finished, these buildings are impressive only because of their size; yet they could surely be more than mere examples of our technical ability.”¹

Mies van der Rohe, Hochhausprojekt, Frühlicht, 1922



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p09_02: exhibit, <https://mcachicago.org/Calendar/2019/12/Curator-Tour-The-Shape-Of-The-Future>

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p13_03: Kristen Conry, Gensler, <https://www.gensler.com/people/kristen-conry>

p13_04: Old Post Office, Gensler and WSP, <https://www.gensler.com/projects/the-post-office>

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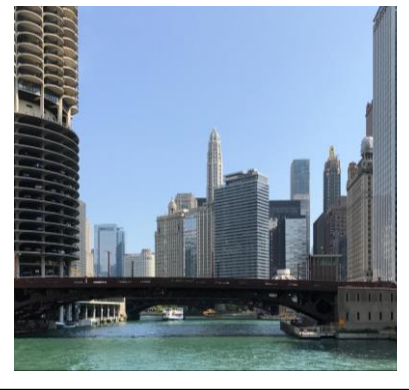
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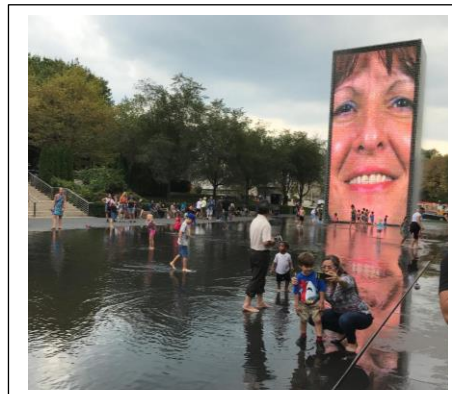
*“An ornamentalist, like Mr. Louis Sullivan, perhaps at his best against the simple planes of the modern building: but a different order of imagination, an imagination like that of the Norman builders, is powerless in the face of this problem – or it becomes brutal. If modern building has become engineering, modern architecture retains a precarious foothold as ornament, or to put it more frankly, as scene painting. Indeed, what is the bare interior of a modern office building or apartment house but a stage?”*¹
Lewis Mumford, *Sticks & Stones*, 1924, p.79



- p17_01: https://library.columbia.edu/libraries/avery/spotlights/talking_architecture2.html
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 p20_01: Theaster Gates interview in TIME, <https://time.com/574412/theaster-gates-interview/>
 p20_02: The University of Chicago Pub, <http://uofcpub.com/>
 p20_03: Stony Island Arts Bank, <https://rebuild-foundation.org/site/stony-island-arts-bank/>
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 p20_05: Place Lab, <https://placelab.uchicago.edu/>
 p21_01: CAC River Cruise video, <https://www.youtube.com/watch?v=fsli-09ve-M>
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“In any case the metropolis has the added attraction that, through what it has become, one can look back with nostalgia at what it was. Beware of saying to them that sometimes different cities follow one another on the same site and under the same name, born and dying without knowing one another, without communication among themselves. At times even the names of the inhabitants remain the same, and their voices’ accent, and also the features of the faces.”¹

Italo Calvino, *Invisible Cities*, 1972, p.30



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Title page_Art Institute of Chicago Lions by Edward Kemeys, photo by Rick Bell
 Prologue_Flamingo stabile by Alexander Calder at Federal Plaza, photo by Rick Bell
 p01_Cloud Gate with Anish Kapoor, photo by Ashlee Rezin for the Chicago Sun -Times
 p02_O'Hare International Airport, photo by Rick Bell
 p03_Ace Hotel Chicago, photo by Tom Harris for Architect Magazine
 p04_Lynn Osmond, photo courtesy of the Chicago Architecture Center
 p05_Everett Dirksen Courthouse renovation, photo courtesy of Turner Construction
 p06_The Berghoff Restaurant sign, photo by Rick Bell
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 p18_Navy Pier, photo by Antonio Perez for the Chicago Tribune
 p19_Frederick C. Robie House, photo by Rick Bell
 p20_Stony Island Arts Bank, photo courtesy of the Rebuild Foundation
 p21_Architecture River Cruise, photo by Rick Bell
 p22_Art Institute of Chicago Modern Wing, photo by Rick Bell
 p23_O'Hare Global Terminal, rendering courtesy of Studio Gang
 p24_Millennium Park from Art Institute of Chicago, photo by Rick Bell
 p25_Richard J. Daly Center (Chicago City Center), photo by Rick Bell
 p26_Chicago River and Marina City, photo by Rick Bell
 p27_Crown Fountain by Jaume Plensa in Millennium Park, photo by Rick Bell
 p28_Chicago Skyline with Wrigley Building, photo by Rick Bell
 p29_Bloomingtondale Trail, "The 606", photo by Rick Bell
 p30_<https://www.syfy.com/syfywire/37-thoughts-we-had-while-watching-the-lake-house>
 p31_Map by Chicago Transit Authority, locations of meetings and site visits added by Rick Bell
 p32_Robie House, photo with Rick Bell
 p33_Michigan Avenue, photos by Rick Bell

“Mies was installed as dean of architecture at the Armour Institute in Chicago. And not just dean; master builder also. He was given a campus to create, twenty-one buildings in all, as the Armour Institute merged with the Lewis Institute to form the Illinois Institute of Technology. Twenty-one large buildings, in the middle of the Depression, at a time when building had come almost to a halt in the United States – for an architect who had completed only 17 buildings in his career.”¹

Tom Wolfe, From Bauhaus to Our House, 1981, p.46



Thanks to all who helped with the planning and content of the CBIPS Chicago Field Study:

Ace Hotel Chicago (especially Kenna Delaney)

AECOM

AIA Chicago

Amtrak

Architecture is Fun

Art Institute of Chicago

Chicago Architecture Center

Contemporary Art Museum

CTA

Frank Lloyd Wright Foundation

Grainger College of Engineering, U of I

Harboe Architects

Millennium Park

Navy Pier

Ross Barney Architects

Skender Construction

State Farm Center

Stony Island Arts Bank

Studio Gang

Thornton Tomasetti

Turner Construction

Union Station

United Airlines

United Center

W.E. O'Neil Construction

WSP

Special thanks to all those who create Chicago's culinary identity:

The Berghoff Restaurant, W. Adams

Giordano's at Navy Pier

Marisol at the Contemporary Art Museum

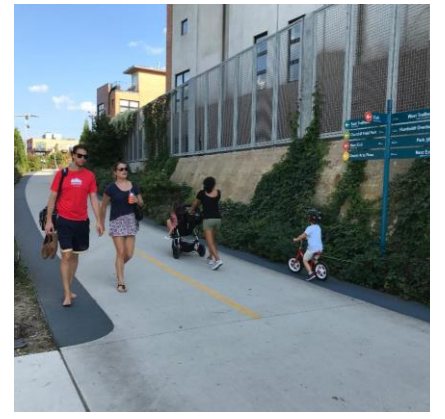
MingHin Cuisine, S. Archer, Chinatown

Siri Indian Restaurant, W. Taylor

Terzo Piano at the Art Institute of Chicago

Waydown at the Ace Hotel

"What I bring to the interview is respect. The person recognizes that you respect them because you're listening. Because you're listening, they feel good about talking to you. When someone tells me a thing that happened, what do I feel inside? I want to get the story out... In most cases the person I encounter is not a celebrity; rather the ordinary person. 'Ordinary' is a word I loathe. It has a patronizing air. I have come across ordinary people who have done extraordinary things."
Studs Terkel, Touch and Go: A Memoir, 1954



Books

AIA Guide to Chicago, Alice Sinkevitch and Laurie McGovern, First Edition 1993, Harcourt; Second Edition, 2004, Harcourt; Third Edition 2013, University of Illinois Press.
<https://www.aiachicago.org/resources/aia-guide-to-chicago/>

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Frank Lloyd Wright: Writings and Buildings, Selected by Edgar Kauffmann and Ben Raeburn, 1960, Meridian Book, World Publishing Company, © Frank Lloyd Wright Foundation.

From Bauhaus to Our House, Tom Wolfe; 1981, Farrar Straus Giroux.

Invisible Cities, Italo Calvino, translated from the Italian by William Weaver, 1972 Harcourt.

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<https://thenomadicjournal.com/2014/01/07excerpts-from-louis-h-sullivans-kindergarten-chats-and-other-writings/>

Mies van der Rohe, Philip Johnson, First Edition 1947, The Museum of Modern Art; Second Edition 1953; Third Edition 1978.

Proposals for Monuments and Buildings 1965-69, Claes Oldenburg, 1969, Big Table Publishing.

Sticks and Stones: A Study of American Architecture and Civilization, Lewis Mumford, 1924, Boni & Liveright; 1955, Dover.

The American City: What Works, What Doesn't, Alexander Garvin, 1996 & 2002, McGraw-Hill.

The Autobiography of an Idea, Louis H. Sullivan, 1956, Dover.

The Devil in the White City, Erik Larsen, 2002, Crown Publishers, Random House.

The New Architecture and the Bauhaus, Walter Gropius, 1965; The M.I.T. Press.

Alex: How come we never talk about the things we love...For me, [it is] this city on a day when the light is so clear that I can touch every detail, every brick and every window in the buildings I love.

Kate: Why are you going to all this trouble for me?

Alex: No trouble, summer's here.... My father used to take me on walks like this.

Kate: Alex, I'm glad we could do this walk together."

<https://www.youtube.com/watch?v=yZu9ka3lTlw&feature=youtu.be>

David Auburn, from *The Lake House* walking tour



Selected Films (here are seven feature films culled from a long list of other possibilities)

Home Alone, 1990, Chris Columbus; screenplay by John Hughes.

The film takes place in Chicago and Paris, though most of the “home” scenes were filmed in the northern suburbs of Winnetka, Oak Park and Wilmette, Illinois. The family of the protagonist, Kevin, played by the cloying McCauley Culkin, leaves for Paris from O’Hare International Airport.

Sleepless in Seattle, 1993, Nora Ephron; screenplay by Nora Ephron, Jeff Arch and David S. Ward. The film, as the name suggests, mostly takes place in Seattle, and, of course, culminates in New York. But the protagonist, Sam, played by Tom Hanks, as a Chicago architect and widower who takes his son to Wrigley Field before the two move to Seattle, flying out of O’Hare.

Southside with You, 2016, Richard Tanne; screenplay also by Richard Tanne.

The film is about the “fateful first date in the summer of 1989” between future U.S. President Barack Obama, played by Parker Sawyers, and lawyer Michelle Robinson, played by Tika Sumpter. Filming is all in Chicago, including the Southside and a variety of parks, churches and cultural facilities.

The Lake House, 2006, Alejandro Agresti; screenplay by David Auburn; based on a prior Korean film. The film is “a fantasy romance about a relationship that forms between an architect, Alex (Keanu Reeves) and the doctor, Kate (Sandra Bullock) who lives in his lakeside house two years previously.” Their Chicago architecture walking tour together while living in different years, is amazing!

The Weather Man, 2005, Gore Verbinski; screenplay by Steven Conrad.

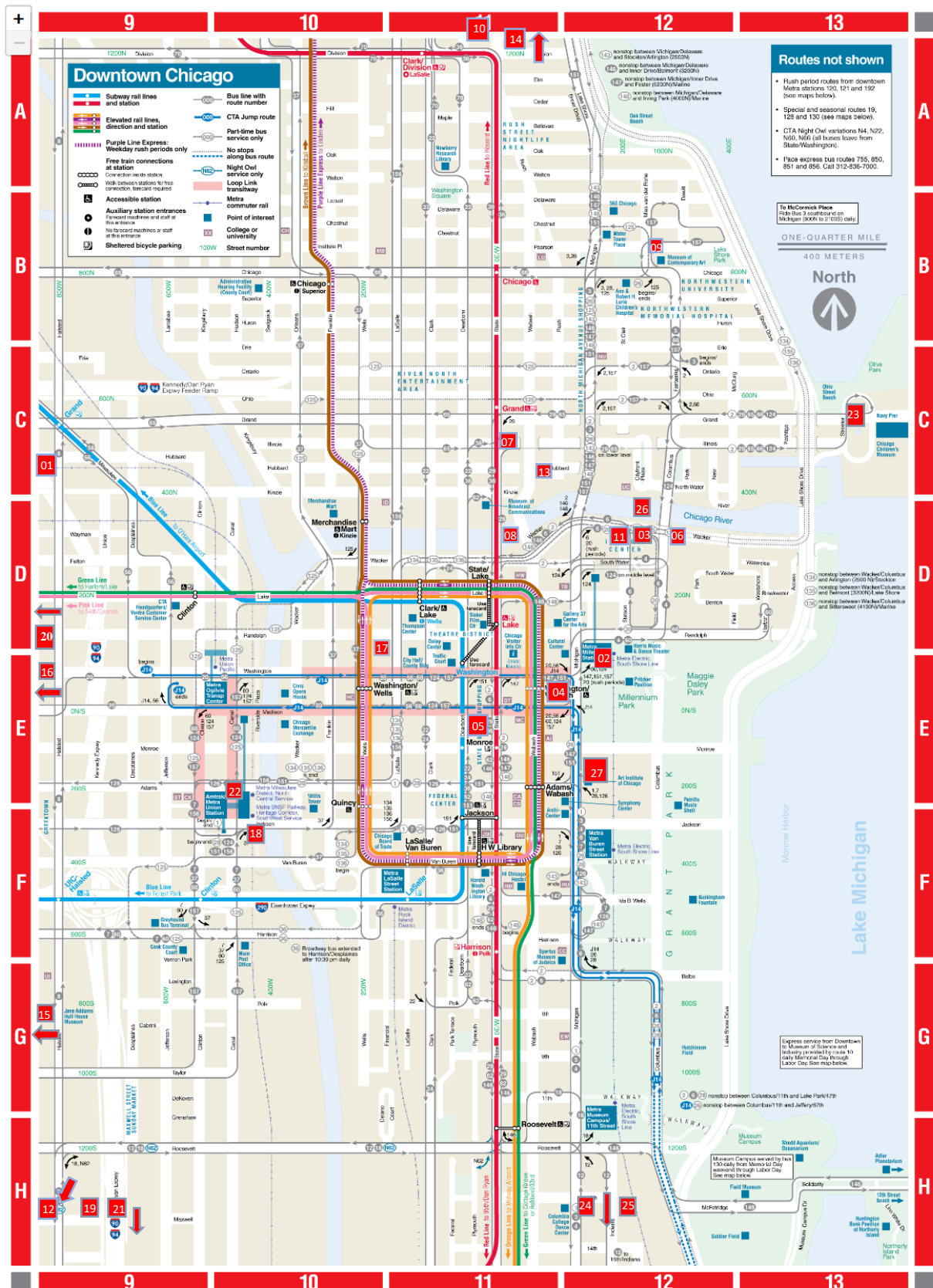
Nicholas Cage plays a Chicago tv station weatherman, David Spritz, who has family problems. A lot of scenes are filmed around the Loop in downtown Chicago, including ice skating with his daughter in Millennium Park. The film is primarily recommended for those who care about archery.

When Harry Met Sally, 1989, Rob Reiner; screenplay by Nora Ephron.

The film starts with Harry Burns (Billy Crystal) and Sally Albright (Meg Ryan) sharing “a contentious car ride from Chicago to New York” after their 1977 graduation from the University of Chicago. It mostly takes place in New York, and along the way.

While You Were Sleeping, 1995, Jon Turteltaub; screenplay by Daniel Sullivan and Fredric Lebow.

The story of the film is about a CTA token collector, Lucy Moderatz (Sandra Bullock) who saves the life of a businessman played by Peter Gallagher who had fallen onto the tracks at the Madison & Wabash Station. The superb cinematography by Phedon Papamichael caresses Chicago.



See legend on page 32

*"I was allowed to build out there on the prairie. It refreshed me to see the fire burning deep in the masonry of the house itself. Taking a human being for my scale, I brought the whole house down in height to fit a normal man; believing in no other scale, I broadened the mass out, all I possibly could, as I brought it down into spaciousness. It has been said that were I three inches tall (I am 5' 8 ½" tall), all my houses would have been quite different in proportion. Perhaps."*¹

Frank Lloyd Wright, Prairie Architecture, 1931



The legend below relates to the map on page 31.

01_Ace Hotel and Waydown Restaurant, 311 Morgan Street	Sunday
02_Millennium Park, 201 East Randolph Street	Sunday
03_Chicago Architecture Center, 111 East Wacker Drive	Monday
04_Turner Construction, 55 East Monroe Street	Monday
05_The Berghoff Restaurant, 17 West Adams Street	Monday
06_AECOM Chicago, 303 East Wacker Drive	Tuesday
07_Ross Barney Architects, 10 West Hubbard Street	Tuesday
08_Riverwalk, from Lake Shore Drive to Lake Street	Tuesday
09_Museum of Contemporary Art & Marisol Restaurant	Tuesday
10_Studio Gang, 150 West Division Street	Wednesday
11_Vista Tower, 345 East Wacker Drive	Wednesday
12_Eleanor Boathouse at Park No. 571, 2754 South Eleanor Street	Wednesday
13_Thornton Tomasetti, 330 North Wabash Avenue	Wednesday
14_Wrigley Field, 1060 West Addison Street	Wednesday
15_Siri Indian Restaurant, 1520 West Taylor Street	Wednesday
16_United Center, 1901 West Madison Street	Wednesday
17_WSP, 30 North LaSalle Street	Thursday
18_Old Chicago Post Office, 433 West Van Buren Street	Thursday
19_Skender Construction, 3348 South Pulaski	Thursday
20_W.E. O'Neil Construction, 1245 West Washington Boulevard	Thursday
21_MingHin Cuisine Restaurant, 2168 South Archer Avenue	Thursday
22_Union Station (for train to Urbana-Champaign), 225 S. Canal	Friday
23_Navy Pier, 600 East Grand Street	Friday
24_Frederick C. Robie House, 5757 South Woodlawn Avenue	Saturday
25_Stony Island Arts Bank, 6760 South Stony Island Avenue	Saturday
26_Chicago's First Lady dock, 112 East Wacker Drive	Saturday
27_Art Institute of Chicago & Terzo Piano, 111 South Michigan	Saturday

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Rahul Bhalani, Yang Chen, Smit Chheda, David Chitanava, Rohan Choudhury, Siqi Fan, Jaison George, Xincen (Cindy) Gu, Bingzhen He, Maseeh Ibrahim, Zhen Li, Yi Liang, Anke (Flora) Liu, Sheila Misheni, Tushar Pagare, Felipe Paniagua, Gauri Patil, Bhumi Sanghavi, Alican Sevim, Priyank Vasoya, Jieyu Wan, Zihao (Steve) Wang, Haonan Yang, Yu Yang and Shuqian Zhang, and to my fellow-travelers at Columbia, Charles Shen and Feniosky Peña-Mora.

**The Road and the End**

by Carl Sandburg

I shall foot it
Down the roadway in the dusk,
Where shapes of hunger wander
And the fugitives of pain go by.

I shall foot it
In the silence of the morning,
See the night slur into dawn,
Hear the slow great winds arise
Where tall trees flank the way
And shoulder toward the sky.

The broken boulders by the road
Shall not commemorate my ruin.
Regret shall be the gravel under foot.
I shall watch for
Slim birds swift of wing
That go where wind and ranks of thunder
Drive the wild processions of rain.

The dust of the travelled road
Shall touch my hands and face.

**The End of the Road**