PART ONE

UNDERSTANDING *the* CITY

A BRIEF HISTORY *of* CHICAGO

THE AMERICAN SPIRIT IS EMBEDDED IN CHICAGO. You hear the sound of rebirth on any given day here. There's the rhythm of electric drills rehabbing old bungalows and the eclectic laughter of children in city parks. Street musicians play steady blues tunes, and around every corner someone is arguing about the Cubs and the White Sox.

Chicago is a true American city, one on the cusp of an eternal spring. The town was founded on a suspicious swamp and later rebuilt itself from the ashes of a tremendous fire into the nation's third-largest city. With a lakefront skyline recognized around the world, it's a town that owes its verve to generations of big shoulders. After Hurricane Katrina, Chicago took in more Gulf Coast residents (6,000) than any other city outside of the South. Muckraking journalist H. L. Mencken was charmed by the place: "I give you Chicago!" he wrote. "It is not London and Harvard. It is not Paris and buttermilk. It is American in every chitling and spareribs. It is alive from snout to tail."

It is also a cauldron of bubbling contrasts: shimmering skyscrapers and postindustrial urban decay; a long-suppressed black minority that points with pride to U.S. Senator–presidential hopeful Barack Obama and cultural icon Oprah Winfrey. Chicago is Al Capone and Michael Jordan, Jane Addams and Hugh Hefner, proletarian writer Studs Terkel and Nobel Prize winner Saul Bellow.

Chicago is a city of legends, of precious visionaries, and of quite a few scoundrels. Built on swampland at the edge of a prairie, the city has endured cycles of booms and busts. As the nation grew westward, Chicago found itself in a great geographical position to supply raw materials that fed the expansion. The city was incorporated on March 4, 1837. "Interesting women are in demand here," a lonely pioneer wrote from Chicago to the *New York Star* in 1837. The women soon arrived—and Chicago began to kick up its heels.

FAST FACTS ABOUT THE WINDY CITY

- Chicago's first nonnative settler was a black man, Jean-Baptiste Point du Sable, who established a trading post on the Chicago River in 1779.
- In the first of a long line of innovations, Chicago elevated its street grades more than ten feet just before the Civil War.
- The first Republican president, Abraham Lincoln, was nominated by the new party in Chicago in 1860.
- The nation's first steel railroad rails came out of the North Side in 1865.
- The world's first skyscrapers were built in Chicago following the Great Fire of 1871.
- In 1900, the flow of the Chicago River was reversed, providing safe drinking water from Lake Michigan.
- Chicago's population peaked at 3.6 million in 1950.
- Three of the world's tallest buildings rose in Chicago—Sears Tower, the AON Center, and the John Hancock Center.

BEGINNINGS

TWELVE THOUSAND YEARS AGO, Lake Chicago, a larger version of Lake Michigan, covered much of what is now the Midwest. As this great glacial lake receded, it left behind a vast prairie and shoreline swamp that linked North America's two great waterways: the Mississippi River (via the Des Plaines and Illinois rivers) and the Great Lakes. The area's first residents were Native Americans, led by Chief Blackhawk—thus, the name of Chicago's hockey team the Chicago Blackhawks. They named the area *Checago* or *Checaguar,* which likely meant "wild onion" or "swamp gas," probably a reference to the pungent smell of decaying marsh vegetation that permeated the swamp. (After all, deep-dish pizza had yet to be invented.) Either way, the name implied great strength.

FIRST SETTLERS AND A MASSACRE

IN 1673 TWO FRENCH EXPLORERS were the first Europeans to set eyes on what is now Chicago: Louis Jolliet, who was searching for gold, and Father Jacques Marquette, who was searching for souls. When their Native American allies showed them the portage trail linking the Mississippi Valley and the Great Lakes, Jolliet saw Chicago's potential immediately. He predicted to Marquette, "Here some day will be found one of the world's great cities." As a token of appreciation, today the city of Joliet sits along the Illinois–Michigan Canal, 45 miles southwest of Chicago. Joliet is also on the migratory Route 66 from Chicago to Los Angeles.

In the late 18th century, the flat prairies stretching west were as empty and primeval as when the last glacier had retreated a thousand years before. Chicago's first nonnative resident, Jean-Baptiste Point du Sable, arrived in 1779 and erected a rough-hewn log house on the

north bank of the Chicago River. A tall, French-speaking son of a Quebec merchant and black slave, du Sable established a trading post at what is now North Michigan Avenue. As the local Native Americans noted, "The first white man to live here was a black man."

After du Sable moved to Missouri in 1800 (leaving a handful of other traders at the mouth of the river), Chicago's first boom began. But first the frontier outpost had to endure a massacre. The Native Americans had been run out in 1795, ceding huge tracts of midwestern land—including "six miles square at the mouth of the Chickago River." The swamp turned into a speculator's dream almost overnight. The wheeling and dealing nature of Chicago was born.

Soldiers of the fledgling United States Republic arrived from Detroit in 1803 and erected Fort Dearborn near what is now the corner of lower Wacker Drive and Michigan Avenue. After evacuating the fort during the War of 1812 against the British, settlers and soldiers fleeing the fort were ambushed by Native Americans in league with the enemy; 52 men, women, and children were slain in the Fort Dearborn Massacre.

BOOM . . .

ILLINOIS BECAME A STATE IN 1818—a time when Chicago was still a struggling backwater far north of southern population centers—and in 1829 the state legislature appointed a commission to plot a canal route between Lake Michigan and the Mississippi River. Chicago was poised for a population explosion. The pace of westward development from bustling eastern seaboard cities was accelerating in the early 19th century, and pioneers roared into the Midwest. The Erie Canal opened in 1825, creating a new water route between Chicago and the East. Pioneer wagons rolled in daily, and Chicago's population swelled from around 50 in 1830 to more than 4,000 in 1837. (And not one of them was named Daley—yet.) As waves of Irish and German immigrants arrived, the town's population increased by another 100,000 in the following 30 years.

Speculators swooped in, and lots that sold for $100 in 1830 changed hands for as much as $100,000 in 1837 during a real-estate frenzy fueled by visions of wealth to be made from the planned canal. The first newspaper, the *Chicago Democrat,* was launched in 1833. The editor (and two-time mayor) was "Long John" Wentworth, who liked to carry around a jug of whiskey, allegedly to soothe the blisters on his feet. Naturally, Chicago's first brewery followed in 1836. The first policeman was hired in 1839 and no doubt had his hands full in a town brimming with saloons.

. . . AND BUST

THE BOOM WENT BUST, HOWEVER, in the Panic of 1837, one of America's first economic depressions. Work on the canal ground to a halt, and many local investors went broke. Slowly, a recovery set in, work on the canal resumed, and Chicago spawned its first ethic neighborhood.

Originally called Hardscrabble, it was an enclave of Irish laborers digging the waterway. By the time it was annexed in 1863, the South Side neighborhood was known as Bridgeport, later famous as the wellspring for generations of Irish-American politicans—including Mayor Richard J. Daley (aka "Hizzoner") and his son, Mayor Richard M. Daley. The Chicago White Sox are also based in Bridgeport.

A TRANSPORTATION HUB

ALTHOUGH THE WATERWAY WAS A BOON to commerce when it opened in 1848, it was quickly overshadowed by a new form of transportation: railroads. Soon, locomotives were hauling freight along the tracks of the Galena and Chicago Union lines, and the newly opened Chicago Board of Trade brokered commodities in what was to become the world's greatest rail hub. German and Scandinavian immigrants further swelled the city's population, and horse-drawn street railways stimulated the growth of the near suburbs. Also, in 1848, for the first time Chicago was connected with the East by telegraph.

Before growth could proceed much farther, however, the swamp-bound city had to elevate itself; streets were a quagmire most of the year. Located on the only high spot in the area, Fort Dearborn was torn down in 1868 when the land it stood on was relocated to develop what is now Randolph Street. Street grades were raised as many as a dozen feet, and first floors became basements. It was an impressive technical feat—the first of many to come.

By 1856, Chicago was the hub of ten railroad trunk lines. Lumber from nearby forests, iron ore from Minnesota, and livestock and produce from the fertile Midwest were shipped to the city and manufactured into the products that fueled America's rapid growth. Passenger rail service from New York began in 1857, cutting travel time between the two cities from three weeks to two days. The population of Chicago soared to 28,000 in 1850 and to 110,000 in 1860. Economically, Chicago was the middleman between the East and West, a role it has never ceased to play.

A PRESIDENTAL NOMINATION AND INNOVATIVE MARKETING

BY 1860 CHICAGO WAS THE NINTH-LARGEST CITY in the United States and hosted the nominating convention of the fledgling Republican Party. "The Wigwam," a jerry-built convention hall with a capacity of 10,000, was erected at Lake and Market streets on the fringe of today's downtown Loop. The Republicans nominated Abraham Lincoln on the third ballot. (Democratic nominee Stephen A. Douglas, incidentally, was a Chicago native.) The city would host another 23 party-nominating conventions, including the controversial 1968 Democratic National Convention. In 1996 the Democrats returned to a city that was more placid and more beautiful.

Just as the city mastered politics and transportation, it shaped marketing geniuses. In 1872 Montgomery Ward opened the world's first mail-order business in the loft of a Chicago barn. Sears, Roebuck & Co. was founded in Chicago, and its influence was felt across America. (The late Roebuck "Pops" Staples of the Chicago-based Staple Singers gospel group had a brother named Sears.) Other legendary names of Chicago merchandising include Marshall Field, Potter Palmer, Samuel Carson, and John Pirie.

One of Chicago's most famous—and odorous—landmarks opened in 1865: the Union Stockyards, Chicago's largest employer for half a century. It was a city within a city, complete with its own newspaper and radio station, from 1865 until it was torn down in 1971. Bubbly Creek ran through the yards. By 1863 the city had earned the moniker "Porkopolis" by processing enough hogs to stretch all the way to New York. Gustavus Swift of meatpacking fame boasted, "We use everything but the squeal." The goat that led lambs up the ramp to the killing floor was called Judas. The darker sides of the yard—poor sanitation problems and horrific working and living conditions for its laborers—were brought to light in 1906 in Upton Sinclair's *The Jungle*. Sinclair later said he aimed at the country's heart and hit its stomach instead.

INDUSTRIAL MIGHT

THE GRITTY CITY CONTINUED TO GROW. In the years following the Civil War, Chicago ranked as the world's largest grain handler and the biggest North American lumber market. The North Side's huge McCormick plant churned out reapers and other farm equipment that were shipped around the globe. George Pullman built his first sleeping car in 1864, the nation's first steel rails came out of the North Side in 1865, and the number of sea vessels docked at Chicago in 1869 exceeded the combined number calling on New York and five other major U.S. ports.

While the swamps were a thing of the past, the city was still seeped in quagmires of different sorts. Cholera and typhoid struck regularly as Chicago fouled its Lake Michigan drinking water via the dangerously polluted Chicago River. Corruption at City Hall became rampant (it still is, in some quarters), and the city was notorious for its gambling, saloons, and 400 brothels. The most famous house of ill repute was Roger Plant's Under the Willow, which covered half a square block near Wells and Monroe streets. Plant painted some of Chicago's first graffiti on the side of his brothel: "Why Not?" Plant, a wealthy Englishman, was married with 20 children. In contrast to the luxury of Plant's bordello, hundreds of thousands of poor Chicagoans were jammed into modest pine cottages on unpaved streets without sewers. Some observers warned of dire consequences unless the city cleaned up its act.

THE GREAT CHICAGO FIRE OF 1871

THOSE WARNINGS PROVED RIGHT. Chicago in 1871 was a densely

packed city of 300,000 whose homes were built almost entirely of wood. A lengthy drought had turned the town tinder-dry, setting the stage for the most indelibly mythic event in the city's history: the Great Fire of 1871.

Legend has it that Mrs. Maureen O'Leary's cow kicked over a lantern and started the fire (supposedly, she had gone back inside her house to fetch some salt for an ailing animal). The fire spread rapidly from the O'Leary barn in the West Side, burning its way north and east through the commercial center and residential North Side. More than 17,000 buildings were destroyed, 100,000 people were left homeless, and 250 were killed. The city lay in ashes. The 100-foot-tall Chicago water works, built in 1867, was the only public building to survive and still stands today across the street from the Water Tower Place shopping mall.

Chicago was rebuilt—this time with fireproof brick. Architects, sensing unlimited opportunity, flocked to Chicago. In five years, the city's commercial core was restored with buildings erected to meet stringent fire codes, and a tradition of architectural vision was established. In 1889, the city annexed a ring of suburbs and was crowned America's Second City in the census of 1890.

The city was emerging from an era of cutthroat social Darwinism into an age of social reform. Jane Addams's Hull-House became a model for the nation's settlement-house movement. Addams and her upper-class compatriots provided fresh milk for babies, taught immigrants English, and set up day-care centers for the children of working mothers. Hull House was at ground zero of new immigration to Chicago, in a neighborhood where pathways were made of plank and streets turned to mud in the soggy spring. The crown prince of Belgium once remarked after visiting Hull House, "Such a street—no, not one—existed in Belgium."

The Columbian Exposition of 1893 was a fabulously successful World's Fair that left indelible cultural marks on the city, including the Art Institute of Chicago and the Field Museum. The era ushered in the skyscraper, a distinctly urban form created in Chicago that has reshaped the look of skylines around the world. The University of Chicago, one of the world's great research institutions, was founded in 1892 with funds from the Rockefellers.

In 1900, another architectural feat was performed when the flow of the Chicago River was reversed, much to the relief of a population in desperate need of safe drinking water from Lake Michigan—and to the consternation of populations downstream.

Architect Daniel Burnham left his mark on the city in 1909 by pursuing a plan to preserve Chicago's pristine lakefront through a creation of a series of parks and the acquisiton of a green belt of forestlands on the city's periphery. With his partner John Root, Burnham had already built 16-story skyscrapers like the Monadnock Building—the tallest

masonry building in Chicago, and possibly the world, still standing at 53 West Jackson Boulevard—on floating "rafts" placed in Chicago's murky earth. "Make no little plans," Burnham urged, and today's Mayor Daley still subscribes to the "Burnham Plan." With the exception of the massive McCormick Place convention center, the lakefront remains an uncluttered recreational mecca . . . and someday they'll probably be planting gardens atop the convention center.

LABOR TROUBLES

AROUND THE TURN OF THE 19TH CENTURY, Chicago seethed with labor unrest and the threat of class warfare. Nascent labor movements argued for better working and living conditions for the city's laborers. Seven policemen were killed in the 1886 Haymarket Riot (on Randolph Street between Des Plaines and Halsted streets), who originally had been called to denounce the police shootings of four workingmen. Four anarchists were subsequently hanged. Later the Pullman Strike of 1894 was crushed by U.S. Army troops after wages were sharply cut by the sleeping-car magnate.

The lowest rung in Chicago's pecking order was reserved for blacks, who started to arrive from the South in substantial numbers, reaching 110,000 by 1920. Most of the families came from Arkansas, Louisiana, Mississippi, and Tennessee, a migration that later gave birth to Chicago blues. Segregation formed a "black belt" ghetto with buildings in poor repair—often without indoor toilets—and substantially higher rents than white housing. A six-day riot in July 1919 left 23 blacks and 15 whites dead; the governor had to send in troops to quell the uprising. But the underlying causes of the unrest weren't addressed.

Carl Sandburg celebrated the city and its tradition of hard work in verse ("Hog Butcher for the World / Tool Maker, Stacker of Wheat / Player with Railroads and the Nation's Freight Handler; / Stormy, husky, brawling, / City of the Big Shoulders"). Other pre-Depression literary giants from Chicago include Theodore Dreiser and Ben Hecht; later came James T. Farrell, Nelson Algren, Richard Wright, Saul Bellow, and Pulitzer Prize–winning newspapermen Roger Ebert and Mike Royko.

THE ROARING '20s

FOLLOWING WORLD WAR I, the focus of power shifted from industrialists to politicians; crooked pols and gangsters plundered the city. The smoke-filled room was invented in Chicago at the 1920 Republican National Convention when Warren G. Harding's nomination was dealed and sealed in Suite 804–805 at the Blackstone Hotel.

A baby-faced crook from New York named Alphonse Capone came to Chicago in 1920, right after Prohibition became national law. It was no coincidence: Chicago was soon awash in bootleg hooch, much of it illegally imported by Capone and his mob. If an alderman opposed an item on Capone's agenda, the gangster would wait outside council

chambers to smack the alderman around. Capone's younger rival was Dion O'Banion, who ran a flower shop near Holy Name Cathedral. (During the 1970s, there was a Chicago punk-rock club named after the florist-criminal.) But the short, pot-bellied Capone still holds the world record for the highest gross income ever accumulated by a private citizen in a year: $105 million in 1927, when he was 28 years old.

Alas, Capone didn't pay his taxes and was put away by a group of Feds, know as the Untouchables, led by Eliot Ness. The gangster—aka "Scarface," still Chicago's best-known historical figure—served eight years in Alcatraz before dying of syphilis in 1947. During the 1930s Capone's New York compatriot "Big Jim" Colosimo ruled much of Chicago's underworld from his restaurant-showroom, Colosimo's Cafe, on Wabash Avenue. George M. Cohan was a regular guest performer when he visited Chicago. The house favorite was vaudeville singer Dale Winter, whom a newspaper reporter discovered singing in a church choir. Another Colosimo act, Texas Guinan, greeted the audience by saying, "Hello, suckers!"

ANOTHER DEPRESSION . . . AND ANOTHER FAIR

IN THE 1930S THE GREAT DEPRESSION hit Chicago like the ton of bricks it never had during the Great Chicago Fire. Out-of-work men and women marched down State Street. Businessmen went bust. Nearly 1,400 families were evicted from their homes in the first half of 1931 alone. Hardest hit were Chicago's blacks, whose population then totaled about 250,000.

Yet in 1933 the city hosted another World's Fair: the Century of Progress Exposition, which occupied 47 acres of lakefront south of the Loop. The show attracted about 39 million visitors and actually made money. Texas Guinan appeared at the fair, but the star of the show was fan dancer Sally Rand, who went on stage nude with large props—not only fans but feather boas and large balloons . . . very large balloons. Like Little Egypt at the Columbian Exposition 40 years earlier, Rand drew mobs of men to her shows and further embellished the city's randy reputation.

THE SECOND WORLD WAR

WORLD WAR II AND AN UNPARALLELED SURGE in defense spending lifted Chicago—and the rest of the country—out of the Depression. The $1.3 billion spent to build war plants in the city was unmatched anywhere else in America.

In 1942 a team at the University of Chicago, under the direction of physicist Enrico Fermi, built the world's first nuclear reactor under the stands of Stagg Field, named after the university's football coach, Amos Alonzo Stagg. The school's ability to control the energy of the atom provided critical technology for the development of nuclear power and allowed the nation to embark on the ambitious Manhattan Project, which led to the creation of the atomic bomb. Today the

portentous site at Stagg Field is marked by a squat, brooding Henry Moore sculpture.

A NEW ERA

CHICAGO REACHED ITS PEAK POPULATION of 3.6 million in 1950, a year that marked the beginning of a long slide of urban dwellers moving to surrounding suburbs. Following eras of settlement, growth, booms, busts, depression, and war, Chicago moved into one last period: the 21-year-rule of Mayor Richard J. Daley, a power-monger who left another indelible mark on the city.

Daley was born in Bridgeport, the only child of immigrant Irish-Catholic parents. He was elected mayor in 1955 with 708,222 votes—a number he used on a vanity license plate for his limousine during his years in office. Under Daley, Chicago's motto was "I Will." And Daley did. He shut down gambling houses and scolded aldermen who talked while city council was in session. He bulldozed neighborhoods, built segregated walls of high-rise public housing, and constructed an elaborate system of freeway exchanges in the heart of the city. Critics said the maze of highways cut the hearts out of flourishing neighborhoods and provided accessible corridors for suburban flight. One way or the other, Daley had earned the nickname "Da Boss."

In the summer of 1966, Dr. Martin Luther King Jr. and a young preacher named Jesse Jackson confronted the Daley machine when Dr. King tried to encourage racial integration of Chicago's immigrant neighborhoods—including Marquette Park, near the South Side area that Daley grew up in. Daley opposed any power base, black or white, that was not Chicago controlled. King's efforts in Chicago were largely unsuccessful, which became a setback for the civil-rights movement.

Daley was a kingmaker for presidents, delivering the winning—though slim—margin to John F. Kennedy in 1960. In 1968, at the peak of the Vietnam conflict, Daley unleashed his police on antiwar protesters at the Democratic National Convention. Some called it a police riot; Crosby, Stills, Nash, and Young sang about it in "Chicago." Hizzoner pugnaciously scowled at news cameras and growled, "Duh policemen isn't dere to create disorder, duh policemen is dere to *preserve* disorder." The whole world was watching. Not all of it understood.

POSTINDUSTRIAL CHICAGO

DALEY PASSED AWAY IN 1976 WHILE STILL MAYOR. At this point, computer operators outnumbered steel-mill workers, and postindustrial Chicago shuffled along. The Gold Coast and the Magnificent Mile were glitzier than ever, and the Playboy Club was hopping. Chicago's work force—what was left of it—was learning to survive in a service economy. More people fled for greener horizons beyond city limits, trading deteriorating schools and racial strife for safer neighborhoods.

But Chicago hung on. In the 1970s and 1980s, a forest of new skyscrapers shot up on the city's skyline, including the Sears Tower, the world's third-tallest building. The Loop survived an attempt (from 1979 to 1996) to prevent automobiles on State Street's ill-fated outdoor shopping mall. After Daley's death, the city saw its first woman mayor, Jane Byrne, who moved into a housing project for a spell, and its first black mayor, Harold Washington, a grandfatherly figure who died in office in 1987. The city entered the 21st century with Mayor Richard "Richie" Daley, son of Hizzoner, solidly in office with his heart still in the South Side—even though he left Bridgeport for the South Loop. Although the city has been leaking population for decades, 2.84 million people still live in Chicago.

"A REAL CITY"

TODAY, CHICAGO COMPRISES 228 SQUARE MILES, with 30 miles stretching along Lake Michigan's shores. It's 550 parks, eight forest preserves, 29 beaches, 250 good restaurants (many of them world-class), 2,000 lousy restaurants, and dozens of stands selling the best hot dogs around. It's a city where football is serious business and politics is a game. It's heaven for symphony lovers, nirvana for jazz buffs, and the alternative-rock center of America. Come to Chicago, and within a half hour someone will tell you it's "a city of neighborhoods." Sprinkled with curiosities, the city's ethnic districts offer visitors a flavor of the old world and a chance for discovery.

And the Loop? It's back in a big way. Lines form for theaters and steakhouses, a ripple effect from the new Millennium Park. Similarly, the United Center gave rebirth to West Madsion Street, where new eateries and hipster taverns stand on the site of a 1970s skid row.

Walk along Michigan Avenue late on a Friday afternoon, and watch the lights wink on in the skyscrapers overhead. Take a carriage ride. Hear the voices that build into a choir of character. There will be a warm moment when you will feel at home—and then you will understand the resilient spirit of Chicago.

SKYSCRAPERS *and the* PRAIRIE SCHOOL: *Chicago Architecture*

THOUGH NO ONE SERIOUSLY ARGUES Chicago's status as the Second City—even the most avid boosters concede New York's status as America's leading city in population, culture, and finance—the Windy City lays claim to one superlative title that remains undisputed: the world capital of modern architecture.

And it's not just that the skyscraper was born here. A visit to Chicago is a crash course in the various streams of architecture that have helped shape the direction of 20th-century building design. Even

folks with an otherwise casual interest in architecture are bedazzled by the architectural heritage displayed here. Chicago is the world's largest outdoor museum of modern architecture.

A BOVINE BEGINNING

A SUBSTANTIAL AMOUNT OF THE CREDIT for Chicago's status in the world of architecture can be laid at the feet of a cow—if it's true that Mrs. O'Leary's cow kicked over a lantern, starting an inferno of mythic proportions. The Great Chicago Fire of 1871 destroyed four square miles of the central city, and architects from around the world flocked to Chicago—not unlike Sir Christopher Wren, who rushed to London after a great fire leveled much of that city in the late 17th century.

Several other factors figured in Chicago's rise to preeminence in building design in the decades after the fire. The rapidly rising value of real estate in the central business district motivated developers to increase building heights as much as they could. Advances in elevator technology freed designers from vertical constraints; easily rentable space no longer needed to be an easy climb from street level.

But most important was the development of the iron-and-steel skeletal frame, which relieved the walls of the burden of carrying a building's weight. For the first time, a structure's exterior walls didn't need to grow thicker as the building grew taller. New technology also allowed for larger windows.

THE CHICAGO SCHOOL

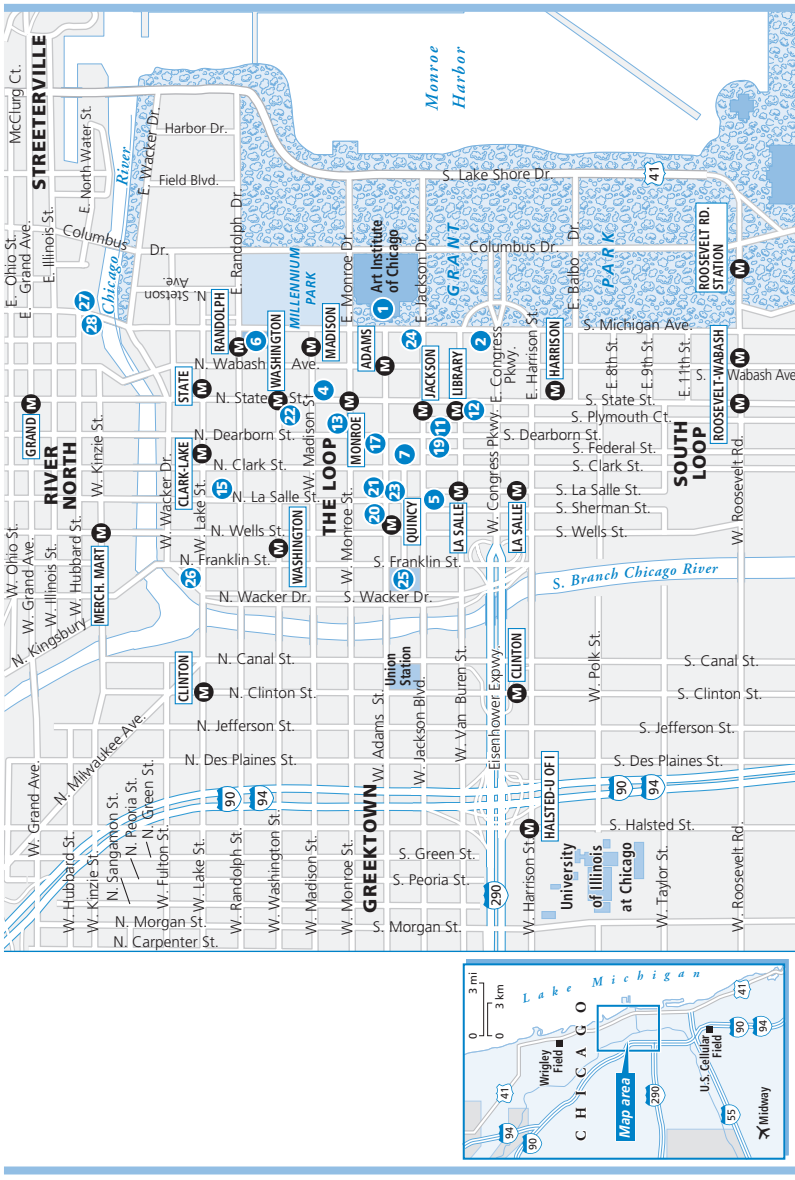
AS NEW TECHNOLOGY TOOK HOLD, many architects felt a building's external form should be equally innovative. The result was a style of architecture with a straightforward expression of structure. A masonry grid covered the steel structure beneath, while projecting bay windows created a lively rhythm on the facade. Any ornamentation was usually subordinated to the overall design and often restricted to the top and bottom thirds of the building, creating a kind of classical column effect. Collectively, the style came to be known as the Chicago School of Architecture.

Early skyscrapers that flaunt the technological innovations that made Chicago famous include the 15-story **Reliance Building** (32 North State Street; Burnham and Root, 1890) and the 12-story structure that until recently housed the **Carson Pirie Scott & Company** department store (1 South State Street; Adler and Sullivan, 1899). These show-off buildings, held up by thin tendons of steel, are close in spirit to the modernist architecture that was to follow.

CLASSICAL DESIGNS BY THE LAKE

DANIEL BURNHAM, WHO DEVELOPED CHICAGO'S urban plan and designed some of its most innovative buildings, also organized the 1893 World's Columbian Exposition. Yet the formal Beaux Arts style used in the major structures that remain were designed by East Coast

chicago's best architecture
CHICAGO ARCHITECTURE
1. The Art Institute of Chicago
2. Auditorium Building
3. Carl C. Heisen House
4. Carson Prie Scott & Co.
5. Chicago Board of Trade
6. Chicago Cultural Center
7. Chicago Federal Center
8. Edward P. Russell House
9. 860–880 N. Lake Shore Dr.
10. Excalibur
11. Fisher Building
12. Harold Washington Library Center
13. Inland Steel Building
14. James Charnley House
15. James R. Thompson Center
16. John Hancock Center
17. Marquette Building
18. Mason Brayman Starring House
19. Monadnock Building
20. 190 S. La Salle St.
21. 135 S. La Salle St.
22. Reliance Building
23. The Rookery
24. Santa Fe Center
25. Sears Tower
26. 333 Wacker Dr.
27. Tribune Tower
28. Wrigley Building
0 0.25 mi
0 0.25 km
Subway/El stop
Lake Michigan
LINCOLN PARK
GOLD COAST
OLD TOWN
N. Lake Shore Dr.
N. Michigan Ave.
N. State Pkwy.
N. State St.
N. Dearborn St.
N. Clark St.
N. La Salle St.
N. Franklin St.
N. Orleans St.
N. Sedgwick St.
N. Hudson Ave.
N. Cleveland Ave.
N. Mohawk St.
N. Larrabee St.
N. Howe St.
Orchard St.
N. Burling St.
N. Halsted St.
N. Dayton St.
N. Fremont St.
N. Sheffield Ave.
N. Clybourn Ave.
N. Crosby St.
N. Kingsbury St.
Hooker St.
Hickory Ave.
North Branch St.
N. Branch
Chicago River
W. Chicago Ave.
N. Milwaukee Ave.
N. Rush St.
N. Wabash Ave.
E. Chicago Ave.
E. Superior St.
E. Huron St.
E. Erie St.
E. Ontario St.
N. St. Clair St.
N. Fairbanks Ct.
E. Pearson St.
E. Chestnut St.
E. Oak St.
E. Walton Pl.
E. Delaware Pl.
N. DeWitt Pl.
Bellevue Pl.
E. Cedar St.
E. Elm St.
Mies van der Rohe Way
PFC Milton Lee Olive III Park
N. Lake Shore Dr.
La Salle Dr.
North Blvd
N. Astor St.
Lincoln Ave.
N. Clark St.
W. Wisconsin St.
W. Menomonee St.
W. Eugenie St.
N. Park Ave.
N. Wells St.
W. Schiller St.
W. Goethe St.
W. Scott St.
W. Blackhawk St.
W. Division St.
W. Armitage Ave.
W. Willow St.
W. North Ave.
N. Hudson Ave.
Locust St.
Oak St.
Seward Park
Stanton Park
N. Bissell St.
N. Kingsbury St.
W. Superior St.
W. Huron St.
W. Erie St.
W. Ontario St.
W. Chicago Ave.
Ave.
41
64
8
14
18
3
9
16
10
CHICAGO
CLARK-DIVISION
SEDGWICK
NORTH/CLYBOURN
ARMITAGE


STREETERVILLE
RIVER NORTH
THE LOOP
SOUTH LOOP
GREEKTOWN
GRANT PARK
MILLENNIUM PARK
Art Institute of Chicago
Union Station
University of Illinois at Chicago
Monroe Harbor
Chicago River
S. Branch Chicago River
Lake Michigan
CHICAGO
Map area
Wrigley Field
U.S. Cellular Field
Midway
E. Ohio St.
E. Grand Ave.
E. Illinois St.
McClurg Ct.
E. North Water St.
E. Wacker Dr.
Harbor Dr.
Field Blvd.
Columbus Dr.
N. Stetson Ave.
E. Randolph Dr.
E. Monroe Dr.
E. Jackson Dr.
S. Lake Shore Dr.
E. Balbo Dr.
Columbus Dr.
S. Michigan Ave.
E. 8th St.
E. 9th St.
E. 11th St.
S. Wabash Ave.
S. State St.
S. Plymouth Ct.
S. Dearborn St.
S. Federal St.
S. Clark St.
S. La Salle St.
S. Sherman St.
S. Wells St.
W. Roosevelt Rd.
W. Ohio St.
W. Grand Ave.
W. Illinois St.
W. Hubbard St.
W. Kinzie St.
W. Wacker Dr.
W. Lake St.
N. Kingsbury
N. Milwaukee Ave.
N. Wabash Ave.
N. State St.
N. Dearborn St.
N. Clark St.
N. La Salle St.
N. Wells St.
N. Franklin St.
N. Wacker Dr.
S. Wacker Dr.
S. Franklin St.
W. Monroe St.
W. Madison St.
W. Adams St.
W. Jackson Blvd.
W. Van Buren St.
Eisenhower Expwy.
W. Congress Pkwy.
E. Congress Pkwy.
E. Harrison St.
W. Polk St.
S. Canal St.
S. Clinton St.
N. Canal St.
N. Clinton St.
N. Jefferson St.
N. Des Plaines St.
S. Jefferson St.
S. Des Plaines St.
S. Halsted St.
W. Taylor St.
W. Roosevelt Rd.
W. Grand Ave.
W. Hubbard St.
W. Kinzie St.
N. Sangamon St.
N. Peoria St.
N. Green St.
W. Fulton St.
W. Lake St.
W. Randolph St.
W. Washington St.
W. Madison St.
W. Monroe St.
N. Morgan St.
N. Carpenter St.
S. Green St.
S. Peoria St.
S. Morgan St.
W. Harrison St.
GRAND
CLARK-LAKE
STATE
RANDOLPH
WASHINGTON
MADISON
ADAMS
JACKSON
LIBRARY
HARRISON
ROOSEVELT-WABASH
ROOSEVELT RD. STATION
MERCH. MART
CLINTON
QUINCY
LA SALLE
HALSTED-U OF I
90
94
290
41
55
0 3 mi
0 3 km

architects. As a result, cultural institutions such as the **Art Institute** (Michigan Avenue at Adams Street; Shepley, Rutan & Coolidge, 1892) and the **Chicago Cultural Center** (78 East Washington Street; Shepley, Rutan & Coolidge, 1897) have their underlying structures disguised in white, neoclassical historical garb.

THE PRAIRIE SCHOOL

YET NOT ALL OF CHICAGO'S ARCHITECTURAL innovations pushed upward or aped the classical designs of the past. In the early 1900s, Frank Lloyd Wright and his contemporaries were developing a modern style that's now called the Prairie School. The break from historically inspired Victorian house designs is highlighted by low, ground-hugging forms, hovering roofs with deep eaves, and bands of casement windows. Interiors feature open, flowing floor plans, centrally located hearths, natural woodwork, and uniform wall treatments.

Truly shocking in their day, Wright's designs now dot Chicago and its suburbs. The flowing horizontal planes sharply contrast with the upward thrust of skyscrapers in the Loop and convey a feeling of peace and calm. The largest groups of Prairie School houses are found in Oak Park, where Forest Avenue and nearby streets are lined with houses designed by Wright and his disciples.

1920s PROSPERITY AND ART DECO

THE PROSPERITY OF THE 1920S resulted in a building boom; the construction of the Michigan Avenue Bridge encouraged developers to look for sites north of the Chicago River. It was the "heroic age" for the city's skyline, and designers borrowed heavily from European sources. The **Wrigley Building** (400 and 410 North Michigan Avenue; Graham, Anderson, Probst & White, 1922) is a dazzling white terra cotta–clad lollipop of a building that's strikingly well lighted from the opposite shore of the river; the clock tower remains one of Chicago's most distinctive landmarks.

The **Tribune Tower** (435 North Michigan Avenue; Hood & Howells, 1925) is a neo-Gothic tower (considered "retro" when built) that soars upward like a medieval cathedral. At **333 North Michigan Avenue** stands Chicago's first Art Deco skyscraper, designed by Holabird & Root in 1928. More of the Art Deco impulse is displayed south of the river at the **Chicago Board of Trade Building** (141 West Jackson Boulevard; Holabird & Root, 1930), which anchors La Salle Street's financial canyon and is topped with a 30-foot aluminum statue of Ceres, the Roman goddess of grain.

THE INTERNATIONAL STYLE

WHEN THE DEPRESSION HIT, most construction ground to a halt and didn't resume until after World War II. But after the postwar economic recovery arrived, German-born Ludwig Mies van der Rohe (who fled Nazi persecution before the war and later taught architecture at the

Illinois Institute of Technology) found Chicago a receptive canvas for his daring designs.

Mies's motto was "Less is more," and the result was the sleek and unadorned International Style (often called the Second Chicago School). He was concerned with structural expression and the use of new technology as much as his predecessors in the 1890s, and Chicago boasts some of his most famous designs: the **Illinois Institute of Technology** (State Street between 31st and 35th streets, 1940–1958), the **Federal Center Complex** (Dearborn Street between Jackson Boulevard and Adams Street, 1964–1975), and his last major design, the **IBM Building** (330 North Wabash, 1971).

Mies's signature style is the high-rise with an open colonnaded space around a solid shaft; the glass-and-steel skin is carefully detailed to represent the steel structure within. The designs are macho, strong, and sinewy, with great care given to proportion, play of light, and simplicity. Detractors sniff and call them "glass boxes."

POSTMODERNISM

INEVITABLY, REBELLION BEGAN, and the result was postmodernism, a catchall term describing anything outside the realm of mainstream modernist design. Often the postmodernists overturned modernist beliefs while echoing the Chicago aesthetic of the past in new, often graceful designs. Macho and cold is out; whimsy and colorful are in. The starkness of Mies-inspired architecture gave way to purely decorative elements in designs that are still unmistakably modern.

Arguably the most graceful of the newer buildings in Chicago, **333 North Wacker Drive** (Kohn Pedersen Fox–Perkins and Will, 1983) features a curved facade of glass that reflects the Chicago River in both shape and color. Another stunner is **150 North Michigan Avenue** (A. Epstein & Sons, 1984), whose sloping glass roof slices diagonally through the top ten floors.

Tipping its hat to the past is the **Harold Washington Library Center** (400 South State Street; Hammond, Beeby & Babka, 1991), which references numerous city landmarks. A red-granite base and brick walls pay tribute to the Rookery and Manadnock buildings (two Burnham and Root gems), while the facade and pediments along the roof recall the Art Institute. Even more retro is the **NBC Tower** (455 North Cityfront Plaza; Skidmore, Owings & Merrill, 1989), a 38-story Art Deco tower that successfully mines the architectural past.

One of Chicago's most controversial buildings is the **State of Illinois Center** (100 West Randolph Street; C. F. Murphy/Jahn Associates and Lester B. Knight & Associates, 1983). It's a 17-story glass-and-steel interpretation of the traditional government office building created by the bad boy of Chicago architecture, Helmut Jahn. Inside, 13 floors of balconied offices encircle a 332-foot central rotunda that's topped with a sloping glass skylight 160 feet in diameter. You've got to see it to believe it. The controversy? Some people loathe

it—and state employees often endure blistering heat in the summer and freezing cold in the winter.

SCRAPING THE SKY

ANOTHER HARD-TO-IGNORE ELEMENT in recent downtown Chicago designs is height: Chicago claims several of the world's ten tallest buildings, including the 1,454-foot **Sears Tower** (233 South Wacker Drive; Skidmore, Owings & Merrill, 1974). The world's third-tallest building is a set of nine square tubes bundled together to give strength to the whole; seven tubes drop away as the building ascends, and only two go the distance.

Yet the 1,127-foot **John Hancock Center** (875 North Michigan; Skidmore, Owings & Merrill, 1969) usually gets higher marks from critics for its tapered form that's crisscrossed by diagonal wind bracing; locals say the view from the top is better, too. The Hancock Center is the world's 14th-tallest building, but the world's 13th-tallest is also in Chicago: the 80-story, 1,136-foot **AON Center** (200 East Randolph Street; E. D. Stone/Perkins and Will, 1974). New white-granite cladding on the AON Center replaced a Carrera marble skin that couldn't stand up to Chicago's wind and temperature extremes.

AN OUTDOOR MUSEUM

MOST OF CHICAGO'S LANDMARK BUILDINGS—and we've only described a few—are located in and around the Loop, making a comfortable walking tour the best way to explore this outdoor museum of modern architecture. If you've got the time and the interest, we strongly recommend taking one of the **Chicago Architecture Foundation**'s two-hour walking tours of the Loop (info at (312) 922-3432 or **www.architecture.org**). It's by far the best way to gain a greater appreciation of one of the world's great architectural mosaics.

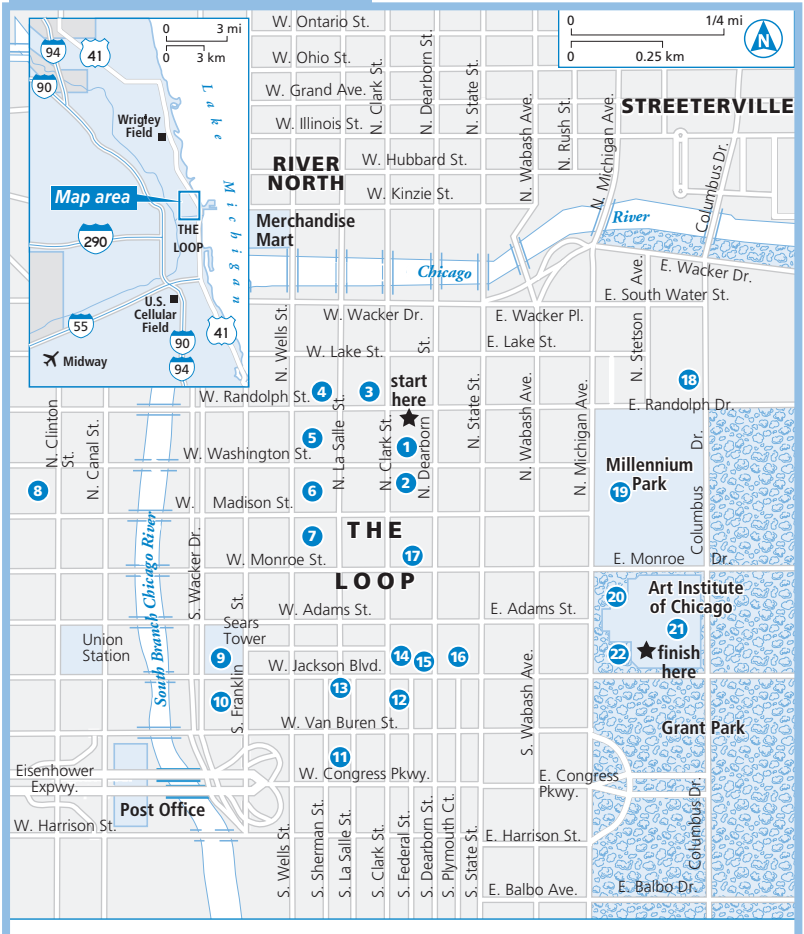
SCULPTURE *in the* LOOP

CHICAGO, THE WORLD LEADER IN MODERN ARCHITECTURE, also boasts one of the finest collections of public art in the United States. Major pieces by such 20th-century greats as Picasso, Chagall, Calder, Miró, Moore, Oldenburg, Nevelson, and Noguchi are scattered throughout the Loop.

It's a cornucopia of postmodern masterpieces—although some might take a little getting used to. After Picasso's untitled abstract sculpture in the Civic Center plaza was unveiled by Mayor Richard J. Daley in 1967, one Chicago alderman introduced a motion in the city council that it be removed and replaced by a monument to Cubs baseball hero Ernie Banks. Nothing came of the motion, and now the sculpture is a beloved city landmark. Here's an informal tour of some of the Loop's best (see map on page 24 for these and other works):

1. *Untitled* (1967, Pablo Picasso); Richard J. Daley Plaza (West Washington Street between North Dearborn and North Clark streets); Cor-Ten steel.
2. *Flamingo* (1974, Alexander Calder); Federal Center (219 South Dearborn Street between West Adams Street and West Jackson Boulevard); painted steel.
3. *Chicago* (1967, Joan Miró; installed 1981); Chicago Temple (69 West Washington Street at North Clark Street); bronze, concrete, tile.
4. *The Four Seasons* (1975, Marc Chagall); First National Plaza (West Monroe Street between South Clark and South Dearborn streets); hand-chipped stone, glass fragments, brick.
5. *Monument with Standing Beast* (1985, Jean Dubuffet); State of Illinois Center (100 West Randolph Street at North Clark Street); fiberglass.
6. *Ceres* (1930, John Storrs); atop Chicago Board of Trade Building (141 West Jackson Boulevard at South La Salle Street); aluminum.
7. *Batcolumn* (1977, Claes Oldenburg); Social Security Administration Building Plaza (600 West Madison Street at North Clinton Street); painted steel.
8. *Dawn Shadows* (1983, Louise Nevelson); Madison Plaza (200 West Madison Street at North Wells Street); steel.
9. *The Universe* (1974, Alexander Calder); Lobby, Sears Tower (233 South Wacker Drive); painted aluminum.

loop sculpture tour



1. *Untitled ("The Picasso"),* Pablo Picasso (1967)
2. *Chicago,* Joan Miró (1981)
3. *Monument with Standing Beast,* Jean Dubuffet (1984)
4. *Freeform,* Richard Hunt (1993)
5. *Flight of Daedalus and Icarus,* Roger Brown (1990)
6. *Dawn Shadows,* Louise Nevelson (1983)
7. *Loomings and Knights and Squires,* Frank Stella
8. *Batcolumn,* Claes Oldenburg (1977)
9. *The Universe,* Alexander Calder (1974)
10. *Gem of the Lakes,* Raymond Kaskey (1990)
11. *San Marco II,* Ludovico de Luigi (1986)
12. *The Town-Ho's Story,* Frank Stella (1993)
13. *Ceres,* John Storrs (1930)
14. *Ruins III,* Nita K. Sutherland (1978)
15. *Flamingo,* Alexander Calder (1974)
16. *Lines in Four Directions,* Sol Lewitt (1985)
17. *The Four Seasons,* Marc Chagall (1974)
18. *Untitled Sounding Sculpture,* Harry Bertoia (1975)
19. *Cloud Gate,* Anish Kapoor (2004)
20. *Large Interior Form,* Henry Moore (1983)
21. *Celebration of the 200th Anniversary of the Founding of the Republic,* Isamu Noguchi (1976)
22. *The Fountain of the Great Lakes,* Lorado Taft (1913)