

2009 RUDY BRUNER AWARD: Silver Medal Winner

Millennium Park

Chicago, Illinois





Aerial view of Millennium Park

Millennium Park at-a-Glance

WHAT IS MILLENNIUM PARK?

- ❖ A 24.5-acre park with venues for performance, art, sculpture, architecture and landscape architecture, located between Chicago's lakefront and the central business district (the Loop).
- ❖ The transformation of a dilapidated ground-level parking lot and rail yard into what may be the world's largest "green roof," covering two multi-level parking lots with a total of 4,000 cars, and commuter rail line.
- ❖ A park with twelve installations created by well-known artists and designers that supports over 500 free cultural programs each year, forming what the *Chicago Tribune* art reporter Chris Jones called "arguably the most expansive cultural project in Chicago since the 1893 Columbian Exposition."
- ❖ A catalyst for economic impacts, including estimated increases in nearby real estate values that total \$1.4 billion and an increase in tourism revenues of \$2.6 billion over a projected year period. These and other economic impacts are set against a \$490 million cost, derived from a mix of public and private sources.

PROJECT GOALS

- ❖ To transform the commuter railroad tracks, surface parking and degraded parkland in the northwest corner of Grant Park into a landscaped venue for free public programming, concerts, and events
- ❖ To create a permanent home for the Grant Park Music Festival
- ❖ To provide one-of-a-kind public art spaces as a "gift" to all the citizens of Chicago from patrons who have made their fortunes in the city
- ❖ To lay the foundation for future private residential and commercial development in the area



PROJECT CHRONOLOGY

One could argue that project development for Millennium Park (“the Park”) dates back to the 1805 decommissioning of Fort Dearborn, coupled with the 1809 dedication of 20 acres of the Fort as a park. In 1836, Chicago’s prominent citizens feared that the Board of Canal Commissioners, charged with making a canal to connect the Mississippi River Basin to the Great Lakes, might sell the Fort Dearborn parcel for commercial development on the lakefront. The citizens successfully lobbied to have the Commission declare the site “Public Ground – A Common to Remain Forever Open, Clear, and Free of Any Building.” Others might contend that project development for the Park really begins with Daniel Burnham and the Olmsted Brothers during the 1890s, and cycles through multiple proposals to transform Grant Park, a large public park that includes the land now occupied by Millennium Park.

In any case, agreements with the Illinois Central Railroad (ICR) in the intervening period resulted in an easement over a portion of the Park site for use by the railroad. The contemporary story of Millennium Park, chronicled below, starts with the reacquisition of the site area erroneously believed to be owned by the ICR. At that time, the site supported a large surface parking lot and railroad line.

December 1997: The ICR donates its rights, title and interest in lakefront property – from McCormick Place North to Randolph Street – to the City of Chicago.

March 1998: Chicago Mayor Richard M. Daley publicly announces plans for Lakefront Millennium Park. Daley states that the Park will cost \$150 million, with \$30 million coming from the private sector, and will be open by midyear 2000. Daley also asserts that tax money will not be used to finance the Park and appoints John Bryan to raise the private sector funds.

June 1998: The City generates approximately \$137 million to finance the Park by selling parking revenue bonds.

September 1998: Work on Millennium Park’s supporting foundations begins, based on plans prepared by Skidmore Owings and Merrill, LLP (SOM).

February 1999: Estimated cost of the Park rises to \$200 million.

March 1999: Chicago Planning Commission approves revised plans for the Park. Plans now feature additional amenities, including an indoor theatre and a skating rink.

April 1999: Frank Gehry is hired to design the outdoor concert pavilion and bridge over Columbus Drive. The Pritzker family donates \$15 million to finance the pavilion's construction.

July 1999: Construction of the underground garage according to new assumptions on loads and program for the surface begins before a building permit is issued

January 2000: Artist Anish Kapoor's sculpture and architect Frank Gehry's bridge across Columbus Drive are planned as new additions to the Park.

Overall design of the Park is altered to make it universally accessible to persons with disabilities.

Estimated cost of the Park rises to \$230 million as scope of project widens.

May 2000: Mayor Daley decides to invest \$35 million from Tax Increment Financing (TIF) funds to help pay for the rising construction costs. (The TIF funds include public tax dollars, and were initially set aside to stimulate development in the Central Loop, within which Millennium Park is located.)

June 2000: City of Chicago fires Schwendener Inc. and Harston Construction Co., the original general contractors, after failing to reach agreement on increased construction costs associated with proposed contract modifications.

Estimated cost of the Park is now at \$270 million.

July 2000: The Department of Transportation is replaced by the Public Buildings Commission as the main public project manager. Walsh Construction hired as replacement contractor.

January 2001: Schwendener/Harston sues City for roughly \$60 million in damages and expenses. Structural issues with Millennium Park's underground garage become public knowledge. In 2007 the firm filed for bankruptcy triggered by the collapse of the settlement of litigation with the city over their dismissal from the Park job seven years earlier.

August 2001: Mayor Daley seeks an additional \$30 to \$50 million in TIF funding.

In response to public criticism, Daley blames the Park's rising cost and delays on Frank Gehry and the ousted contractors. The mayor later recants his initial blame of Gehry.

Estimated cost of the Park rises to \$370 million.

October 2001: Plans for the Crown Fountain are announced, as Millennium Park, Inc. collects more private funding.

December 2001: The skating rink opens.

October 2002: Wrigley Square opens.

December 2002: Estimated cost of the Park and its art installations reaches \$410 million.

August 2003: Wall Street firm Bear Stearns cancels its financing pact with City. City is awarded a termination fee. John Bryan, chairman of Millennium Park Inc., announces that \$120 million has been raised so far in the private sector to finance the Park.

November 2003: The Joan and Irving Harris Theatre for Music and Dance opens.

June 2004: The City announces that a conservancy – a private, not-for-profit branch of Millennium Park, Inc. – will maintain the Park. The City will still own the property.

July 2004: Millennium Park officially opens to worldwide attention. Final cost of the Park is \$490 million. Roughly \$270 million came from the public sector.

May, 2007: The City privatizes four underground parking garages in Grant Park (with a 9,000-car capacity). Two of the garages (with a 4,000-car capacity) are under Millennium Park. The City receives a lump sum payment of \$560 million for the 99-year lease of the garage.

KEY PARTICIPANTS

(indicates interview as part of the site visit)*

City of Chicago:

RICHARD M. DALEY*, Mayor of Chicago

EDWARD UHLIR, FAIA*, Assistant to Mayor; Project Design Director

EDWARD BEDORE, Former City Budget Director

SIDONIE WALTERS-LAWRENCE, Main financial advisor

KAREN TAMLEY, Commissioner, Mayor's Office for People with Disabilities

JUDY RICE, Commissioner, Chicago Department of Transportation

MIGUEL D'ESCOTO, Commissioner, Chicago Department of Transportation

RICHARD KINCZYK*, First Deputy Transportation Commissioner, City of Chicago

KEVIN GUJRAL, Construction Director, Chicago Public Building Commission

LOIS WEISBERG*, Commissioner, Chicago Department of Cultural Affairs

Not-for-Profits and Cultural Organizations:

JOHN H. BRYAN*, Chairman, Millennium Park, Inc.
 DONNA LAPETRA*, President, Millennium Park, Inc.
 ROBERT O'NEILL, President, Grant Park Conservancy
 ERMA TRANTER*, President, Friends of the Parks
 VICTORIA RAINEY, Co-founder, Friends of the Park
 ERIN HOGAN, Director of Public Affairs, Art Institute of Chicago
 MEREDITH MACK*, Deputy Director and COO, Art Institute
 of Chicago

Architects/Designers/Engineers/Construction Contractors/Artists:

SKIDMORE OWINGS AND MERRILL (CHICAGO, IL) –
 Master Plan Consultant, John Zils,* SOM Structural Engineer
 RENZO PIANO (PARIS, France), Architect, South Exelon Pavilions
 HAMMOND BEEBY RUPERT AINGE, Inc (Chicago, IL) , Architect,
 North Exelon Pavilions, and Joan W. and Irving B. Harris
 Theatre for Music and Dance
 MULLER & MULLER, Ltd. (Chicago, IL), Architect,
 McDonald's Cycle Center
 FRANK GEHRY (LOS ANGELES, CA), Architect, Jay Pritzker Pavilion and
 BP Bridge – Craig Webb* – Project Designer, Gehry Partners, LLP
 GUSTAFSON GUTHRIE NICHOL LTD. (SEATTLE, WA), Piet Oudolf
 (Netherlands), Robert Israel (Los Angeles, CA),
 Landscape Architects, Lurie Garden
 McDONOUGH ASSOCIATES, Inc. (Chicago, IL), Architect
 Chase Promenade

HARLEY ELLIS DEVEREAUX (CHICAGO, IL) and SITE DESIGN GROUP
 (CHICAGO, IL) – Landscape Architect, the Boeing Galleries
 JAUME PLENSA (BARCELONA, Spain) and KRUEK & SEXTON* ARCHITECTS
 (CHICAGO, IL) – Architect, Crown Fountain
 OWP/P (CHICAGO, IL, Architect,) McCormick Tribune Plaza
 and Wrigley Square
 ANISH KAPOOR (LONDON, England), Sculptor, Cloud Gate

Major Private Donors:

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 WM. WRIGLEY JR. COMPANY FOUNDATION

Other:

GEORGE K. BAUM & CO. - BOND UNDERWRITING FIRM

Millennium Park

URBAN CONTEXT

Millennium Park is located in the historic Chicago Loop area, adjacent to the eastern edge of the Central Business District. It comprises the northern section of Grant Park, a historic Chicago Park that has taken on modern significance as the site of Barack Obama's first appearance as President Elect. Millennium Park is three blocks south of the Chicago River and roughly two blocks west of the Lake Michigan waterfront. It is bounded on the north along Randolph Street by a mixture of new high-rise, commercial and residential buildings; on the East by parkland and the lakefront beyond; on the south across Monroe Street by the Art Institute of Chicago; and on the west by Michigan Avenue and its "wall" of historic commercial buildings, including the former public library which is now the home of the Chicago Department of Cultural Affairs.

There is new investment in the area surrounding the Park. Existing buildings are being upgraded and a number of new building projects are completed or in the final stages of planning. New and renovated high rise condominiums, shops, restaurants, and office towers to the west and north of the Park are part of this mix. A renovated train depot for the Illinois Central Railroad (The Millennium Station) lies underneath the Park, providing access through Chicago and into southern Illinois.



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Aerial view of Cloud Gate, and Jay Pritzker Pavilion

The Park is proximate to major arterial roadways and is easily accessible by public transportation. Buses, elevated trains and subway trains operated by the Chicago Transit Authority connect at the Park or are within walking distance. Parking garages located beneath the Park are accessible via North and South Michigan Avenue and at upper and lower Columbus Drive.

As part of Chicago's *Bicycle Master Plan*, which aims to encourage and improve alternative transportation routes and methods, a bicycle center was constructed at the corner of Randolph Street and Columbus Drive. The McDonald's Cycle Center is an indoor, heated bicycle parking facility with roughly 300 free-of-charge spaces. The Center offers lockers and showers for an annual fee of \$149, and food service to daily commuters and Park visitors. The Center supports a healthier and safer urban area and has been embraced by the bicycling community

The design of Millennium Park promotes pedestrian activity, public transportation use, and alternative transportation methods. The high-speed roadways that border the Park can still be viewed as an ongoing challenge to the overall connectivity of the many different sections of the Park system. On the eastern edge of the Park, Columbus Drive limits access to Daley Bicentennial Plaza in Grant Park, along with the lakefront and other park land. To the south of the Park, East Monroe Street provides access to the Art Institute of Chicago. Two bridges provide access across these thoroughfares.

The BP Bridge, designed by Frank Gehry, crosses Columbus Drive and links Millennium Park to Grant Park. A second bridge, built by The Art Institute of Chicago and designed by Renzo Piano, provides direct access to the new wing of the Art Institute.

PROJECT HISTORY

Grant Park has historically been portrayed as the "front yard" of Chicago. Since its official designation as parkland in 1844, its approximately 320 acres of green space has served as the primary recreational area for generations of city dwellers. However, in 1852, despite early 19th Century legal restrictions that prohibited any development within the vacant premises, the City gave a significant portion of the land to the Illinois Central Railroad Company (ICR) in exchange for constructing a breakwater in Lake Michigan. This "swap" resulted in the construction of an immense system of railroad tracks running between Chicago's waterfront and the developing Loop district. In 1909, Daniel Burnham laid out a master plan for the City of Chicago, calling for Grant Park to become the premier cultural center for the City. Under the plan, Grant Park would include libraries, The Art Institute of Chicago, and a formally designed beaux-arts landscape by Edward Bennett. Because the City no longer controlled certain sections of the land, Burnham's plan accommodated the existing railroad tracks and built the park around them.

Over the years, Grant Park evolved and cultural amenities were added in and around it. However, a lingering eyesore still remained – the Illinois Central Railroad tracks. Chicago’s long-sitting mayor, Richard M. Daley, found this blemish especially troubling (he was reported to have been particularly displeased with the view of it from his dentist’s office in a bordering building). During the 1990s, Daley set out on an ambitious campaign to make Chicago one of the greenest cities in the United States. Daley began to redevelop streetscapes, called for environmentally sustainable building design (including the greening of rooftops as at City Hall), and continuously looked for opportunities to expand existing parkland. Mayor Daley long viewed the northwest portion of Grant Park as an opportunity to provide additional public green space. For years, however, the city’s efforts to improve this unsightly train depot surrounded by ground level parking had been frustrated, since the City (erroneously) assumed that the ICR owned this land.

MILLENNIUM PARK ORIGINS

There are many “origin stories” about Millennium Park. One such legend (as reported above) would have us believe that Mayor Daley’s regular visits to his dentist, whose office overlooked the rail yard and parking lot, inspired him to beautify Grant Park.

Donna La Pietra, then Chairwoman of the Mayor’s Landscape Advisory Task Force, offers a variation on this origin story. “Oddly

enough,” she relates, “I am the source of the project.” According to La Pietra, she met with Mayor Daley and proposed that the City needed to develop a millennium project. Her suggestion was coupled with observations from the Task Force that Chicago’s “front yard” was a disaster zone made up of cracked sidewalks, fountains that didn’t work, surface parking and rail yards. Ms. La Pietra indicates that the Mayor initially balked at the idea of a millennium project because it seemed “too commercial,” but later warmed to it.

In any event, the Mayor did instruct his staff to pursue site control of the railroad lands. As a result, in 1996, the City filed a lawsuit against the ICR to regain some of the property within Grant Park. As it turned out, a provision in the original 1852 contract required the ICR property to be used for railroad purposes – a function that much of the land no longer maintained. The ICR therefore had to cede control of the property (including the northwest section of Grant Park) to the City. The reacquisition of this land made Daley’s proposal for the future Millennium Park possible.

Mayor Daley’s initial proposal was modest and largely self-financing. He wanted to turn the train tracks and parking lot into a 16-acre parking garage with a landscaped green space on top. In 1998, the Mayor’s office announced that the project would cost roughly \$150 million, with \$30 million coming from private financing to provide a new home for the Grant Park Music Festival. This idea ultimately evolved into what is now the Jay Pritzker Pavilion. Daley promised

that the \$120 million needed from the public sector would not come from tax money – instead, the Park would be financed by parking structure revenue bonds. The Park, put on a fast-paced construction schedule, was projected to open in mid-2000.

To raise the \$30 million needed from the private sector, Mayor Daley turned to John H. Bryan, an executive, entrepreneur and philanthropist with ties to Chicago’s wealthiest citizens. Bryan formed a private, not-for-profit “blue ribbon” committee known as Millennium Park, Inc., whose members raised money for the construction of the Park’s above-ground amenities. Bryan’s commitment to the endeavor, together with Millennium Park, Inc.’s involvement, strongly influenced the evolution of the Park’s design.

Bryan’s vision for the Park would transform the 16-acre site into what he believed would be a one-of-a-kind cultural center, featuring the best of contemporary art and architecture that would attract visitors and Chicagoans alike. He aimed to raise far more than the \$30 million that was asked of him. In exchange, the City would agree to expand the size of Millennium Park and allow for additional amenities that would be financed and designed primarily by the private sector.

The complementary visions of Mayor Daley, Ms. La Pietra and Mr. Bryan were woven together largely through the efforts of Edward Uhler, assistant to the Mayor, who served as his Director of

Design, Architecture and Landscape. Uhler facilitated the complex interactions and demands of the site, politics, patrons, artists and designers, construction managers, a sometimes savage press, and the public. For example, Uhler’s initial back-of-the-envelope calculations increased Mayor Daley’s conviction that the green roof over the parking and rail yards could be self-financing. Uhler moved the ice rink to its prominent location on Michigan Avenue from the Randolph Street site chosen by Skidmore, Owings & Merrill (SOM). He was also part of the team that convinced Frank Gehry to accept the commission for what became the Jay Pritzker Pavilion and the BP Bridge. Uhler managed to keep the standards of each of the twelve venues in the Park consistent with individual patron aspirations, while still fulfilling the promise of “a high quality front yard” for all Chicagoans.

CREATIVE CONTRIBUTORS

Various artists and architects were hired by Millennium Park, Inc. and patrons to design and construct its sculptures and facilities. The decision to work with multiple artists tested and adjusted the initial park plan by SOM, the planning and design firm originally hired by the City. Frank Gehry, who had recently completed the celebrated Guggenheim Museum in Bilbao, Spain, was hired to design the Park’s main attraction – the outdoor band shell and future home of the city-owned Grant Park Music Festival. As part of his commission, Gehry was also awarded the opportunity to design

a bridge at the eastern edge of the Park connecting to the parkland across Columbus Drive. The size of the Park quickly expanded to roughly 24.5 acres and the construction deadline continued to be pushed back.

As the scope increased and became more defined, the public and private costs continued to rise. Private donors pledged increasing amounts of money to finance additional features and, although the donors were paying for these features, their addition escalated the public construction costs due mainly to increased loads on the garage deck and the resulting need for heftier structures. As a result of more or less continual changes, the City began to reconsider their fast-track planning of the underground parking garage. Due to the changes and delays, the original \$150 million budget became insufficient; thus, the City was forced to tap in to tax increment financing (TIF) funds which had been set aside to spur development in the Central Loop District. The Park, as realized, has had the TIF's intended effect on the Central Loop (see the section that follows on impacts).

Each new addition to the Park presents its own story of vision, risk, project design, finance, construction and operation. In many ways the Park is the aggregate of the initial SOM framework and individual additions of art, landscape design and architecture that were not anticipated in the original plan. The perception of several interviewees was that the place grew organically, largely without a fully developed plan. For example, controversies over the design of

Cloud Gate (a 110-ton, 66-foot tall mass) and changes in the design and use of the Crown Fountain (a pair of five-story tall, 23 x 16-foot wide structures) were not anticipated in the master plan.¹ Yet at each stage, the framework for planning was flexible and neutral enough to enable multiple options to evolve successfully. Each project enriched the whole, adding to the critical mass of attractions – and thus to the ability of the Park to attract a diverse group of visitors.

A STRING OF CONTROVERSIES

The additional amenities were inserted like puzzle pieces on the site. In 1998, partly in response to the growing complexity of the project, the Public Building Commission replaced the Transportation Department as the public overseer of the project. This was an important and controversial shift that responded to the predominately private sources of new money for the Park, and the increased procurement flexibility needed to be responsive to the requirements of these donors. However, the shift led to press criticism that privatization of the project would lead to a loss of public control.



Ed Uhler, FAIA, Executive Director, Millennium Park Inc.
Right: Plan Map of Millennium Park

¹ The Crown Fountain was originally surrounded by a grass lawn and was programmed as a place of quiet contemplation. Its popularity, however, destroyed the lawn and led to the decision to pave the adjacent area.



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A partial answer to such concerns involved the appointment of Ed Uhlir as project manager. He provided important continuity in the transition, building on his twenty-five year history in the Chicago Park District.

Additional controversy arose when the City found itself at odds with Schwendener, Inc. and Harston Construction Co. due to disagreement over change order costs. By August 2001 – a year after the initial completion deadline – certain elements of the Park had yet to be designed and its price had risen to roughly \$370 million.

To reduce the growing public criticism of the project brought on by further delays, escalating cost, concerns about privatization, and a lawsuit by the builders, the City decided to open the Park's ice skating rink in December of 2001. Other sections of the Park were also opened to the public before the completion of the entire project – a move that garnered much-needed public support.

However, the City still faced serious financial challenges. The underground parking garage had not generated the estimated revenues needed to refinance the bonds issued to pay for park construction. As a result, the City was forced to take more public money out of its TIF fund. By December 2002, the cost had risen to \$410 million. A change came in August of 2003, when the Wall Street firm Bear Stearns decided to terminate a financing pact that it held with the City, which had also helped pay for construction. The termination

fee allowed the City to pay off most of the revenue bonds. At the same time, parking garage revenues began to increase.

In June 2004, a month before the Park's newly-scheduled opening date, the City announced that the Park would be managed by a private, not-for-profit conservancy which would be transformed from Millennium Park, Inc. While the conservancy would be in charge of the costly maintenance and upkeep of the landscape and numerous amenities, the City would still retain ownership of the property. On July 16, 2004, four years after the initial estimated completion date, Millennium Park officially opened to the public. The final cost was \$490 million.

ART AND ARCHITECTURE – 12 VENUES

After six years of financial uncertainty and harsh criticism from the press, Millennium Park has become the new “front yard” of Chicago. The Park's contemporary architecture, art and landscape are surrounded by Chicago's historic architecture and parkland. While most amenities in the Park point to the new millennium, the peristyle at the corner of Randolph and Michigan (based on the original design from 1917), as well as the stair and rail at the Washington Street entrance to the park, reinforce the connection to the Park's history. In keeping with what has become a Daley tradition, the Millennium Park site is green and public. Roughly half of the Park's surface is a permeable “green roof,” and many aspects of the site's architecture



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are designed to be energy self-sufficient and universally accessible. There are twelve main attractions within Millennium Park and each has its own story of conception, construction, management and operation.

1. AT&T Plaza/Cloud Gate

Located in the center of Millennium Park, AT&T Plaza features Cloud Gate, the massive steel sculpture that has been nicknamed “The Bean” due to its curved shape. The sculpture is made out of highly polished stainless steel, which reflects visitors and the City’s skyline onto its convex and concave surfaces – something like an oversized fun-house mirror. The Cloud Gate sculpture has become a popular destination for Park visitors. Even on the rainy, chilly weekday afternoon of the site visit, dozens of visitors were touching, photographing themselves and the skyline, and moving in and around the sculpture.

The story of the making of Cloud Gate is the story of artist Anish Kapoor’s affection for the scale and character of Chicago, though

Views of Cloud Gate

even the artist seemed surprised by its presence, exclaiming, “It’s friggin’ big.” This was also Frank Gehry’s reaction: “It is big.” Even so, the artist rejected critical observations that it is too big. During Cloud Gate’s development, Kapoor was asked if he could make the sculpture any smaller, and he responded, “I can make it smaller if you can make Chicago smaller.” For him the “Bean” highlights the importance of scale in virtually all of the installations in the Park. Cloud Gate measures 66 feet long, 33 feet high and 42 feet wide. There is a 12-foot high “gate” that opens into a 27-foot high concave space underneath the “Bean.” Observing the installation from across Michigan Avenue or from Randolph or Monroe Streets reveals the relationship between the city surround and the Park. A smaller sculpture would not be visible from such vantage points.

The scale of the sculpture also explains some of the cost escalation on the project. When Kapoor’s proposal was initially considered for the Park it was estimated at about \$5 million. The first look by architects and fabricators jumped the cost to \$9 million. The final price tag was \$23 million.

Constructing Cloud Gate required innovative collaborations between the artist and his structural engineer Chris Hornzee-Jones in London; his fabrication and engineering contractor, Performance Structures out of Oakland, CA; his erection and finishing contractor, MTH Industries in Hillside, Illinois; and his project management firm, U.S. Equities Development from Chicago. Engaging all of these



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contractors in the collaborative problem solving required to achieve the artist’s vision was another source of cost escalation.

Maintenance on Cloud Gate costs about \$70,000 per year (to clean fingerprints, rain and dew streaks, etc.). When the surface was scratched by a vandal, the cost to buff it out ran just over \$7,000.

2. Boeing Galleries

Flanking the northern and southern edges of the Park, the Boeing Galleries offer permanent outdoor spaces for rotating art exhibitions. The exhibition terraces are lined with a row of sycamore trees that offer shade from the sun, and a series of black granite steps for sitting, which run along their eastern edge.

The Galleries are designed to accommodate temporary exhibitions and the contemplation of outdoor sculpture. At the time of the site visit, sculptures by Chinese artists were on display. This installation

Dinosaur Sculpture, Boeing Galleries

clearly appealed to children, as one three-year-old was reported to have climbed six feet up a dinosaur sculpture before security helped him down. Temporary fencing was then installed, which will remain for the duration of the exhibit.

3. BP Pedestrian Bridge

Designed by Frank Gehry, the BP Bridge extends across Columbus Drive and connects Millennium Park to the Daley Bicentennial Plaza. The polished stainless steel façade of the Bridge snakes through Millennium Park and spans over Columbus Drive, offering a magnificent view of the city's skyline and waterfront. As a pedestrian negotiates the gently undulating curved path, the views change.

It was reportedly difficult to acquire Gehry's design team for the Millennium Park project. The firm was already fully committed to other work when Adrian Smith, the principal architect from SOM, first approached him. Gehry initially turned down the opportunity to design a sculptured addition to the Park's "band shell." Convincing Gehry to sign on appears to have required combined efforts

and incentives. The Pritzker family traded on their long-standing relationship with Gehry (a former winner of the prestigious Pritzker Prize for architecture) and made a \$15 million gift to fund the project. Ed Uhlir also included the BP Pedestrian Bridge as part of the design project, which would be the firm's first bridge commission.

Mayor Daley was initially unsure about the Bridge's design, which reportedly seemed to him to "go nowhere" and to have been "too much Frank." But the support of the Pritzkers and the functional values of the Bridge became convincing. The Bridge provides a connection to the Plaza, views of the city and parks, and a sound barrier between the Pavilion's lawn and Columbus Avenue traffic noise. Craig Webb, the project designer for Gehry Partners, tells the story of one exchange between the Mayor and Gehry, during which the Mayor expressed concern about the visual impact of the Bridge on the site. Gehry explained that no one would really see the bridge in plan, only on its edge. It would be like the flat edge of a butter knife, rotated so that the blade would be seen only in its narrow dimension.



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Views of BP Bridge



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4. Jay Pritzker Pavilion

The Frank Gehry-designed band shell stretches roughly 120 feet towards the sky. Featuring the same materials as the BP Bridge, the Jay Pritzker Pavilion is a trellis of curving and crisscrossing steel. The trellis supports a state-of-the-art sound system that distributes the acoustics of concert events evenly across the outdoor seating area.

The Jay Pritzker Pavilion accommodates 4,000 fixed seats in front of the proscenium, with additional space for 7,000 people on the lawn underneath the trellis. The complex shares support space with the Harris Theater, which is below-grade. The facility contains a stage area with portable risers and a choral balcony that accommodates a 130-person choir. It also supports a full orchestra and provides space for winter programming when the pavilion is not in use. All of

this then sits on top of the three-level public parking garage, which had to be significantly reinforced to accommodate the added functions.

There were several alternatives presented for the design of the Pavilion, beginning with a simple barrel vault approach to the sound stage. Cindy Pritzker is reported to have said that “It doesn’t look like Frank,” which launched more sculptural explorations. The Gehry team worked to assure good sight lines within the pavilion as well as to provide significant vistas to and from Michigan Avenue and Randolph and Monroe Streets. The digitally-enhanced sound system suspended from the trellis is reported to be among the best in the world and is the result of full-scale testing to confirm its viability.

Views of Jay Pritzker Pavilion



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5. *Chase Promenade*

A three-block-long walkway, the Chase Promenade includes Chase North, Central and South running through the entire Park from Randolph to Monroe Streets. The Promenade is lined by almost 200 trees, and is used primarily to accommodate exhibitions and festivals. Depending on the circumstances and seasons, a large tent is made available for special events, including a summer Family Fun Festival, and the promenade plays host to a variety of art fairs, festivals and temporary art installations. The initial plan for the Promenade featured gravel paving, recalling Buckingham Fountain Plaza, but was planted with grass until the Bean was installed. The donor, Bank One Foundation, then upgraded to concrete paving to support a higher level of use and a wider range of activities.

6. *Crown Fountain*

Located in the southwest corner of the Park, the Crown Fountain features two fifty-foot tall glass towers/fountains separated by a reflecting and "wading" pool (the water is only a quarter of an inch deep). The front face of each tower houses a giant LED screen that



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Left: Chase Promenade
Right: Views of Crown Fountain

displays randomized 5-7 minute video portraits of 1,000 ordinary Chicago citizens (in fact, famous people or those seeking publicity are not allowed). These video portraits are timed to coincide with a water feature located in each tower, and the images become “virtual gargoyles,” as the subjects purse their lips and water spews out of their mouths – a contemporary nod to a traditional decorative architectural motif. The Crown Fountain and reflecting pool is a major destination for people of all ages. The pool and towers are designed at grade so that people with disabilities can easily enjoy the amenity. It is reported that families come with towels and bathing suits during warm weather with the express intent of enjoying the water feature.



Crown Fountain

Crown family leadership was essential to the project’s success. The family took the risk of allowing their name to be put on a one-of-a-kind Jaume Plensa sculpture. The family managed the process with an expressed understanding that “failure is expected” in the test phases. These involved producing transparent glass tiles, developing a unique structure to support the tiles as a seamless screen, fabricating the LED display system, creating a safe nozzle for the water spout, and more. Each design challenge in fact experienced several defeats as the supporting cast of architects, engineers, fabricators and contractors worked to realize the artist’s vision.

Mark Sexton of Krueck and Sexton Architects worked with the artist Jaume Plensa on the project. He speaks persuasively about the way the project and those around it radically changed his (and the City of Chicago’s) ideas about what art and architecture can do.

7. Exelon Pavilions

Four solar energy-producing pavilions were constructed within Millennium Park; two each on the northern and southern edges. The architecture of the pavilions serves as a frame for the Harris Theater to the north, and the expanded Art Institute of Chicago to the south. Covered in photovoltaic panels, the Pavilions are energy self-sufficient, and produce enough excess solar energy to power roughly twelve energy-efficient houses. The energy is fed back into the municipal grid reducing the electric utility operation costs accordingly. The north-facing photovoltaic arrays are mostly



decorative elements, allowing the facades to look essentially the same regardless of their orientation. Three of the four pavilions contain entranceways to the underground parking garage, while the northwestern pavilion serves as Millennium Park's Welcome Center.

8. Joan W. and Irving B. Harris Theater for Music and Dance

The Harris Theater, designed by Hammond Beeby Rupert Ainge Architects, is located on the northern edge of the Park, and features a 1,525-seat indoor center for the performing arts. It is located predominantly underground. The site and profile of the theater was one of the test cases of the requirement for the Park to be "open, free, and clear of any buildings" – and the fact that a portion of the Theater is above ground suggested some flexibility in interpretation.

The Harris Theater, which is privately operated, is the premier center for small- to medium-sized performance groups in Chicago. Its website describes it as home to several of Chicago's music and



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dance companies, including Chicago Opera Theater, Music of the Baroque and Hubbard Street Dance Chicago. It has also hosted the internationally-recognized San Francisco Ballet, New York City Ballet, Daniel Barenboim and his West-Eastern Divan Orchestra, Laurie Anderson, and eighth blackbird.

9. The Lurie Garden

A 5.0-acre green space in the southeast corner of the Park, the Lurie Garden is home to more than 138 varieties of perennial plants. Designed by Gustafson Guthrie Nichol Ltd, Piet Oudolf, and Robert Israel, the garden is enclosed by a 15-foot-high "shoulder hedge," designed to fill up a steel framework protecting an interior of tilted beds that are divided diagonally by a footbridge over shallow water. The tilt of the planter beds up toward their northern edges gives the Art Institute of Chicago a unique vista from their new facilities

Left: Harris Theater interior
Right: Lurie Garden



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across Monroe Street. The mix of running water, together with light and dark planes, is intended to be analogous to the stream, prairie and shading trees of a natural landscape. Framed with the backdrop of Michigan Avenue's streetscape and packed into the small footprint, however, the result is not a prairie landscape but rather a new form of landscape combining spatial structure, plantings and theatrical lighting. The Garden was designed to be a representation of Chicago's motto – *Urbs in Horto* – a City in a Garden.

10. McCormick Tribune Plaza and Ice Rink

Open from November to March, this 16,000-square-foot ice skating rink is free to the public and is located in the middle of the western edge of the Park parallel to Michigan Ave. During the warmer seasons, the space serves as Chicago's largest outdoor dining space and hosts an array of culinary events. The restaurant venue supporting the rink is open year-round and adds to the range of dining choices along Michigan Avenue.

11. McDonald's Cycle Center

The Cycle Center is a 300-space indoor heated bicycle parking garage built to encourage alternative transportation methods for people cycling to the Loop area. The Center features lockers, showers, a snack bar, a bicycle repair shop and a rental area. In the spring, summer and fall its 300 spaces are fully booked and rentals are reported to be brisk.

12. Wrigley Square and Millennium Monument

Located at the corner of Michigan and Randolph (the northwest corner of the park), Wrigley Square offers a passive open space for Park visitors. It features the Millennium Monument, a replica of the neo-classical peristyle that stood roughly in the same location from 1917 to 1953. The names of the Park's private donors are inscribed in the Monument's base.

Left: McCormick Tribune Plaza and Ice Rink
Right: Wrigley Square and Millennium Monument

All of these venues support well over 500 free events a year. The programming ranges from Symphony performances in the Jay Pritzker Pavilion to sculpture tours in the Boeing Gardens. Regular offerings in the summer include Tai Chi and Yoga on the Great Lawn, a Family Fun Festival, and garden walks. The Park is open daily from 6 AM to 11 PM and is always free. This policy reflects the nature of the gift offered by patrons and the recognition of the city's investment in culture.

Designated sections of the Park, however, are also available for private special events. Performance charges are a central part of the *pro forma* for the Harris Theater.

THE PLANNING AND DESIGN PROCESS

The overwhelming affection showed by all the participants for Chicago and its history, and the creativity and discipline of the professionals proved to be an extraordinarily effective substitute for a detailed plan. Mayor Daley succinctly summarized his lessons learned from building the Park: "Don't be ordinary." Ironically, that lesson emerged from his initially simple and fast-tracked proposal to build a green roof over the parking lots and rail yards, and to provide a new home for the Grant Park Music Festival on top. Surprisingly for a project of this magnitude and importance, many people interviewed during the site visit indicated that the plan for the Park did not really anticipate the mix of art installations and

program that finally emerged. Ed Uhlir said that after SOM finished their master plan and John Bryan started to raise money, there was no formal plan for accommodating the new enhancements; Uhlir was able to manage the opportunities as if a plan were in place. That said, the original design from SOM, which was based upon the historic Grant Park Plan of Daniel Burnham and Edward Bennett, did show a clear set of spaces or "outdoor rooms" ready to receive projects as funds, ideas, and the underground parking structure modifications would allow.

Within this framework, funding followed visionary ideas, and a committee of knowledgeable people governed the quality of work. The process was organic, yet also carefully orchestrated in much the way one might curate exhibitions within a well-designed museum. It can be difficult to structure meaningful participation in a "non-plan process," but the role of not-for-profit organizations was strong. The work of groups such as the Friends of the Parks, the Grant Park Conservancy, the Openlands Project, Friends of Downtown, and Landmarks Preservation of Illinois, indicates that various elements of the public were there from the start and followed the process carefully. In addition, there were conventional public hearings on the SOM master plan, and subsequent revisions required further hearings. There was continuous sensitivity to violations of the covenant to remain "...forever open, free and clear of any buildings," but it was coupled with a willingness to allow such work to proceed when it could be justified. In the end, the

watchdogs over the planning process were attracted to the vision of what Millennium Park could become.

Through years of readjustments and alterations to the site plan, the Park's eventual layout began to take shape. The final site plan pays tribute to Edward Bennett's 1920 master plan for Grant Park, with its succession of smaller-to-larger landscaped "rooms," represented by the major amenities as one moves from west to east across the Park. The site plan also takes into consideration the historic background of the surrounding neighborhood. The transformation of the Park from 19th century to contemporary architecture symbolizes the City's progression into the new millennium. The western eight acres of the Park, located within the Michigan Avenue Historic District, feature architecture and materials common to the area's period of significance, such as the stairs, handrails and balusters made of cast stone. A series of curved cast stone ovolos (a convex architectural molding that resembles a quarter circle or ellipse when viewed in cross section) mark the entry points to several of the Park's discrete amenities. The tree-lined Chase Promenade runs a full three blocks north-south, connecting all of the Park's amenities as a single armature. Millennium Park's design was based on a Beaux Arts style plan for the park, and its resulting spaces reflect the grid of the City. The Park's "rooms" extend the urban "city block" into green space, and the composition of the amenities within the Park reinforces a simple approach to wayfinding.



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The 16.5-acre section of the Park that was developed over the old railroad yards features a more contemporary spin on industrial design, including stainless steel, steel, and aluminum. Even the Lurie Garden frames its 5 acres of "light" and "dark" plates of vegetation with steel frame cages and a sharp wood and steel watercourse that cuts diagonally through it.

The design processes for most of the amenities demanded detailed and creative problem solving at every level. For example, Gehry was initially very sensitive to the "forever open" slogan, suggesting a low profile band shell that was a gesture to the history of the site and to expressions of public concern about structures in the park. He had to be prodded by the Pritzkers to challenge the public with

Lurie Garden

a proposal that some would call grander, and that produced a more dramatic presence than he initially thought possible. Problems with the sound system and trellis structure required unprecedented solutions. The Crown Fountain, Cloud Gate, and the Lurie Garden also represent unique acts of art, architecture and construction. They required very creative problem solving by designers, engineers, architects, landscape architects, fabricators and others to realize each artist's vision.

LEADERSHIP, PHILOSOPHY AND ORGANIZATION

Don't be boring. Park development strictly adhered to this unwritten rule of art. However one may evaluate the art and architecture of the Park, boring is not likely to be among the descriptions. The Mayor, the Commissioner of the Department of Cultural Affairs, and the Mayor's Director of Design and Architecture for the project all spoke of the primacy of pushing limits in the design process in order to create exciting places. The patrons insisted on great art, done with superb execution, and they managed their gifts toward that end. In some ways, the City and patrons were ahead of the artists, pressing for full realization of each artistic vision. The Mayor attributes much of the success of the Park to the artists.

Allow failure in the test stage. "Test, redesign, and test again," was the mantra for the fabrication and construction of the Crown Fountain, the metal seams of the Bean, and the acoustics of the Pritzker

Pavilion. The teams shared a clear understanding that failure was an expected part of innovation. This principle was understood by the patrons as well as the artists, resulting in reciprocal reinforcement and on-going (and expanding) financial support.

Facilitative management. While much of the fundraising and the selection of artists seemed serendipitous, the role Ed Uhlir played to orchestrate and "soothe the savage beasts," wherever they were in the process, was critical. His ability to invite risk-taking in areas of budget, artist selection, design and construction kept the bar high and consistent with the expectations of some of the wealthiest patrons in the city. Patrons who would have preferred anonymity were invited to make their names public in order to create naming opportunities for others. All of this was done in a climate of sustained negative press about cost escalations and in the face of fear that the public park was becoming privatized with each new donor. The potential risk of course, was the possibility that the installations would not be well received by the public.

Free and accessible – a Chicago tradition. The Park was intended as a gift to all of Chicago. The Chicago Department of Cultural Affairs animates this gift with 500 free events in the park each year (see the Project Description above), and the popularity of the new home for the Grant Park Music Festival is further evidence of the gift's success. The Paralyzed Veterans of America recently gave Millennium Park the Barrier-Free Award for Accessibility, affirming

the success of the City's commitment to making the park fully and universally accessible to all. The concept of the park as a gift to Chicago is what John Bryan refers to as "wrapping the civic cloak around the project," helping to provide an environment conducive to fundraising. Donors were not giving to catalyze economic development; they were giving to make the Park "a place that people like to be" and because "they wanted their city to be the best."

Conscious of historic circumstances. Some citizens clearly saw the Park's development as an important continuation of the foundations of famous Chicago plans and expositions. Historian Timothy Gilfoyle was commissioned to write the story very early in the process, around the time John Bryan was beginning to raise funds, suggesting that there was already a sense that this was a historic venture. The result is a hardcover fully illustrated book, *Millennium Park: Creating a Chicago Landmark*, published by the University of Chicago Press in 2006. It presents a detailed accounting of the Park's development based on Gilfoyle's interviews with the principals.

The three legged stool. The success of the project is based on three essential elements. First, Mayor Daley's political leadership ensured an understanding of cultural and tourism issues, and a push for Chicago to present itself as a global city. Second, John Bryan's vision and high standards led to the patronage of 115 donors, who gave a total of \$220 million. Third, Ed Uhlir's skillful oversight on the details of project development framed a team that continually traded

up on an initially modest vision. Uhlir was, according to historian Gilfoyle, "the architect that put it all together in the end." Gilfoyle describes Daley, Bryan, and Uhlir as "three legs of the stool," working reciprocally to reinforce strengths and anticipate each other's needs. There were, of course, many other contributors who worked creatively and well, but this triumvirate formed the core team of the process. The public sector and the private sector were both able to do their jobs, and the project manager moved adeptly within both of these worlds to coordinate their activity.

Clear contractual separation from the City. When asked about the most important lessons to be learned from his experience with the Park project, John Bryan returns to the decision made early on in his involvement to create Millennium Park, Inc., to establish a clear contractual separation between City-run projects and those that were designed through private donor prerogative. This balance was essential to establish a base for donor participation, and for giving donors the decision-making authority required to attract major participation. So, for example, when one City official wrote a scathing critique of the Crown Fountain design to Bryan, he was able to simply, "wad it up and throw it away." The donors also wanted the amenities they were providing in Millennium Park to be "their" gift to the City.

MILLENNIUM PARK PRICE TAG

| | | |
|------------------------------|--|---------------------------|
| City Funded Elements | Garage | \$ 99,000,000 |
| | Metra Crossover Structure | \$ 61,000,000 |
| | Park Finishes & Landscaping | \$ 43,000,000 |
| | Music Pavilion | \$ 25,500,000 |
| | Design & Management | \$ 40,000,000 |
| | City Portion of Exelon Pavilions | \$ 1,500,000 |
| | City Funded Total | \$ 270,000,000 |
| Donor Funded Elements | Base Park Improvements | \$ 5,400,000 |
| | Jay Pritzker Pavilion | \$ 31,900,000 |
| | Jay Pritzker Pavilion Sound System Enhancement | \$ 2,500,000 |
| | BP Pedestrian Bridge | \$ 14,500,000 |
| | Chase Promenade | \$ 4,000,000 |
| | Wrigley Square / Peristyle | \$ 5,000,000 |
| | Lurie Garden | \$ 13,200,000 |
| | The Cloud Gate ("Bean") & AT&T Plaza | \$ 26,000,000 |
| | Crown Fountain | \$ 17,000,000 |
| | Boeing Galleries | \$ 3,000,000 |
| | Exelon Pavilions | \$ 6,000,000 |
| | McCormick Tribune Ice Rink | \$ 3,200,000 |
| | Harris Music and Dance Theatre | \$ 61,000,000 |
| | Fixed Seating | \$ 490,000 |
| | Demountable Fence | \$ 750,000 |
| | Mid Level Terraces | \$ 600,000 |
| | Graphics | \$ 200,000 |
| | Furnishings | \$ 260,000 |
| | Endowment Commitment | \$ 25,000,000 |
| | | Donor Funded Total |
| | TOTAL PROJECT COST | \$ 490,000,000 |

FINANCING

Capital Financing

Millennium Park is the product of a unique public/private relationship between City Hall and Chicago's philanthropic individuals, families and corporations. According to the City's accounting, of the \$490 million final price tag, \$220 million came from public funds and \$270 million from the private sector. These donations funded the Park's evolution from a 16-acre home for the Grant Park Music Festival to a 24.5-acre cultural center featuring work from world-renowned architects and designers. The tables that follow detail the sources and uses of the funds.

Operations

The responsibility for Park operations lies within the broad purview of the Chicago Department of Cultural Affairs. They devote approximately \$7.85 million of their \$19 million annual budget to support the operations and programming of Millennium Park. Of that amount, approximately \$6 million goes toward basic operations provided under contract by MB Realty Inc. The remainder is combined with sponsorship and rental revenues as well as Millennium Park, Inc. reimbursements. The total annual operating budget for 2009 is \$12.85 million.

Several of the amenities in the Park have endowments dedicated to their maintenance, but not all of these have been received as of the time of this writing. Millennium Park, Inc. also reports that a total

of \$25M is being raised to support Park maintenance in the future. The endowment acquisition is also still in process. As of this writing Millennium Park Inc. has not reported any success in raising funds for the maintenance endowment.

| OPERATIONS BUDGET FOR MB REALTY | |
|--|---------------------|
| Public Events, Security, Cleaning, Sound, Lights | \$ 600,000 |
| Security | \$ 1,300,000 |
| Engineering | \$ 500,000 |
| Electrical | \$ 350,000 |
| Landscape / Snow Removal | \$ 550,000 |
| Management & Insurance | \$ 950,000 |
| Cleaning | \$ 800,000 |
| Ice Rink | \$ 400,000 |
| Fountain | \$ 300,000 |
| Chemicals | \$ 100,000 |
| Liability Insurance | \$ 150,000 |
| TOTAL | \$ 6,000,000 |

| 2009 MILLENNIUM PARK FUNDING SOURCES | |
|--------------------------------------|----------------------|
| City Funding | \$ 7,850,000 |
| Sponsorship / Grants | \$ 4,264,259 |
| Private Rental – 2008 Net Profit | \$ 315,341 |
| MPI Reimbursements | \$ 420,400 |
| 2009 FUNDING SOURCES | \$ 12,850,000 |

| 2009 BUDGET EXPENSES | |
|---------------------------|----------------------|
| Operations and Marketing | \$ 7,850,000 |
| Programming | \$ 5,000,000 |
| 2009 BUDGET TOTAL* | \$ 12,850,000 |

* Note that the Department of Cultural Affairs budget addresses the entire portfolio of events offered through DCA throughout Chicago. Their programming funds are used primarily to support their staff, as the programs are all directly supported by sponsorships. The programming funds for the Park include costs attributable to program delivery including sponsorships but excluding DCA support.

2008 DCA PROGRAMMING BUDGET

| 2008 Department of Cultural Affairs Programs | Expenditures |
|---|---------------------|
| General Programs | \$ 955,015 |
| Public Programs | \$ 128,431 |
| Family Programs | \$ 250,000 |
| Jazz Programs | \$ 190,000 |
| Music Without Borders | \$ 127,831 |
| Education Program | \$ 25,000 |
| Visual Exhibitions | \$ 84,926 |
| Workouts | \$ 120,000 |
| Holiday | \$ 15,000 |
| 2008 DEPARTMENT OF CULTURAL AFFAIRS PROGRAM TOTAL* | \$ 1,896,204 |

ESTIMATED ECONOMIC ACTIVITY ATTRIBUTABLE TO MILLENNIUM PARK 2005 – 2015

| | |
|--------------------------------------|------------------------|
| Gross Sales – Visitor Spending | \$ 2.60 Billion |
| Taxes on Visitor Spending | \$ 0.24 Billion |
| Direct Employment / Visitor Spending | 1,070 FTE's |
| Direct Earnings / Visitor Spending | \$ 0.20 Billion |
| Direct Output | \$ 0.72 Billion |
| Induced Employment | 460 FTE's |
| Induced Earnings | \$ 0.14 Billion |
| Induced Output | \$ 0.63 Billion |

ECONOMIC IMPACTS

Millennium Park has had very positive impacts for the City of Chicago and its surrounding areas. It has generated a tremendous increase in property and sales tax revenue for the City. Individual buildings in proximity to the Park are known to produce over \$10 million more than pre-Park amounts annually in property taxes. Additionally, over \$4 million is generated annually in sales tax revenue from the new population of downtown residents. The exact amounts attributable to the Park are the subject of a complex series of investigations commissioned by Millennium Park, Inc. The initial study done in 2005, for example, found that the increase in total residential value in the new East Loop real estate market attributable to the Park would be \$1.4 billion over the next ten years (based on 2,500 residential condominium units or 25% of the total being built in the area). Furthermore, the study found that tourism revenue (gross sales – visitor spending) would be around \$2.6 billion over the next ten years. Consultants John Devries and Christine Williams also project very positive impacts in both direct and induced employment, earnings, and output.

The economic activity study reported that the Park welcomed an estimated three million visitors in 2005. Of the three million, roughly 45% were domestic travelers, while 9% were international travelers. Since 2001, the Central Area has seen an estimated 21 new hotels constructed or renovated, with roughly 25 more that have been or are being proposed. In addition, many retail businesses

have moved in around Millennium Park. Local businesses have seen a tremendous rise in revenues. Restaurants and stores now attract more customers, and historic retail strips such as State Street are experiencing an urban revitalization, with retail space being constructed or renovated at a rapid rate.

While Ed Uhlir was not ready to speculate on the details, he notes that Priceline.com reported in 2005 that Chicago was the 36th most popular destination in America; in 2006 it was the #1 destination. According to city officials, Chicago has seen a 47% increase in leisure travel over the past 5 years, versus the national average increase of 6%. The Park's influence has also impacted the Museum Campus, a series of cultural institutions along Chicago's waterfront that includes the Field Museum, the Shedd Aquarium, and the adjacent Art Institute of Chicago, which has created an addition that faces north on the park. The Park serves as a spark for the public's artistic curiosity, motivating them to experience other attractions that the lakefront has to offer. In recognition of the Park's draw (and potential to generate higher attendance), the Art Institute built a bridge (opening in May of 2009) to draw visitors from the pedestrian traffic in the Park. It also oriented major spaces to view the park such as its conference room.

Studies by the same consultant team building on the initial 2005 investigation of economic impact reveal that the City of Chicago continues to reap significant return from investments in the Park. Perhaps the greatest external attribute of the Park is its ability to transform Chicago's Central Area and East Loop into what it is today. Before the completion of Millennium Park, the East Loop consisted of mundane office buildings with little retail and almost no pedestrian activity. However, since the Park's completion, the East Loop has become one of the best-performing real estate submarkets in the City, featuring over ten new condominiums or residential conversions. In addition, between 2001 and 2003, Chicago's Central Area featured roughly 110 new residential developments. From 2004 to 2006, The Central Area had an estimated additional 80 new residential developments, and from 2007 to 2009, the Central Area

ESTIMATED IMPACT OF MILLENNIUM PARK ON RESIDENTIAL DEVELOPMENT 2005 – 2015

| | |
|---|------------------------|
| Condominium Units Completed 2005-2007 | 3,696 |
| Forecast over 10 Years (units) | 10,000 |
| Millennium Park Factor | 25% |
| Units Attributable to Millennium Park | 2,500 |
| Average Price per Square Foot | \$400 |
| Average Unit Size (Square Feet) | 1,400 |
| Total Value of Residential Development Attributable to Millennium Park | \$1,400,000,000 |

had an estimated additional 85 new residential developments. In 2000, the Central Loop (including the East Loop) had an estimated 8,637 persons living within its boundaries. In 2007, the estimated population had grown to roughly 16,537 persons.

Results of the recent studies are summarized in the tables shown below. They include an assessment of the “base case” that provides a conservative assessment of what might be attributed to the existence of the Park while the “opportunity scenario” offers the upper range of impact. These assessments are then compared to the total additional supply regardless of how the supply is attributed.



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| CENTRAL AREA DEVELOPMENT TRENDS 2000 – 2007 | | | | |
|---|--------------------|----------------------|--------------------------|----------------|
| | Base Case Scenario | Opportunity Scenario | Total Addition to Supply | Annual Average |
| Office (Sq. Ft.) | 1,600,000 | 2,200,000 | 15,135,000 | 1,892,000 |
| Retail (Sq. Ft.) | 250,000 | 350,000 | 3,160,000 | 395,000 |
| Residential (Units) | 1,800 | 2,200 | 33,464 | 4,183 |
| Student Housing (Beds) | 150 | 180 | 4,206 | 526 |
| Hotel (Rooms) | 600 | 700 | 4,323 | 540 |

| CENTRAL AREA MARKET SECTOR GROWTH BENCHMARKS 2008 - 2020 | | |
|--|-----------|-------------|
| PROJECTED AVERAGE ANNUAL GROWTH | | |
| | Base | Opportunity |
| Population | 4,200 | 5,300 |
| Employment | 4,500 | 6,000 |
| Office (Sq. Ft.) | 1,200,000 | 1,500,000 |
| Retail (Sq. Ft.) | 250,000 | 350,000 |
| Cultural (Sq. Ft.) | 85,000 | 100,000 |
| Residential (Units) | 2,600 | 3,300 |
| Student Housing (Beds) | 150 | 200 |
| Hotel (Rooms) | 500 | 700 |

DEPARTMENT OF CULTURAL AFFAIRS SECURED GRANTS/SPONSORS 2009

| SOURCE | PROGRAM | AMOUNT |
|---|---|---------------------|
| Fairmont Chicago | Made in Chicago Jazz, Music Without Borders | 110 Room Nights |
| Fry Foundation | Music Without Borders | 19,000 |
| Illinois Arts Council | Music Without Borders | \$ 100,000 |
| | Music Without Borders Total | \$ 119,000 |
| Target | Family Fun Festival | \$ 250,000 |
| Chicago Community Trust | Made in Chicago | \$ 25,000 |
| Joyce Foundation | Made in Chicago | \$ 50,000 |
| Kraft Foods | Made in Chicago | \$ 50,000 |
| The Boeing Company | Made in Chicago | \$ 55,000 |
| | Made in Chicago Total | \$ 180,000 |
| Andy's Pro Line | Music Without Borders (and other MP programs) | in-kind |
| Motorola | Education | \$ 25,000 |
| McDonalds (by MPI Endowment) | Workouts | \$ 45,000 |
| Hard Rock Hotel | Millennium – Visual Exhibitions | in-kind |
| DEPARTMENT OF CULTURAL AFFAIRS (DCA) TOTAL | | \$ 619,000 |
| PRESENTING PARTNERS | PROGRAM | AMOUNT |
| Chicago Office of Tourism | Great Performers of Illinois, Greeters, Fashion Focus, etc. | \$ 340,557 |
| Grant Park Orchestra Association | Grant Park Music Fest | \$ 1,918,222 |
| Mayor's Office of Special Events | Gospel Fest | \$ 585,000 |
| Private Partners | Joffrey Ballet, Lyric Opera | \$ 501,480 |
| Through Millennium Park Inc. (MPI) Endowments: | | |
| The Boeing Company | Boeing Galleries | \$ 250,000 |
| The Richard H. Driehaus Foundation | Boeing Galleries | |
| MPI for Lurie Garden Programming | Lurie Garden | \$ 50,000 |
| DCA & PRESENTING PARTNER TOTAL | | \$ 4,264,259 |

OTHER IMPACTS

Mayor Daley and Lois Weisberg, his Commissioner of the Department of Cultural Affairs, both believe the Park has given new definition to Chicago as a city of the future that also respects its past. The design of the Park features creative, eco-friendly architecture and a universally accessible landscape. Over 15 million people visited the Park between its opening in 2004 and January 2009. The Park further secures Chicago's position as a major American center of art and culture.

FUTURE PLANS

The Chicago Children's Museum, to be located at the east end of the BP Bridge, is the next major (and controversial) project slated for Grant Park. The controversies revolve around placing structures in the Park and the need to relocate an already successful facility from elsewhere to this site.

Building the maintenance and operation endowment to the full \$25 million is also a priority for John Bryan.

Continued free programming is almost certainly in the Park's future. The Department of Cultural Affairs offerings represent a continuing commitment by the City and the history of sponsorship for these programs, even in tight times, has been very good.

The City launched a bid for the Olympics in 2016. The Mayor and planners for the bid saw the Park playing a major role in international cultural events programming themed by continent and ramping up to 2016. Even though the bid failed the preprogram planning illustrate how Chicago is positioning itself as an international city.

Assessing Project Success

SUCCESS IN MEETING PROJECT GOALS

1. To transform the commuter railroad tracks, surface parking and degraded parkland in the northwest corner of Grant Park into a landscaped venue for free public programming, concerts, and events including a permanent home for the Grant Park Music Festival.

By constructing the Park on top of an underground garage, the City was able to provide adequate downtown parking for its residents and workers, and at the same time preserve and create open space. The performing arts space supports highly popular programs including concerts and many other types of events.

2. To provide one-of-a-kind public art spaces as a “gift” from patrons who have made their fortunes in the City, given to all the citizens of Chicago.

The 15 million visitors, 500 well-attended cultural events per year, and the delight expressed by both children and adults as they move through the Park all provide persuasive evidence on the quality of public art venues provided. Park contributors see the Park as a gift to the city at the level of other major cultural and planning efforts in Chicago’s past. They also see their gift as positioning the City for the new millennium. The operations and maintenance endowment needs to be fully funded to assure the sustainability of the gift, but there are no foreseeable threats to continuing park maintenance or operation.

3. To lay the foundation for future private residential and commercial development in the area.

The Park has acted as a catalyst for development in the surrounding neighborhood. It has achieved this in two ways: by creating a highly attractive magnet for activity, and by removing a barrier between downtown Chicago, sections of Grant Park, and the City’s waterfront. While it is difficult to determine exactly how much to attribute surrounding development to the Park, there is substantial anecdotal evidence that much of it would not have happened without the transformation of the park site. However, the economic impact study suggests that a conservative 25% of new retail, commercial and residential developments in the East Loop can be attributed to



the Park. Many of the new condo developments, for example, trade heavily on the Park in their marketing literature.

It is worth noting that this goal was not explicit in the initial framing of the work and it was not a strong element of fundraising from the private sector. It is more a result of the Park’s success than an intention or preconceived goal.

SELECTION COMMITTEE COMMENTS

The Selection Committee chose Millennium Park as a 2009 winner for a variety of reasons. They considered Millennium Park a powerful example of what can be accomplished when effective leadership and a strong public/private partnership come together to realize a compelling vision for a city. Mayor Daley’s vision of what could be

View of BP Bridge

created in an underutilized space in the heart of downtown Chicago, the willingness and generosity of Chicagoans to support that vision, and the skilled leadership required to make it a reality, provide a very significant model for placemaking around the country.

The Committee was also impressed by the sophistication of the design of Millennium Park and its components, and was fully cognizant of the difficulty and the significance of achieving such a large-scale intervention in the middle of a fully-developed urban downtown. Most Committee members were very familiar with Millennium Park, and acknowledged that it impacts thousands of people in a given year, both residents and tourists who come from afar to see the Park. They also commended the fact that the Park is used by a diverse group of people, and offers recreational opportunity for people from all walks of life.

Finally, the Committee applauded the transformative effect of Millennium Park in creating a major new public open space and forging new connections between that space, the Art Institute, Lake Michigan, and the Loop, adding new vitality to all of the nearby amenities. The Committee felt Millennium Park embodies a bold vision for transformative placemaking in critical urban spaces. 🐦

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