A et A Excursie CHICAGO

SEPTEMBER 1996

Architectura et Amicitia in Chicago

Na een lange en intensieve voorbereiding is het dan zo ver.

Een grote delegatie van A et A bezoekt Chicago, de enige stad in de U.S. of America waar "moderne architectuur" big business is geworden. Een op commerciële basis werkende instelling - met als belangrijkste "aandeelhouders" de Gemeente, een aantal grote bouwbedrijven en projectontwikkelaars - exploiteert met succes meer dan 100 jaar bouw- en architectuurgeschiedenis. Vakgenoten en leken toeren in bussen en te voet door de stad. AetA probeert hiertussen zijn eigen weg te vinden.

Chicago is de stad van o.a. Sullivan, Frank Lloyd Wright, Mies van der Rohe, Murphy sr. en jr. en Jahn als architecten.
Ook voormalig burgemeester Daley heeft ene zeer grote invloed gehad op het behoud en de sloop van het culturele erfgoed. Vele gebouwen zijn voorzien van plaquettes "Landmark" voorzien van zijn naam, tegelijkertijd heeft hij vele gebouwen laten slopen. Desondanks biedt Chicago nog een uitgebreide staalkaart van de Amerikaanse architectuur van 1880 tot heden.

Het programma is een persoonlijke selectie van de organisatoren uit de meer dan 750 gebouwen, die volgens American Institute of Architects (AIA) Chicago het bekijken c.q. bezoeken waard zijn.

Bij de opzet van het programma is zo veel mogelijk gekozen voor "plaatsgebonden" bezoek.
3 dagen worden besteed aan het werk van Frank Lloyd Wright, waarvan 2 dagen zich buiten de stad Chicago en zelfs de staat Illinois afspelen.

3 dagen worden besteed aan Downtown Chicago - The Loop & The Magnificent Mile -. De bezoeken tijdens deze dagen zullen voornamelijk te voet worden afgelegd.

Wij hopen dat U aan het einde van de excursie een goede indruk heeft gekregen van de architectuur in en rond Chicago.

Diederik Dam Ton van Namen

Excursie Architectura et Amicitia Chicago, september 1996

Globaal programma

20 september vrijdag		
09.30	verzamelen Schiphol	
11.20	Schiphol-Chicago	
14.30	Hotel Chicago	bus
17.00	bus rondrit	bus
17.30	bezoek John Hancock Tower	
18.30	gezamenlijk diner	
21.00	per bus naar hotel	bus
		bus
21 september zaterdag		
09.00	vertrek per bus van hotel	
	Magnificent Mile	bus/te voet
17.00	per bus terug naar Hotel	
22 september zondag		
09.00	vertrek per bus van hotel	
	Oak Park + River Forest	bus/te voet
17.00	per bus terug naar Hotel	
23 september maandag		
09.00	vertrek hotel te voet	
	The Loop	te voet
17.00	te voet terug naar Hotel	
24 september dinsdag		
08.30	per bus vertrek hotel	
	Racine (Johnson Wax) e.a.	bus
17.00	per bus terug naar Hotel	
25 september woensdag		
09.00	per bus vertrek hotel	
	ITT + Robie House	bus
13.00	per bus terug naar Hotel	
	Middag VRIJ	
26 september donderdag		
09.00	te voet vertrek hotel	
	The Loop 2	te voet
17.00	te voet terug naar Hotel	
27 september vrijdag		
08.30	per bus vertrek hotel	
	Taliesin (Spring Green Wisconsin)	bus
15.00	per bus terug naar Hotel	
28 september zaterdag		
08.30	per bus vertrek hotel	bus
	Downtown	
11.30	per bus terug naar het hotel	
13.30	per bus naar vliegveld (koffers meenemen)	bus
28 september zondag		
07.00	aankomst Schiphol	

DEELNEMERSLIJST A ET A, EXCURSIE CHICAGO *20 t/m 29 september 1996*

1.	Dhr. E. Augusteijn
2.	Dhr. A. van Namen
3.	Dhr. R.A. Jansma
4.	Dhr. M.E. Zwarts
5.	Dhr. J. Speller
6.	Dhr. P. van Vliet
7.	Dhr. J.G.C. Vegter
8.	Mevr. G.M. Hooykaas-Dieckman
9.	Dhr. B.G. Hoekstra
10.	Dhr. A. Mulder
11.	Dhr. J. Vonk
	Mevr. U.C. Poot
12.	Dhr. H. Davidson
	Mevr. B. Davidson
13.	Dhr. C.W. Volger
	Mevr. C.F. Sparnaay
14.	Dhr. J.W. de Kanter
	Mevr. Y. Grunfeld
15.	Dhr. J.J.H.M. van Heeswijk
	Mevr. D.T.M. Ghering
16.	Dhr. F.M. de Jong
	Mevr. J.A.G. de Jong Bleijenberg
17.	Dhr. D.H. Frieling
	Mevr. T.T. Frieling-van Osselen
18.	Dhr. P. Berger
	Mevr. J.M.M.G. de Jong-Siebelder
19.	Dhr. P.P. Bedaux
	Mevr. T. Bedaux-Smoor
20.	Dhr. C.G. Dam
	Mevr. J.M.T.G. Dam-Holt
21.	Dhr. R. Timmer
	Dhr. P.L.M.R. Bakker
22.	Mevr. K. Tedder
	Mevr. A. de Koning
23.	Dhr. A.W. Reinink
	Dhr. G.B. Korte
24.	Dhr. J. Splinter
	Dhr. H. Bik
25.	Dhr. A.P.J.M. Verheijen
	Dhr. J.S. de Haan
26.	Dhr. T. Hazewinkel
	Dhr. P.J. Wagner
27.	Dhr. H.W.A.L. Simons
	Dhr. J.C.C. Prins
28.	Dhr. G.W. Comello
	Dhr. M.S.M. Grasveld
26.	Mevr. E.A. Klinkhamer
	Mevr. M. Pothof

Totaal aantal deelnemers: 48

Introduction

By Elizabeth Gardner

A few years ago, the *Chicago Tribune* ran a piece in its Sunday magazine about what Chicago would be like without Lake Michigan. The artist's rendering showed a one-street town with a tumbleweed in the foreground. In many ways, Chicago *is* Lake Michigan. Whereas some cities radiate from a central hub, Chicago flattens out along the lakeshore like a string bean. On sunny summer weekends the whole city heads to the lakefront parks to swim (yes, you can swim in the lake, although the water could be cleaner), to sunbathe, to bicycle, to roller-skate, to stroll, to jog, and just to soak up the atmosphere. Whatever the summer weather, it's always "cooler near the lake." In winter, many fleeting snowfalls come from the "lake effect," when cold clouds hit the warmer air above the water. The lake's moods range from glassy calm to roiling tempest, and the population reacts accordingly.

The city owes its origins to Lake Michigan. Chicago was born as a shipping center when it was discovered that a series of rivers and one portage could connect the lake with the Mississippi River. Any water traffic between the east coast and the country's heartland had to pass through this damp, marshy land, christened Checagou or "place of the wild onion" by local Indians. In 1833 Chicago officially became a city. In 1836 ground was broken to turn the portage into a canal that was finally finished in 1848. The Illinois and Michigan Canal still links the Des Plaines and Illinois rivers.

People who like cities generally love Chicago. To urbanites, it has everything: architectural wonders old and new, gracious parks, cultural institutions that rival the world's finest, outstanding restaurants, classic and avant-garde theater, music from heavy metal to weary blues, nightlife, street life, urban grit, and urban sophistication. Because the city is not as large or as famous as New York, many Chicagoans suffer from "Second City" complex, a fear that out-of-towners won't appreciate their city's charms. But they're worrying needlessly, for the charms—from the stunning sweep of the skyline to the elegance of Michigan Avenue's shops to the tree-lined streets of the outlying neighborhoods—are hard to miss.

A number of events have left their mark on the city's history. The Great Fire of 1871 razed nearly every building between Roosevelt Road and Fullerton Avenue—a sizable chunk of the city, leaving behind a virtual blank canvas on which architects could design (*see* "The Builders of Chicago" in Chapter 2). Such giants as Louis Sullivan and Daniel H. Burnham began experimenting with the steel frames that even today define the term "skyscraper." In these architects' wake came droves of carpenters, masons, and other laborers, who flocked here to build the new Chicago. Their arrival was nothing new to Chicago, which welcomed successive waves of Germans, Swedes, Poles, Irish, Jews, and Italians throughout the 19th and early 20th centuries.

Many of these immigrants came to work in the burgeoning industries here, and their eventual uprising against wretched labor conditions had a profound impact upon the city—and the country. When Upton Sinclair published his landmark novel *The Jungle*, describing the lives of Chicago's stockyard and meatpacking workers, the public outcry was so great that it led to the 1906 passage of the federal Pure Food and Drug Act. The Haymarket Riot of May 4, 1886, began as a demonstration by workers in sympathy with strikers at the McCormick Reaper plant and ended with a bomb explosion and a melee that killed four workers and seven policemen. The Haymarket became a rallying point for the world labor movement when eight "anarchists" were convicted of the bombing in a blatantly unjust trial, and four were executed. (Governor John P. Altgeld pardoned the others in 1893, committing political suicide in the process.)

The lawless era of Prohibition will forever be linked with Chicago in people's minds. Today's city hall would like people to forget the notorious criminals who subverted the police and courts and terrorized ordinary citizens here. The tourism council's "brief history" of the city breathes not a word about gangsters. But Al Capone and John Dillinger are more famous than Chicago luminaries Frank Lloyd Wright and Ludwig Mies van der Rohe (at least, they've had more movies made about them). According to a history of the city published in 1929, murders in Cook County rose from 190 in 1920 to 399 in 1928, and felony convictions fell almost 50%. And almost 24,000 felony charges were dropped or modified in 1923 alone, due primarily to "friendly" judges. If it didn't actually create the term "racketeer," Chicago played a key role in defining it.

Like so many American cities, Chicago saw its middle class flee to the suburbs during the postwar prosperity of the 1950s and the turbulence of the 1960s. Some neighborhoods turned from rich to poor, although many ethnic enclaves on the northwest and southwest sides remained relatively stable. But in the 1970s, young "urban pioneers" began to creep back to the city, picking up run-down properties for a song and renovating them into showplaces. Meanwhile, new groups of immigrants—Vietnamese, Thai, Cambodian, Hmong, Russian Jews—were finding their niches in the city. Today each of Chicago's dozens of neighborhoods has a distinct character: the wealthy socialite Gold Coast; "lakefront liberal" Lincoln Park and Lakeview; white-ethnic Bridgeport, Ukrainian Village, and Blue Island; black middle-class South Shore; integrated Hyde Park and Beverly; and battle-scarred ghettos such as North Lawndale and Austin. Black people and white people, divided as often by an economic abyss as by skin color, coexist with caution, although overt hatred has in many cases been replaced by the pragmatic need to get along in a city where neither group predominates.

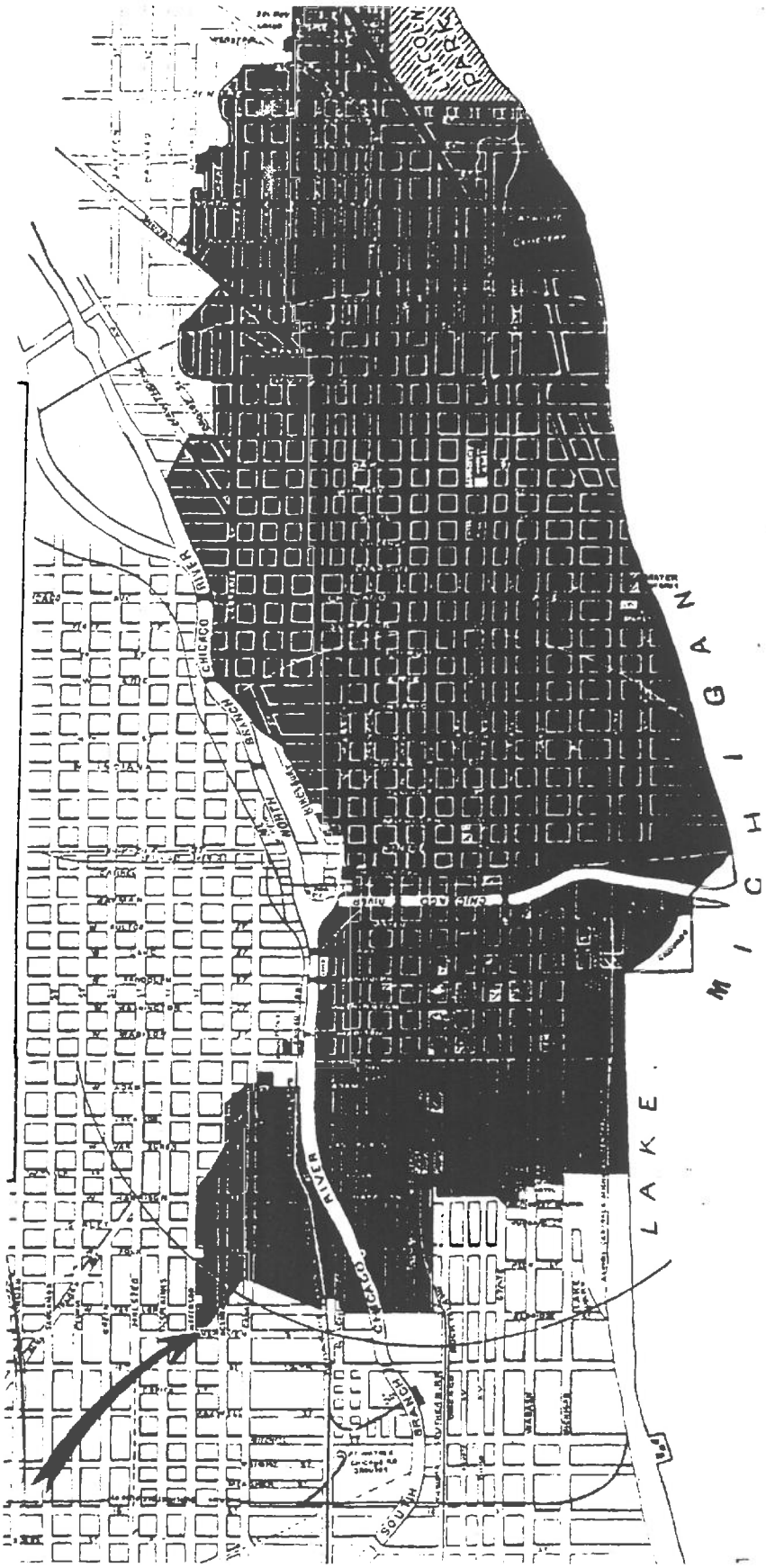

Fig. 5 Map showing the area destroyed by the fire; arrow indicates the site on De Koven Street where the fire began.

(Black and white each account for about 40% of Chicago's 2.6 million people.)

Nonetheless, factions abound. The North Side and the South Side are two different worlds. You're a White Sox fan or a Cubs fan, not both (unless one of the teams is down to the wire in a serious pennant race—a once-in-a-blue-moon event that sucks in even the nonfan). The conflicts on the city council, although currently muted, are legendary. Even in a city chronically strapped for cash, don't try to suggest closing an under-used public school or cutting service to a redundant El stop, except over the ward alderman's dead body.

It's true that Chicagoans can be contentious, territorial, and possessive. Although the city's official motto is "Urbs in Horto" (City in a Garden), its unofficial one is "Ubi est Meus?" (Where's Mine?). But to visitors, Chicagoans are as friendly and open as big-city dwellers can be. Perhaps the one thing that unites many of them is unparalleled civic chauvinism. Don't be shy about asking directions or questions; people will probably tell you more than you really want to know. You'll find the city straightforward and unpretentious: For every club imported from the coast where your outfit has to pass muster with the doorman, there are a hundred corner bars where you'll be welcome in anything from a tux to a T-shirt. To meet the real Chicago, try to get away from downtown a little and venture into the 'hoods, preferably with a local guide. (*See* Chapter 3 for some of our favorites.) And if you get lost, just remember the one Chicago rule: The lake is east.

The Builders of Chicago

By Barbara Shortt

A practicing architect and an architectural historian, Barbara Shortt writes frequently on architecture and travel

When Mrs. O'Leary's cow kicked over the lantern and started the Great Chicago Fire of 1871, she set the scene for the birth of a Modern Architecture that would influence the entire globe. If Chicago today is a world capital of modern architecture landmarks—a city whose buildings embody contemporary architectural history from its beginnings in the 1880s—it is thanks to this cataclysmic fire and a unique set of cultural circumstances that were fueled by the new wealth of the thriving port city. In 1871 Chicago was isolated from European and East Coast opinion. At the same time, it was not uncivilized frontier, nor had it been traumatized by the Civil War. And it was strongly conscious of being the metropolis of the American heartland. Yet it had absolutely no existing architectural tradition; physically and aesthetically, it was wide open.

Because Chicago had been built mainly of wood, it was wiped out by the fire. Virtually the only building left standing downtown, where it still dominates the intersection of North Michigan and Chicago avenues, was the bizarre yellow stone Water Tower of 1869. Oscar Wilde, that infamous aesthete, called it a "monstrosity" when he visited Chicago in 1882. Today, with its fake battlements, crenellations, and turrets, it looks like a transplant from Disneyland rather than a real part of a vibrant and serious city. It serves now as a tourist information center, and even amid the amazingly varied architecture of central Chicago it appears to be an anachronism.

In the years following the fire, many remarkable people flocked to the building opportunity in the city that sprawled for miles along the western shore of Lake Michigan and inland along the branches of the Chicago River. A brilliant engineer named William LeBaron Jenney and a young Bostonian trained at MIT and Paris named Louis Sullivan, who would become a great architect, philosopher, writer, and teacher, were joined by a group of ingenious architects and engineers from diverse parts of America and Europe: Dankmar Adler (from Denmark), William Holabird (from New York), John Wellborn Root, Frank Lloyd Wright (from Wisconsin), Henry Hobson Richardson (from Louisiana via Boston and Paris), Daniel H. Burnham, and Martin Roche, among others. During the 1880s and 1890s in Chicago, these men did nothing less than create the foundations of modern architecture and construction.

The skyscraper was born here. The "curtain-wall," a largely glass exterior surface that does not act as a "wall" supporting the building but is supported on the floors from within, originated here. Modern metal-frame, multistory construction was created here. The Chicago Window—a popular window design used in buildings all over America (until air-conditioning made it obsolete), consisting of a large fixed glass panel in the center,

with a narrow operable sash on each side—was developed here. Chicago builders also discovered how to fireproof the metal structures that supported their buildings, which would otherwise melt in fires and bring total collapse: They covered the iron columns and beams with terra-cotta tiles that insulated the structural metal from heat.

Philosophically, the Chicago architects believed they were creating a democratic architecture to express the soul of American civilization, an architecture pragmatic, honest, healthy, and unashamed of wealth and commerce. Louis Sullivan, a philosopher, a romantic, and a prolific writer (his most famous book on architecture, *Kindergarten Chats*, is a Socratic dialogue), originated and propagated the ideas that "form follows function" and "a building is an act." For Sullivan, social purpose and structure had to be integrated to create an architecture of human satisfaction.

Technologically, the Chicago School, as they became known, were aware of the latest developments in European iron structures, such as the great railroad stations. Jenney had his engineering degree from Paris in 1856—he was older than the others, many of whom worked for him—yet he, Richardson, and John Root were the only conventionally well-educated men of the group. At the same time, they had in Chicago a daring and innovative local engineering tradition. Jenney, a strict rationalist, incarnated this no-nonsense tradition and gave romantics like Sullivan and, later on, Sullivan's disciple Wright, the tools with which to express their architectural philosophy.

The term *Chicago School of Architecture* refers to the work of these men, whose offices served as their true school: Jenney and Mundie, Root and Burgee, Adler and Sullivan, Holabird and Roche, Burnham and Root, H.H. Richardson, and Frank Lloyd Wright. In many instances it requires a scholarly effort to figure out precisely who did what, as they worked for and with one another, living in each other's pockets, shifting partnerships, arguing the meaning of what they did as well as how best to do it. Jenney and Adler were essentially engineers uninterested in decoration; with the exception of Richardson's Romanesque motifs, Sullivan's amazing ornament, and Wright's spatial and ornamental forms, these builders did not have distinct, easily discernible "styles." It becomes an academic exercise to try to identify their individual efforts.

The Chicago School's greatest clients were wealthy businessmen and their wives. The same lack of inhibition that led Mrs. Potter Palmer and Mrs. Havemeyer to snap up Impressionist paintings that had been rejected by French academic opinion (and today are the core of the Art Institute collection) led sausage magnates to hire young, inventive, local talent to build their mansions and countinghouses. Chicagoans may have been naive, but history has vindicated their taste.

Although they started building in the 1870s, nothing of note remains from before 1885. The oldest important structure is H.H. Richardson's massive granite Italian Romanesque–inspired Glessner House, with its decorative interiors derived from the innovative English Arts and Crafts movement. The only Richardson building left in Chicago, the Glessner House is considered by some his highest creation; Wright was influenced by its flowing interior space. At the corner of 18th Street and the Prairie Avenue Historic District, it now houses the offices of the Chicago Architecture Foundation.

Downtown, Richardson designed a Wholesale Building for Marshall Field that was later demolished. An addition to the Field store in the same architectural vocabulary, done by Burnham in 1893 and now part of the Marshall Field block, stands at the corner of Wabash and Washington streets. Burnham completed the block in 1902–1907, but in the airy, open, metal-frame, Chicago Window style.

In 1883 William LeBaron Jenney invented the first "skyscraper construction" building, in which a metal structural skeleton supports an exterior wall on metal shelves. (The metal frame or skeleton, a sort of three-dimensional boxlike grid, is still used today.) His earliest surviving metal-skeleton structure, the Second Leiter Building of 1891, is now Sears, Roebuck and Company, at the southeast corner of State and Van Buren streets in the Loop. The granite-face facade is extremely light and open, suggesting the metal frame behind. The building looks so modern that it comes as a shock to realize it is nearly a century old.

At 209 South La Salle Street, the Rookery Building of 1886, a highly decorated, structurally transitional building by Burnham and Root, employs masonry bearing walls (brick, terra-cotta, and stone) on the two major street facades and lots of iron structure (both cast-iron columns and wrought-iron beams) elsewhere. Here the decoration emphasizes the structural elements—pointing out, for example, the floor lines. Note also how specially shaped bricks are used at the edges of the window openings and to make pilasters. The plan, a freestanding square "donut," was unusual at the time. A magnificent iron and glass skylight covers the lower two stories of the interior courtyard, which was renovated in 1905 by Frank Lloyd Wright, who designed light fixtures and other decorative additions.

The nearby Marquette Building of 1894 at 140 South Dearborn Street, by Holabird and Roche, is almost a prototype for the modern office building, with its skeleton metal frame covered by decorative terra-cotta and its open, cellular facade with Chicago Windows. The marble lobby rotunda has Tiffany mosaic portraits of Indian chieftains and Père Marquette, a hymn to local history.

The most advanced structure from this period, one in which the exterior wall surface is freed of all performance of support, is Burnham's Reliance Building of 1895 at 36 North State Street. Here the proportion of glass to solid is very high, and the solid members are immensely slender for the era. Today the white terra-cotta cladding needs cleaning, and the building's seedy

condition mars its beauty; the casual observer would be surprised to learn that most critics consider it the masterpiece of the Chicago School's office buildings.

To appreciate fully the giant leap taken by the architects of the Reliance, look at Burnham and Root's Monadnock Building of 1889–1892, at 53 West Jackson Boulevard. Its 16 stories are supported by conventional load-bearing walls, which grow to 6 feet thick at the base! While elegant in its stark simplicity (the result of a cheap-minded entrepreneur who had all the decoration removed from the plans while Root was traveling), its ponderousness contrasts sharply with the delicate structure and appearance of the Reliance Building. The Monadnock Building may have been the swan song of conventional building structure in Chicago, yet its verticality expressed the aspirations of the city.

Jenney's Manhattan Building of 1890, at 431 South Dearborn Street, with its variously shaped bay windows, was the first tall building (16 stories) to use metal-skeleton structure throughout; it is admired more for its structure than for its appearance. Both it and the equally tall Monadnock would never have come into being without Elisha Otis's elevator invention, which was already in use in New York City in buildings of nine or 10 stories at most.

The impetus toward verticality was an essential feature of Chicago commercial architecture. Verticality seemed to embody commercial possibility, as in "the sky's the limit!" Even the essential horizontality of the 12-story, block-long Carson Pirie Scott store is offset by the rounded corner tower at the main entrance.

The Chicago School created new decorative forms to apply to their powerful structures, and they derived them largely from American vegetation rather than from classical motifs. The apogee of this lush ornament was probably reached by Sullivan in his Carson Pirie Scott and Company store of 1899–1904 at State and Madison streets. The cast-iron swirls of rich vegetation and geometry surround the ground-floor show windows and the entrance, and they grow to the second story as well, with the architect's initials, LHS, worked into the design. (A decorative cornice that was originally at the top was removed.) The facade of the intermediate floors is extremely simple, with wide Chicago Windows surrounded by a thin line of delicate ornament; narrow vertical and horizontal bands, all of white terra-cotta, cover the iron structure behind.

Terra-cotta plaques of complex and original decoration cover the horizontal spandrel beams (the beams that cover the outer edges of the floors, between the vertical columns of the facades) of many buildings of this era, including the Reliance and the Marquette. Even modest residential and commercial structures in Chicago began to use decorative terra-cotta, which became a typical local construction motif through the 1930s.

Adler and Sullivan's Auditorium Building of 1887–1889 was a daring megastructure sheathed in massive granite, the same material Richardson used, and its style derives from his Romanesque forms. Here the shades of stone color and the rough and polished finishes provide contrasts. Built for profit as a civic center at South Michigan Avenue and Congress Street, facing Lake Michigan, the Auditorium Building incorporated a theater, a hotel, and an office building; complex engineering solutions allowed it to carry heavy and widely varying loads. Adler, the engineer, devised a hydraulic stage lift and an early air-conditioning system for the magnificent theater. Sullivan freely decorated the interiors with his distinctive flowing ornamental shapes.

In the spirit of democracy and populism, Adler wanted the Auditorium to be a "people's theater," one with lots of cheap seats and few boxes. It is still in use today as the Auditorium Theater, Adler's belief in the common man having been upheld when thousands of ordinary Chicagoans subscribed to the restoration fund in 1968. The rest of the building is now Roosevelt University.

Frank Lloyd Wright, who had worked for a year on the Auditorium Building in Adler and Sullivan's office, remained in their employ and in 1892 designed a house for them in a wealthy area of the Near North Side of town. The Charnley House, 1365 North Astor Street, built of long, thin, yellowish Roman brick and stone, has a projecting central balcony and shows a glimmer of Wright's extraordinary later freedom with volumes and spaces. The Charnley House, with its exquisite interior woodwork and the exterior frieze under the roof, has now been completely restored. Soon after the Charnley House project, Wright left Adler and Sullivan to work on his own.

Wright's ability to break apart and recompose space and volume, even asymmetrically, was given full range in the many houses he built in and around Chicago. What became typical of American domestic "open plan" interiors (as opposed to an arrangement of closed, boxlike rooms) derived from Wright's creation, but they could never have been practical without the American development of central heating, which eliminated the need for a fire in each room.

Wright was the founder of what became known as the Prairie School, whose work consisted largely of residences rather than buildings intended for commerce. Its principal characteristic was a horizontality evocative of the breadth of the prairies that contrasted with the lofty vertical shafts of the business towers. Like his teacher Sullivan, Wright also delighted in original decorative motifs of geometric and vegetable design.

The opening of the Lake Street El railway west to the new suburb of Oak Park gave Wright an enormous opportunity to build. In 1889 he went to live there at 951 Chicago Avenue, where he created a studio and a home over the next 22 years. Dozens of houses in Oak Park, of wood, stucco, brick, and stone, with

beautiful leaded- and stained-glass windows and carved woodwork, were designed or renovated by him. He was almost obsessional in his involvement with his houses, wanting to design and control the placement of furniture and returning even after his clients had moved in. For Wright a house was a living thing, both in its relationship to the land and in its evolution through use.

Yet Wright's masterpiece in Oak Park is not a house but the Unitarian Unity Temple of 1906, at Kenilworth Avenue and Lake Street, a short walk from the Oak Park Avenue El stop. Because of intense budget limitations, he built it of the daring and generally abhorred material, poured concrete, and with only the simplest details of applied wood stripping. Nevertheless, Wright's serene creation of volume and light endures to this day. It is lit by high windows from above and has operable colored-glass skylights inserted into the "coffers" of the Roman-style "egg-crate" ceiling, intended for ventilation as well as light. The design of the windows and skylights echoes the designs applied to the walls, the door grilles, the hinges, the light fixtures; everything is integrated visually, no detail having been too small to consider.

Unity Temple was built on what became known as an H plan, which consisted of two functionally separate blocks connected by an entry hall. The Unity Temple plan has influenced the planning of public buildings to the present day. Recently restored to its original interior greens and ochers, Unity Temple is definitely worth a pilgrimage.

On the South Side of Chicago is the most famous of all Wright's houses, the Robie House of 1909, now on the University of Chicago campus, at 5757 South Woodlawn Avenue. Its great horizontal overhanging rooflines are echoed by the long limestone sills that cap its low brick walls. Wright designed everything for the house, including the furniture. Wright's stock has soared of late: A single lamp from the Robie House sold at auction recently for three-quarters of a million dollars!

The World's Columbian Exposition of 1893 was held at Midway Park in South Chicago. For complex political reasons, the planning was turned over mainly to eastern architects, who brought the influence of the international Beaux-Arts style to Chicago. A furious Louis Sullivan prophesied that "the damage wrought to this country by the Chicago World's Fair will last half a century." He wasn't entirely wrong in his prediction; the classicist style vied sharply over the next decades with the native creations of the Chicago and Prairie schools, all the while incorporating their technical advances. But the city fathers succumbed to the "culture versus commerce" point of view; thus most of the museums and public buildings constructed before World War II in Chicago were built in classical Greek or Renaissance styles.

Many of these public buildings are fine works in their own right, but they do not contribute to the development of 20th-century architecture. The most notable of them, the Public Library of 1897, at 78 East Washington Street, by Shepley, Rutan and Coolidge, has gorgeous interiors of white and green marble and glass.

Many of Chicago's museums are situated in Grant Park and along Lake Shore Drive, magnificent points from which to view the city skyline. The park and the drive were built on landfill in the 1910s and 1920s after the tracks of the Illinois Central Railroad along the old lakefront had been bridged over. Lake Shore Drive, with its parks and beaches, seems such an integral part of today's city that it is hard to imagine a Chicago without it. Daniel Burnham called for this development in his "Chicago Plan" of 1909.

In 1922 an important international competition offered a prize of $100,000 for the design of a Tribune Building that would dominate the Chicago River just north of the Loop. Numerous modernist plans were submitted, including one by Walter Gropius, of the Bauhaus. Raymond Hood's Gothic design—some called it Woolworth Gothic—was chosen. The graceful and picturesque silhouette of the Tribune Tower was for many years the symbol of Chicago, not to be overshadowed until general construction resumed, following World War II. More important, the Tribune Building moved the center of gravity of downtown Chicago north and east, causing the Michigan Avenue bridge to be built and opening the Near North Side to commercial development along Michigan Avenue.

The postwar Chicago School was dominated by a single personality who influenced modern architecture around the world: Ludwig Mies van der Rohe. The son of a stonemason, Mies was director of the Bauhaus in Dessau, Germany, the world's leading modern design center, from 1930 until Nazi pressure made him leave in 1937. On a trip to the United States he met John Holabird, son of William, who invited him to head the School of Architecture at the Armour Institute, later the Illinois Institute of Technology. Mies accepted—and redesigned the entire campus as part of the deal. Over the next 20 years he created a School of Architecture that disseminated his thinking into architecture offices everywhere.

Whatever Mies owed to Frank Lloyd Wright, such as Mies's own open-plan houses, his philosophy was very much in the tradition of Chicago, and the roots of Bauhaus architecture can be traced to the Chicago School. Mies's attitudes were profoundly pragmatic, based on solid building techniques, technology, and an appreciation of the nature of the materials used. He created a philosophy, a set of ethical values based on a purist approach; his great aphorisms were "Less is more" and "God is in the details." He eschewed applied ornament, however, and in that sense he was nothing like Wright. All Mies's "decoration" is generated by fine-tuned structural detail. His buildings are sober, sometimes somber, highly orderly, and serene; their aesthetic is based on the almost religious expression of structure.

The campus of IIT was built in 1942–1958 along South State Street, between 31st and 35th streets. Mies used few materials

in the two dozen buildings he planned here: light cream color brick, black steel, and glass. Quadrangles are only suggested; space is never rigidly defined. There is a direct line of descent from Crown Hall (1956), made of black steel and clear glass, with its long-span roof trusses exposed above the level of the roof, to the great convention center of 1970 on South Lake Shore Drive at 23rd Street, McCormick Center by C. F. Murphy, with its great exposed black steel space-frame roof and its glass walls.

Age requirements forced Mies to retire from IIT in 1958, but his office went on to do major projects in downtown Chicago, along Lake Shore Drive, and elsewhere. He had impressed the world in 1952 with his black steel and clear glass twin apartment towers, set at right angles to one another, almost kissing at the corner, at 860–880 North Lake Shore Drive. Later he added another, darker pair just to the north, 900–910.

In 1968 Heinrich and Schipporeit, inspired by "860" and by Mies's Berlin drawings of 1921 for a free-form glass skyscraper, built Lake Point Tower. This dark bronze metal and glass trefoil shaft, near the Navy Pier at East Grand Avenue, is a graceful and dramatic joy of the Chicago skyline. It is one of the few Chicago buildings, along with Bertram Goldberg's Marina City of 1964—twin round concrete towers on the river between State and Dearborn streets—to break with strict rectilinear geometry.

Downtown, Mies's Federal Center is a group of black buildings around a plaza, set off by a bright red steel Alexander Calder stabile sculpture, on Dearborn Street between Jackson Boulevard and Adams Street. The Dirksen Building, with its courthouse, on the east side of Dearborn, was built in 1964; the Kluczynski office building at the south side of the plaza and the single-story Post Office to the west were added through 1975. The north side of the large Federal Plaza is enclosed by the Marquette Building of 1894, thereby integrating the past with the present.

The IBM Building of 1971, the last office building designed by Mies, is a dark presence north of the river, between Wabash and State streets.

Perhaps the most important spinoff of Miesian thinking was the young firm of Skidmore, Owings & Merrill, which bloomed after the war. Their gem of the postwar period was the Inland Steel Building of 1957, at 30 West Monroe Street, in the Loop. The bright stainless-steel and pale green glass structure, only 18 stories high, with exposed columns on the long facade and a clear span in the short dimension, has uninterrupted interior floor space. It is considered a classic.

SOM became the largest architecture firm in America, with offices in all major cities. In Chicago the firm built, among other works, the immensely tall, tapering brown Hancock Tower of 1965–1970, with its innovative exterior crisscross wind-bracing, and the even taller Sears Tower (1970–1975), with two of its

nine shafts reaching to 1,450 feet, now the tallest structure in the world. SOM may have achieved the epitome of the vertical commercial thrust of the Chicago School.

Meanwhile, Mies's Federal Plaza started a Chicago tradition, that of the outdoor plaza with a focus of monumental art. These plazas are real, usable, and used; they are large-scale city gathering places, not the mingy setbacks of New York office megaliths, and they shape the architectural and spatial character of downtown Chicago.

A string of plazas, featuring sculptures by Picasso and Dubuffet and mosaic murals by Chagall, leads one up Dearborn and Clark streets, to the Chicago River. At the river one finds more outdoor space. The south bank quays, one level down from the street, are a series of imaginatively landscaped gardens. Here one can contemplate the ever-changing light on the river and the 19th-century riveted-iron drawbridges, which prefigure Calder's work. Other monumental outdoor sculpture downtown includes Joan Miró's *Chicago* and Claes Oldenburg's *Batcolumn*.

The Jean Dubuffet sculpture stands before the State of Illinois Building of 1985 at the corner of Randolph and Clark streets. Here there are really two plazas: one outdoors, the other inside the stepped-back, mirrored-glass and pink-paneled irregular donut of a building. This wild fantasy is the work of Helmut Jahn, a German who came to Chicago in the 1960s to study at IIT. His colorful, lighthearted, mirrored Chicago buildings provide a definite counterpoint to the somber Mies buildings of the 1950s and 1960s, and they appear everywhere, influencing the design and choice of materials of the architecture of the 1980s.

Jahn's first important contribution to the Chicago scene was a sensitive addition to the Board of Trade in 1980. The Board of Trade was housed in an architectural landmark at 141 West Jackson Boulevard, at the foot of La Salle Street, a jewel of Art Deco design by the old Chicago firm of Holabird and Root in 1930. Murphy/Jahn's glittering addition echoed numerous features of the original structure. Both parts of the building have sumptuous interior atrium spaces. Marble, nickel, and glass motifs from the earlier edifice are evoked and reinterpreted—but not copied—in the high-tech addition. Within the new atrium, framed by highly polished chromium-plated trusses and turquoise panels, hangs a large Art Deco painting that was found in the older building during renovation. This complex captures the spirit of Chicago architecture: Devoted to commerce, it embraces the present without denying the past.

Next came Jahn's sleek, curving Xerox Center of white metal and reflective glass, at Monroe and Dearborn streets (1980). Mirrored glass, introduced by Jahn, has become one of the favorite materials in new Chicago commercial buildings. It is successful as a foil to the dark Miesian buildings, especially along the river, where it seems to take on a watery quality on an overcast day. His latest accomplishment is the elegant but playful


The Drake

high-tech United Airlines Terminal 1 at O'Hare (1987). The terminal has been praised as a soaring technological celebration of travel, in the same splendid tradition as the 19th-century European iron and glass railroad stations that Jenney had studied.

Two disparate threads of architectural creation are weaving the modern tissue of Chicago, providing aesthetic tension and dynamism, much as in the period following the World's Columbian Exposition of 1893. The solid, muscular past provides an armature that can support diversity and even fantasy without cracking apart. Yet Chicago is a down-to-earth place whose greatest creations have been products of a no-nonsense approach. "The business of Chicago is business"; when Chicago becomes self-consciously "cultural," it fares less well.

Chicago is a city with a sense of continuity, where the traditions of design are strong. Money and technology have long provided a firm support for free and original intellectual thought, with a strong populist local bias. Chicagoans talk of having a "second city" mentality, yet at the same time they have a strong sense of self; perhaps being "second" has indeed freed them to be themselves.

The Blackstone Hotel

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Telex 721507
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The Blackstone Hotel

'TINENTAL BREAKFAST COUPON

FOR
RANGE JUICE & COFFEE
LACKSTONE GRILL
9:30AM

sign
d

The Blackstone Hotel

CONTINENTAL BREAKFAST COUPON

FOR
DANISH, ORANGE JUICE & COFFEE
AT THE BLACKSTONE GRILL
7:00 to 9:30AM

Room# 611 Clerk sign

Tips Not Included

Dagprogramma Excursie Architectura et Amicitia Chicago

20 september	vrijdag		
09.30	verzamelen Schiphol meetingpoint KLM per KLM 611		
11.20	Schiphol-Chicago		
13.00	aankomst Chicago O'Hare International Terminal		
13.45	per bus naar hotel		Perkins & Will (1993)
14.30	Blackstone Hotel	636 S. Michigan Avenue	Marshall & Fox (1908)
16.00	lezing geschiedenis Chicago		
17.00	vertrek per bus voor rondrit door stad		
17.30	gezamenlijk apperitief in Hancock Tower	975 N. Michigan Avenue	SOM (1969)
18.30	gezamenlijk diner in Cafe Luciano	871 North Rush Street (tel. 787-9596)	
21.00	per bus naar hotel		

Dagprogramma Excursie Architectura et Amicitia Chicago

21 september zaterdag — The Magnificent Mile

09.00 vertrek per bus vanuit hotel

09.15 Lake Point Tower — 505 N. Lake Shore Drive — Schipporeit-Heinrich (1968)

09.45 gezamenlijke wandeling langs:

East Lake Shore Appartments		
900-910 N. Lake Shore Drive	900-910 N. Lake Shore Dr.	diverse architecten (1912-1929)
860-880 N. Lake Shore Drive	860-880 N. Lake Shore Drive	L. Mies van der Rohe (1953-1956)
200 E Pearson str. (woonhuis M.v.d.R.)	200 E Pearson str.	L. Mies van der Rohe (1949-1951)
		R. S. DeGolyer (1916)

10.15 Museum voor Hedendaagse Kunst — Chicago av./Mies van der Rohe av. — Kleihues (1995)

11.15 vertrek per bus

Michigan Avenue Bridge		
Wrigley Bldg.	400 N. Michigan av.	Bennet (1920)
		Graham, Anderson, Probst & White (1919-1924)

vanaf hier individuele wandeling over N. Michigan Avenue
in noordelijke richting (Lake Michigan)
van zuid naar noord (links = even, rechts = oneven)
langs o.a.:

Equitable Building	401 N. Michigan Dr.	SOM (1965)
Tribune Tower	435 N. Michigan Dr.	Howells & Hood (1923-1925)
Hotel Intercontinental (oude lobby)	505 N. Michigan Dr.	Ahlschlager (1929)
520 N. Michigan Dr.	520 N. Michigan Dr.	Thielbar & Fugard (1929)
Crate & Barrel	646 N. Michigan Dr.	Solomon Cordwell Buenz & Ass. (1990)
Chicago Place	700 N. Michigan Dr.	SOM (1990)
Banana Republic	744 N. Michigan Dr.	Robert A.M. Stern (1991)
Chicago Water Tower & Pumping Station	806 & 811 N. Michigan Dr.	W.W. Boyington (1866-1869)
John Hancock Center	875 N. Michigan Dr.	SOM (1969)
900 N. Michigan Dr.	900 N. Michigan Dr.	Kohn Pederson Fox (1989)
Palmolive Building	919 N. Michigan Dr.	Holabird & Root (1929)

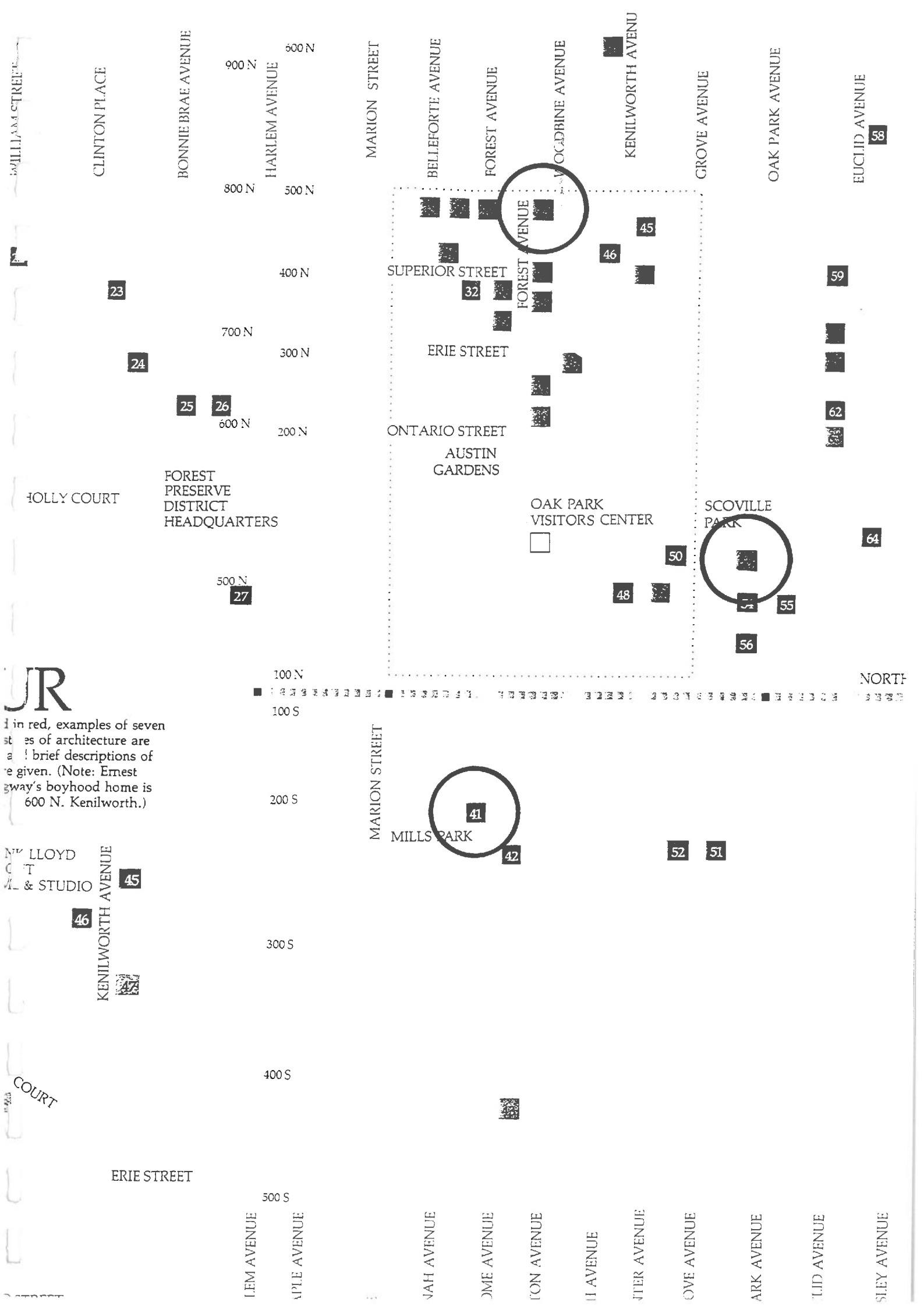
tips:
- lunch:
  - langs N. Michigan Av. (hotels, winkelcentra, e.d.)
  - Oak str./ N. Rush
- winkelen:
  - langs N. Michigan Av.
  - Oak str. linksaf bij 1 N. Michigan Avenue

16.30 vertrek per bus vanaf Hancock Center (ingang Chestnut)

17.00 aankomst hotel

Dagprogramma Excursie Architectura et Amicitia Chicago

22 september zondag		Oak Park & Riverside	
09.00	vertrek per bus vanuit hotel		
09.45	aankomst Oak Park/River Forest		
	3 huizen van F.L. Wright	Lake Str. and Auvergne Place/Edgewood	F.L. Wright (1893-1908)
	tennisclub	Lathrop/Quick	F.L. Wright (1906)
10.30	Wright Home & Studio individueel bezoek	951 Chicago/Forest	
	in de directe omgeving (alleen buitenzijde):	Huizen F.L. Wright	F.L. Wright (1889 - 1911)
	op kaart no: 30	1031 Chicago	F.L. Wright (1893)
	op kaart no: 29	1027 Chicago	F.L. Wright (1892)
	op kaart no: 28	1019 Chicago	F.L. Wright (1892)
	op kaart no: 31	1030 Superior	F.L. Wright (1893)
	op kaart no: 35	333 Forest	F.L. Wright (1906)
	op kaart no: 36	318 Forest	F.L. Wright (1902)
	op kaart no: 37	313 Forest	F.L. Wright (1906)
	op kaart no: 38	6 Elizabeth Ct	F.L. Wright (1909)
	op kaart no: 39	238 Forest	F.L. Wright (1906)
	op kaart no: 40	210 Forest	F.L. Wright (1901)
	lunch op eigen gelegenheid		
	(bijvoorbeeld rond kruising Lake & Oak Park Avenue)		
13.00	Pleasant Home (individuele optie, tour om 13.00)	217 S. Home Ave.	George W. Maher (1897-1899)
	op kaart no: 41		
14.30	Unity Temple (gezamenlijke rondleiding)	875 Lake Street	F.L. Wright (1906-1908)
	op kaart no: 49		
15.30	vertrek ber bus vanaf Unity Temple		
16.00	Tuinstad Riverside		
	wandeling door deel van Riverside		
	Coonley House	300 Scottswood, Riverside	F. Law Olmsted (1869)
	Coonley Playhouse	350 Fairbank Road	F.L. Wright (1908)
			F.L. Wright (1912)
16.45	vertrek vanaf Coonley Playhouse per bus naar hotel		



JR

l in red, examples of seven
st es of architecture are
a l brief descriptions of
e given. (Note: Ernest
gway's boyhood home is
600 N. Kenilworth.)

Dagprogramma Excursie Architectura et Amicitia Chicago

23 september maandag

The Loop 1

09.00 vertrek te voet van uit hotel

Second Leiter Bldg.	Congress	
Harold Washington Library	403 S. State	Willian Le Baron Jenney (1891)
Metropolitan Correctional Center	Congress/Clark	
Monadnock Bldg	54 W. Van Buren Str.	Burnham & Root (1889-1991)
Chicago Board of Trade		
The Rookery		
190 La Salle	190 La Salle	Burgee with Ph. Johnson (1987)
135 La Salle	135 La Salle	Graham, Anderson, Probst & White (1934)
Paine Webber Tower	181 W. Madison	Pelli (1990)
Savings of America	120 La Salle	Murphy/Jahn (1991)
Chicago City Hall	121 La Salle	Holabird & Roche (1911)
State of Illinois Center	Randolph/La Salle	Murphy/Jahn (1979-1985)

12.15 lunch (in of om State of Illinois)

13.30 vertrek te voet vanaf hoofdingang State of Illinois

Daley Center		
Marshall Field & Co.	111 N. State	C.F. Murphy, Schlossman & Bennet, SOM (1965)
Reliance Bldg	32 N. State	Burnham, renovatie HTI/ Space Design (1892, 1992)
Carson Pirie Scott & Co	1 S. State	Burnham & Root (1891, 1895)
Inland Steel Building	30 Monroe	Sullivan (1903), uitbreiding Burnham (1906), restauratie John Vinci
First National Bank	Madison & Dearborn	SOM (1954-1958)
Xerox Center	55 W. Monroe	Perkins & Will, C.F. Murphy (1969)
Marquette Bldg.	140 S. Dearborn	C.F. Murphy (1980)
Chicago Federal Center	Dearborn/Adams/Jackson	Holabird & Roche (1893-1895)
Everett McKinley Bldg.		Mies van der Rohe + o.a. C.F. Murphy (1959-1974)
John Kluczinsky Bldg		Mies van der Rohe + o.a. C.F. Murphy (1959-1974)
US Post Office		Mies van der Rohe + o.a. C.F. Murphy (1966-1974)
		Mies van der Rohe + o.a. C.F. Murphy (1966-1974)

17.30 retour Hotel

Dagprogramma Excursie Architectura et Amicitia Chicago

24 september dinsdag

		Johnson Wax	
08.30	vertrek per bus vanuit hotel		
11.00	Johnson Wax	14th and Franklin RACINE	F.L. Wright
	lunch Racine		
13.30	vertrek richting Chicago per bus vanaf Winnetka langs de kust van Lake Michigan		
	Baha'i House of Worship	Sheridan Road	Louis Bourgeois (1953)
	Krause Music Store	4611 North Franklin Av.	Sullivan (1922)
	Wandeling door Gold Coast/Old Town langs o.a.		
	1500 Astor	1500 Astor	McKim, Mead & White (1893)
	Graham Foundation	4 W. Burton	R.E. Schmidt (1902)
	James Charnley House	1365 N. Astor	Adler & Sullivan, F.L. Wright (1892)
	Astor Tower	1300 N. Astor	Betrand Goldberg (1963)
	1301 N. Astor	1301 N. Astor	Philip B. Maher (1932)
	1260 N. Astor	1260 N. Astor	Philip B. Maher (1932)
	via Lake Front door Cedar Street		
16.30	bus vanaf Cedar and Rush naar Hotel		

Dagprogramma Excursie Architectura et Amicitia Chicago

25 september woensdag

		IIT, Robie House	
08.45	vertrek per bus vanuit hotel		
09.15	McCormick Place	2301 S. Lake Shore Drive	C.F. Murphy (1971)
	East Building	2301 S. Lake Shore Drive	C.F. Murphy (1971)
	North Building	450 East 23rd	SOM (1986)
10.00	Robie House	5757 S. Woodlawn Av.	F.L. Wright (1906-1909)
	op en rond de Campus University of Chicago		
	School of Social Service Adm.	969 East 60th	L. Mies van der Rohe (1965)
	Rosalie Villas	Harper Street	diverse architecten (1884-1888)
	Hyde Park Redevelopment	53 - 57 str.	Pei, Harry Weese (1957-1959)
	5551 S. Univerity Ave.	5551 S. Univerity Ave.	Keck & Keck (1937)
	Heller House	5132 S Woodlawn Ave.	F.L. Wright (1897)
12.00	Illinois Institute of Technology	State (between 31st and 35th)	
	o.a.:		
	College of Architecture		L. Mies van der Rohe (1956)
	IITRI Materials Technology bldg.		L. Mies van der Rohe (1943, 1958)
	Whishnick Hall (Chemistry Bldg)		L. Mies van der Rohe (1946)
	Alumimni Memorial Hall		L. Mies van der Rohe (1946)
13.15	retour Hotel		

VRIJ

Dagprogramma Excursie Architectura et Amicitia Chicago

26 september donderdag

Loop 2

09.00 vertrek te voet vanuit hotel

wandeling langs:

Sears Tower	233 S. Wacker Drive	SOM (1968-1974)
Union Station	210 S. Canal Str.	Graham, Anderson, Probst & White (1913-1925)
AT&T and USG Bldg.	227 W. Monroe	SOM (1988-1992)
1 S. Wacker	1 S. Wacker	Jahn (1982)
Civic Opera Bldg.	20 N. Wacker Drive	Graham, Anderson, Probst & White (1929)
333 Wacker Drive	333 Wacker Drive	Kohn Pedersen Fox (1979-1983)
225 W. Wacker Drive	225 W. Wacker Drive	Kohn Pedersen Fox (1989)
Merchandise Mart	Chicago River (north side)	Graham, Anderson, Probst (1930), renovatie 1992 Beyer Blinde Belle
La Salle - Wacker Bldg.	221 N. La Salle/Wacker	Holabird & Root (1930)
R.R. Donoley Center	77 W. Wacker Drive	Bofill (1992)
Leo Burnett Building	35 W. Wacker Drive	Roche and Dinkeloo (1989)
Marina City	Chicago River (north side)	Bertrand Goldberg (1959-1967)
IBM Building	330 N. Wabash	Office of MvdR, C.F. Murphy (1971)

13.00 lunch

14.00 verzamelen voor 35 E. Wacker Drive

35 E. Wacker Drive	35 E. Wacker Drive	Thielbar & Fugard (1926)
Carbide & Carbon Bldg.	230 N. Michigan	Burnham Bros. (1929)
Chicago Cultural Center	78 E. Washington	Shepley, Rutan & Coolidge (1897)
Grant Park	langs Michigan	Olmsted Bros. (1903-1907)

16.00 New Arts Club

rondleiding door architect John Vinci

retour Hotel

Dagprogramma Excursie Architectura et Amicitia Chicago

27 september vrijdag

08.30 vertrek per bus naar Taliesin

15.00 retour naar Hotel

Taliesin

per bus naar

Dagprogramma Excursie Architectura et Amicitia Chicago

27 september zaterdag

Down Town

08.30 vertrek per bus vanuit hotel

09.00 Stadstour

11.00 einde Stadstour

11.30 retour hotel

13.30 vertrek uit hotel (bagage meenemen !!!!!!)