

PROJECT DATA

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name Millennium Park Location Chicago, Illinois, USA

Owner City of Chicago

Project Use(s) Public Park and Cultural Venue

Project Size 24.5 acres Total Development Cost \$475 million*

Annual Operating Budget (if appropriate) \$8.1 million *including \$20 million in endowment funds

Date Initiated Construction begun October, 1998 Percent Completed by December 1, 2008 100%

Project Completion Date (if appropriate) July, 2004

Attach, if you wish, a list of relevant project dates Attached is a list of the Park's 13 design elements and short descriptions

Application submitted by:

Name Lois Weisberg Title Commissioner

Organization City of Chicago Department of Cultural Affairs

Address 78 East Washington Street City/State/Zip Chicago, IL 60602

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Key Participants (Attach an additional sheet if needed)

Organization	Key Participant	Telephone/e-mail
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Public Agencies

Architect/Designer	Edward Uhlir	(312) 744-0481 / ed.uhlir@sbcglobal.net
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Developer	Millennium Park, Inc.	John Bryan	(312) 558-8500
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Professional Consultant N/A

Community Group N/A

Other The Art Institute of Chicago; Mesa Development, LLC; Friends of the Parks; The Boeing Company

Please indicate how you learned of the *Rudy Bruner Award for Urban Excellence*. (Check all that apply).

<input type="checkbox"/> Direct Mailing	<input type="checkbox"/> Magazine Advertisement	<input type="checkbox"/> Previous RBA entrant	<input type="checkbox"/> Other (please specify)
<input checked="" type="checkbox"/> Professional Organization	<input type="checkbox"/> Newsletter	<input checked="" type="checkbox"/> Previous Selection Committee member	
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		<input type="checkbox"/> Bruner/Loeb Forum	

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Signature Lois Weisberg

MILLENNIUM PARK DESIGN ELEMENTS

Please note, the letters correspond with those on the attached Millennium Park map.

A.) South Exelon Pavilions

Designer: Renzo Piano; Renzo Piano Building Workshop (Paris, France)

Functionally, the two South Exelon Pavilions house elevators and stairs that serve Millennium Park's underground parking garage, but these limestone clad structures were designed by famed architect Renzo Piano to harmonize with the Art Institute of Chicago's Modern Wing expansion across the street, set to open in May 2009. Twenty-two rooftop photovoltaic panels convert solar energy into electricity that is fed back into the municipal power grid, making the Exelon Pavilions an integral part of Chicago's greening efforts.

North Exelon Pavilions

Designer: Hammond Beeby Rupert Ainge, Inc (Chicago, IL, USA)

Housing the official Millennium Park Visitor Welcome Center, administrative offices, and underground garage access, the North Exelon Pavilions were designed to complement the neighboring Harris Theater for Music and Dance. These two minimalist black cubes also feature photovoltaic paneling on their facades, and were granted a LEED silver rating from the United States Green Building Council in 2005.

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

Designer: Hammond Beeby Rupert Ainge, Inc (Chicago, IL, USA)

Since its opening in November 2003, the Harris Theater has earned critical acclaim for its impeccable sightlines and clear acoustics, and is rapidly becoming the premier indoor music and dance venue in Chicago. The Theater has partnered with many Chicago non-profit performing arts groups that make their home in the facility to present the finest local and international artists to the public.

C.) McDonald's Cycle Center

Designer: Muller&Muller, Ltd. (Chicago, IL, USA)

The McDonald's Cycle Center was designed to answer Mayor Richard M. Daley's call to make Chicago the nation's most bike-friendly city. This 300-space, heated indoor bicycle parking facility provides lockers, showers, changing rooms, and bike repair and rental amenities for Chicagoans biking to work and visitors exploring the city by bike. Like the Exelon Pavilions, rooftop photovoltaic panels convert solar energy into electricity for the municipal power grid.

D.) Jay Pritzker Pavilion

Designer: Frank Gehry; Gehry Partners, LLP (Los Angeles, CA, USA)

The Jay Pritzker Pavilion is one of the world's most state-of-the-art outdoor music pavilions, featuring a proscenium surrounded by billowing stainless steel ribbons and a steel trellis that spans the entire audience. The Pavilion is the site for most of Millennium Park's free public performances with its 4,000 seats, room for an additional 7,000 on the Great Lawn, and a digital sound system that renders the venue acoustically superior to many indoor concert halls.

E.) BP Bridge

Designer: Frank Gehry; Gehry Partners, LLP (Los Angeles, CA, USA)

The first-ever Gehry-designed bridge in the world connects Millennium Park to Chicago's lakefront. Snaking 925 feet across a busy urban thoroughfare at a universally accessible 5% slope, the BP Bridge is clad in 9,400 stainless steel panels, and complements the Pritzker Pavilion in function and design by creating a barrier from the traffic noise below.

F.) The Lurie Garden

Designers: Gustafson Guthrie Nichol Ltd (Seattle, WA, USA), Piet Oudolf (Netherlands), and Robert Israel (Los Angeles, CA, USA)

Recognized by the American Society of Landscape Architects with its highest award in 2008, this urban ornamental garden pays homage to the history of Chicago's development from a marsh landscape to a modern metropolis, and to the city's motto, Urbs in Horto (City in Garden). The Lurie Garden hosts a wide range of year-round free public programming among its water cascades, dramatically lit 15-foot-high hedge, and 240 varieties of perennials that include many native species of prairie plants.

G.) Chase Promenade

Designer: McDonough Associates, Inc. (Chicago, IL, USA)

A three-block-long walkway spanning the entire length of Millennium Park, the Chase Promenade is lined by nearly 200 trees and hosts exhibitions, festivals, family events, and other free public programs all year round for the enjoyment of Chicago's visitors and citizens.

H.) Boeing Galleries

Designer: HarleyEllis Devereaux (Chicago, IL, USA); Site Design Group (Chicago, IL, USA)

The Boeing Galleries are located on mid-level terraces flanking the Park and provide formal space for rotating public exhibitions. Graceful sycamore trees and seating provided by a series of black granite steps line the sides of this democratic and compelling space for modern and contemporary art, where visitors can directly interact with the work and ideas of living artists.

I.) The Crown Fountain

Designer: Jaume Plensa (Barcelona, Spain), Krueck & Sexton Architects (Chicago, IL, USA)

The interactive Crown Fountain comprises a 232-foot long black granite pool flanked by two 50-foot glass brick towers that digitally display the faces of 1,000 Chicagoans on a randomly rotating cycle. Jaume Plensa's 21st century interpretation of traditional gargoyles has jets of water flowing from the mouths of the projected faces in the summertime, much to the delight of the Park's visitors, young and old.

J.) McCormick Tribune Plaza/Ice Rink

Designer: OWP/P (Chicago, IL, USA)

The McCormick Tribune Plaza is the site of Chicago's largest summer al fresco dining spot with the adjacent Park Grill restaurant, and is home to a 16,000 square-foot, free-admission ice skating rink in the winter. Amenities include public lockers, skate rental and warming facilities, as well as year-round views of Chicago's famed Michigan Avenue architectural streetwall.

K.) Cloud Gate

Designer: Anish Kapoor (London, England)

The 110-ton Cloud Gate is one of the world's largest outdoor sculpture installations. Inspired by liquid mercury, the totally interactive Cloud Gate is made of highly polished stainless steel that reflects the activity and lights of the Chicago skyline and surrounding cityscape. It is affectionately known as "the Bean," and has become one of Chicago's most recognizable and beloved symbols.

L.) Wrigley Square

Designer: OWP/P (Chicago, IL, USA)

Wrigley Square's tree-lined paths and spacious lawn are perfect for enjoying a picnic or taking in one of the many free summer lunchtime performances that take place in front of the Millennium Monument and fountain. The Millennium Monument is a nearly full-sized replica of Chicago city planner Edward Bennett's original 1917 Peristyle, with its semi-circular row of Doric columns marking the northern boundary of Grant Park. Inscribed on the base of the monument are the names of the 115 individuals, corporations and foundations that donated to a minimum of one million dollars to the creation of Millennium Park.

ABSTRACT

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name Millennium Park

Address 201 East Randolph Street

City/State/ZIP Chicago, IL 60601

1. Give a brief overview of the project, including major project goals.

Millennium Park is an award-winning center for art, music, architecture and landscape design. The result of a unique partnership between the City of Chicago and the private sector, the 24.5 acre Park is situated in Chicago's front-yard, along historic Michigan Avenue in the City's downtown business district.

The project's original goals were to transform an area of unsightly commuter railroad tracks, surface parking and degraded parkland into a landscaped venue for free public programming, concerts, and events, including a home for the city's beloved Grant Park Symphony. This would lay the groundwork for future residential and commercial development in the area.

Millennium Park has achieved these goals and more. The Park includes an unprecedented combination of innovative and eco-friendly architecture, public art, and landscape design. It features the most sophisticated concert venue of its kind designed by the legendary architect Frank Gehry; a monumental site-specific sculpture by British artist Anish Kapoor; an interactive fountain by Spanish sculptor Jaume Plensa and an award-winning contemporary garden designed by the team of Gustafson Guthrie Nichol.

More than 400 free cultural programs including concerts, exhibitions, tours and family activities are offered year-round. Since opening to the public in July 2004, the Park has welcomed more than 15 million visitors. Today, it has become a new kind of town square – a lively, spectacular gathering spot in the heart of the city – and its economic impact on the surrounding area and the city overall has been remarkable.

2. Why does the project merit the *Rudy Bruner Award for Urban Excellence*? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

The Rudy Bruner Award celebrates the richness and diversity of the urban experience and honors examples that transcend the boundaries between architecture, urban design and planning. We believe that is exactly the story of Chicago's Millennium Park. Now in its fifth year of operation, Millennium Park is an award-winning center for art, music, architecture and landscape design that offers hundreds of free cultural programs each year.

The development of Millennium Park is a testament to a new kind of private/public partnership. In 1998, Mayor Richard M. Daley invited John Bryan, Sara Lee CEO, to raise \$30 million from the private sector to fund elements of the Park. Bryan's stewardship raised \$220 million for the Park's "enhancements"; the City of Chicago committed \$270 million for infrastructure, to be drawn from a combination of construction bonds and tax increment financing bonds.

The Park was designed to be universally accessible and meets 100% of ADA standards for accessible design. Those who are physically challenged are able to negotiate the Park with ease. Auditory enhancements devices are provided at the concert venue for the hearing impaired.

Millennium Park's success can be measured in a number of ways. In the four years since its opening, the Park has welcomed more than 15 million visitors from all over the world, who take advantage of its free cultural programming. Another accomplishment is the economic impact that the Park has had on the city, spurring new residential and retail development in the area, resulting in a rise in jobs, businesses, tax benefits and hotel occupancy.

Finally, the story of Millennium Park would not be complete without telling of its remarkable ability to bring people together—whether young, old, rich or poor. This urban mecca, located in the heart of downtown Chicago, has become a new kind of public square—a place where people can come together, and enjoy the magnificent art, architecture and cultural events, set within the City's spectacular skyline.

PROJECT DESCRIPTION

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1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project?

In 1998, Mayor Daley envisioned a park and cultural venue in the city's downtown business area that would provide a home for the Grant Park Symphony. Its strategic placement, atop unsightly railroads, a parking lot and degraded parkland would eliminate a city eyesore, paving the way for further residential and commercial development. The plans called for a music pavilion and a sculpture garden, costing \$150 million, to open in summer 2000. Daley asked Sara Lee CEO John Bryan to raise \$30 million in private contributions for the project.

Bryan did that and more. His donor committee invited world-renowned artists to design elements of the Park, including Frank Gehry, Anish Kapoor, Jaume Plensa and the team of Gustafson Guthrie Nichol. The committee eventually brought in \$220 million from the private sector.

As the project grew from a modest park to a distinguished cultural venue, costs rose. The city had to raise \$270 million for its infrastructure, to be drawn from \$175 million in construction bonds and \$95 million in tax increment financing bonds.

The completion date, another trade-off, changed several times, finally opening on July 16, 2004. To accommodate press and public expectations, parts of the Park opened early, including the ice skating rink in 2001 and the Harris Theater in 2003.

Today, Millennium Park is a vibrant public square, bringing people together from all over the world. The Park's art and architecture have made it the new iconic symbol of Chicago for the ages.

2. How has the project impacted the local community?

Millennium Park's impact on the community can be measured in a multitude of ways. It has been embraced by Chicagoans, who flock to its free programs in ever-increasing numbers, and has boosted tourism to the city. It has had such a profound impact on economic development that a phrase was coined: "The Millennium Park Effect." It has even had an impact on the way other cities approach public land.

Since opening in 2004, the Park has spurred neighborhood residential and retail development, and drawn visitors to nearby restaurants, hotels and stores. The area has seen a rise in businesses, jobs, tax benefits and hotel occupancy. Over 10 new condominiums or conversions were constructed, and real estate brokers attributed their sales to Millennium Park.

In April 2005, an economic impact study by URS and Goodman Williams Group calculated that the impact on the adjacent real estate market directly attributable to Millennium Park over the next ten years would be \$1.4 billion. The study also estimates that related tourism dollars over that same period will be \$2.6 billion. In 2006, Priceline.com rated Millennium Park as the number one summer destination in North America, as well as three holiday weekends in 2007.

Press coverage has been extensive and cities around the world have taken notice. Many municipalities, looking to Millennium Park as a model for 21st century urban parks, have sent delegations to Chicago to study its development. It is a story we are delighted to share!

PROJECT DESCRIPTION (CONT'D)

3. Describe the key elements of the development process, including community participation where appropriate.

Millennium Park's creation can be attributed to a collaboration between civic leaders and many city departments. In 1997, the Department of Transportation was named to oversee the project. Working with local community groups, they held public informational meetings, and prepared studies on neighborhood traffic patterns, which helped them to determine the position of the Pavilion and acceptable levels for the sound system. After remediating environmental concerns, the Department's consultants rendered drawings. In 2000, operational responsibilities were transferred to the Public Building Commission.

The private and public sector worked together to capitalize the Park. Led by Sara Lee CEO John Bryan, a donor committee raised \$220 million to be used towards the Park's "enhancements." To finance the infrastructure, the City committed \$270 million, drawn from \$175 million in construction bonds and \$95 million in tax increment financing bonds.

In 2004, the Department of Cultural Affairs created an inaugural weekend of free events, showcasing this venue of world-class art, music, architecture and landscape design to the city. Three hundred thousand people attended this celebration and fell in love with Chicago's newest attraction. Today, the Department creates approximately 400 free public programs year-round and oversees all operations, policies and events.

4. Describe the financing of the project. Please include all funding sources and square foot costs where applicable.

Millennium Park was financed through a unique approach of soliciting private funds combined with city support, resulting in an innovative public/private partnership.

Fundraising for Millennium Park began in 1998, when Mayor Daley asked John Bryan to raise \$30 million from the private sector. Seeing the possibility of creating a monument to the millennium featuring the most creative artists in the world, Bryan pledged to do even more. He formed a committee and created a two-pronged fundraising strategy. First, he identified sponsors to donate gifts of \$5 million or more in exchange for a "naming opportunity." He also led a fundraising drive for smaller \$1 million gifts. Bryan's committee raised \$220 million from 115 founders, with \$25 million to be used towards an endowment. These Founders' names were inscribed on the wall of the Park's Peristyle.

The City of Chicago complemented the private sector's gifts, committing \$270 million for infrastructure of the Park, to be drawn from \$175 million in construction bonds and \$95 million in tax increment financing bonds.

Millennium Park's development is a testament to the creative and practical power of a new type of public/private partnership and a model for other cities. Lessons can be learned from the freedom that Bryan's blue ribbon committee enjoyed. Appointed by the Mayor, it had the opportunity to engage world-class artists, including Frank Gehry, Anish Kapoor, Jaume Plensa and Gustafson Guthrie Nichol, without restrictions of a cumbersome procurement committee. The marriage of private and public minds have created an extraordinary place that will define Chicago for years to come.

5. Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings?

The creation of Millennium Park served not only to eliminate a city eyesore consisting of 16.5 acres of unsightly commuter railroads, a surface parking lot and eight acres of existing degraded parkland but also to support Mayor Daley's urban greening initiatives of creating a large green space in the heart of the City.

The Park is considered to be one of the largest green roof intensive projects in the world, built atop a parking garage. In 2005, it was the recipient of the Green Roofs for Healthy Cities Awards of Excellence. Millennium Park uses environmentally friendly practices in every design element, and in the operations of the Park itself. Solar energy powers the Park offices and Welcome Center. This environmental sensitivity is found in all details, including architect-designed recycling bins that can be found throughout the Park. A bicycle station in the Park encourages Chicagoans to eschew cars for bikes on their daily commute to work by providing them bike parking, storage facilities, and showers.

Designed to be universally accessible, the Park meets 100% of ADA standards for accessible design, allowing those who are physically challenged to negotiate the Park with ease. Auditory enhancements devices are provided at the concert venue for the hearing impaired. By transforming an underutilized space into a public square that is accessible to all, the city has created a truly democratic space. These are issues that plague all urban centers and our solutions are ones that can be utilized in cities throughout the world.

DEVELOPER PERSPECTIVE

Please answer questions in space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by the person who took primary responsibility for project financing or is a representative of the group which did.

Name John H. Bryan Title Chairman
Organization Millennium Park Inc Telephone (312) 558-8500
Address NBC Tower, 455 N. Cityfront Plaza Drive, Suite 1400 City/State/ZIP Chicago, IL 60611
Fax (312) 588-4913 E-mail marcia.kronenberg@saralee.com

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Signature 

1. What role did you or your company play in the development of this project? Describe the scope of involvement.

In 1997, Richard M. Daley, the Mayor of Chicago, asked me to form a committee to raise approximately 30 million dollars from the private sector to supplement the city's efforts to build a new park and a music venue over active rail lines and a surface parking lot in a critical corner of Grant Park. If we were able to raise the money, it would be used to build a great garden and provide public sculpture.

We established a not-for-profit corporation, Millennium Park, Inc., and began asking the leading Chicago area individuals, foundations and corporations to underwrite the park "enhancements". The City was prepared to pay for the platform for the park: the garages, covering the railroad tracks, the park infrastructure and a modest music pavilion. As the project progressed, we expanded the scope with the objective of creating a park that was worth celebrating the turning of the millennium and we asked the private sector to participate at a greatly increased level than the Mayor's original request. We could hire the best in the world to design the park enhancements, something the City could not afford to do. With the legal permission of the City, we could also solicit bids and hire our own contractors to construct those enhancements. This arrangement resulted in a very unique public/private partnership with Millennium Park, Inc. and the City of Chicago, funding and building parts of the park separately, but with close coordination to ultimately create an extraordinary urban oasis of art and culture.

2. What trade-offs or compromises were required during the development of the project?

In some cases, the park construction proceeded in advance of the selection of a designer, a design, and then an underwriter for one of the park enhancements. It was sometimes necessary to return after a space was completed as a simple lawn area to construct the enhancement. In some cases it was necessary to reinforce the existing structural system to be able to support the enhancement.

Even though we were able to obtain significant pledges, there was a budget for each enhancement. If the budget was exceeded, we sometimes had to change the design or materials, as long as there was no reduction in the quality or change in aesthetics. We also had to obtain financing for the project that we undertook, since most of the pledges were paid over a five-year period, which added to the the total that needed to be raised.

Because of the rapid design and construction process, it was not possible to carefully research and consider the many innovative designs and products used. We also did not anticipate the 3 to 4 million estimated annual visitors to the park. Nor was it possible to accurately calculate the yearly maintenance costs for some of the enhancements. These three factors have required us to adjust some of the design elements to deal with the elements and crowds, or for us to seek additional endowment money to support our maintenance obligations.

DEVELOPER PERSPECTIVE (CONT'D)

3. How was the project financed? What, if any, innovative means of financing were used?

The Mayor did not want the cost of the park to be a burden on Chicago taxpayers, so the City decided to build a garage under the park that would support the 175 million dollars in bond capacity that would pay for the garage, the roof over the train tracks and some of the infrastructure. The rest of the City's 270 million dollar commitment would come from tax increment financing supported by the surrounding neighborhood (the Central Loop TIF). This 95 million dollar investment has already been returned to the City's economy in the form of increased taxes and tourism revenue.

Millennium Park, Inc.'s initial fund-raising commitment to the Mayor was 30 million dollars to be used for a year-round display garden and public sculpture. As the project design developed, much of it underwritten by Millennium Park, Inc., it became apparent there was an opportunity to significantly expand the private sector contribution and create an extraordinary public park. The fund-raising strategy had two parts. Major families, foundations or corporations were invited to sponsor the principal park enhancements by making multi-million dollar contributions for which they could give their name to these eleven important areas. In addition, other generous and interested individuals, corporations and foundations were each invited to contribute one million dollars. Along with the enhancement sponsors, they would be recognized as "Founders" of Millennium Park and have their names carved in stone at the base of the Peristyle. There are 115 Founders that have pledged 220 million dollars, of which 25 million will be used to endow the maintenance of the public art, the Lurie Garden, and to support some of the public programs.

Most of the Founders are very fortunate people who were able to flourish in Chicago. They consider the creation of Millennium Park the presentation of the "perfect gift". It was a very powerful motivation to be part of a group that had the means and generosity to give something so significant and lasting to the people and the community where they have achieved that success.

4. What do you consider to be the most and least successful aspects of the project?

There are many successes in Millennium Park, but perhaps the most important is the joy that it brings to all who visit. The list would also include: transforming a blighted area of Chicago's lakefront in a beautiful new park; hiring some of the best designers in the world to create masterpieces of architecture, art and landscape; keeping programs in the park free with our endowments and a commitment from the City; the enormous impact the park has had on Chicago's economy; and its help in raising Chicago's stature as a global city.

There are very few less-than-successful aspects of the park. We did not adequately anticipate the huge numbers of people that would visit the park, and the wear it would cause, and we would like to provide a more exciting lighted environment during the dark days and nights of Chicago's winter. However, the contribution of Millennium Park, Inc. is not complete and have been correcting these problems. You will hopefully see some spectacular additions to Millennium park in the future.

ARCHITECT OR DESIGNER PERSPECTIVE

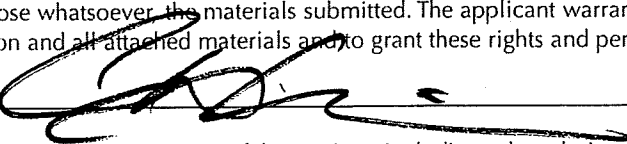
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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services. Copies may be given to other design professionals if desired.

Name	Edward Keith Uhlir, FAIA	Title	Assistant to the Mayor, Project Design Director
Organization	City of Chicago	Telephone	(312) 744-2053
Address	201 East Randolph Street	City/State/ZIP	Chicago, IL 60601
Fax	(312) 744-2036	E-mail	ed.uhlir@sbcglobal.net

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Signature



1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

The concept for the master plan evolved throughout the 6 year construction period. We started with the singular, historic, beaux arts vision of one architect and ended with the contemporary ideas of multiple architects, artists and landscape architects. These ideas transformed the plan from a staid, uninspired typical park space into a collection of exceptional structures, sculptures and landscapes that is now considered a revolution in urban park design. These individual design enhancements were centered in a succession of outdoor, landscape rooms starting on the western edge of the park along historic Michigan Avenue that expanded into grander spaces with progressively larger scaled elements as they advanced to the east. This idea is similar to architect Edward Bennett's 1920 master plan for adjacent Grant Park. The landscape framework was the method used to separate and contain the enhancements and provide a green backdrop that allowed them to be experienced without visual competition from the other elements. The western one-third, or 8 acres, of Millennium park is within the Michigan Avenue Historic District and the plan respects that historic context with the design and the choice of materials. The 1917 Peristyle, demolished in 1953 is now called the Millennium Monument. It is constructed of Indiana limestone, the material used for the historic Cultural Center across the street and the architectural details suggest the scale and design of the original. The rest of the architectural elements along Michigan Avenue reinterpret the historic classical details. The bulk of the park which was formerly railroad yards is a celebration of contemporary design with several enhancements constructed out of contemporary materials including stainless steel, steel and aluminum. The intent for these 16.5 acres was to move the design from the 19th century to the new millennium in an area that had no historic precedent.

2. Describe the most important social and programmatic functions of the design.

The project was designed with an intermodal connection under a park. There are two underground garages with a total of 4,000 spaces separated by two electric commuter railroad terminals serving 40,000 daily passengers. The park is also connected to the Chicago underground "pedway" system which provides a direct connection to the public mass transportation system. The park also has 300 underground bicycle parking spaces with toilets, showers and lockers. These amenities have encouraged people to bike to work and the facility reached capacity the first year.

The primary programmatic element in the park is the Jay Pritzker Pavilion, developed as the new home of the Grant Park Music Festival, now in its 75th year of providing free concerts. Classical, jazz, gospel, opera, popular and world music are offered along with dance making the physical and acoustical design of the venue very complex. The other areas of the park were designed for flexibility to enable the presentation of a wide variety of free public programs. The park was also designed to be universally accessible. We wanted anyone who was physically challenged to be able to negotiate the park with ease. Auditory enhancement devices are provided at the concert venue for the hearing impaired. The Paralyzed Veteran's of American bestowed the park with its Barrier Free America Award.

The most important social aspect of the park is ability to bring people together. Millennium Park has become Chicago's public forum, where people meet, bring their friends and relatives to enjoy the wonderful interactive art, partake in the many free and varied programmatic offerings, and marvel at Chicago's spectacular skyline enclosed by a beautiful landscape. People watching has become a major activity at the park and visitors seem to be more open and friendly engaging in conversation with complete strangers no matter their ethnicity, social or economic status.

ARCHITECT OR DESIGNER PERSPECTIVE (CONT'D)

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

The major challenge in designing the park was the coordination of the diverse group of architects, landscape architects and artists and the many contractors involved in constructing the park. The design and construction overlap between projects created aesthetic and logistical conflicts that were ultimately successfully resolved. Since donors were being approached through the entire construction period, it was difficult to keep the design process moving forward in advance of the underlying structural support system. Millennium Park is probably the largest park constructed on a roof deck in the world and its structure was designed before the enhancements, so changes could be difficult and costly. Building a park over active commuter rail lines with dangerous electric overhead supply catenary was a very challenging problem since the 40,000 commuters needed to go to and from work without interruption. New platforms had to be constructed to shift trains out of the work zones and much of the overhead work had to occur at night. The existing underground garage that was to be totally rebuilt extended underneath Michigan Avenue. Because of traffic flow considerations this garage had to be demolished and rebuilt in phases so that a reduced capacity could always be maintained. This requirement added cost and expanded the completion time for the project by two years.

"Value engineering" was always under consideration and if a cost reduction could be made that would not compromise the programmatic requirements or the general aesthetics it was adopted. For example, stainless steel was substituted for titanium and precast concrete replaced limestone or granite.

The project was originally announced having a 1 1/2 year construction schedule and a much smaller budget. Because the project grew in size by 50 percent and the number of privately funded enhancements increased from 2 to 10 the original completion date and budget were impossible. In order to satisfy the public and press expectations, we incrementally opened parts of the park before it was totally finished. For example, the Tribune/McCormick Plaza and Ice Rink opened in 2001 and the Harris Theater opened in 2003. These early openings made the construction for the rest of the park more difficult but obtaining the confidence of the public was an important consideration.

4. Describe the ways in which the design relates to its urban context.

The master plan for the park respected Edward Bennett's original design for Grant Park with this new addition by installing uninterrupted axial views, providing a succession of smaller to larger landscape "rooms" from the west to the east and connecting to Chicago's street grid with major entrances at Monroe, Madison, Washington and Randolph Streets.

The park is located in the "front yard" of Chicago adjacent to the famous Michigan Avenue "street wall". The incorporation of the intermodal transportation concept allows visitors to easily access the park by automobile, train, bus, and bicycle or as pedestrians. The garage entrance ramps are arranged to allow most automobile traffic to access them from major highways without impacting the local street system.

The design allows visitors to hear music performed for free in a magnificent concert venue with perhaps the best outdoor sound system in the world. They can also enjoy great public art, relax in a naturalistic garden oasis in the center of a dense urban environment, ice skate for free, and dine in a great restaurant along with many other offerings. Probably the most important aspect of Millennium Park is its ability to bring people together for a communal experience.

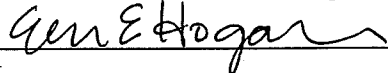
The park affords the visitor to see and maybe interact with people from a different environment than their own. They can experience different cultures and ideas through the music and exhibits offered. Visitors from the United States and the World are discovering that Chicagoans are friendly and warm people and that Chicago has much to offer.

OTHER PERSPECTIVE

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1. What role did you play in the development of this project?

The Art Institute of Chicago ("AIC"), founded in 1879 and one of the largest art museums in the United States, has occupied its current location at Michigan Avenue and Adams Street since 1893. An encyclopedic museum, the AIC collects, preserves, and displays art and artifacts from all cultures and historical eras and has a permanent collection of more than 300,000 objects. Serving 1.5 million local, national, and international visitors per year, the museum has been the "next door neighbor" of Millennium Park ("MP") since its inception and shares many of the same donors.

The AIC had only a small direct role in the development of auxiliary structures in MP. Planning for and construction of MP was concurrent with the development of the AIC's 264,000-square-foot addition, now called the Modern Wing. Designed by Pritzker Prize-winning Italian architect Renzo Piano, the addition was originally planned for a different site on the museum campus. Once planning for MP was underway, the site and design of the AIC's building were revised to embrace the plot of land that is now MP. The addition was shifted from the south side of the museum campus to the north side, and the building design was changed to offer more expansive views of the Park and the skyline. The closest structures in the Park to the AIC addition are the two Exelon Pavilions on Monroe Street. Designed by Renzo Piano to "mirror" the design of the then-unbuilt Modern Wing, they are faced with the same limestone as the Modern Wing.

The final design of the building, for which the AIC broke ground in 2005, included a 620-foot-long pedestrian bridge from the third floor of the west pavilion into MP. The Nichols Bridgeway, to be completed in May 2009, stretches over a service yard in MP to the edge of the Great Lawn. This feature of the AIC was added after the completion of MP, so it played no role in the development of the Park. With the Bridgeway's addition, however, the AIC will be enhancing the appearance and storage capacity of the service yard.

2. Describe the impact that this project has had on the your community. Please be as specific as possible.

Millennium Park has had a tremendous impact on the Art Institute of Chicago. It brings millions of people to the museum's doorstep and finally connects the entire lakefront park and museum campus, serving as a cornerstone of a network of open space and cultural institutions that run for nearly a mile down the lake shore. Its emphasis on diversity and civic life—with its interactive public art, free programming, rotating exhibitions, and other attractions—reinforces the mission of the Art Institute to serve visitors and Chicagoans alike. Harnessing the energy of Millennium Park is one of the ambitions of the Art Institute's Modern Wing and the main reason for the addition of the Nichols Bridgeway to the original building plan.

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

The Art Institute of Chicago was impacted by the construction of the Park. The vibrations and intermittent traffic disruptions presented challenges to the museum while the Park was under construction.

4. What do you consider to be the the most and least successful aspects of this project?

Certainly Millennium Park has been very successful. To turn railroad tracks and an under-utilized plot of land in the heart of downtown Chicago into one of the region's most visited attractions in less than a decade is surely one of the triumphs of Chicago's urban planning. The diversity and number of visitors to the Park and their obvious level of satisfaction are all signs that Millennium Park has fully succeeded as a civic intersection. Other successful aspects of the project are the initial and now ongoing efforts at accessible and varied programming and the constant rotation of activities and exhibitions within the Park. The Art Institute also appreciates the collaborative opportunities, in terms of programming and exhibitions, presented by Millennium Park.

The Art Institute considers Millennium Park a wholly successful enterprise and is unable to identify its least successful aspects.

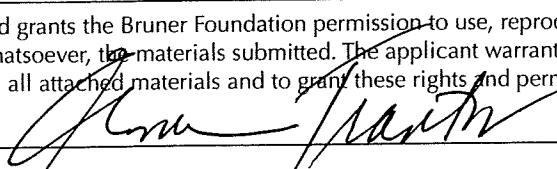
OTHER PERSPECTIVE

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1. What role did you play in the development of this project?

Friends of the Parks (FOTP) is a 33-year-old non profit organization whose mission is to protect, preserve, improve and promote the use of parks in Chicago and the forest preserves of Cook County. We work with the City of Chicago, the Chicago Park District, the Forest Preserve District of Cook County, community and environmental organizations to add more acres to parks and preserves for recreation and cultural events, to restore parks and children's playgrounds, to plant trees in parks, and help return forests to their natural condition.

Friends of the Parks was involved from the very beginning in the initial concept of what would become Millennium Park, on through the review of the various plans that were presented starting in 1998, and through the completed construction in July of 2004. Indeed, the first idea for building a park over the Illinois Central railroad tracks dates back to the mid-1970's, when FOTP co-founder Victoria Rainey suggested "The Lakefront Gardens for the Performing Arts." The Millennium Park project team and director presented plans for Millennium Park to our Policy Committee and to the Board of Directors. As new components were added to the plan, additional presentations were made and input sought. Friends of the Parks responded to the park plans with comments and recommendations.

2. Describe the impact that this project has had on the your community. Please be as specific as possible.

As noted, since our inception in 1975, Friends of the Parks had as a goal the decking over of the railroad tracks in Grant Park. Yet Millennium Park as conceived and constructed far exceeded our embryonic vision of the expansion of Grant Park. The completed Millennium Park is so spectacular that the park has become a symbol of Chicago. Millennium Park is now a favored gathering space for all Chicagoans and visitors, drawing more than 3 million visitors in 2008.

Millennium Park is a location that, once completed, was immediately embraced by all Chicagoans as one of their most treasured public spaces. During the week, workers go to the park to eat picnic lunches, to have a quiet break from work, to read, or to engage in a lunchtime walk. On weekday summer evenings the park is packed with people enjoying its multiple features, including the sculptural elements as well as the summertime concerts at the Pritzker Pavilion. Families are drawn to the park to romp in the Crown Fountain, or to walk under Cloud Gate (a.k.a. "The Bean"). The Tribune Ice Skating Rink has become the most popular Chicago winter attraction.

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

No significant compromises were required because the Millennium Park project was always viewed as a major public benefit to the city. The design was fluid as more cultural and artistic sculptures were proposed, reviewed and supported. The fact that changes were made to make the park more striking with attractions for all Chicagoans led to near universal support for the project.

The challenge to the project was funding, for the scope of the park project grew from \$200 million to \$450 million; once the artistic elements of the project expanded, the funding focus was to seek private dollars. Millennium Park, Inc. took on a funding effort that successfully raised \$250 million in private dollars to create the final park amenities.

4. What do you consider to be the the most and least successful aspects of this project?

The most successful aspects of Millennium Park include the Pritzker Pavilion, the Crown Fountain, Cloud Gate, and the Tribune Ice Skating Rink. The summer concerts at the Pritzker Pavilion draw maximum crowds. Cloud Gate is adored by all and has surpassed the Picasso sculpture as a symbol of Chicago. The Crown Fountain draws families and visitors alike who use the area as a magical summer water playground. The Tribune Ice Skating Rink provides the city's most frequently used outdoor winter venue.

Millennium Park has led to the revitalization of the east Loop. As a result of the park, new residential buildings were constructed or converted along the Michigan Avenue and Wabash corridors. The new residential community has made Chicago a much livelier city at night.

Millennium Park has resulted in increased tourism and economic development to Chicago. Of the 3 million annual visitors to Millennium Park, many include tourists who are attracted by the exciting and unique visuals found there. These are individuals who eat at nearby restaurants, stay at local hotels, and shop at local retail vendors, making Millennium Park a powerful economic engine.

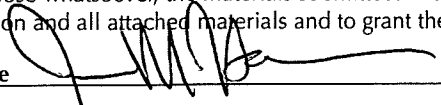
The least successful aspects include the Exelon Pavilions which are ancillary above-ground structures along Randolph Street that are not architecturally interesting.

OTHER PERSPECTIVE

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1. What role did you play in the development of this project?

Mesa Development is a privately-owned, commercial real estate development firm based in Chicago. Our business model is to deliver best-in-class residential living choices to customers seeking a home in an urban environment. We identify and develop unique sites in the heart of the city that offer our buyers the lifestyle that they desire – immediate access to culture, fine dining, shopping and recreation opportunities.

Early in the design development phases of the City of Chicago's planning for Millennium Park, before many of the features which have become so popular in the completed park were even conceived of, we identified the potential of the park to become a new front yard for the City. We sought to acquire development sites which would provide residents of our buildings with easy access to the park and commanding views of the park and the beautiful Chicago lakefront beyond. We were not directly involved in the development of Millennium Park itself, but we were very early believers in the transformational power of the park.

2. Describe the impact that this project has had on the your community. Please be as specific as possible.

Simply stated, our residential developments in Chicago's downtown would not exist without Millennium Park. Our two developments, The Heritage at Millennium Park (completed in 2005) and The Legacy at Millennium Park (due to be completed in 2010) contain a total of over 710 luxury condominium units, 100,000 square feet of retail area and more than 1,000 parking spaces. Each residential buyer and each retail tenant chose to locate in one of our properties due to the proximity to the excitement and energy of Millennium Park. In total, the revenue generated by our projects for the City of Chicago has been staggering – over \$650 million in residential/parking sales (generating an estimated \$8,500,000 in state and local real estate transfer taxes at the time of sale and over \$10,000,000 annually in property taxes) and an estimated new population of downtown residents of 1,300 people (generating an estimated \$4,000,000 in annual sales tax revenue).

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

The major tradeoffs appear to have been related to the cost of meeting the grand vision of the park's planners. In a city known for "making no small plans" the quest to create a world class arts, culture and entertainment venue was constantly in motion as the scope of the project grew to meet the needs of all of its constituents. Mesa Development was not directly involved in any of what must have been thousands of meetings to hash through these issues, but we always hoped that the visionaries would carry the day so that this once in a generation opportunity would not be squandered. In return the real estate taxes and sales taxes generated by Mesa's two projects and many others which were only completed because of the success of Millennium Park will prove that the investment by the City was wise and will be returned several times over.

4. What do you consider to be the the most and least successful aspects of this project?

The most successful aspect of Millennium Park is how it has rejuvenated an entire section of Chicago. Prior to the completion of the park, the East Loop was a faltering office market which was too far from the commuter train stations, dominated by obsolete office buildings, devoid of pedestrian activity and lacking retail amenities. With the creation of Millennium Park, a whole new dialogue has been created in the East Loop. Millennium Park is visited by over 3,000,000 tourists annually, making it one of the most popular destinations in Chicago. It serves as a symbol of civic pride, where residents and tourists from many different cultures come together to celebrate the indomitable spirit of Chicago. It has single-handedly spawned a new submarket in the city's residential real estate market (the Millennium Park submarket) which has become the best performing in the City over the past 3 years (properties in the submarket now compete on a value basis with far more established areas just north of the downtown, like the Gold Coast and Streeterville, and they have held their value better than any other submarket in the city during the current market downturn). Living in close proximity to Millennium Park and its myriad attractions and year round programs is now considered preferable by many Chicagoans to living near the shops of North Michigan Avenue, the beaches of Oak Street or the galleries of River North.

In terms of the least successful aspects of the project, those are difficult to identify. For a period of time during the planning of the park, critics focused on the high cost of the park as a serious drawback. As previously stated, however, the development of Mesa's two residential towers overlooking the park along with a number of other projects completed by developers as a direct result of the park's success will generate real estate taxes and other economic activity that more than make up for the cost of the park. Finally, the comprehensive vision and phenomenal execution which went into the creation of Millennium Park have created a world class icon that has helped lift Chicago to its status as a world class city which it so richly deserves to be.

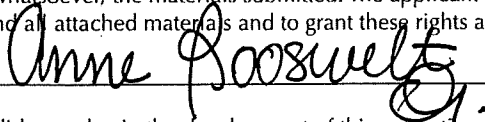
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1. What role did you play in the development of this project?

The Boeing Company moved its corporate center to Chicago in 2001, when Millennium Park was being developed. To emphasize our "establishing roots" in our new home, Boeing made a handful of signature grants, one of which was to the Park. We invested in the creation of the Boeing Galleries, which included a permanent \$1 million endowment for hosting temporary art installations. Chicagoan Terry Evans's "Revealing Chicago" photo exhibition and five massive sculptures by New York-based Mark di Suvero have been two such installations; an exhibit of four contemporary Chinese sculptors (not yet public information) is set to open in April 2009. Beyond this initial investment, Boeing also supports free programming at the Park. In summary, we have given almost half a million dollars over five years, investments that have enabled more than 400,000 people to experience completely free cultural events. Specifically, we have given:

- \$50,000 to \$62,500 annually, from 2005-08, for the Made in Chicago Jazz Series, which is collaboratively funded by 6 members of the Chicago Jazz Partnership (including Chase Bank, Kraft Foods, Chicago Community Trust, Joyce Foundation and United Airlines) and reaches close to 60,000 people.
- \$25,000 to \$75,000 annually, from 2006-09, to the Grant Park Music Festival, reaching over 40,000 listeners each summer.
- \$20,000 in 2007 for Arctic Soundscape, presented by the Chicago Humanities Festival to raise awareness of climate change to a projected audience of 10,000.
- \$40,000 in 2008 to the Chicago Opera Theater to present the first live simulcast of an opera, "Don Giovanni," to about 1,000 people.
- \$10,000 in 2008 to the Chicago Jazz Philharmonic to perform original compositions celebrating the 90th birthday of Nelson Mandela for 10,000 people.

2. Describe the impact that this project has had on the your community. Please be as specific as possible.

The greatest impact that Millennium Park has had on our city is that it has created access to the highest quality art (visual, music, opera, dance, etc) at no cost to those attending. The Park is living up to its reputation as "the most democratic space in the City" bringing together people from all walks of life, different cultures and experiences. Once together, audiences enjoy passive areas or programmed spaces of the park. It has become a place of respite in a hurried urban environment.

The Grant Park Music Festival (the nation's only free, municipally supported outdoor classical music series of its kind) describes what it does at Millennium Park this way.

Each summer, the GRAMMY®-nominated Grant Park Orchestra and award-winning Chorus perform a full and varied summer season of innovative musical programs in the incomparable Jay Pritzker Pavilion at Millennium Park. As the "people's orchestra and chorus," housed in Chicago's new "cultural nexus," GPMF embraces an inherent responsibility to engage visitors of all ages and socio-demographic backgrounds in a lifelong appreciation of classical music. It does this by presenting a broad repertoire of classical, pops, opera, dance, and world music through a ten-week concert season, a focused community engagement program, and an ongoing recording initiative. The Festival provides free classical music concerts to over 30,000 individuals weekly for 10 weeks, reaching over one million people over the summer season."

OTHER PERSPECTIVE (CONT'D)

3. What trade-offs and compromises were required during the development of the project? Did you participate in making them?

While The Boeing Company was not involved in any "trade-offs" there was initial concern that this grand central park would have an adverse effect on neighborhood parks; that too many resources would be diverted. In reality, Millennium Park as helped revitalize the whole park system, by leveraging the unique public/private partnership that built the park as a model to support the park system as a whole. this has resulted in new resources being leveraged to support neighborhood parks. Still, Millennium Park is definitely the crown jewel of the Chicago Park District.

4. What do you consider to be the the most and least successful aspects of this project?

Most successful:

- Creating an accessible/democratic space from air—literally taking the airspace above garages and train tracks and making a park which includes art and world-class programming. On any day, anyone can see the power of public art when approaching Cloud Gate ("the bean"). An icon of the park, The Bean inspires smiles and touches and art itself as visitors photograph this piece and are self-expressive in the openness of outdoor space.
- The public/private partnerships created and maintained
- "Largest green roof in the world" created on top of parking garages, which in turn generate revenue for the City.
- The most popular tourist attraction in Chicago

Least successful:

- The park is a great asset to the city, but not without challenges, including programming and activating some of the spaces in the winter and costs to artists/performers in the Pritzker Pavilion.