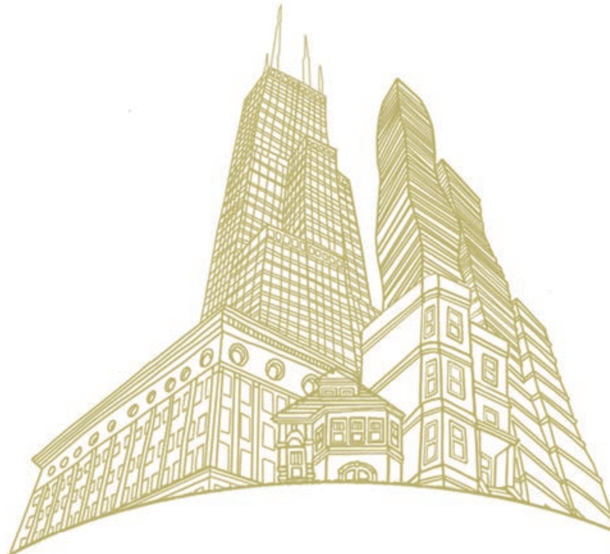


NO SMALL PLANS

Toolkit

MMXVII

CHICAGO ARCHITECTURE CENTER

No Small Plans Toolkit

GETTING STARTED

No Small Plans and Meet Your City
by Gabrielle Lyon .... pg. 3

What is Planning?
by Cynthia A. Bowen .... pg. 4

Planning, Citizens and Chicago
by Joe DeVries and Brad Hunt .... pg. 6

Finding Students' Comics Stories
by Eric Kallenborn .... pg. 9

Taking Action with No Small Plans
by Brian D. Schultz .... pg. 11

Who is They?
by Lisa Kenner and Gabrielle Lyon .... pg. 17

ANNOTATED NO SMALL PLANS AND MAPS

Chapter 1: 1928 .... pg. 22

Chapter 2: 2017 .... pg. 39

Chapter 3: 2211 .... pg. 55

Burnham Interludes .... pg. 71

DISCUSSION QUESTIONS .... pg. 78

RESOURCES & ACTIVITIES

Featured Community Areas and Maps .... pg. 80

Urban Planning Vocabulary .... pg. 84

Activity: How to Read an Intersection .... pg. 86

Take Action with No Small Plans .... pg. 88

No Small Plans and Meet Your City

Gabrielle Lyon, Vice President Education and Experience, Chicago Architecture Foundation

No Small Plans was inspired by *Wacker's Manual*, a 1911 textbook that was required reading for all 8th graders in Chicago Public Schools for nearly three decades. *Wacker's Manual* taught young people about the building blocks of the city and the goals of the 1909 *Plan of Chicago*. It also challenged readers to steward the city to greatness through "united civic efforts." Although not fully realized, the 1909 *Plan of Chicago* was one of the country's earliest and most important comprehensive urban plans.

When Chicago Architecture Foundation (CAF) staff shared *Wacker's Manual* with our Teen Fellows, the teens were riveted by the story of Chicago's city plan and the profound responsibility *Wacker's Manual* expected. The Fellows asked, "Why isn't there anything like this for students to read today?" We wondered the same thing.

We spent 2015 talking with dozens of teens, teachers, urban planners and community organizations about the question "What's most worth knowing and experiencing about civic engagement and urban planning?" This exercise helped us think about themes that are important for today's young people. In spring of 2016, we announced a competition for Midwestern artists to propose concepts for a new graphic novel that would address, "Chicago's past, present and future; architecture as a character; youth as change agents; and the city's grit and shine." With help from our Advisory Committee and our Teen Fellows, we selected the winners: Devin Mawdsley, Kayce Bayer, Chris Lin and Deon Reed, an artist collective known as Eyes of the Cat Illustration.

The result is *No Small Plans*, a book that follows the neighborhood adventures of teens in Chicago's past, present and future as they wrestle with designing the city they want, need and deserve. The artwork is inspired by photographs, real places and stories from Chicago. The Burnham Interludes were written, in part, using actual quotes from historic figures. Daniel Burnham believed in the power of big ideas and the title of this book plays with a quote often attributed to him: "Make no little plans; they have no magic to stir men's blood." For the young people in this graphic novel, there is no such thing as a "small" plan.

In 2017, in honor of our 50th anniversary, CAF launched a three-year initiative called Meet Your City designed to address the civic education gap. *No Small Plans* is at the heart of this initiative. Through partnerships with Chicago Public Schools, the Chicago Public Library and other organizations, CAF will give away 30,000 copies of *No Small Plans* for free to Chicago students in grades 6-10. We'll also support teachers and students through trainings and workshops in order to catalyze civic engagement and city stewardship.

© Chicago Architecture Center 2019

What is Planning?

by Cynthia A. Bowen, President, American Planning Association[1]

Take a moment to wonder about your community. Why are homes located in a specific area? Why are businesses or factories located in another? How did someone decide where the roads would go—and how many lanes each road would have? How much park or open space is available to play in? Can you easily walk to a bus or train to get to your destination? These questions are what planners think about and are at the heart of planning as a profession.

The goal of planning is to maximize the *health*, *safety*, and *economic well-being* of residents in ways that reflect the unique needs, desires, and culture of those who live and work within the community. While architects often focus on a single building, a planner's job is to work with residents and elected officials to guide the layout of an entire community or region. Planners take a broad viewpoint and look at how the pieces of a community—buildings, roads, and parks—fit together like pieces of a puzzle. And, like Daniel Burnham and Edward Bennett did with the 1909 *Plan of Chicago*, planners also work to imagine what can and should happen to a community: how it should grow and change, and what it should offer residents 10, 15, or even 20 years into the future.

Each community is divided into parcels, or pieces, of land. The use of each parcel of land is guided by the community's zoning code. The zoning code is a set of rules that defines what each land parcel could or should be used for (such as housing, manufacturing or open space). Zoning codes try to keep different uses from being in conflict with one another.

For example, imagine a company wants to buy the apartment building next door to you and convert the building into a factory, but the rest of the street is residential housing. A factory can have significantly different characteristics from a residential apartment: a large number of workers coming and going; freight deliveries; noise; and even the risk of hazards such as fires or chemical spills. Such a drastic change of land use would impact the character, quality, and feel of your street and your home. By zoning your street as a "residential" area, factories can be kept separate from housing.

Beyond trying to prevent land use conflicts, planning also entails providing community members with choices. Consider your home. Is it an apartment? Condo? Single-family house? How do you get around your community? Walk? Ride your bike? Take public transit? Is there any green space nearby? Are there any stores? Planning helps to ensure that you have choices when it comes to what type of home you want to live in, how you move around the community and what is available nearby.

[1] The American Planning Association (APA) advocates for communities of lasting value by supporting and empowering planners. By providing training, best practices, and certification, APA ensures planners are well equipped to address the opportunities and challenges that may arise.

© Chicago Architecture Center 2019

Planning includes considering ways to make communities safe and healthy for all ages. Safety includes factors such as ensuring you have areas to walk, ride your bike, or play. Can you safely cross the street to reach your grocery store? Can your grandparents? Beyond everyday risks, planners also look at larger hazards that could impact the safety of a community. Disasters such as floods and wildfires can devastate a community. Planners look at the potential risk a community might face if a river rises beyond its banks. How close are buildings that could be flooded? What can be done today, before a disaster happens, to minimize the risk and damage if the river overflows in the future?

Planners are always thinking about today, but also what tomorrow might bring. A community plan must meet the needs of its residents today, but also keep in mind what the future might bring. A community plan, often called a comprehensive plan, is a kind of map or blueprint for what a community aims to achieve in the future. Perhaps your ancestors moved around their communities by walking, or by horse and carriage. Trains and automobiles came along and changed how people traveled—and the landscape itself by requiring roads and tracks. What's next that could potentially impact your community and how you live, work, and socialize?

Next time you walk around your community consider some basic questions: Who planned that? How was that decision made? What will happen to this neighborhood in the future? If these questions seem interesting to you, you might want to be a planner! •

Learn more at **https://www.planning.org/**

ABOUT THE AUTHOR

Cynthia is a graduate of Ball State University and the Director of Planning for Rundell Ernstberger Associates (REA), with over 20 years of experience. Cynthia manages complex, multi-discipline planning and urban design projects both in the U.S. and abroad. Most of Cynthia's work focuses on economic development, revitalization, aesthetics and regulations. Cynthia works with clients, stakeholders, and community leaders to create plans that transform neighborhoods physically, socially and economically. Cynthia is a certified planner and has expertise in comprehensive and land use planning, transportation and corridor planning, neighborhood planning, zoning/subdivision regulations, and the development of implementation strategies. Cynthia's strength is building consensus, creating understandable linkages between policy, design, and regulations and other implementation mechanisms. Besides her US based work, Cynthia has led projects in the Middle East focused on creating cities and neighborhoods that were integrated, secure, and contained a mix of jobs, residential, retail, parks, schools, mosques, and gathering areas. Cynthia is the President of the American Planning Association.

© Chicago Architecture Center 2019

Planning, Citizens and Chicago

by Jon DeVries, Roosevelt University, and Brad Hunt, Newberry Library

PLANNING AT ITS CORE

Although I am now a certified planner with a master's degree and years of working experience, I began my involvement in planning as a citizen with no formal training. My downtown neighborhood in a southern city was threatened by plans for demolition to remove "blight" and expand the business district. Learning that the city council was holding a hearing on using community development funds in this way, I visited with neighbors who agreed that saving the neighborhood for housing—rather than expanding businesses—would be better. We organized a walking tour "survey" of the housing in the area and put dots on a map to illustrate the condition of the homes. We developed a list of homeowners and long-term renters to illustrate the size and character of the population. After appearing at city council meetings, we obtained the support of our alderman to have the city make money available to residents for rehabilitation instead of demolition.

Once the strategy was adopted, the city planning staff prepared detailed implementation plans including needed infrastructure, budgets and drawings. Over the next three years we achieved majority owner occupancy for the neighborhood, attracted a developer to build new senior housing, and moved multiple homes facing demolition in adjacent areas onto vacant lots to repopulate the area. All this was done for far less money than the demolition strategy. The neighborhood remains strong and growing to this day.

In this case citizens were able to mobilize, gather data on the neighborhood and then advocate for changes in the public strategy. To help carry out the plan, a citizen committee was formed to meet regularly with the city's professional planning staff. One key lesson we learned was that neighborhood citizens and planning professionals are both important for creating and implementing a successful neighborhood plan. Lessons, like this one, that the citizens and planners learned together were subsequently adopted in several other neighborhoods and cities.

Planning is at its core a three-step process. First, identifying problems and issues in the community and needs for open space, housing, transportation and public facilities. Second, assembling information, data, and community input to document these needs and current conditions and set long-term goals. Third, proposing program ideas and investments to achieve these goals and laying out coherent and efficient steps to accomplish them. This process is regularly done by public planning agencies but can also be initiated and assisted by citizens.

PLANNING AND CHICAGO

Chicago is known as the city of "make no little plans," an association that dates from the creation of the 1909 Plan for Chicago—one of the earliest city-wide masterplans anywhere. The 1909 Plan was a privately funded effort undertaken by the Commercial Club to address the problems of a rapidly growing metropolitan area. The effort, led by Daniel Burnham and his firm, had little

© Chicago Architecture Center 2019

citizen input. The 1909 Plan contributed many of the major features of the city which are still important today including the lakefront trails and parks, neighborhood parks with community facilities, and the landscaped boulevard system. The plan also led to the creation of the Chicago Plan Commission (CPC) to bring order to housing, sanitation, zoning, and transportation in the growing, chaotic city. Once the plan was adopted, however, a companion publication was created—Wacker's Manual—to educate and gain support from the citizenry. The Manual was taught in the public schools for decades as a textbook calling for young readers to work together to steward the city to its envisioned "greatness."

Before the field of professional planning emerged zoning codes, housing condition surveys, regional economic development efforts, and various war-related initiatives had covered aspects of what became city planning. Private efforts such as the Burnham 1909 *Plan of Chicago* were led by business and civic groups, driven by architectural and design leaders and championed by reformers.

After dedicating its resources to winning World War II, America emerged with a national housing shortage, decaying city centers, and a worn-out infrastructure. In response, the federal government initiated grand programs to provide home mortgages, fund urban renewal, and build the interstate highway system. To compete for and administer these programs, cities and states created "planning departments." To educate persons to fill these positions, universities and colleges started offering planning courses and academic degrees. The University of Illinois—Champaign-Urbana was among the first schools to grant an academic degree in planning

Mayor Richard J. Daley created Chicago's first planning department in 1956. The new department had significant powers to review and prioritize projects from other departments as well as identify projects of its own. The department issued the 1958 Central Area Plan followed by a city-wide comprehensive plan in 1966. Under the 1966 plan the city produced 16 area plans from 1966–1973 encompassing the entire city. These plans resulted in many contributions to the city still evident today including a residential "New Town" in the South Loop starting with Dearborn Village; expansion of the city's community college system, libraries and parks for neighborhoods; and new roadways and transit lines. The department has continued under various titles and is currently known as the Department of Planning and Development (DPD).

COMMUNITY INVOLVEMENT

Along the way groups demanded citizen input and neighborhood-based planning. Mayor Harold Washington[1] agreed, famously cancelling plans by the business community for a world's fair. Instead, he supported "Chicago Works Together," aimed at neighborhood jobs programs and neighborhood housing initiatives. His administration also started the industrial corridor program which provides city funding to this day for Local Economic and Employment Development (LEED) councils and various community and local business advocacy organizations.

There are many examples of Chicago's residents successfully identifying and advocating needed actions and investments at the neighborhood level. Little Village residents brought about the closing of two coal-burning power plants; Uptown helped craft a major new mixed use project called Wilson Yards; Englewood sought and obtained a new shopping center anchored by a Whole Foods store; and Atrium Village residents and surrounding churches helped rezone and obtain commitments for a redevelopment to include low-moderate income housing units. Plans for new developments often encounter another type of organized citizens. Sometimes called NIMBY ("Not in my

[1]Harold Washington was Mayor of the City of Chicago from 1983–1987.

© Chicago Architecture Center 2019

back yard") efforts, community members can also work to try to block certain types of uses such as affordable housing, social service facilities or industrial use zoning.

In an era of declining federal and state funding, citizens can work collectively to bring attention to overlooked problems and contribute ideas that can attract city and private investments, jobs, and quality-of-life improvements on local, neighborhood scale. This is why incorporating planning history and concepts and community information in our schools becomes important and helping young people understand the power they have to participate is so critical and urgent.

"Planning" is described as "making informed choices about the future that can create and maintain places where people want to live, work and conduct business. "How can young residents become involved in constructive ways in planning current and future improvements for their communities?

One of the classes at Roosevelt University, the school where I taught for many years, participates each spring in a contest sponsored by the Harold E. Eisenberg Foundation (HEEF). The foundation picks a site in the city and invites the college and university schools in the Midwest to create a feasible development program and plan. Student teams research the communities, interview developers to explore possible uses for the site, meet with City officials, and then create a development program. The students emerge with an understanding of the planning, real estate, and financial steps needed to bring investments to their areas. They learn to appreciate the benefits of planning to residents, workers, and employers in the community as well as to the entire city.

There are many resources teachers can share with students to prepare them to take meaningful roles in planning their communities. Population and household data are available in the U.S. Census and employment data is available in the "Where Workers Work" reports from the State of Illinois. Current city plans for the sixteen planning areas in the city are available from "Neighborhoods Now" from DPD. Photographs of existing conditions and interviews with residents and employers in the neighborhood can also be powerful tools. And finally there are a number of non-profit organizations with planning information including Metropolitan Planning Council (MPC), Local Initiatives Support Corporation (LISC), Local Industrial Retention Corporation (LIRI), the Alderman's Office, and community organizations in many neighborhoods. Most importantly the teachers and schools can teach the students of today to become the community and planning leaders of tomorrow, perhaps getting some students excited about becoming professional planners. •

ABOUT THE AUTHOR

Jon B. DeVries, CRE, AICP, recently completed his tenure as the Founding Director of the Marshall Bennett Institute of Real Estate (2002–2017) at Chicago's Roosevelt University. He has a Master of Urban Planning and Policy (MUPP) degree from University of Illinois at Chicago; a Master of Divinity (M.Div.) degree from Union Theological in New York, and a B.A. from St. Olaf College. Mr. DeVries co-authored Planning Chicago (APA Planners Press, 2013) with D. Bradford Hunt, a review of city planning in Chicago from the 1950's to the present.). In 2008 he received the Holleb Community Service Award from Lambda Alpha International (LAI) In 2015 The Harold E. Eisenberg Foundation presented him with its Real Estate Education Faculty Award. Long active with LAI, he is a director and vice president of its Land Economics Foundation. He lives in Chicago with his wife, Christine Williams DeVries.

© Chicago Architecture Center 2019

Finding Students' "Comics Stories"

by Eric Kallenborn, @comics_teacher, Allan B. Shepherd High School, Palos Heights, IL

I grew up in the Back of the Yards neighborhood on the South Side of Chicago, and for me, summers meant three things: fire hydrant pools; July bottle-rocket fights across the alley; and walking to Sandies Candies for treats and comics.

My "comics story" comes from being an only child raised in the home of a Vietnam Vet that was mostly distant. However, on some warm summer days, my dad would take me around the block to Sandies, our local candy/goodie shop, and I'd get to pick out some candy and a couple of comic books. On one particular trip I saw a copy of Marvel's *The 'Nam*, and I grabbed it. My dad, intrigued, read it with me. We would talk about the aspects of the war that he wanted to talk about, and he would stay quiet about the things that he did not want to discuss. But no matter how much he said, it was bonding time, and it was cool.

This early connection to comics allowed me to drift into other comics as I grew up: *Batman*, *Silver Surfer*, and *The Punisher* (some of my favorites), but I lost touch with comics about the middle of high school. I didn't pick the medium back up until college where I had a professor, Dr. Rohman, assign Chris Ware's *Jimmy Corrigan Smartest Kid On Earth*, which to this day is still in my top five graphic novels of all time. As a non-avid reader (which I know is silly for an English teacher) but as a lover of stories, I have personally experienced the power of graphic novels; as a an English teacher, I have put them to work as a game changer in the classroom.[1]

What I would like to do is discuss the majesty of *No Small Plans*, and how this now grown South Side kid would use it in the classroom to encourage students to engage in their learning, to think about their lives, and possibly experience a new type of text. Funny enough, if my dad hadn't had me exploring Ashland Avenue as a little kid, I might not be writing this now.

I go into reading every new graphic novel or comic with two different hats on: the "student reader" hat, and the "teacher reader" hat. As I read this book for the first time I immediately felt as if I were a student: I had questions, thoughts, ideas, and wanted to explore the book and ideas it developed or introduced further. I found myself asking tons of questions, writing them down. Who is that? What is that? Where is that? I wanted to talk about it with someone as I was reading it. I wanted to find out how to get more involved with the city, to organize, to shape, to build. My "teacher hat" blended with my "student hat" and I realized the book does the work: it pulls the reader in, and it asks you to engage. It gets the student wondering before I ever have to pose a "teacher" question.

I would open a unit using *No Small Plans* in a graphic novel class by having the students reflect upon times in which they felt out of place and also about times in which they felt motivated to make a difference. What do these feelings have in common? How do we act when these feelings are placed upon us? What causes us to act? Not act? The three-part structure of *No Small Plans* lends itself to a thematic discussions. I would pair this book with something like Josh Neufeld's *A.D.: New Orleans After the Deluge*, *Pride of Baghdad*, *House On Mango Street*, episodes of *Fresh Off The Boat* and/or

[1]You can read about how I originally introduced comics in my classroom and titles I've used at http://theothercomicbookteacher.com/

© Chicago Architecture Center 2019

Blackish, or clips from films like Spike Lee's *When the Levees Broke*, etc.: any media that would encapsulate a discussion about community and our place in it.

I would have students take notes on whom or what they might have questions about as they read like "Who is Daniel Burnham?" and "What is the 606 trail?" Questions like these sprout up organically during the reading of this book, and, while the questions at the end of *No Small Plans* and the Reader's Toolkit materials are great, letting students' questions lead them into research lets me tailor the learning to each student.

I also use podcasting and performance based assessment in my classroom, and I might see if students wanted to discuss this novel over the microphone for an assessment. I would have the students develop questions about all aspects of the book including the art, story, characters, etc., and prepare to discuss them during a recording. This novel is perfect for a performance-based assessment because the book deals with teenagers working to live in an environment that is fluid and static at the same time: exactly what being a teenager is all about.

The graphic novel medium is ideal for the story of *No Small Plans*. The reader can actually see what needs to be changed, see what the change could look like, and they can use unique graphic elements (like the maps at the end of each of the chapters in *No Small Plans*) as pathways to understand the authors' intent. Images are universal. There is a reason that there is a limited amount of text in an IKEA manual or a set of LEGO instructions: images are able to break down language barriers. When Bernard, Reggie, or Natalie are upset in *No Small Plans*, the reader can infer this without the help of words, allowing the words, in this case, to serve an alternative function to characterization: just one of the many ways in which teaching and learning with comics/graphic novels is unique.

This book has the power to inspire young people to see their city in a new way and to care about their city. I'm not just talking about Chicago. I know it's a home-grown book with home-grown problems, but a kid in Cleveland—or a classroom in Cleveland—can just as easily read this book and ask "What about us? What are our problems? What can we do?"

Especially in these tumultuous times, it is important to find ways to engage students by exploring authentic and difficult ideas in sincere and open ways. In Chapter 2, 2017, the threat of Natalie's family being evicted is real. As someone that spent a part of my life homeless, I can relate and engage with these characters in an honest way. I know that many of the students that will be reading this book have probably had experiences in some way with poverty and government bureaucracy. They will want to engage in a real way as well.

The power of this book is not in the questions students will write down answers to or the essays that get penned; the power of this book is the discussion that it evokes because while our students might share an essay they wrote or answers that they jotted down, what's more powerful is the conversation that extends past the bell in the classroom or happens in the hallway where a kid hands the book to a classmate and says "Check this out. Let me know what you think." A fire needs one strong spark. I believe teachers need to acknowledge and appreciate that power. As educators, we should strive to be a part of each student's "comics story," or "reader story," or "activism story," or "whatever story." When we exist in the world in that way—like my father and Dr. Rohman enabled me to—we know we are doing the right work. •

ABOUT THE AUTHOR

Eric Kallenborn has been teaching with comics and graphic novels in the high school setting for almost ten years. Eric's work with comics has been featured on the cover of the Chicago Tribune and the Chicago Sun Times. During the summer months, you can find him traveling the country, spreading the good word about the medium at educational and pop-culture conventions. He is the co-founder of The Comics Education Outreach, a non-profit working to get graphic novels into the classrooms of schools in need. e.kallenborn@popcultureclassroom.org

© Chicago Architecture Center 2019

Taking Action with *No Small Plans*[1]

by Brian D. Schultz, Professor and Department Chair, College of Education, Health and Society, Miami University

WHY TAKING ACTION MATTERS

So often in school we focus on teaching civic education at arm's length. We tell students about democracy. We provide historical content about community. Rarely do we provide opportunities to practice democracy or engage in civic and community action within the school setting. Taking action with students while they are in school matters because we cannot expect young people to be active citizens if we do not afford them opportunities to learn such through experience. We need citizens who are engaged in issues important to their communities so they may become agents of change for their communities. This is not something that is learned once students graduate from school. It must be learned, practiced, and experienced—and schools are ideal sites for developing these skills.

With the ideas, topics, and issues presented in Chicago Architecture Foundation's *No Small Plans*, teachers have a unique "prompt" to move from abstract discussions about community and democracy to doing and taking action with students for purposeful civic engagement. *No Small Plans* provides an excellent excuse for teachers to listen to and learn from students. By allowing students to identify pressing issues, and by allowing those issues to become cornerstones in the curriculum, teachers can create spaces and opportunities for students to identify problems in their communities and come up with solutions for solving them. Taking action, in this sense, is "doing democracy."

But, how can teachers engage students in action-focused projects when classroom instruction is often constrained by lesson plan mandates, standards alignment, and content that is conceived from the outside? Many state boards of education, including here in Illinois, promote—or even require—service learning, civic education, and civic engagement practices. This essay suggests techniques and tools to help teachers explore action-oriented opportunities with their students—while creating experiences and artifacts that can align with classroom mandates, particularly for civic education.

REFLECTING ON MY OWN TEACHING

When I was teaching in a 5th-grade classroom in Chicago, I had an out-of-the-ordinary experience. A classroom supporter who had backed my students' efforts to push the city and school district to make good on the promise for a new school building to serve their housing project community informed one of my students via email that Ralph Nader was going to be in Chicago. Urging the 5th-graders and me to try to get Nader involved in our cause, she was encouraging us to find allies who could raise the

[1] Adapted and reprinted by permission of the Publisher. From Brian D. Schultz, *Teaching in the Cracks: Openings and Opportunities for Student-Centered, Action-Focused Curriculum*, New York: Teachers College Press. Copyright © 2017 by Brian D. Schultz. All rights reserved.

© Chicago Architecture Center 2019 architecture.org/NoSmallPlans

profile of their organizing campaign. Believing Ralph Nader could do just that, she suggested that he would be impressed with the young people's efforts related to a community problem to help their neighborhood.

Not only was Nader impressed but he also began writing and publishing about the students, paid the class a visit at school while on the campaign trail during his run for president, and brought additional national media attention to their immediate cause. Because of this, my 5th-grade students' organizing efforts became part of a broader conversation related to the ways in which many urban youth historically have been marginalized through inadequate schools and school resources.[2]

During our initial interaction, Nader suggested that I check out Katherine Isaac's 1992 book *Civics for Democracy: A Journey for Teachers and Students*, a book that chronicles ways youth have taken action to support causes, outlines civil rights movements in the 20th century, and presents civic activities youth can undertake. Most specifically Nader recommended I look into Isaac's chapter outlining "techniques for participation," that have emerged from a long tradition of youth engagement in civic participation.

TECHNIQUES FOR PARTICIPATION

Most young people in schools are readily able to document a problem. They have no trouble articulating an issue that needs to be remedied, solved, or obliterated. Naming the issues is often the easy part. Figuring out what to do next is where many people, both young and old, get stuck.

Isaac's techniques help teachers and students go beyond simply naming an issue to selecting purposeful activities that can lead to engaging with an identified problem. Some of these techniques include:

- Background research
- Boycotts
- Call-in shows
- Clearinghouses
- Committee hearings
- Demonstrations and protests
- Feature stories
- Forming a citizen group
- Identifying key players
- Initiatives and referendums
- Leaflets, flyers, posters, and bulletin boards
- Letters to the editor
- News releases
- Newsletters
- Nonviolent civil disobedience
- Op-eds
- Pamphleteering
- Picketing
- Public hearings, candidate nights, film/video screenings
- Public service announcements
- Recruiting supporters
- Reports and surveys
- Right to know
- Speakers' bureaus
- Using the courts
- Whistleblowing
- Writing a bill and finding a sponsor[3]

[2] A more complete version of this story, and my thoughts about it, has been told elsewhere—see Schultz (2008).
[3] To see the full discussion of these techniques, refer to Isaac (1992), pp. 157–182.

© Chicago Architecture Center 2019

The landscape of techniques has transformed since Isaac's book was published in 1992. I often talk with future and practicing teachers and their students about new tools for civic participation. We consider which of the techniques in Isaac's list are appropriate for taking action today. What is missing? What might be more effective?

New techniques that complement Isaac's original list:

- Apps
- Blogs
- Culture jamming
- Facebook
- Flashmobs
- Freedom of Information Act request (FOIA)
- Instagram
- LinkedIn
- Listservs
- Mapping
- Online surveys
- Periscope
- Photo captioning
- PhotoVoice
- Podcasts
- Pop-up stands
- Public and performance art
- RSS feeds
- Snapchat
- Twitter
- Video documentation
- Websites
- YouTube

Creating action-oriented curriculum—particularly by leveraging some of these techniques—with young people readily can cover standards, meet expectations, and require them to articulate and demonstrate specific, tangible learning occurring inside and outside of the classroom. The artifacts that result from working through these activities illustrate deep and engaged learning—certainly better than any worksheet or rote learning.[4]

The techniques named above and tools that follow below are intended as a starting point to enable teachers to turn the proverbial corner and undertake a student-centered action project in their classrooms. These tools can help teachers capitalize on *No Small Plans* as an impetus for creating relevant and responsive teaching, honoring what students name as worthwhile, developing student agency, and satisfy outside mandates.

TOOLS RELATED TO TAKING ACTION

Whether developing curriculum alongside students from scratch, or leaning on already-available curricula from an educational advocacy organization or a not-for-profit, teachers can look to some of the following web-based tools and resources to facilitate their efforts. These (primarily free) resources have been curated as a starting point for teachers looking to engage in action-oriented ways with their students.

[4]Many researchers have shown how project-based work can incorporate action, inquiry, civic literacy, and justice-oriented classroom activities, while also aligning with standards. Teachers may be interested in looking to Agarwal-Rangnath (2013); Agarwal-Rangnath, Dover, and Henning (2016); Dover (2015); Epstein (2014); Gutstein and Peterson (2013); Wolk (2013); and Zemelman (2016) for guidance and ideas.

© Chicago Architecture Center 2019

TABLE 1. CLASSROOM TOOLS AND RESOURCES FOR TAKING ACTION

Technique	Topics	Web Address	Explanation
Apps	Build an App	https://ibuildapp.com/ https://www.appypie.com/	design and develop a mobile app using available templates
Blog	Blogging Platforms	https://wordpress.com/ https://www.blogger.com	create a free blog
Culture Jamming	How to Culture Jam	http://www.wikihow.com/Culture-Jam	step-by-step ways to culture jam
Demographics and Mapping	Mapping Tools	https://www.google.com/maps https://www.google.com/earth/ http://www.scribblemaps.com/ https://www.socialexplorer.com/explore/maps	create and share free maps in various formats, or explore demographic data through maps
Flyers, Leaflets, Posters and Documents	Document Creator	https://www.canva.com/	create and share free flyers, posters, social media materials, ads, postcards and other documents
FOIA	How to File a FOIA Request	http://bit.ly/2eL9PmF	how-to guide for completing a Freedom of Information Act (FOIA) request
GIFs	Create and Share GIFS	https://giphy.com/	search, discover, share, and create animated GIFs
Letters, Emails, Contacting Legislators	Finding Your Legislators	https://openstates.org/find_your_legislator/	enter your address to determine your local legislators
Letters to the Editor	Writing Effective Letters to the Editor	http://reclaimdemocracy.org/effective_letters_editor/	guide for writing letters to the editor
Media Literacy	Media Literacy Educator Resources	http://medialit.org/educator-resources	resources for teaching media literacy
Op-Ed	The Op-Ed Project	https://www.theopedproject.org/	resources section that suggests basic structure, tips, and how to pitch op-eds
Performance Art	How to Organize a Flashmob	http://www.wikihow.com/Organize-a-Flash-Mob http://bit.ly/2tH2r2p	step-by-step instructions for creating a flashmob
Petitions	Online Petition Websites	https://www.change.org/ http://www.thepetitionsite.com/ https://ipetitions.com/	platforms for creating free online petitions
PhotoVoice	PhotoVoice Manual for Participatory Photography	https://photovoice.org/photovoice-manual/	guide for designing participatory photography and digital storytelling projects
Podcast	How to Make a Podcast	http://bit.ly/2h0SF4Y http://www.audacityteam.org/	step-by-step guide to making a podcast, and free audio editor and recorder
Protests and Demonstrations	Know Your Rights	https://www.aclu.org/protest http://www.wikihow.com/Protest	guides to participating in free speech, protests, and demonstrations
Spoken Word	Become a Slam Poet	http://bit.ly/2v5j7k8 http://youngchicagoauthors.org/louder-than-a-bomb	how-to video from TED-Ed and Young Chicago Authors Louder Than a Bomb Youth Poetry Slam
Surveys and Forms	Online Survey Tools	https://www.surveymonkey.com/ https://docs.google.com/forms	develop, distribute, and analyze free online surveys
Video Documentation	Making Documentaries: A Step-by-Step Guide	http://bit.ly/2v5GNFk	steps, resources, and tips for making video documentaries
Websites	Website Development Platforms	https://www.weebly.com/ https://www.wix.com/ https://sites.google.com	create free websites

© Chicago Architecture Center 2019

REFLECT, COLLABORATE, AND FIND PARTNERS

Challenging students to connect directly with local community-based organizations that are working on different issues bolsters action projects. Several storylines in *No Small Plans* show the power of community-based organizations working for stewardship and change. Chicago's rich community organizing can be seen in the work of, for instance, the Logan Square Neighborhood Organization (http://www.lsna.net/) or the Southwest Organizing Project (http://swopchicago.org/). These and many other organizations focus on the themes raised in *No Small Plans* including housing, public space, urban planning, access to transportation, segregation, and gentrification. Connecting with community-based organizations and aligning projects with groups that organize around issues students identify as meaningful—such as combatting violence, police brutality, healthy food access, LGBTQ rights, or education equity—helps students see firsthand the multiple ways people steward their communities and enables students to develop relationships with people who are engaged in issues that matter to them personally.

"GO ON. HAVE AT IT."

Action projects are fluid—they center on and emerge from the concerns and ideas of those who have the most at stake in the classroom, the students. The unpredictability of this kind of engagement is sometimes frightening to teachers—and can make teachers and students feel vulnerable. Educators who are new to doing action projects in the classroom need not worry that they are "doing it right" or following "the script". There is no canon to follow. The curriculum emerges from the students and teacher working together and being responsive to authentic experiences. Sharing authority with students has the profound potential to not only motivate students, but also teaches them the skills inherent in "doing democracy."

Teachers should find solace in the fact that there are no wrong answers in doing this work with your students. Doing emergent action projects is like any other pedagogical approach—the experience is what matters most. Practice with your students. When students are given the opportunity to ask questions and identify issues that matter to them, and then engage in partnership with communities, they will not only build civic engagement skills, but also will likely have an impact on the issue they care about.

Try taking action with students and see how it goes. Reflect with them. Emergent action projects resist teaching and learning that focuses on simply having an answer; classrooms transform into places that embrace conversation, deliberation, and practicing democracy. Again, action projects are messy. If we can model this messiness in our classrooms and show that this discomfort is valuable and transferable to other issues and situations, we are well on our way to equipping young people to "do democracy."

As Daniel Burnham challenges readers on the last page of *No Small Plans*, "Go on. Have at it." •

ABOUT THE AUTHOR

Brian D. Schultz is Professor and Chair of the Department of Teacher Education at Miami University. Prior to joining the faculty at Miami, Brian served as Bernard J. Brommel Distinguished Research Professor and Chair of the Department of Educational Inquiry and Curriculum Studies at Northeastern Illinois University in Chicago. His book, *Teaching in the Cracks: Openings and Opportunities for Student-Centered, Action-Focused Curriculum*, from which this article is adapted, was published in 2017 by Teachers College Press.

© Chicago Architecture Center 2019

REFERENCES

Agarwal-Rangnath, R. (2013). *Social studies, literacy, and social justice in the common core classroom: A guide for teachers*. New York, NY: Teachers College Press.

Agarwal-Rangnath, R., Dover, A. G., and Henning, N. (2016). *Preparing to teach social studies for social justice: Becoming a renegade*. New York, NY: Teachers College Press

Dover, A. G. (2015). "Teaching for social justice and the common core: Justice-oriented curriculum for language arts and literacy." *Journal of Adolescent and Adult Literacy*, 59(5), 517–527.

Epstein, S. E. (2014). *Teaching civic literacy projects: Student engagement with social problems*. New York, NY: Teachers College Press.

Gutstein, E., and Peterson, R. (Eds.). (2013). *Rethinking mathematics: Teaching social justice by the numbers* (2nd ed.). Milwaukee, WI: Rethinking Schools.

Isaac, K. (1992). *Civics for democracy: A journey for teachers and students*. Washington, DC: Center for Study of Responsive Law and Essential Information.

Schultz, B. D. (2008). *Spectacular things happen along the way: Lessons from an urban classroom*. New York, NY: Teachers College Press.

Wolk, S. (2013). *Caring hearts and critical minds: Literature, inquiry, and social responsibility*. Portland, ME: Stenhouse.

Zemelman, S. (2016). *From inquiry to action: Civic engagement with project-based learning in all content areas*. Portsmouth, NH: Heinemann.

© Chicago Architecture Center 2019

Who is They?

By Lisa Kenner and Gabrielle Lyon

"Go on. Have at it." Thus challenges Daniel Burnham on the final page of *No Small Plans*. He speaks directly to the reader, enjoining them to forge the future—their future. He challenges them to become planners, decision makers, agents by design of a city that is livable for everyone.

"THEY" MATTERS

Meanwhile, in middle school classrooms on the West Side of Chicago students pronounce, *"They* don't care about this neighborhood." In a South Side Community Circle comprised of 18–24 year old African-American men, comments arise, *"They* keep channeling guns into our community."

Being a young person of color in our time is wrought with peril and promise. For a young person who has been disenfranchised or disempowered by choices made by those in power, feeling unseen and unheard is hard, real and familiar, especially for youth of color and particularly when they live in poverty. People in charge, decision-makers are *"they."* Faceless, nameless others.

"They" is ubiquitous in daily language. "They" is default for people in control, hidden and opaque in both intent and identity. "They" is a placeholder for those behind the scenes; a pronoun often used by those who feel they are not in control or informed. As educators when we hear "they" used by young people we need to understand it as a stand-in for lack of knowledge, clarity, access and agency.

As transformative educators one of our primary goals is to nourish the agency of all learners. We work to provide opportunities for young people to discover and hone perception, reflection, and curiosity as critical filters; to catalyze engagement and participation and to be "woke" to realities of injustice, inequity and privilege; not just to survive but to thrive.

Committing to this can be a fearsome undertaking for both learners and educators. Where to start? *No Small Plans* provides an opening for challenging conversations that explore "Who is they?"

Why even explore the question "Who is they?" Our goal is to complicate the narrative and confront assumptions. In the process of doing this we have the chance to foster empathy and empower stewardship.

NO SMALL PLANS: A VERB, A RESOURCE

No Small Plans is an interdisciplinary exposition of the roots of Chicago's current community assets, the impact of long-standing injustices of racism and poverty, the importance and possibility of civic engagement of all generations and the powerful, authentic efficacy of youth. Vibrant characters face real dilemmas and devise paths forward. Within the pages we see young people discover new truths about themselves, about their communities and about other people's communities.

Enduring truths resonate in the images and text:

© Chicago Architecture Center 2019

- Young people are empowered, authorized and expected to participate in authoring the future.
- Individuals and neighborhoods are dynamic, and simultaneously illuminate history and change.
- Personal and collective decisions impact the environment and daily fabric of people's lives, now and in the future.
- Preordained destiny is a myth; design and decision-making prevail.
- There is no such thing as a "small plan."

No Small Plans provides "mirrors and windows" for learners to see themselves in relationship to the built world around them. As we follow characters' expeditions into the past, present and future we see their perspectives change through their experiences with the city and with each other. These changes create a unique excuse to talk with students about the complex realities of living in a city including neighborhood change, development, construction, gentrification, racism, power, ethics, and belonging. The book gives us an excuse to raise the question, head on, "Who is *'They'*?"

CLASSROOM VOICE AND CHOICE: GETTING STARTED

It is natural to feel unsure about diving into conversations about injustices. It can be intimidating to grapple candidly with the kinds of complex subjects that usually go unnamed and unexplored in daily instruction. In order for students to be able to take intellectual and emotional risks, educators need to establish trust and a sense of belonging for learners.

Here are some specific techniques that can help launch—and guide—conversations about challenging subjects:

Co-Create Community Values

Tell students you will be co-creating a community values document to encourage and provide safe space for dialogue. Discuss assumptions, name common fears and create a shared agreement at the launch of the year or unit. These values ground the work of the conversations which are to come.

- ***Ask learners what they need in order to have "real talk."*** Examples include: Be brave. Take risks. Listen actively. Seek different points of view. Ask questions. Explore multiple answers. No passengers, all hands on deck. Leave your comfort zone. Embrace growth.
- ***Discuss the core premise of self-efficacy.*** Smart is something we become, not something we are or are not.
- ***Acknowledge the expertise and importance of everyone in room.*** Every person is an expert in their own life experiences.
- ***Be explicit that the purpose of dialogue is discovery, empathy and personal change.*** We want to explore different perspectives, discuss quantifiable facts and personal experiences, and we want to leave space for changing perspectives. Making errors and shedding misconceptions are central to learning, not evidence of inferiority or lack of intelligence. It is okay to have an unpopular view as well as to change your mind. Pioneering thoughts are often initially rejected or discarded by others.
- ***Encourage the goal of cognitive dissonance!*** Embrace the disagreement about ideas, not personal rebuttals. Reframe language as needed to help students learn to couch disagreeing statements effectively. We are practicing "civic discourse"—something young people rarely see today from adults in daily life, politics or the media.

© Chicago Architecture Center 2019

Commit to Rules of Engagement.

After discussing shared classroom values, establish rules of engagement. Rules of engagement describe what it "looks like" and "sounds like" for participants to "live" their stated values. These function as rules of the road: without them, accidents and breakdowns are more likely and can be more severe.

- Examples of rules of engagement include: One voice at a time. Listen actively. Avoid interruptions. Use "I statements." Use nonverbal cues (like a raised hand) to indicate wanting to share.
- Preview the rules of engagement daily at first, thereafter periodically to sustain momentum or to renorm after a challenging episode.
- Allow and protect "think time" through techniques such as free writing before responding, pair and share structures, and, ideally, learner-moderated conversation.
- Calibrate participation and ask students to reflect on their own participation. If one tends to share regularly, ask them to step back to create space for other voices in conversation. If one tends to listen more than share, ask them to step up and take the risk to voice or question.
- Consider crafting and posting an anchor chart of sentence stems such as "I agree with ____ because; I disagree with ___ because; To build upon what ____ said…" to provide on ramps to conversation.

Set and Conclude Your Practice

Start each conversation with a simple greeting where each voice is heard and shares a response to a non-urgent, "low-octane" question. The goal is to have all voices get air time and to model norms of sharing and listening.

- Arrange seats in a circle if space allows, or ensure students seated in a way that every person can see and hear everyone.
- Establish classroom roles for students to own aspects of the facilitation process, such as a timekeeper, a scribe to keep notes, attendant to revisit "parking lot" issues and a docent to lead reflection on rules of engagement in action.
- It is important to conclude conversations. Protect time (3 minutes minimum) for closing. Ask three voices to summarize take-aways from conversation. Seek reflections about how well the group implemented the rules of engagement Identify goals for next the next discussion.

Participate Yourself

The teacher is ultimately the authority figure and must be aware of the power they hold in classroom life and society. It is the teacher's responsibility to set a tone of candor and to explicitly name the importance of grappling with hard things, especially around issues of race, class, gender. This is best said and done directly. Students watch our actions as clearly as they hear our words.

- ***The expert in anything was once a beginner.*** In community conversations, each person has the safe space to share their truths without condemnation. It is important to state that everyone is being asked to exit comfort zones and remind everyone that the classroom is empowered, authorized and expected to hold positive intent as much as possible.
- ***Show the way.*** Model full engagement and risk taking as a learner and classroom community member. Feel authorized to say "I don't know," and "I'm not sure." Forgive yourself for not being perfect or having all of the answers. Tell students that during your conversations your intention is to help foster critical thinking: you are not disagreeing or trying to "be nosy," but, rather, want to understand and hear each student's "truth" in a given situation, or on a given topic.

© Chicago Architecture Center 2019

- ***This is important, hard work.*** Reaffirm candidly and regularly that it can be uncomfortable and important to have these kinds of conversations. Remind yourself and your students that complex issues require stamina and time to analyze, let alone to address and change.
- ***Be ready for students to want to take action***—and for them to feel frustrated about how or where to start. Find ways for students to apply their concerns to conundrums in classroom or school life in real time. Dive in on a low-risk project.
- ***Our greatest tools?*** Questions, wait time, neutral questions and engaging the hearts and minds of other experts (students) if and when the conversation hits walls. If a conversation goes off the ropes, adjust, keep trying and don't abandon goals! Revisit the breakdown, name it , but don't dwell on it. Breakdowns create space for future breakthroughs.

DEMYSTIFYING "THEY"

You've set up your classroom, established shared values and rules of the road. What could engagement look like? Here are some "they" conversations that could unfold in a city classroom discussion using *No Small Plans* as a jumping off point. *(Note: It's important to appreciate that having critical conversations can require bravery on the student's part, especially if the teacher/facilitator is white. It is important for white educators to actively acknowledge their own cultural experience and identity as an authority figure. Teachers need to affirm directly that it is not only OK, but important, to be candid and to use specific words regarding race, class and gender—and this means using words like "white.")*

"They keep pushing us out of the neighborhood."

Who is they? "White people with money."[1]

How do you know? "They bought our house."

What policies or systems contribute to this? "Jobs, lack of employment, mortgage loans, generational wealth, white privilege, local government, the alderman, rich people..."

What can you do?

What can other individuals or organizations do?

Do others agree with this? Anyone have other ideas?

"They don't care if we don't have a rec center."

Who is they? "The city. The Mayor."

How do you know? "If they cared we would have one."

How does this happen? "They just don't pay attention." "They put the rec center someplace else. Downtown."

What can you do?

What can individuals or organizations do?

What policies or systems contribute to this? "Maybe the budget?" "The Park District."

Do others agree with this? Anyone have a different point of view?

"Our neighborhood is unsafe because they keep channeling guns into our communities."

Who is they? "The government"

Be more specific. "Gun companies"…"Police"

How do you know? "Dirty cops put gun on my friend and locked him up."

What can you do? "Nothing."

Do others agree with this? Anyone have a different point of view?

"They want Chicago to be segregated."

Who is they? "The city. The Mayor."

How do you know? "Look at our school—everyone is Black/Hispanic/poor."

How does this happen? "They make it too expensive to move away." "They don't take care of our neighborhood so people don't want to move here." "They like to be with who they already know."

What policies or systems contribute to this?

What can you do?

What can individuals or organizations do?

Do others agree with this? Anyone have a different point of view?

© Chicago Architecture Center 2019

Demystifying “they” can become a habit.

Demystifying “they” can become a habit that you can encourage your students to practice outside the classroom as well as during facilitated discussions. Having answers is *not* the goal during these conversations, the goal is to enable critical questioning, reflective dialogue and evidence-based observation as a skill and habit.

- ***Hone generalizations.*** Clarify generalizations and nebulous pronouns. Push learners to use specific language. Whittle away the use of “they” as a place holder. Instead, seek specific names of individuals or groups. If the identity of decision-makers is unknown, name this and explore ways to research, inquire, surface facts.
- ***Practice empathy for diverse experiences.*** Experiment with discussing points of view of various stakeholders. What do you imagine are their priorities? Fears and hopes? How do the changes impact the current reality and future possibilities of each stakeholder? What is the presumed intention of each party? How could we know for sure?
- ***Build a knowledge base.*** Learners need to gather, distill and analyze accurate information on which to build theories and understandings. “How do you know?” Regularly providing evidence, be it life experiences or quantifiable data, to support opinions is vital. Personal experiences provide the doorway for students to enter broader concepts. New information yields new opinions and thoughts. This is not being “weak-minded’ or “soft;” changing opinions is at the heart of learning and discovery.
- ***Resist over-simplified or “tidy” solutions.*** With good intentions, we may try to soften the blow of hard conversations or seek simple shallow solutions or summaries. This is not helpful.

BECOMING “THEY”

As educators, we can and must find ways to ensure all of our students are empowered, authorized and expected to envision and construct their own futures, in classrooms and beyond, every single day. We have the power and urgent responsibility to help students to name and feed their strengths, develop habits of inquiry, learn to forge action plans, push through assumptions, question group-think and defy any learned sense of helplessness.

We must see our students as the agents of change that “they” are, and act accordingly, within and outside of classrooms. This is where real change will happen. By “hacking the systems of power” (in the words of Theaster Gates) we equip young people to be informed, active agents who can choose how they want to be involved, and what decisions they want to participate in. Like the diverse experiences of the characters in *No Small Plans*, these kinds of conversations equip young people to “wrestle with what it will take to design the city they want, need and deserve.”

In this process we continue our own work as learners and community members; we ourselves participate in determining powerful truths, posing and exploring pertinent questions. Let us trust ourselves, our students, and the power of essential, cogent, challenging and meaningful questions which disrupt the artificial tranquility of silence, denial or acceptance of the status quo. •

© Chicago Architecture Center 2019

Chapter 1, 1928. The Past.

by Jen Masengarb, Kayce Bayer, Gabrielle Lyon and Allison Leake

In 1928 Chicago, at the height of the construction boom following the 1909 *Plan of Chicago*, Reggie, Elisa and Bernard defy social codes to spend an afternoon together downtown. They run headlong into the contradictions of racial and class discrimination, and they must decide to stand and fight or protest another day, another way.

Themes

Geography
Neighborhoods
Demographics
Infrastructure and transportation
Identity
Belonging
Racism

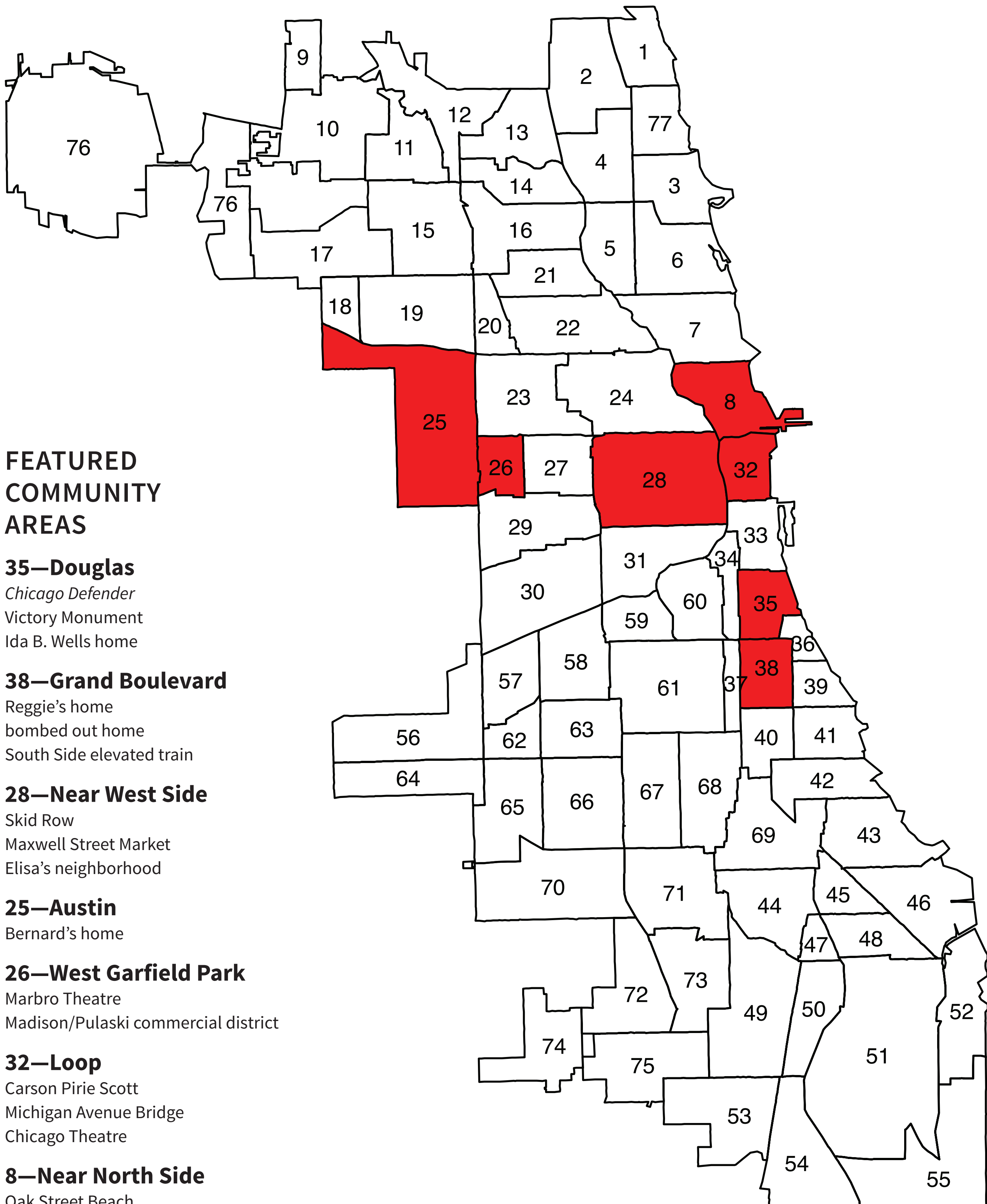
Universal Questions

- Who is the city for?
- Who does the city belong to?
- What is public space in a city?
- Who decides what makes up public space and who is welcome?
- What does civic engagement look like?

DISCUSSION QUESTIONS

- Reggie, Elisa and Bernard see different things as they travel downtown. Based on what they see during their trips, who do you think the city is for?
- Do you agree with how Elisa, Bernard, and Reggie each responded to the bullies on the beach? What would you have done if you had been there?
- How do Elisa and Reggie participate in their communities? How do you participate in your community?
- Do you think the three characters will meet up again?

© Chicago Architecture Center 2019



FEATURED COMMUNITY AREAS

35—Douglas
Chicago Defender
Victory Monument
Ida B. Wells home

38—Grand Boulevard
Reggie's home
bombed out home
South Side elevated train

28—Near West Side
Skid Row
Maxwell Street Market
Elisa's neighborhood

25—Austin
Bernard's home

26—West Garfield Park
Marbro Theatre
Madison/Pulaski commercial district

32—Loop
Carson Pirie Scott
Michigan Avenue Bridge
Chicago Theatre

8—Near North Side
Oak Street Beach

© Chicago Architecture Center 2019

COMMUNITY AREAS INFORMATION

Austin neighborhood, 1928

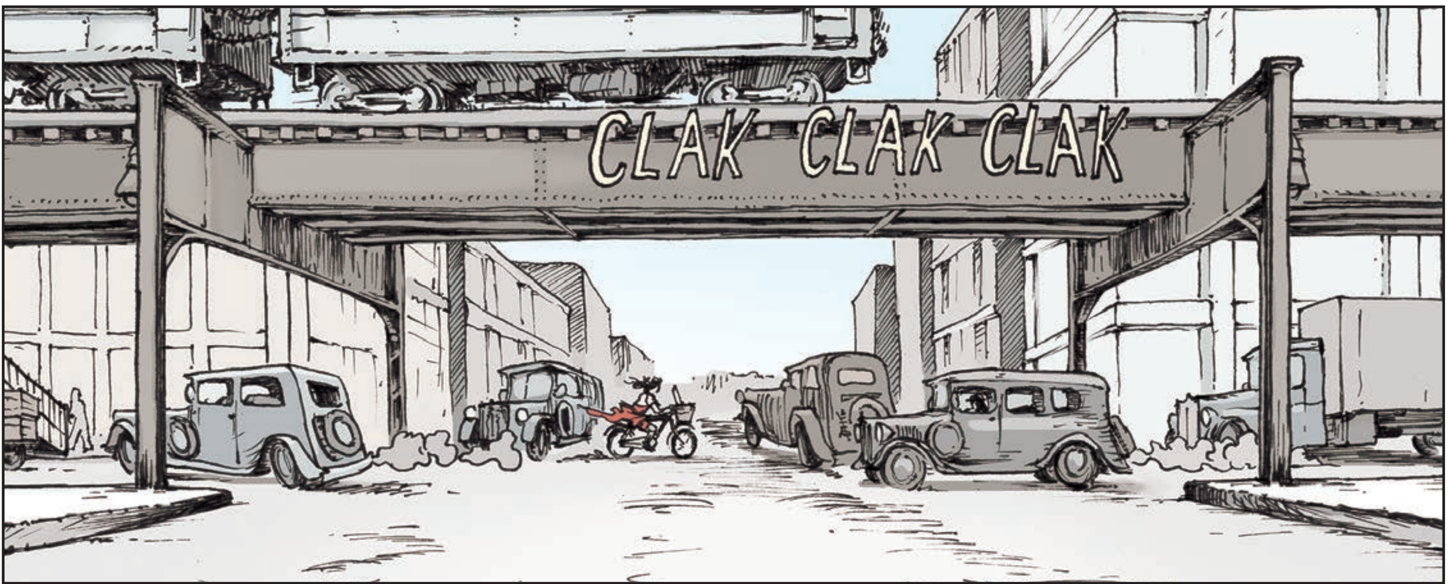
Located 7 miles west of downtown, the neighborhood of Austin was developed by Henry Austin in 1865. Bordered originally by Chicago Avenue (north), Madison Avenue (south), Laramie Boulevard (east), and Austin Avenue (west), the 470 acres were originally established as 'Austinville,' a temperance community free from alcohol. Henry Austin promoted home ownership and provided public amenities to new residents. As western suburban rail lines improved throughout the mid to late 19th century, Austin grew in population. More than 4,000 residents called Austin home by the 1890s.

In 1899 Austin became one of several independent surrounding towns that was annexed to the city of Chicago. The neighborhood's rapid transit lines—both suburban commuter trains and streetcars—increased and were well-known for their speed and frequency. In Chapter 1, Bernard is seen riding the "Green Hornet" streetcar along a busy Madison Street.

Middle-class Germans and Scandinavians settled in the neighborhood first, followed by Irish and Italian families who continued to build many large Catholic parishes and schools. By the 1930s, the neighborhood had 130,000 residents. The early housing stock of Austin consisted of large single-family neoclassical and Queen Anne style homes, as well as several Prairie style homes designed by Frank Lloyd Wright. In the 20th century, new brick two-flats, smaller frame homes, and typical Chicago bungalows were built. The Richter family calls one of these one-and-a-half story brick Chicago bungalows home.

Austin is also home to Columbus Park—"the crown jewel of the neighborhood"—which Bernard passes through on his way to the streetcar. Designed by Jens Jensen in 1920, a significant landscape architect influenced by Frank Lloyd Wright's Prairie Style, Columbus Park featured quiet and restful spaces as well as athletic fields.

© Chicago Architecture Center 2019



Near West Side, 1928

Beginning in the 1850s, the Near West Side of Chicago was the main 'port of entry' neighborhood for new immigrants. Located two miles west of downtown, the area is bounded by rivers and railroads: Chicago and Northwestern Railroad/Kinzie Street (north), Pennsylvania Railroad/Rockwell Street (west), the Chicago River (east), and 16th Street (south).

German, Bohemian, French, and Irish immigrants arrived first, followed later by Eastern European Jews, Greeks, and Italians into the late 19th century. As historians Dominic Pacyga and Ellen Skerrett explain in *Chicago, City of Neighborhoods*, the overcrowded neighborhood was less of a 'melting pot' and more often an area divided along ethnic, economic, and racial lines.

Most residents lived in wooden two- or three-story gabled homes constructed throughout the 1880s and 1890s during the first population boom. Many factors led to challenging living conditions—extreme overcrowding, a lack of sanitation facilities, very little green spaces, densely-constructed buildings with little access to light and fresh air, and often unpaved streets.

One of the most important institutions on the Near West Side was Hull House, Chicago's first—and the nation's most influential—settlement house. Reformers Jane Addams and Ellen Gates Starr established the home in 1889 with the goal of providing social services, training, and resources for the hundreds of thousands of immigrants in the surrounding neighborhoods.

On a typical day in 1928 on Maxwell Street—at the intersection of Halsted and Maxwell streets—you'd find rows of temporary tables and pushcarts set up between the shops. The street would have been crowded with peddlers selling everything from food to clothes to household goods. Acoustic guitar music, and then later electric Blues music—a major movement in music evolution—thrived on Maxwell Street. This is where we first meet Elisa.

© Chicago Architecture Center 2019

Grand Boulevard/Bronzeville, 1928

The neighborhood of Bronzeville sits within a larger community area called Grand Boulevard, named for the north/south street that would eventually become Martin Luther King Jr. Drive. Located four miles south of downtown, the community was annexed—as part of Hyde Park Township—to the city of Chicago in 1899. Bounded by 39th Street (north), 51st Street (south), Cottage Grove Avenue (east), and the Chicago, Rock Island and Pacific Railroad/Federal Street (west), the area became well-connected to the city center with cable cars and the new South Side ‘L’ line.

Middle-class and working-class people, typically second generation Irish, Scottish, English, and German Jews were the first residents of the neighborhood. A few African-Americans lived in Grand Boulevard in the 1890s, but the population started to swell in the late 1910s during the beginning of the Great Migration from the rural states of the Deep South—one of the most rapid racial transitions in any Chicago neighborhood. By 1920, blacks made up 32% of the neighborhood residents; just ten years later blacks were 95% of the total population. And by 1950, the community’s 114,000 residents were 99% African-American.

Often characterized by historians as a cultural mecca and a “city with a city,” Bronzeville in the 1920s was a thriving metropolis of black-owned businesses, religious institutions, social and music clubs, and civic organizations. A large number of black artists, musicians, writers, athletes, intellectuals, and politicians called Bronzeville home in 1928. The heart of the neighborhood was the commercial corner of 47th Street and Grand Boulevard which was home to the Regal Theater. We see Reggie walking past the theater on his way to his family’s restaurant.

The original housing stock around Bronzeville is some of the finest examples of single family row homes, two-flats, and three-flats. Typically constructed of brick with rusticated stone facades and ornate details, the homes have provided a solid housing stock for many generations.

© Chicago Architecture Center 2019 architecture.org/NoSmallPlans

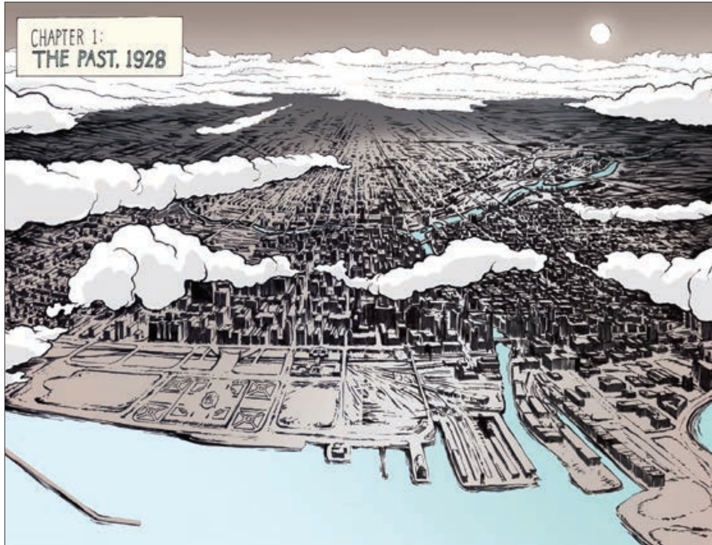
CHARACTER BACKGROUNDS

Reginald Williams Reggie is the son of two business owners in Bronzeville. His parents migrated to Chicago's "Black Belt" from Mississippi in the 1910s to escape the racial violence and discrimination of the Deep South and find new opportunities in the North. They own a diner in the heart of the hustle and bustle of the Black Metropolis known as Bronzeville, centered around 47th and Grand Boulevard (originally South Parkway; renamed Dr. Martin Luther King Jr. Drive in 1968). Reggie is a paperboy for the *Chicago Defender*, the "most important black metropolitan newspaper in America," (*The Encyclopedia of Chicago*) and the paper's journalists frequent his parents' nearby diner. Reggie wants to be a journalist and keeps a diary. He meets Elisa Gallo at her food stand on Maxwell Street, about 5 miles north of Bronzeville, when his parents send him to the market to buy supplies for their diner. The two become friends and they explore the city together, often when Reggie is in search of a story to pitch to the *Defender*. The character of Reggie is inspired by the life of Chicagoan Levi Williams (born 1913, Texas) who lived at 31st Street and Giles Avenue, with his parents, Morris and Annie Williams, brother Morris Jr., and sister Willa. The Williams were part of the Great Migration, moving from Texas to Nebraska before settling in Chicago. The family owned a restaurant at 427 East 31st Street.

Elisa Gallo Orphaned when she was four, Elisa is cared for by an elderly woman she calls 'Mammina,' whom she lives with in a tenement near Taylor Street. In exchange for room and board, she works at the food stand owned by Mammina in the Maxwell Street Market, where she meets Reggie. Elisa's interactions with diverse customers and vendors at the market nurtures her street-savviness and knowledge of the city's secret alleys and hidden gems. Elisa is a polyglot from her multi-lingual upbringing, and is able to sell food at the market in Italian, Polish, Czech, German, Yiddish, Spanish, and English. Elisa is an active member of the Hull House community—"Chicago's first and the nation's most influential" settlement house established by Jane Addams and Ellen Gates Starr (*The Encyclopedia of Chicago*)—where she participates in health and meal services, and art and language classes. Elisa met Bernard Richter at Hull House, where she is an English tutor for recent immigrants.

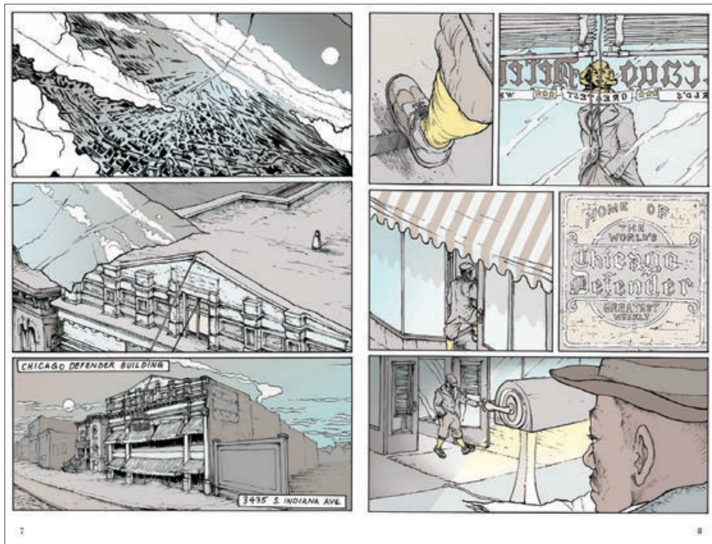
Bernard Richter Bernard is a recent German immigrant who fled the instability of post World War I Germany with his immediate family. His extended family has been living in Chicago since the 1880s. They all live in Austin, on the city's West Side, a neighborhood that grew and attracted upwardly mobile Germans and Scandinavians. Bernard and his family live in a typical Chicago bungalow, newly-constructed in the 1920s. Several of Bernard's family members are engineers and he is fascinated by the many engineering marvels constructed during the industrial heyday of Chicago in the 1920s. He meets Elisa at Maxwell Street, approximately 7 miles east of his home in Austin. Bernard tells his family he is going to meet his cousin Otto downtown to see the Michigan Avenue Bridge being raised over the Chicago River, but he actually is spending time with Elisa. Bernard has a crush on Elisa and uses the pretense of practicing English as an excuse to spend time with her. He's disappointed when he meets Reggie because he thought he would be spending the day alone with her.

© Chicago Architecture Center 2019



PAGES 5–6

Chicago from above, 1928. Summer. The story begins as we meet Reginald (Reggie) Williams who lives in Bronzeville.



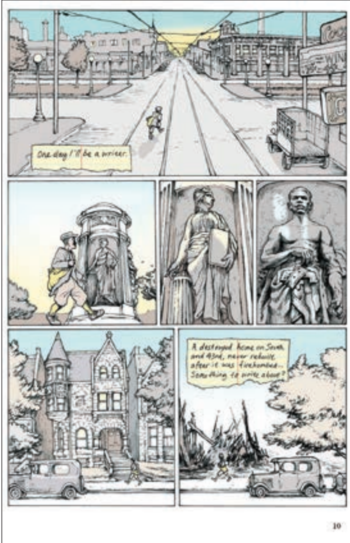
PAGES 7–8

The *Chicago Defender* (3435 South Indiana Avenue)[1] was one of the most important and influential media outlets in the Black Metropolis and reached far beyond Chicago's borders, setting new standards for African-American journalism. *Defender* articles "fought against racial, economic, and social discrimination, baldly reporting on lynching, rape, mob violence, and black disenfranchisement,"[2] and played a major role in the Great Migration. With a population fueled by African-Americans moving from the South to northern cities, Chicago drew more than 500,000 of the approximately 7 million people who left the rural south between 1916 and 1970.[3]

PAGE 9, PANEL 1

Reggie greets newspaper owner Robert Sengstacke Abbott (pictured) who produced the first issue of the *Chicago Defender*[4] on May 6, 1905.

© Chicago Architecture Center 2019



PAGE 10, PANEL 1

Reggie crosses 35th Street and South Parkway[5] (originally named Grand Boulevard, renamed South Parkway in 1928, then again in 1968 as Martin Luther King Jr. Drive). The Liberty Life Insurance Building[6] (3501 South Martin Luther King Jr. Drive) can be seen in the background. It was the first African-American owned insurance company in the northern U.S. Liberty Life (later Supreme Life) served Bronzeville's residents who were regularly denied insurance by white-owned companies in the 1920s. In the 1990s, the building—now a historic landmark—was saved from demolition by the Black Metropolis Convention and Tourism Council. It is now home to the Bronzeville Visitor Information Center.[7]

PAGE 10, PANELS 2–4

Reggie walks past the partially-completed Victory Monument[8] at 35th Street and South Parkway. Erected in 1927 and dedicated on Armistice Day in November 1928, the monument honors black soldiers who fought in several 19th and early 20th century wars as part of the Eighth Regiment. Designed by French sculptor Leonard Crunelle, who studied under famed artist Lorado Taft, the sculpture illustrates a black soldier, a black woman, and "Columbia," a patriotic figure holding a tablet that lists the regiment's battles.

PAGE 10, PANEL 5

Among the beautiful Romanesque Revival row houses along South Parkway, Reggie walks past the home of Ida B. Wells, who owned the building at 3624 South Parkway[9] (now Martin Luther King Jr. Drive) from 1919 to 1921 with her husband. One of the most important activists fighting for 1890s legislation against lynching and an advocate for suffrage,[10] Wells lived in Chicago from the early 20th century until her death in 1931.

PAGE 10, PANEL 6

Reggie walks past the remnants of a firebombed home. By the 1910s, available housing in the narrow "Black Belt" of Bronzeville could not keep pace with the rapidly growing African-American population. As blacks began to move into historically segregated white neighborhoods, they were often met with violence from South Side youth gangs. Between 1917 and 1918, 58 bombings of black homes were recorded. On July 27, 1919, during a hot summer filled with riots in several American cities, an incident at Rainbow Beach sparked Chicago's largest race riot.[11] Swimming off the informally segregated South Side beach, African-American teenager Eugene Williams drifted towards the whites-only beach. He was struck in the head by a white man who threw rocks off the breakwater. The rioting of gangs of white youth resulted in the loss of 1,000 African-American homes torched in Bronzeville in the weeks following Eugene's death. Both the *Chicago Defender*[12] and the *Chicago Daily News*[13] featured extensive coverage of the story on June 28, 1919.

PAGE 11

On his walk, Reggie strolls through the cultural epicenter of Bronzeville—East 47th Street and South Parkway—and past the newly-opened Regal Theater and nearby Savoy Ballroom. Built as an exotic "atmospheric theater" with an extravagant Byzantine-inspired interior, the Regal showed the latest Hollywood motion pictures and hosted some of the country's most famous black artists and performers.[14] Nat King Cole, Duke Ellington, Louis Armstrong, B.B. King, and Lena Horne all performed at the Regal. Chicago artist Archibald Motley's paintings from Bronzeville in the 1920s Jazz Age captured this atmosphere well.[15]

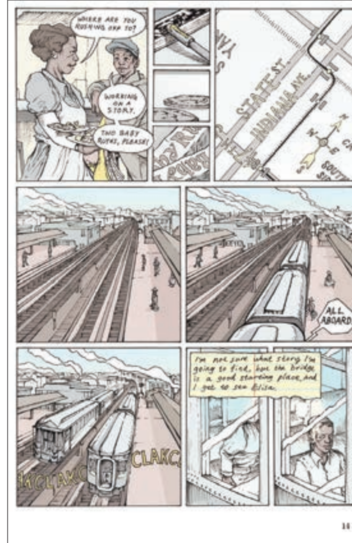
Along the same stretch of street in 1928, black-owned businesses, restaurants, jazz clubs, loan companies, hardware stores, and boxing gyms could be found. In front of the Savoy Ballroom, Reggie sells copies of the *Chicago Defender*.

Reggie's pose in this panel is significant and recalls the similar position of the black solider in the Victory Monument he just walked past (page 10, panel 4).

© Chicago Architecture Center 2019

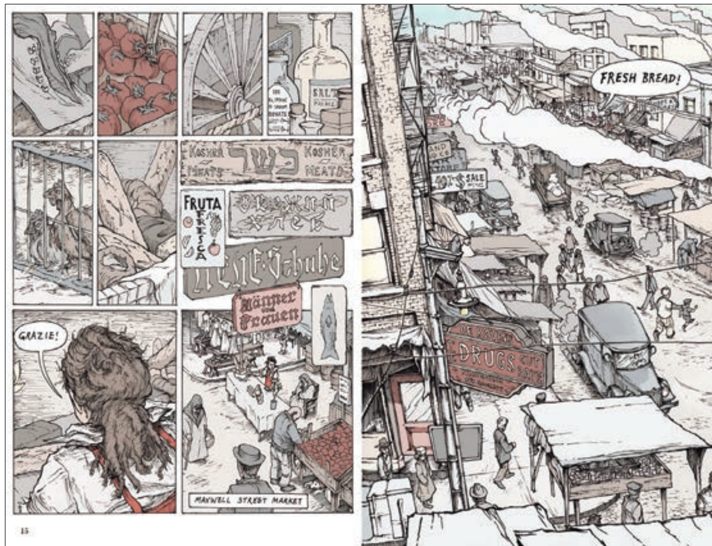
PAGE 12

Along East 47th Street, Reggie encounters merchants, street musicians, job-seekers, and pan handlers.



PAGE 14, PANELS 6–9

Reggie hops on the elevated train at East 47th Street and Prairie Avenue. The station was constructed as part of the South Side Rapid Transit's extension to Jackson Park during the World's Columbian Exposition of 1893.[16] This 1926 map shows the various 'L' lines[17] of the consolidated Chicago Rapid Transit Company.



PAGES 15–16

The story shifts to the Near West Side—off Maxwell Street—as we explore another neighborhood and meet Elisa Gallo.

Sometimes described as the "Ellis Island of the Midwest," Chicago's Maxwell Street Market was located just south of Roosevelt near South Halsted Street.[18] A few blocks from downtown, this Near West Side neighborhood was home to one of the city's most diverse, dense, and chaotic streets. Maxwell Street Market became a place with cardboard tables and pushcarts competing for customers alongside busy shops. The street was crowded with peddlers selling everything from food to clothes to household goods.[19]

By the 20th century, Maxwell Street was also home to African-Americans from the Deep South who worked in shops and performed Delta Blues on the street.

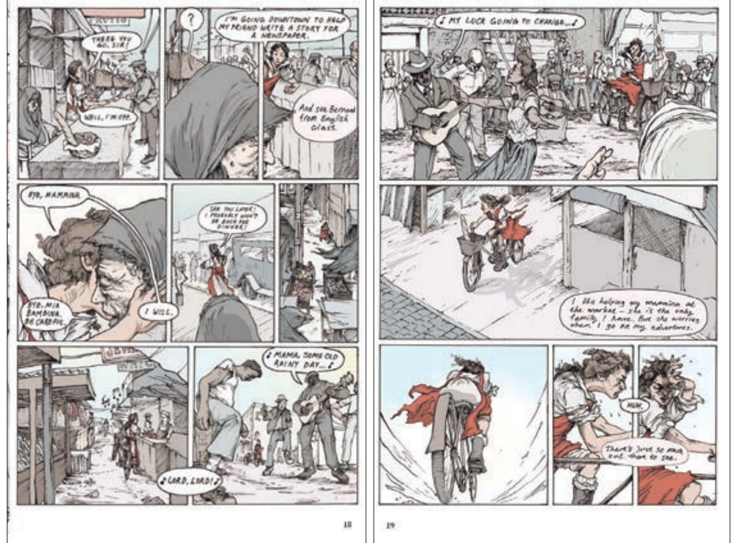
Just a few blocks north along Halsted Street, reformers Jane Addams and Ellen Gates Starr established Hull House in 1889 to improve the living and working conditions of the hundreds of thousands of immigrants who poured into the neighborhood throughout the late 19th and early 20th centuries. Hull House, one of the most important institutions on the Near West Side, provided social services, training, and resources and became the nation's most influential settlement house. Germans, Irish, Poles, Bohemians, Mexicans, and Jews fleeing poverty and oppression in Russia, Poland, and Romania were the major ethnic groups served by Hull House.[20]

© Chicago Architecture Center 2019

PAGE 17

Elisa sells bread in several languages (Polish, Italian, and Hebrew), illustrating both her ability to cross ethnic and racial lines in this chaotic multicultural market and her need to earn a living. On Maxwell Street, money mattered more than where you came from. Cash was king. At its height around 1900, the *Chicago Tribune* reported that 10,000 customers could be found on Maxwell Street on a typical Sunday.

Toward the end of the 19th century, the University of Chicago's social services program partnered with Hull House around issues such as housing, juvenile delinquency, truancy, and vocational training for neighborhood residents. The researchers also conducted extensive house-to-house surveys to better understand the residents' demographics and needs. These maps are some of the first such documents in the county.[21]



PAGE 18, PANEL 8 AND PAGE 19, PANEL 1

Elisa bikes past Big Bill Broonzy, a Delta blues performer.[22] As one of the most influential pre-World War II Chicago blues singers, Broonzy played on Maxwell Street, and recorded over 250 songs between the 1920s and 1950s.[23] (Just three years before his death, Studs Terkel interviewed Broonzy.)[24] The song lyrics referenced on Page 19 are from Broonzy's later hit, "Starvation Blues."[25]

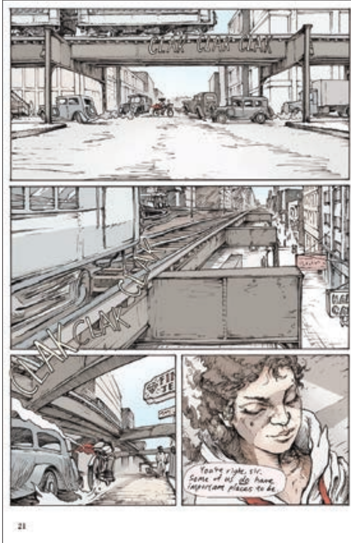
PAGE 20

In their 1909 *Plan of Chicago*, architects Daniel Burnham and Edward Bennett proposed the widening of many existing streets and the creation of new diagonal streets throughout the city to create main arteries that would improve traffic flow. New and consolidated train stations were also proposed. This rendering from the 1909 Plan shows Burnham and Bennett's proposal for 12th Street and Michigan Avenue.[26] Twelfth Street (now Roosevelt Road) was one of the first new thoroughfares to be constructed. Recommended by the Chicago Plan Commission in 1910, the straightening of the south branch of the Chicago River near 12th Street and the widening of the road were completed by 1927.[27]

Burnham drastically underestimated the impact the automobile would have on Chicago and the nation. His plan did not include the massive highways we know today. The 1909 Plan's renderings only hint at a few automobiles easily cruising along Michigan Avenue. In 1900, 25,000 passenger cars were registered in the state of Illinois. By 1930, there were more than 1.5 million.

Biking along 12th Street would have been extremely dangerous. Elisa encounters motorists who have a perception that roads were now designed for cars [28] and that automobiles—not carriages with horses, street cars, or certainly girls on bicycles—took priority on the roads.

© Chicago Architecture Center 2019 architecture.org/NoSmallPlans



PAGE 21, PANEL 1

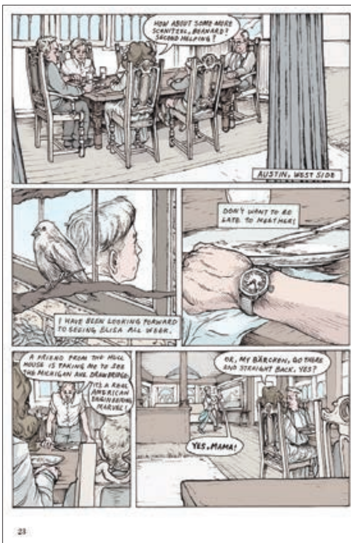
Elisa rides under the elevated train tracks near Wabash Avenue and State Street in the South Loop. The 'L' made its first circuit around the Loop in 1897.[29]

PAGE 21, PANEL 3

The elevated train roars over Wabash Avenue and along what is known as "Jewelers Row."[30]

PAGE 22

Elisa's trail through the busy and crowded streets illustrates the density of the Loop. In 1928, Chicago's population was approximately 3 million people.[31]



PAGE 23

The story shifts to the Far West Side as we explore the Austin neighborhood and meet Bernard Richter. Bernard is seated for lunch with his family in a single-family brick home on South Mason Avenue, in the West Side neighborhood of Austin.[32] The fictitious Richter Family emigrated from Germany, much like the large German and Scandinavian population that came to Chicago's West Side in the early 1900s.

PAGE 23, PANEL 4

Bernard references the Hull House, where he presumably met Elisa in a youth program. While Hull House primarily aided the large populations on the near West Side, the social settlement also served immigrants from across the city through English classes, meals, resources, and skill-building workshops.[33] Here we also begin to see Bernard's fascination with "American" movable bridges, such as the Michigan Avenue Bridge, constructed in 1920.

PAGE 24, PANELS 1 AND 2

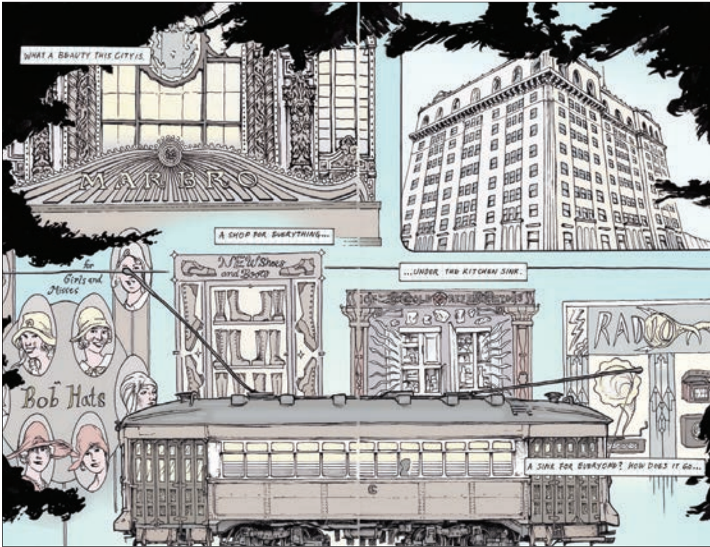
The Richters live in a Chicago bungalow, an important part of life for many residents of the city and surrounding older suburbs.[34] More than 80,000 bungalows—1/3 of Chicago's single-family homes—lie within the city limits. From 1910 to 1920, Chicago's population grew from 2.4 million to 3.4 million, continuing the city's trajectory as the fastest growing American city. Developers eagerly subdivided empty land and sold the lots to a growing number of families wanting to escape more crowded neighborhoods. On a map, these lots appear in an arc 4 to 7 miles from downtown, thus creating the "Bungalow Belt." Bungalow developments thrived because of the affordability of the homes, easy access to new public transit, parks, schools, and retail.

Built between 1911 and 1939, Chicago bungalows have several key characteristics, making them unique from other bungalows across the country: one-and-a-half stories, longer than it is wide, brick construction, front porch with steps, low-pitched hipped roof with wide overhangs, and large windows.

PAGE 24, PANEL 3

At the corner of Madison Street and Austin Boulevard, Bernard boards the "Green Hornet," the famed streetcar that ran east/west along Madison Street until 1958.[35] In the 1920s, Austin was well-served by public transportation, making the commute to downtown easy. The streetcar stopped nearly every half mile along Madison Street.

© Chicago Architecture Center 2019

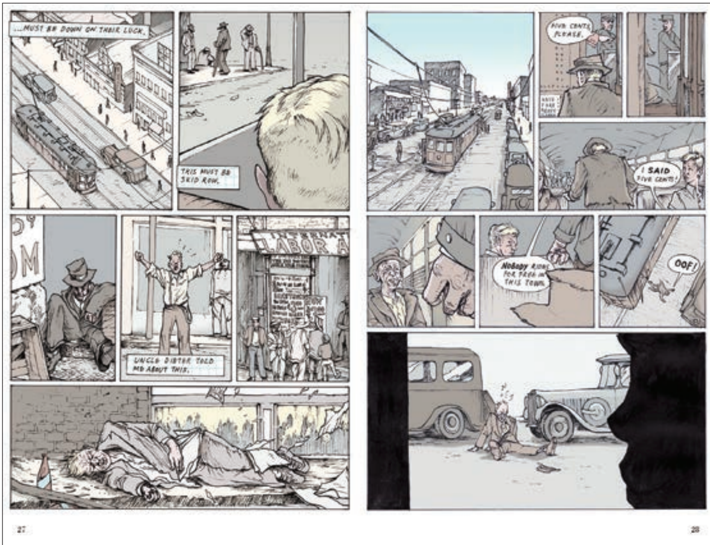


PAGES 25–26

From the streetcar, Bernard passes through West Garfield Park,[36] which contained a booming retail district in the 1920s, one of the busiest outside the Loop. The 4,000-seat Marbro Theater,[37] which once sat at 4110 West Madison Street,[38] was among the city's largest movie palaces.[39]

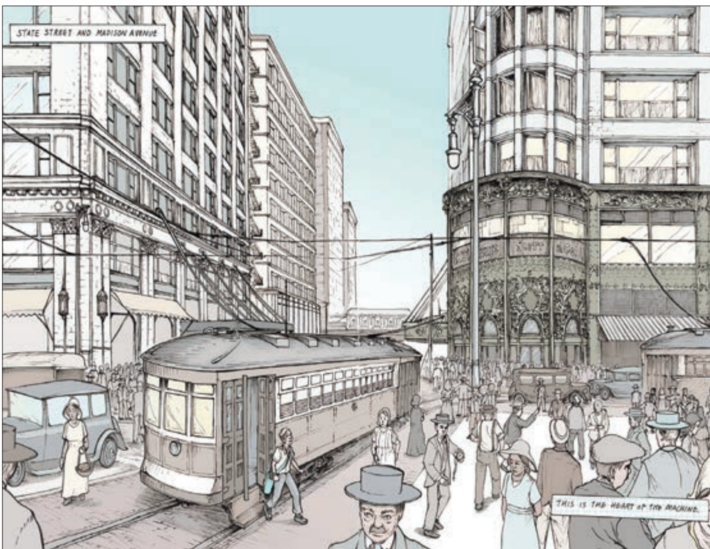
The newly-constructed (1928) 13-story Midwest Athletic Club[40] (panel 2) was another prominent Garfield Park Building at the time. Located at the corner of West Madison Street and South Hamlin Boulevard, the Club offered members exercise rooms, handball courts, billiard rooms, gymnasium, swimming pool, a ballroom, dining rooms, and a library. The ornate building stands today, repurposed as housing.[41]

Bernard also catches glimpses of some window displays and advertisements including "Bob" hats for women to show off their new short haircuts, as well as refrigerators and radios—new appliances available to homeowners in the 1920s.



PAGES 27–28

Along Madison Street—between Canal and Racine Streets—just west of Union Station,[42] Bernard passes the notorious Skid Row. With several railroad lines crossing through Chicago, the area became a convenient spot for day laborers, seasonal workers, seamen, and lumbermen passing through town or without work.[43] With strip joints, "greasy spoon" restaurants, dive bars, single room occupancy hotels (SROs), and lines of workers hoping to find day labor, this stretch of Madison Street in the 1920s would have been quite different than the world Bernard knew around his home in the Austin neighborhood.



PAGES 29–30

Bernard steps off the Madison Street streetcar at the corner of State and Madison Streets.[44] Once called the "world's busiest corner," the intersection was home to the famed Carson Pirie Scott department store, designed by architect Louis Sullivan in 1899 and 1903.[45] The intersection is also known as the "0, 0" point in the city, because every address—north, south, east, west—radiates from this point. Edward Brennan, an unsung hero of urban planning, developed this new system of addresses in 1909, making it easy to navigate the city.[46] Today, the building is home to a bustling Target store,[47] an architecture firm, and classrooms for the School of the Art Institute of Chicago.

Bernard thinks to himself: "This is the heart of the machine." This is a reference to Burnham's *Plan of Chicago* Chapter VII: "The Heart of Chicago," as well as a nod to Bernard's interest in engineering and machinery.

© Chicago Architecture Center 2019

PAGE 31, PANEL 1

Bernard meets Elisa at the southeast corner of the Michigan Avenue Bridge (1920) and Wacker Drive as a large ship passes underneath.[48] (Today, this is also the departure location of the Chicago Architecture Foundation River Cruise aboard Chicago's First Lady Cruises.) In the 1920s, the Chicago River was a vital industrial transportation link to the rest of the city; a "water highway" of commerce. On a typical summer day in 1928, the Michigan Avenue Bridge would have been opened approximately 8 times per day and 3,000 times per year.

PAGE 31, PANELS 5 AND 8

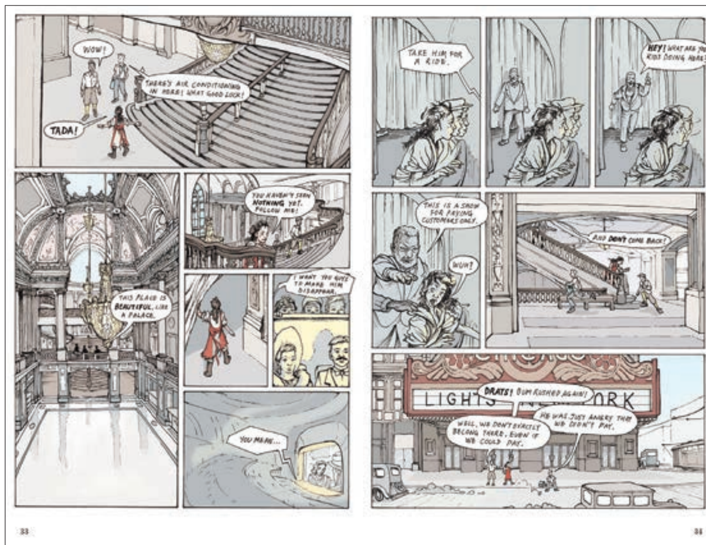
The Michigan Avenue Bridge opened in 1920 as the world's first double-deck, double-leaf, trunnion bascule bridge.[49] In a city known for its innovative bridge design and engineering, the Michigan Avenue Bridge was one of the later bridges constructed over the Chicago River downtown. In the 1909 *Plan of Chicago*, Daniel Burnham and Edward Bennett first proposed this bridge in an effort to establish Michigan Avenue as the commercial spine of the city and connect and grow commerce on both sides of the river.[50] Built eight years after Burnham's death and 11 years after the 1909 Plan, Bennett was chosen as the architect to design the four Beaux Arts style[51] pylons and bridgehouse.

PAGE 31, PANEL 2

By 1928, artist Henry Hering designed new bas relief sculptures that were carved into the facades of the four bridge pylons. Elisa and Bernard stand in front of the bridgehouse sculpture titled 'Defense', which depicts a scene from the Battle of Fort Dearborn in 1812. This structure is now home to the McCormick Bridgehouse and Chicago River Museum.[52]

PAGE 31, PANEL 6

333 North Michigan Avenue is outlined in the center of Panel 6. Designed in 1928 by the famed architectural firm of Holabird and Root,[53] this Art Deco style building features setbacks, dramatic verticality, and a highly sculptural form. Holabird and Root's design was inspired by Eliel Saarinen's second prize winning entry (unbuilt) for the Chicago Tribune Tower Competition of 1922. Although Saarinen didn't win the competition, his entry sparked a new direction in skyscraper design, seen in many similar skyscrapers throughout the 1920s.



PAGES 32, PANELS 3–5 AND PAGES 33–34

Elisa leads the boys along North State Street to the alley next to the Chicago Theatre (1921, originally named the Ambassador Theatre).[54] The lavish neo-Baroque style building was one of largest movie "picture palaces" in the country[55] at the time of its construction, with 3,600 seats.[56] Owners Balaban and Katz operated dozens of movie palaces throughout the country. Their architects C.W. Rapp and George L. Rapp designed this ornate flagship, which became a prototype of many others.

The marquee announces "Lights of New York"[57] (released July 1928), one of the first "talkies" from Hollywood. The film also features music from "Al Mooney on the Mighty Wurlitzer" pipe organ.

© Chicago Architecture Center 2019

PAGE 36

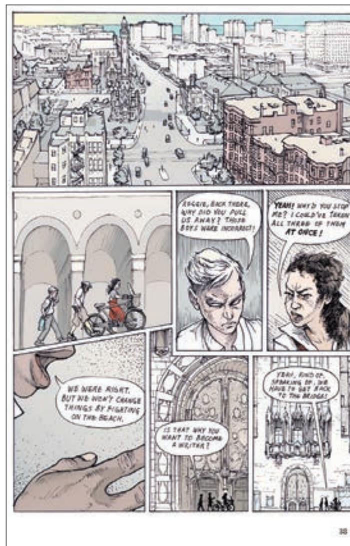
After the Chicago River was reversed in 1900, diverting sewage that had previously flowed into Lake Michigan, the lake became a much more desirable area for swimming and bathing. The small Oak Street beach—today in the shadow of skyscrapers like the John Hancock[59]—became extremely popular in the early decades of the 20th century. Owners of nearby mansions along Lake Shore Drive fought the creation and extension of the beach. In 1928, an estimated 55,000 bathers visited Oak Street Beach on hot summer days.[60]

PAGE 36, PANEL 5–PAGE 37

The argument between our three characters and the big guys on the beach is a reference to the 1919 murder of Eugene Williams.[61] It's also a callback to the bombed out house Reggie sees in his walk through Bronzeville (Page 10, Panel 6). Swimming off the informally segregated Rainbow Beach on the South Side, African-American teenager Eugene Williams drifted towards the whites–only beach. He was struck in the head by a white man who threw rocks off the breakwater. The incident sparked more than a week of rioting between gangs of white and black youth.[62] While Chicago's beaches were never officially designated by race, racial segregation informally occurred along the lakeshore for much of 20th century. Many argue de facto segregation continues today.

PAGE 35, PANEL 7

Reggie hesitates at Elisa's idea to visit Oak Street Beach. While she says "It's public. It's for everyone," he knows that Chicago's beaches were racially-segregated, contested spaces.[58]



PAGE 38, PANEL 1

The view looks north along North Michigan Avenue at Chicago Avenue. The Chicago Water Tower[63] (left, 1869) and the Pumping Station (1866) can be seen in the center of the frame. Designed by architect William W. Boyington, the structures were some of the few in downtown to survive the Great Chicago Fire of 1871.[64]

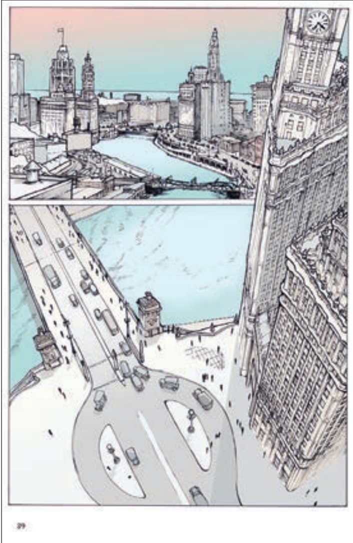
PAGE 38, PANEL 3

Bernard's choice of the more formal word "incorrect," is another example that he is still learning the nuances of English. (See also Pages 23–24 and Page 35, Panel 3.)

PAGE 38, PANELS 6–7

As Reggie, Elisa, and Bernard walk back to the Chicago River and discuss Reggie's goal of becoming a journalist they pass the entrance to the Tribune Tower. Touting itself as the "World's Greatest Newspaper," the *Chicago Tribune* held a 1922 competition soliciting designs for "one of the most beautiful buildings in the world."[65] Today, the competition is remembered as one of the largest, most controversial, and most important architectural competitions in America. Designers from 23 countries submitted 267 entries. Despite many forward-looking modern designs, the jury chose a building with a distinctly historical style. The Gothic Revival crown inspired by a medieval tower in France[66] and the ornate church-like entrance symbolized the newspaper's desire in the early 20th century to root itself in the past.

© Chicago Architecture Center 2019



PAGE 39, PANEL 1

This view of the Chicago River between the Michigan Avenue and State Street bridges shows the mix of 19th century industrial buildings next to new, gleaming 20th century commercial skyscrapers—such as the Tribune Tower[67] (1925), the Wrigley Building[68] (1924), and the Mather Tower[69] (1928). All of these historically-inspired buildings would have appeared shiny and brand new for our trio of explorers.

Along the south side of the River, we get a glimpse at upper and lower Wacker Drive which opened in 1928.[70] This ingenious idea was first proposed by Burnham and Bennett in the 1909 *Plan of Chicago*. The double-decker road was designed to separate delivery and commercial traffic from pedestrian and car traffic.[71]

Wacker Drive is named for Charles Wacker, the chairman of the Chicago Plan Commission and a strong promoter of the 1909 Plan. Wacker also sponsored the writing and publishing of *Wacker's Manual* of the *Plan of Chicago* written by Walter D. Moody in 1911.[72] For more than 25 years, *Wacker's Manual* was used as a textbook by Chicago schoolchildren. It was the Chicago Architecture Foundation's inspiration for *No Small Plans*.

PAGE 39, PANEL 2

The white terra cotta Wrigley Building is seen on the right side of the frame. Chewing gum magnate William Wrigley Jr. touched off the construction boom when he decided to build a new headquarters for his company on an oddly shaped lot west of Michigan Avenue and just north of the river. Designed by architects Graham, Anderson, Probst and White in the Spanish Colonial Revival style, it was completed in 1924.

PAGE 41

Our three characters stand on the Michigan Avenue Bridge and look west along the Chicago River, viewing the State Street, Dearborn Street, and Clark Street bridges opening.[73]

PAGE 42, PANEL 3

As he begins to formulate the story in his head on the 'L' ride home, Reggie recalls the moments from the day exploring with Elisa and Bernard: sneaking into the Chicago Theatre, the (almost) fight at Oak Street Beach, the many bridges along the River.

© Chicago Architecture Center 2019 architecture.org/NoSmallPlans

ADDITIONAL READING

1 Street view: 3435 South Indiana Avenue, https://goo.gl/maps/8mVmdDyr6E62
2 "Chicago Defender" by Wallace Best, encyclopedia.chicagohistory.org, http://bit.ly/2tbGMLp
3 "Great Migration" by James Grossman, encyclopedia.chicagohistory.org, http://bit.ly/2tjkrvi
4 See 2

---

5 Street view: 35th Street and South Parkway, https://goo.gl/maps/vRdCxoz3Js62
6 "Chicago Landmarks: Supreme Life Building," cityofchicago.org, http://bit.ly/2vnZSPY
7 "Bronzeville Visitor Information Center," choosechicago.com, http://bit.ly/2vFGnS9
8 Street view: Victory Monument, https://goo.gl/maps/3qYF5MADmDz
9 Street view: 3624 South Parkway, https://goo.gl/maps/7bzNpBHW9GA2
10 "Ida B. Wells–Barnett House," We Shall Overcome: Historic Places of the Civil Rights Movement, nps.gov, http://bit.ly/2uDSSRc
11 "The Chicago Riots of 1919" by Carl Sandburg, newberry.org, http://bit.ly/2uMFXwV
12 "Ghastly Deeds of Race Rioters Told," *Chicago Defender*, 2 September 1929, web.archive.org, http://bit.ly/2uDEZTg
13 "A Crowd of Howling Negroes," *Chicago Daily Tribune*, 28 July 1919, web.archive.org http://bit.ly/2tu5VoE
14 "Summer Concert Series: B.B. King at the Regal Theater" by David Weible, savingplaces.org, http://bit.ly/2ttHSGs
15 "Archibald Motley, The Painter Who Captured Black America in the Jazz Age and Beyond" by Emily Shire, thedailybeast.com, http://thebea.st/2vFNQ3r

---

16 "47th Street (4700S/300E) Station," chicago-l.org, http://bit.ly/2vnxIod
17 "Map of Chicago Rapid Transit Company, 1926," chicago-l.org, http://bit.ly/2gNxaV7
18 Photo of Maxwell Street on March 19, 1926, chicagotribune.com, http://trib.in/2udtUpn
19 "The Urban Renewal Blues: The Destruction of the Old Maxwell Street Market," uwm.edu, http://bit.ly/2vFVye1
20 "Maxwell Street" by Ira Burko, encyclopedia.chicagohistory.org, http://bit.ly/2uN1ju8

---

21 "Hull House and its Neighborhoods, 1889–1963," hullhouse.uic.edu, http://bit.ly/2tL0exI
22 "Big Bill Broonzy" by Ellen Harold and Peter Stone, culturalequity.org, http://bit.ly/294hWI4
23 "Big Bill Broonzy: Black, Brown, and White," youtube.com, http://bit.ly/2uGiHQm
24 "Big Bill Broonzy talks with Studs Terkel on WFMT," 13 September 1955, popuparchive.com, http://bit.ly/2udsefB
25 "Starvation Blues' BIG BILL BROONZY (1934): Blues Guitar Legend," youtube.com, http://bit.ly/2uDwiZ2
26 *1909 Plan*, proposed map of 12th Street and Michigan Avenue, buildingchicago.com, http://bit.ly/2udOjux
27 "Ten Years Work of the Chicago Plan Commission," digital-libraries.edu, http://bit.ly/2uDgXYq
28 "Fear of Cycling," thinkingaboutcycling.com, http://bit.ly/2udxYFQ

---

29 "The Original 'L' Companies," chicago-l.org, http://bit.ly/2ueUXSP
30 "Jewelers Row District," cityofchicago.org, http://bit.ly/2vG5fZM
31 *Chicago Daily Tribune* front page, 4 August 1928, chicagotribune.com http://trib.in/2vnAolu
32 "Austin" by Judith A. Martin, encyclopedia.chicagohistory.org, http://bit.ly/2uDHfJZ
33 "About Jane Adams and Hull House," hullhousemuseum.org, http://bit.ly/2vGb7Tc
34 "Buildings of Chicago: Chicago Bungalow," architecture.org, http://bit.ly/2vnMX0e
35 "CTA From the Archive: The Final Streetcar," youtube.com, http://bit.ly/2uDAI27

© Chicago Architecture Center 2019

36 “West Garfield Park, past and present” by John R. Schmidt, wbez.org, http://bit.ly/2uGtzgZ
37 Photo of Marbro Theatre, cinematreasures.org, http://bit.ly/2tjyj8J
38 Street view: 4143 West Madison Street https://goo.gl/maps/PCNV4bX8AVo
39 Photo of Marbro Theatre, cinematreasures.org, http://bit.ly/2gNGhp5
40 National Register of Historic Places Inventory—Nomination Form for Midwest Ahtletic Club, gis.hpa.state.il.us, http://bit.ly/2tjnWBN
41 Street view: Midwest Athletic Club, https://goo.gl/maps/JC7ACueZCyx
42 Street view: Madison Street, https://goo.gl/maps/DuJAaK1af7p
43 “Skid Row: A last resort, a place to disappear—or, for many, home” by Ron Grossman, chicagotribune.com, http://trib.in/1NhfMzv
44 Chicago circa 1907: Madison and State streets, shorpy.com http://bit.ly/2vFLwJK
45 “Buildings of Chicago: Sullivan Center,” architecture.org, http://bit.ly/2tKEnXi
46 “The unsung hero of urban planning who made it easy to get around Chicago” by Chris Bentley and Jennifer Masengarb, wbez.org, http://bit.ly/2vFZbkl
47 Street view: Target store on Madison Street, https://goo.gl/maps/uKsGWzr3XaN2

---

48 Street view: SE corner of Wacker Drive and Michigan Avenue, https://goo.gl/maps/jr2amBY1id32
49 “Celebrating the Chicago River and its world-famous movable bridges: About the Bridge,” bridgehousemuseum.org, http://bit.ly/2tjUpYS
50 “Buildings of Chicago: Michigan Avenue Bridge (DuSable Bridge),” architecture.org, http://bit.ly/1Ppfvsl
51 “Visual Dictionary: Beaux-Arts,” architecture.org, http://bit.ly/2uGsfur
52 See 49
53 “Visual Dictionary: Holabird and Root,” architecture.org, http://bit.ly/2vnOkw0
54 Street view: Chicago Theater, https://goo.gl/maps/zDghokhqtzB2
55 “Buildings of Chicago: Chicago Theater,” architecture.org, http://bit.ly/1UEgKHO
56 “Test Your Theatre Knowledge: Chicago Theater,” historictheatres.org, http://bit.ly/2vnY8WN
57 “Lights of New York,” youtube.com, http://bit.ly/2tjDKVi

---

58 “Shoreline Development,” encyclopedia.chicagohistory.org, http://bit.ly/2gO4P13
59 Photo of Oak Street Beach, static01.nyt.com, http://bit.ly/2tuNzUF
60 “Chicago Park District Beaches: Oak Street Beach,” cpdbeaches.com, http://bit.ly/2v0XZvB
61 “The Chicago Riots of 1919,” history.com, http://bit.ly/1KNApFh
62 “The 1919 Race Riots” by Ken Armstrong, chicagotribune.com, http://trib.in/1TJLF6V
63 “Buildings of Chicago: Chicago Water Tower,” architecture.org, http://bit.ly/29kAaD7
64 “The Great Chicago Fire of 1871,” architecture.org, http://bit.ly/2uepA9m
65 “Tribune Tower Competition” by Blair Kamin, chicagotribune.com, http://trib.in/1LXpoln
66 Photo of medieval tower in France, staticflickr.com, http://bit.ly/2tjTcAM

---

67 “Buildings of Chicago: Tribune Tower,” architecture.org, http://bit.ly/1U8YokN
68 “Buildings of Chicago: Wrigley Building,” architecture.org, http://bit.ly/1RFybqM
69 “Mather Tower,” wikipedia.org, http://bit.ly/2vGiSbo
70 “Construction of Wacker Drive, 1925,” encyclopedia.chicagohistory.org, http://bit.ly/2uNrsci
71 “Wacker Drive: History Revealed” produced by Eight Forty-Eight, wbez.org, http://bit.ly/2udXues
72 “Visual Dictionary: Wacker’s Manual,” architecture.org, http://bit.ly/2udIa1f
73 “View from 77 West Wacker,” photo by by Eric Rogers, instagram.com, http://bit.ly/2tjJkqz

© Chicago Architecture Center 2019

Chapter 2, 2017. The Present.

by Jen Masengarb, Kayce Bayer, Gabrielle Lyon and Allison Leake

Jesse, David and Cristina realize classroom exercises about zoning, fair housing, gentrification and displacement are real, urgent issues when they discover their friend Natalie is being evicted. Their backgrounds give each of them a unique point of view about neighborhood change. As they work to support Natalie they become involved with Chicago's history of development, organizing and resistance, and they begin to understand that making change takes community involvement.

Themes

Growth and change
Development
Displacement
Gentrification
Community organizing
Neighborhood identity
Equity
Parks and recreation
Transportation

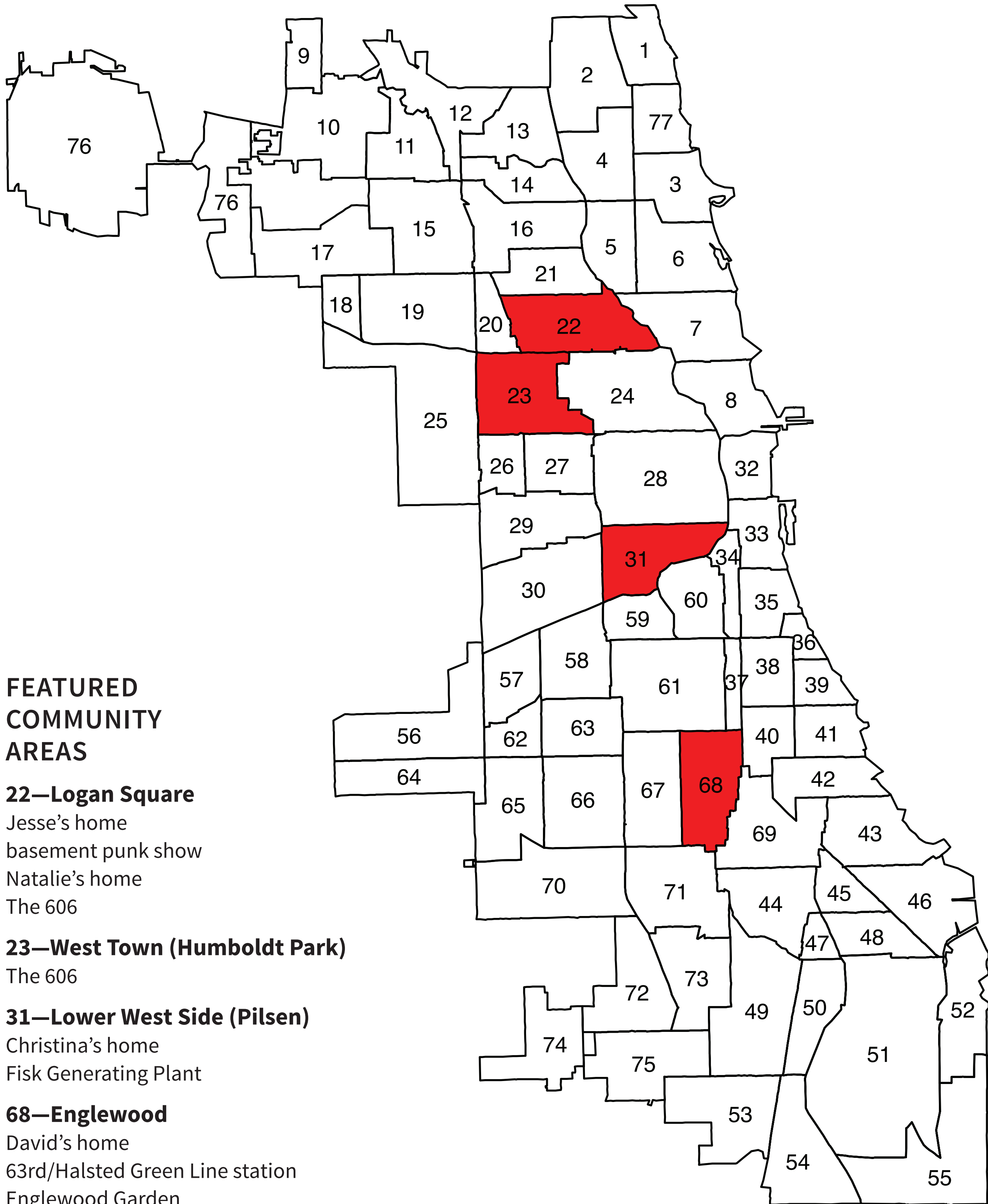
Universal Questions

- What is the relationship between development and displacement?
- What does community involvement look like?
- How do neighborhoods change over time?

DISCUSSION QUESTIONS

- Why do you think it took Natalie so long to share her news with her friends? How do you think you would have responded to this kind of news from your friend?
- What does the photo album at Cristina's house depict? What lessons do Cristina's parents share with the group? How does Natalie respond to the information?
- What does Jesse take photos of at the beginning of the chapter? What about at the end of the chapter? What do you think the photos say about how Jesse is changing?
- What kinds of things does David observe as he walks through his neighborhood? What does he imagine? Have you ever imagined how your neighborhood could be different? What would you change or add? Who would those changes affect?
- Do you agree with the elderly woman gardening who says, "gotta participate"? Can you think of ways your neighborhood has changed? Who was affected by the changes?
- What do you think happened when David went into the alderman's office at the end of the chapter?

© Chicago Architecture Center 2019



FEATURED COMMUNITY AREAS

22—Logan Square
Jesse's home
basement punk show
Natalie's home
The 606

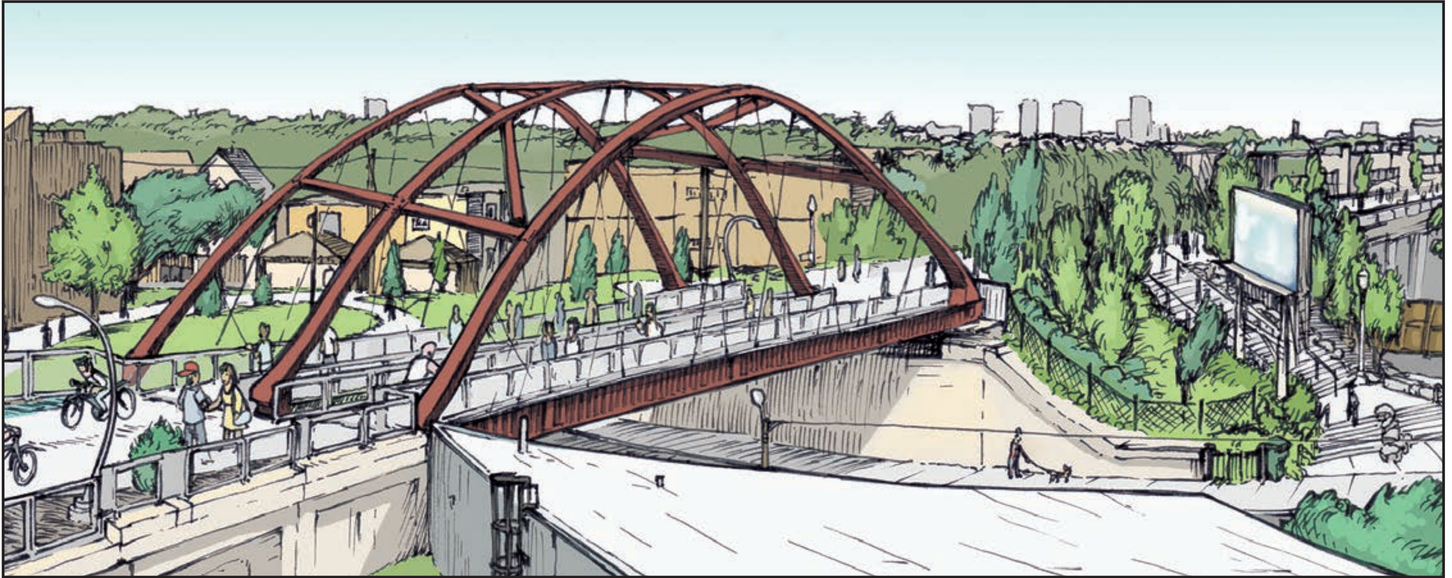
23—West Town (Humboldt Park)
The 606

31—Lower West Side (Pilsen)
Christina's home
Fisk Generating Plant

68—Englewood
David's home
63rd/Halsted Green Line station
Englewood Garden

© Chicago Architecture Center 2019 architecture.org/NoSmallPlans

COMMUNITY AREAS INFORMATION



Logan Square, 2017

The community area of Logan Square has seen constant change since it officially became part of the city of Chicago in 1863. Located approximately 3 miles from downtown, the area is bordered by the Metra rail tracks (west), the North Branch of the Chicago River (east), Diversey Parkway (north), and Bloomingdale Avenue (south).

Open prairies became farmland in the 1850s and 1860s. The population quickly grew after the Great Chicago Fire of 1871 as developers divided up large tracts of land for housing along the newly established Chicago and Northwestern Railway and the elevated ‘L’ train line. Local manufacturing industries provided job opportunities. Since the area was beyond Chicago’s fire limits, which mandated fire-proof construction, new housing in Logan Square could be built quickly and cheaply from wood. Eventually by the 1880s, many grand two- and three-story Greystone apartments were constructed along the three boulevards and open squares for upper middle-class German and Scandinavian immigrants.

The area boomed after World War I and those original, upwardly mobile immigrants moved to less dense north and west neighborhoods along Milwaukee Avenue. With an influx of Polish, Russian, and Jewish immigrants, new brick two- and three-flats—along with churches, shopping districts, schools—were constructed on the neighborhood’s remaining empty parcels.

From the 1930s to the 1960s, the community area suffered a decline in population in part because the new 10-lane, elevated I-94 Kennedy Expressway ripped the neighborhood in two. Construction for the freeway demolished housing and eliminated easy access to industries along the Chicago River. Into the late 1960s and 1970s, the neighborhood saw a new influx of Puerto Rican, Cuban, Mexican, and South and Central American immigrants. Residents established the Logan Square Neighborhood Association, which remains an active voice in the community today.

© Chicago Architecture Center 2019

Beginning in the 1990s, and now into the 21st century, Logan Square has become home to young urban professionals, often drawn by the neighborhood's stock of historic housing. The 606—a new 3-mile linear city path/park adapted from abandoned train lines—has become a popular new public amenity which is driving up the cost of surrounding housing. The neighborhood is culturally, racially, and economically diverse and yet also one of the city's fastest gentrifying areas. Hispanics and Latinos make up approximately 50% of the area's population today, but the neighborhood has seen an overall 11% decline in population in the past 10 years.

Lower West Side, 2017

The Lower West Side community area includes the more locally-known neighborhoods of Pilsen, Heart of Chicago, and Little Italy. Since its beginning, the area has been a port of entry for working-class immigrants and migrants seeking jobs and homes. The area is bounded by the South Branch of the Chicago River (south and east) and the Burlington Northern railroad (north and west) and located approximately 3 miles from the city center. For more than a century, the river and surrounding infrastructure have proven hard boundaries, limiting development. Yet as *The Encyclopedia of Chicago* explains, "Though the area remained somewhat isolated for much of its history, its neighborhoods—especially Pilsen and Heart of Chicago—have been vibrant and dynamic enclaves for generations of Bohemians, Germans, Poles, and Mexicans."

Displaced after the Great Chicago Fire on 1871, many Bohemian and Czech immigrants settled along 18th street. They joined German, Irish, Polish, Slovak, Slovene, and Italians in heavy industrial work at the nearby lumber yards, breweries, Union Stockyards, and McCormick Reaper Works plant. At one time, the Lower West Side had one of the densest populations in Chicago. These ethnic groups lived in two- and three-flat brick apartments, boarding houses, and one-and-a-half story worker's cottages. Their hard-earned savings built massive ornate churches, schools, and social halls. Many social services agencies were developed to serve the poor.

© Chicago Architecture Center 2019

As with many neighborhoods in Chicago, the years surrounding the Great Depression and post-World War II saw massive change. The I-55 Stevenson Expressway was constructed through the neighborhood and as factories and the Union Stockyards closed in the 1950s and 1960s, many Mexican-Americans and some African-Americans who had worked in those industries moved north into the Lower West Side. They were joined in the 1970s by new immigrants arriving from Southwest states and from Mexico, Puerto Rico, El Salvador, and Guatemala. While the architectural character stayed very similar to what had been built in the late 19th century, citizens also created cultural centers, social services, and legal aid societies to accommodate new residents. The Lower West Side has had a long history of vibrant culture, activism, and organizing, but the neighborhood is losing people. Between 2000 and 2018, the population decreased by 18%. Today, the Lower West Side is home to nearly 30,000 first, second, and third generation Hispanics and Latinos.

Englewood, 2017

The story of Englewood has been one of massive change and also great human resiliency. As *The Encyclopedia of Chicago* notes, "…few communities in Chicago have lost as much population or housing stock in the 20th century." Englewood—located on the South Side of the city and approximately 10 miles south of downtown—is bordered by Garfield Boulevard (north), 75th Street (south), State Street (east), and Western Avenue (west).

In the 1850s, the area was the site of several freight and passenger rail lines that crossed in the town of Junction Grove, which would eventually become Englewood. The population grew in the mid-19th century around those intersections as Irish, Scottish, and German immigrants were drawn to work on the railroad and in the Union Stock Yards. By the late 19th century, those original immigrant groups were joined by newcomers from Poland and Bohemia. The neighborhood became well connected to downtown through horsecar and trolley transit lines and the railroad. Two-story wooden and Greystone homes from the 1880s to the 1900s were tucked in between rapidly-built brick two-flats and four-story apartment buildings in the 1910s and 1920s. The population by 1940 was 92,000.

© Chicago Architecture Center 2019

Into the 20th century, several factors led to a dramatic racial and economic shift in the neighborhood. As the income levels of the original white immigrants rose, they sought out new, less-crowded communities. At the same time, Bronzeville—the neighborhood to the north—reached a tipping point. African American residents living in overcrowded housing bound by redlined districts and covenants that restricted where they could buy property, began to challenge those imposed constraints, seeking more space and better living conditions. As white residents moved out to the first ring of suburbs, black residents moved in to Englewood. According to *The Encyclopedia of Chicago*, "In 1940 blacks constituted just 2 percent of the population, but this increased to 11 percent in 1950, 69 percent in 1960, and 96 percent by 1970. In 1960 the population peaked at over 97,000 people, despite the exodus of 50,000 whites." Today, African Americans make up more than 97% of Englewood's population.

Decades of economic disinvestment and a lack of job opportunities have led to a high crime rate and high unemployment. Today Englewood has a 28% home ownership rate. There are approximately 10,000 housing units but more than 40% stand vacant. At the same time, several strong new K–12 schools and after school programs have been established in the neighborhood, bringing new opportunities for young people. The local community college refocused its educational programs on the culinary arts and hospitality. Churches and social agencies continue to provide much-needed services and job training. In 2016, a new retail hub and a large new grocery store were constructed, bringing job opportunities and helping in some ways to relieve the 'food desert' in which many residents lack access to fresh food and/or food staples.

© Chicago Architecture Center 2019

CHARACTER BACKGROUNDS

Cristina Gonzalez Cristina is the daughter of a large, extended Mexican-American family rooted deeply in the Pilsen neighborhood (within the Lower West Side community area). Her family originally hails from Durango, Mexico, and her relatives still live there. Cristina carries the legacy of her family's community activism, and is familiar with her neighbors and other members of the community. When she was a baby, Cristina's parents were active in the neighborhood's fight to close a nearby coal-fired electric power plant and they often took her to rallies as a child. She attends a public arts magnet high school in Logan Square along with David, Jesse, and Natalie. She also has a strong interest in mural painting and performance art.

David Green David is being raised by his construction-worker father in the Englewood neighborhood. Their home—an 1890s Greystone three-flat apartment building commonly found in the area—has been in his family for several generations. David loves listening to and producing music and he can usually be found with headphones hanging around his shoulders. He also plays sports and has a strong love for video games. Having lived in Englewood his entire life, David understands his neighborhood well and actively observes it. As he walks the sidewalks around his home, he can frequently be seen calling out to neighbors and friends. He tries to make a difference in the lives of his neighbors by volunteering his free time at a community center. To get to school, David commutes about one hour each way by public transportation (bus/train). He attends the same public arts magnet high school in Logan Square, where he is friends with Jesse.

Jesse Schoenherr Jesse is the son of a two-parent middle-class family in the Logan Square neighborhood. He lives in an 1890s two-flat apartment that has recently been converted to a single-family home. Unlike Natalie who has lived in Logan Square her whole life, Jesse's family just moved to the neighborhood at the start of the school year. Though curious and enthusiastic, unlike David and Cristina, he is unfamiliar with his neighborhood's history, people, and culture. Jesse is a tech-savvy lover of the internet, meme culture, and the musical genre known as Vaporwave. He also loves photography and carries his camera everywhere to capture people in candid moments. Jesse met David, Cristina, and Natalie at the arts magnet high school at the beginning of this school year.

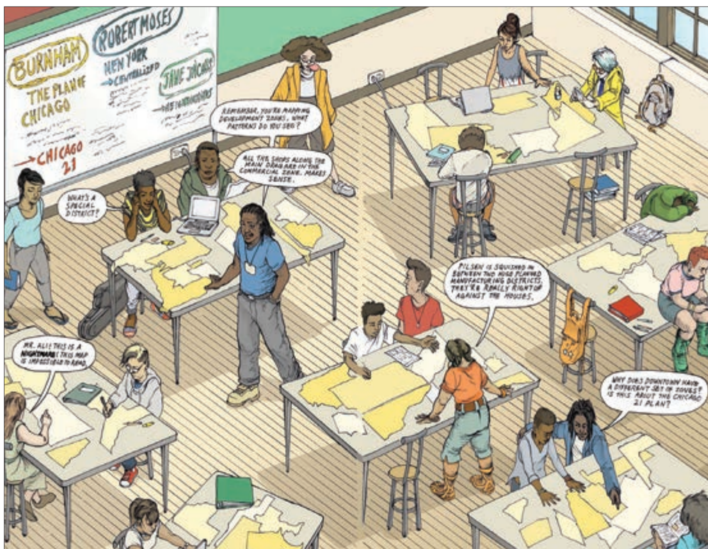
Natalie Guerrero Natalie has been raised in the same Logan Square apartment where her mother grew up. She has extended family in the neighborhood and deep roots in the community, where she attends the arts magnet high school. Until now, she's been generally apolitical and unaware of the fast-rising rents and property taxes in Logan Square and Humboldt Park. Her own family is being evicted because their large apartment building has been sold for redevelopment. Natalie's home is located near The 606—a 3-mile linear city path/park adapted from abandoned train lines. This popular new public amenity is driving up the cost of surrounding housing. While hesitant to say what's wrong, she eventually shares news of the eviction with her friends, including Jesse who recently moved into the neighborhood. Through her friends' support and encouragement, Natalie starts to connect her personal experience with the experiences of other communities as well as her very own neighbors.

© Chicago Architecture Center 2019

PAGES 47–48

A classroom in a Logan Square high school, 2017.

The story begins as we meet Jesse, Natalie, David, and Cristina in their 9th grade human geography course at a magnet arts high school. They will soon realize that classroom discussions about zoning, fair housing, gentrification, and displacement are real-life, urgent issues that they all have a role in.



PAGES 49–50

The classroom's white board hints that their teacher Mr. Ali has introduced the 1909 *Plan of Chicago* by Daniel Burnham and Edward Bennett.[1] This groundbreaking regional vision for the future was one of the country's earliest and most important comprehensive urban plans. In addition, it's clear the class has discussed two of New York's most influential figures—writer and activist Jane Jacobs[2] and urban planner Robert Moses. Jacobs was the author of the 1961 groundbreaking text *The Death and Life of Great American Cities*[3] and advocated for streets that had a mix of uses; short blocks that fostered lots of human interaction; buildings from all eras; and density (more eyes on the street) which made cities safer. Jacobs battled Moses' plans for urban renewal—neighborhood demolition, highway construction, and the development of new residential skyscrapers that separated residents from each other and street life—for more than 10 years.[4]

PAGE 50

One student mentions the Chicago 21 Plan.[5] Released in 1973 by the Chicago Central Area Committee, it sought to revitalize the areas around Chicago's Loop (central business district), which had lost 21,000 residents between 1958 and 1971. Named to anticipate the 21st century, the Plan was prepared by the Chicago architectural and planning firm of Skidmore, Owings and Merrill (SOM).[6]

Another student mentions a Planned Manufacturing District.[7] PMDs are areas of land where the zoning laws prohibit residential development and other specific uses. Many cities have them, if not by quite the same name. Begun in Chicago the 1910s, zoning is the city's main system of controlling the function/type of each parcel of land.[8]

© Chicago Architecture Center 2019 architecture.org/NoSmallPlans

PAGE 51, PANEL 2

David texts Jesse asking him about exploring The 606, a new linear city path/park adapted from abandoned train lines.[9] It has become a popular place for Chicagoans of all ages, throughout the seasons and at various times of day.

PAGE 52

The students bring together their maps of Chicago's community areas.[10] In the late 1920s, the Social Science Research Committee at the University of Chicago divided the city into 75 community areas. O'Hare was added in the 1950s and Edgewater separated from the Uptown neighborhood in 1980 bringing the total to 77 community areas which have remained unchanged since. Unlike "neighborhoods"—which may have changing boundaries and are given multiple names over time by local residents—the 77 community areas are static and officially recognized by the city of Chicago. (For example: Pilsen is a neighborhood, while the community area is the Lower West Side.) Most residents don't use the community area name, but they are used by the city for urban planning initiatives and some services.

PAGE 54

David, Jesse, Cristina, and Natalie explore The 606 at the bridge near North Leavitt Street and North Milwaukee Avenue.[11] This linear park/path, reclaimed from an abandoned rail line, opened to the public on June 6, 2015.

In the late 19th century, accidents involving trains, horses, and pedestrians prompted Chicago to pass an ordinance requiring that all railroads elevate their tracks. The Bloomingdale Line finished construction in 1913, and freight trains rumbled through the neighborhood for the next 80+ years. After years of abandonment, nature took over.[12] Local residents, along with the City of Chicago, began advocating for a new green space along the former industrial rail corridor. A public-private partnership finally made The 606 a reality in 2015.

Today, this linear park runs through three community areas—Humboldt Park, Logan Square, and West Town—and provides unique skyline views, as well as a glimpse at the tops of homes adjacent to the line.[13] In this elevated green space, between the 'L' rumbling overhead and the street traffic zipping below, walkers and bikers experience the city from a completely new perspective.

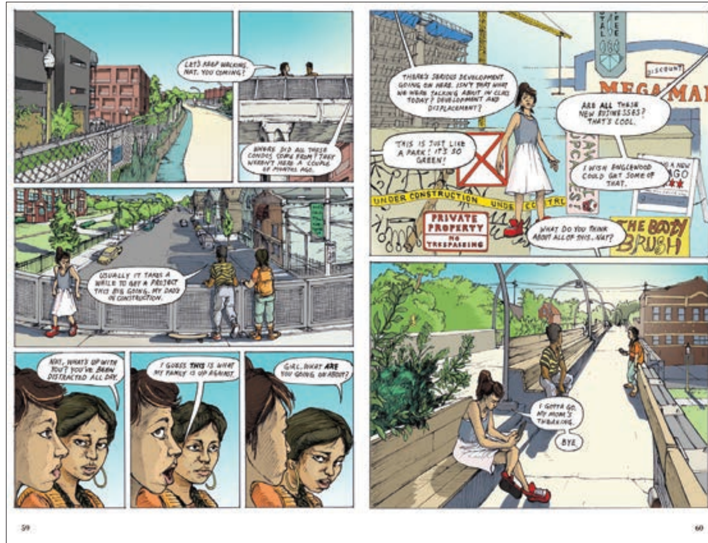
© Chicago Architecture Center 2019

PAGE 55

Teens in the city are much more likely to explore their community on foot or bike and rely more heavily on public transportation such as bus and train. While earning a driver's license is seen as a rite of passage for many US teens—especially those in rural or suburban areas—the percentage of urban teens with a permit is much lower.[14] In 2013, only 38% of 16-year-old Chicagoans had a driver's license, compared to a nationwide average of 76%.

PAGES 57–58

Even in a city of 2.6 million people, it's not uncommon to see people you know when exploring your neighborhood. Walking The 606, Natalie meets one of her mom's friends and recognizes the man selling elotes from his cart.[15]



PAGES 59–60

The 606 opened with great fanfare on June 6, 2015. Landscape architecture firm Michael Van Valkenburgh Associates, Inc. worked together with the Trust for Public Land to design the project.[16] It was hailed as a unique public-private partnership for a rails-to-trails conversion, adaptively reusing historic infrastructure for a new generation.

© Chicago Architecture Center 2019

PAGE 59

This view from The 606 is looking south down California Avenue. Moos Elementary School can be seen on the left, with various businesses and residences on the opposite side. This includes the Nuevo Borinquen Restaurant, which claims to have invented the famous Jibarito plantain sandwich.[17]

PAGE 60, PANEL 1

One of the graphics swirling around Natalie is a large red 'X' found on abandoned buildings throughout Chicago.[18] WBEZ's *Curious City* program explains: "…the sign is a visual cue that a structure is structurally unsound and that firefighters and other first responders should take precautions when responding to emergencies there. It's also an extra reminder for anyone who might wander into a vacant building—which is illegal already—that they should stay out."

PAGE 60, PANEL 2

Natalie sits near the Humboldt Avenue overpass on The 606.

PAGE 61

Jesse's posts photos under the name "vapor_jessephoto" because he's fascinated with Vaporwave, an electronic musical genre that combines and samples 1980s and 1990s lounge music, smooth jazz, and elevator music. It's often a nostalgic and surreal comment on previous decades.

PAGE 62, PANEL 6

The letters of the fictitious band LASHER stand for: Logan Square Housing Equality and Rights. This punk scene is a reference to homegrown punk and DIY movements involved in community organizing and fundraising in the fight against displacement from gentrification.

© Chicago Architecture Center 2019

PAGE 63, PANEL 3

The gentrification of the Northwest Side is a consequence of many factors, including the influence of the Chicago 21 plan from 1973. Like the expressways built throughout the city in the 1950s and 1960s, The 606 is an example of a well-intentioned project that benefits some residents, speeds the wave of neighborhood change, and likely leaves many others displaced.[19] [20]

PAGE 63, PANEL 6

Jesse was excited about the band and loves Logan Square. But as the band leader yells "Residents and renters are being priced out!" Jesse is beginning to understand that when his family moved into a rehabbed new condo he has become part of the neighborhood gentrification that is unfolding.

PAGE 64, PANEL 1

"Building a New Chicago"[21] is the phrase commonly found on signs posted at construction or infrastructure project sites funded by city tax dollars.

PAGE 64, PANELS 2–4

The Spanish phrases "¡Vamos a luchar!" and "¡El barrio no se vende!" translates to "Let's fight!" and "The neighborhood is not for sale!" in English. Both of these phrases are used by activists who are working to stop gentrification and raise awareness about the ways in which the changes in the neighborhood are affecting long time residents.

PAGE 66

David signs up to receive updates and get involved in the community group's work. Jesse donates to the legal fund.

PAGE 69

David discusses Cristina's situation and the development around The 606 with his dad and criticizes developers. David's dad has a different perspective working in the construction industry. He recognizes that large long-term commercial investment in a neighborhood can strengthen the health and safety of its residents.[22]

© Chicago Architecture Center 2019

PAGE 70

The culturally-rich, civically-engaged, working-class neighborhood of Pilsen where Cristina lives has long been the site of struggles, strikes, and protests. In the 19th century, Pilsen residents and workers participated in strikes to fight for safer working conditions and better wages at nearby industrial plants. Today, some Pilsen residents have come together to fight against gentrification in the neighborhood, which is beginning to face challenges similar to those seen in Logan Square. The Pilsen Alliance has been active in this work.[23]

PAGES 73–75

Jesse pages through the scrapbook made by Cristina's parents when she was a baby, labeled "2000: Memories and Struggles." It documents their work with Pilsen Alliance and dozens of other community, faith, and environmental organizations who fought for more than 10 years to close the Fisk Generating Station and the nearby Crawford Generating Station, two coal plants in the heart of the city.[24] By 2011, 35 city aldermen and Mayor Rahm Emanuel joined in the fight to shut the generating station down. Through research by the Clean Air Task force, Fisk and Crawford were blamed for premature deaths, heart attacks, and asthma attacks. Fisk closed in 2012 and Crawford closed in 2014.

PAGE 76

Cristina's dad—familiar with many community groups outside his own neighborhood—mentions La Asociación del Barrio Logan Square[25] (Neighborhood Association of Logan Square). NALS organized a march on The 606 in 2016 to raise awareness about gentrification.[26]

© Chicago Architecture Center 2019

PAGE 77

Drawn in a style similar to the dozens of hand-painted, large-scale murals found throughout Pilsen,[27] this epic scene imagines the characters as community activists stopping the wrecking ball from destroying their homes and neighborhood. It is in honor of the many hard fought battles against displacement. Situated southwest of the Loop, Pilsen (which was slated for development in the Chicago 21 Plan of the early 1970s) has been a battleground for urban renewal for decades.

PAGE 79

David's pose walking through his neighborhood of Englewood echoes Chapter 1 and the similar posture of Reggie Williams (page 11) and as the black solider in the Victory Monument[28] (page 10, panel 4).

Englewood exemplifies Chicago's equitable planning and renewal programs do not reach all of the city's neighborhoods. Its long stretches of vacant lots and properties are a stark contrast to the pristine streets and well-kept buildings downtown. Many factors have contributed to its decline[29] into a community with high crime rates, concentrated poverty, and limited economic opportunity. They include the dramatic population increase in the 1950s during the Second Great Migration; "conservation efforts," housing exploitation and discrimination; overcrowding and racial tensions; and White Flight.

After years of decay and depopulation, the city decided to demolish abandoned buildings in Englewood. The neighborhood lost 30% of its housing stock between 1980 and 2000, and 57,000 people left in a span of 40 years. City officials have proposed many planning ideas meant to improve the neighborhood over the decades, but those ideas faltered because of incomplete implementation and a lack of coordination.

Today, several strong new K–12 schools and after school programs have been established in the neighborhood, bringing new opportunities for young people. Corner stores serve as community anchors and fight for survival.[30] The local community college has refocused its educational programs on the culinary arts and hospitality. Churches and social agencies continue to provide much-needed services and job training. In 2016, a retail hub and a Whole Foods—a large grocery store—were constructed,[31] bringing job opportunities and helping in some ways to relieve the 'food desert' in which many residents lack access to fresh food and/or food staples.

David walks past other signs of recent changes in Englewood—a technology incubator space[32] for new businesses; the City of Chicago's Large Lots program[33] which encourages neighborhood residents to be stewards of nearby empty lots and purchase them for $1[34]; and community gardens[35] such as the Englewood Heritage Station[36], which was created by residents who are working to create the neighborhood they want and deserve. The red, white, and blue "Building a New Chicago" sign can be found throughout the city at tax-funded building and infrastructure projects. But it begs the question: "For Whom? For What?"

© Chicago Architecture Center 2019

PAGE 80

David says hello to Ms. B, who is working in her community garden. “Ms. B” was inspired by the real Aisha Butler—known around the neighborhood as Mrs. Englewood.[37] She created the Resident Association of Greater Englewood (RAGE)[38] to encourage residents to take a more active role in the community and transform it positively. She also owns a “large lot” used for urban farming. In cities with vacant land, urban farming programs like Growing Home, Inc.[39] give the land a new use and promote job creation, healthy eating, sustainability, and community investment.

PAGE 82

As David walks home, he passes under the CTA Green Line ‘L’ train station at 63rd and Halsted.[40] It is adjacent to the new Kennedy-King College, one of the city’s community colleges.

PAGE 83, PANELS 1–3

David passes by abandoned homes marked with a red ‘X’ (see also page 60, Panel 1), which signals that they are not safe to enter. A boarded up 1920s Chicago bungalow, one of the city’s 80,000, hints at a time of greater middle-class prosperity in the neighborhood. (See more in Chapter 1, Page 24.) In the empty lot, David begins to imagine a better future for his neighborhood, which includes a new skate park.[41]

PAGE 83, PANELS 4–5

As David strolls past the offices of the 16th Ward alderman,[42] he makes an important decision. Seeing that the “Englewood Quality of Life Plan”[43] is available, he steps inside…

© Chicago Architecture Center 2019

ADDITIONAL READING

1 “Visual Dictionary: 1909 Plan of Chicago,” architecture.org, http://bit.ly/2vFMt4O
2 “Who was Jane Jacobs?” janejacobswalk.org, http://bit.ly/2swJATP
3 “Citizen Jane: The Battle for the City—Official Trailer,” youtube.com, http://bit.ly/2vnx6yU
4 “Story of cities #32: Jane Jacobs v Robert Moses, battle of New York’s urban titans” by Anthony Paletta, theguardian.com, http://bit.ly/2c0QSZc
5 “Chicago 21: A Plan for the Central Area Communities, September 1973,” gpo.gov, http://bit.ly/2gNAgbT
6 “Visual Dictionary: Skidmore, Owings and Merrill,” architecture.org http://bit.ly/2vnnUKE
7 “Topics and News—Evolving Chicago: 5 Things to Know About Chicago’s Planned Manufacturing Districts,” architecture.org, http://bit.ly/2utYxac
8 “Zoning districts,” secondcityzoning.org, http://bit.ly/2udbUeE

---

9 “Topics and News—Parks and Public Spaces: What is the 606 park?” architecture.org, http://bit.ly/2vnSdRl
10 Map of Chicago Community Areas, chicagorehab.org, http://bit.ly/2tu7FOU
11 Street view: 606 Bridge https://goo.gl/maps/Dbtpkprs1tA2
12 “Bloomingdale Trail Chicago (1800 N),” youtube.com, http://bit.ly/2tKEJgQ
13 “Meet the 606: Chicago’s New Elevated Bikeway and Park” by James Brasuell, planetizen.com, http://bit.ly/2udCYdX

---

14 “Driving Among High School Students—United States, 2013” by Ruth A. Shults, Emily Olsen and Allan F. Williams, cdc.gov, http://bit.ly/2gNMfWY
15 “You Haven’t Lived Until You’ve Tried An Elote: Love at First Bite” Pablo Valdivia, buzzfeed.com, http://bzfd.it/2udoAlR
16 “The 606 Shows How to Design a Park in the 21st Century (and Beyond)” by Whet Moser, chicagomag.com, http://chi.mg/1FM0Z8v

---

17 “Jibarito,” wikipedia.org, http://bit.ly/2vFF2dZ
18 “Chicago’s Red “X”: Meaning, Myths, and Limitations” by Chris Bentley, Chris Hagan, Kathy Chaney and Shawn Allee, wbez.org, http://bit.ly/2udpvCR

---

19 “On the northwest side, eviction and gentrification go hand in hand” by Maya Dukmasova, chicagoreader.com, http://bit.ly/2ueO2cj
20 “The 606 landscape grows, as do concerns about displacement” by Blair Kamin, chicagotribune.com, http://trib.in/2qXosbI
21 Photos of “building a new Chicago” signs, google.com, http://bit.ly/2uGx3QN
22 “Englewood Whole Foods A Thriving Community Hub 8 Months After Opening” by Andrea V. Watson, dnainfo.com http://dnain.fo/2uDhjyf

---

23 “About the Pilsen Alliance,” thepilsenalliance.org, http://bit.ly/2uMB0UN
24 “Midwest Generation Agrees to Shut Down Fisk and Crawford Coal Plants,” greenpeace.org, http://bit.ly/2uePlIf
25 “About the Logan Square Neighborhood Association,” lsna.net, http://bit.ly/2vnvm8A
26 “Marchers take to the 606 trail to protest gentrification” by Leonor Vivanco, chicagotribune.com, http://trib.in/1U5sz7R

---

27 “Explore Pilsen’s Vibrant Mural Movement In This Video Tour” by AJ Latrace, chicago.curbed.com, http://bit.ly/2uf0zfT
28 “Public Art In Chicago: Bronzeville Victory Monument,” chicago-outdoor-sculptures.blogspot.com, http://bit.ly/2uGkF2Y
29 “Englewood,” encyclopedia.chicagohistory.org, http://bit.ly/2vnpGLT
30 “Inside Englewood’s Best Corner Store” by Sarah Conway, chicagomag.com, http://chi.mg/2tiZbpr
31 “In Englewood, Whole Foods opens to cheers, high hopes” by Greg Trotter, chicagotribune.com, http://trib.in/2cH08in
32 “South Side Tech Boom: Englewood is Getting a Tech Incubator” by Jim Dallke, americaninno.com, http://bit.ly/2uGrWQp
33 “$1 Large Lots,” largelots.org, http://bit.ly/2gNP3mU
34 “Big Data + Large Lots = Fast Start for City Program” by John McCarron, lisc-chicago.org, http://bit.ly/2uGpb1p
35 “More Urban Gardens Planned for Englewood” by Wendell Hutson, dnainfo.com, http://dnain.fo/2vnBMVb
36 “About Englewood Heritage Station,” englewoodheritagestation.wordpress.com, http://bit.ly/2tjqikn

---

37 “Asiaha Butler believes Englewood residents’ activism can transform their community” by Charlotte Lait, chicagoreporter.com, http://bit.ly/2tKv2yU
38 “About R.A.G.E.,” ragenglewood.org, http://bit.ly/2vFSoqE
39 “About Growing Home, Inc.,” growinghomeinc.org, http://bit.ly/2udOINt
40 Street view: 6321 S. Halsted St. https://goo.gl/maps/fGrVxeU4u6x
41 “Chicago Park District: Skate Parks,” chicagoparkdistrict.com, http://bit.ly/2tKK0VD
42 “Ward 16,” cityofchicago.org, http://bit.ly/2uftkZN
43 “Englewood Rising: Quality of Life Plan 2016,” englewoodportal.org, http://bit.ly/2gNKpFC

© Chicago Architecture Center 2019

Chapter 3, 2211. The Future.

by Jen Masengarb, Kayce Bayer, Gabrielle Lyon and Allison Leake

In the year 2211, Chicago is geographically segregated and virtual reality is the primary bridge for staying connected across neighborhoods. Teens Octavius, Tsang, Codex, Gabriela, and Rafael are assigned to the City Planning Council for their Year of Civic Service. They struggle to come together to make decisions that will affect a neighborhood that none of them live in.

Themes

Decision-making
Power
Access
Public space
Development, redevelopment
Preservation
Reclamation
Stewardship
Segregation
Neighborhood identity
Equity
Chicago history

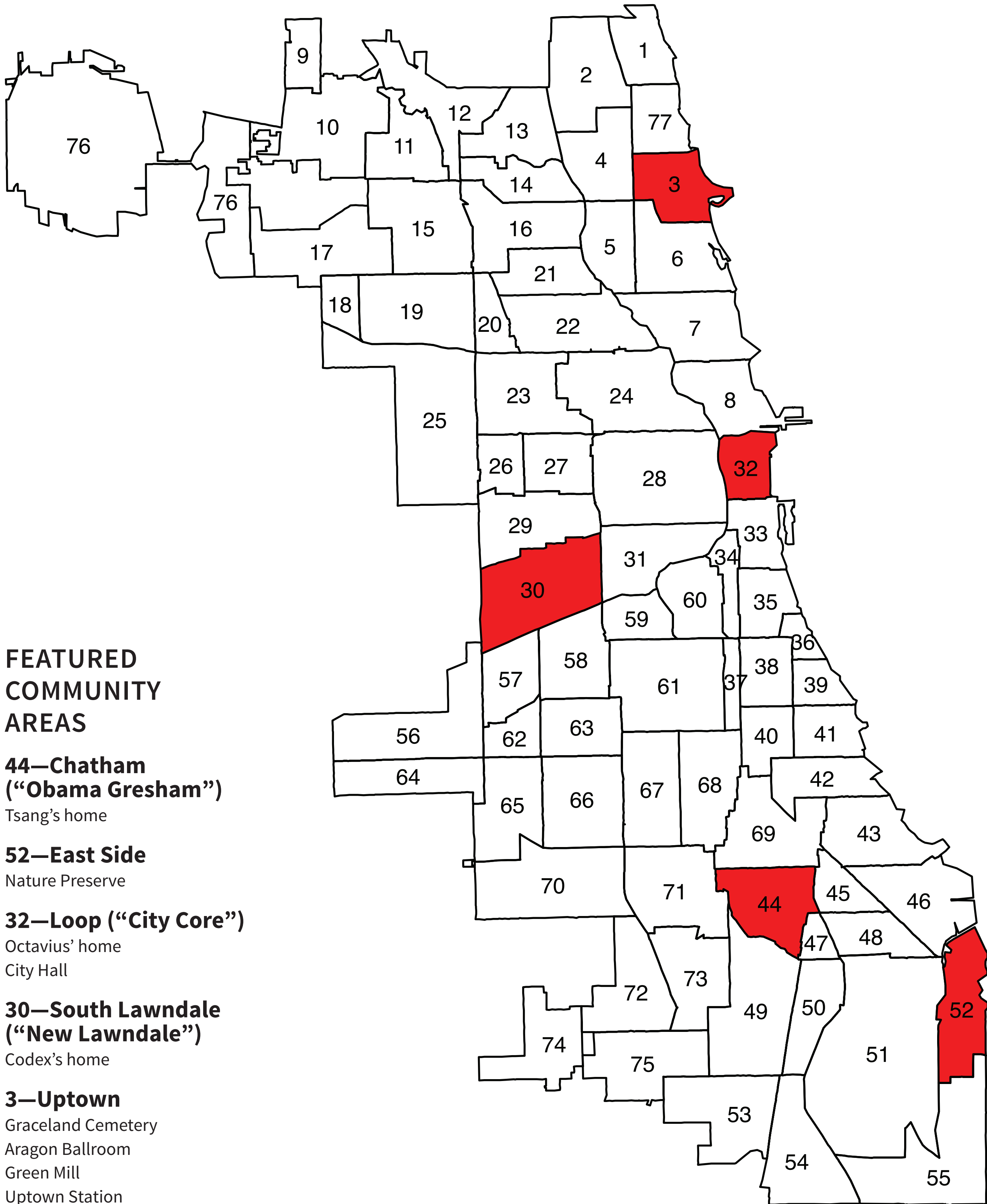
Universal Questions

- Who decides how city decisions are made?
- How are decisions made in my city?
- What's my role and my responsibility in my city?

DISCUSSION QUESTIONS

- What surprises you about 2211? Are there any aspects of the future that seem familiar?
- How does each character consider which proposal to accept? What personal experiences influence their decisions?
- Why do Tsang and Codex decide to go to Uptown? Why motivates Octavius? Does the experience in Uptown change their perspectives at all? Do you think it was a good idea to go to Uptown? Why or why not?
- What does Octavius mean when he says "I was wrong to think I could make a decision from my apartment?" Do you agree with him?
- What are Rafael and Gabriela trying to get Tsang to do? Why?
- What advice would you give Tsang? If you were in Tsang's position, what would you do?
- Who has power in the group? How do they use their power?
- At the end of the chapter the group has come to a decision—but it is not unanimous. What do you think you would have done in this situation? How would you have decided which developer proposal to pick?
- What project do you think they recommended to the City to proceed with? What makes you think this?

© Chicago Architecture Center 2019 architecture.org/NoSmallPlans



FEATURED COMMUNITY AREAS

44—Chatham (“Obama Gresham”)
Tsang’s home

52—East Side
Nature Preserve

32—Loop (“City Core”)
Octavius’ home
City Hall

30—South Lawndale (“New Lawndale”)
Codex’s home

3—Uptown
Graceland Cemetery
Aragon Ballroom
Green Mill
Uptown Station

© Chicago Architecture Center 2019

COMMUNITY AREAS INFORMATION

Chatham ("Obama Gresham")

The community area of Obama Gresham is located approximately 10 miles directly south of downtown. The area is bordered by 79th Street (north), rail tracks (east), 95th Street (south), and Wallace Street / approximately Damen Avenue (to the west). In honor of President Barack Obama, the 44th president of the United States, the Auburn Gresham[1] neighborhood was changed to Obama Gresham in 2066, 50 years after his presidency. Today, the neighborhood is dense and new tall apartment buildings have sprung up to meet the demand of a growing population.

East Side

Over the course of 200 years, the city increasingly consolidated services in denser neighborhoods and invested along public transit lines. Less populated areas—including the once heavily industrial zones on the Southeast Side, 12 miles south of City Core—were prioritized for natural restoration. The city purchased the land and protected open, natural reserves along the lakefront for restoration as wetland, marsh and prairie. This future vision is drawn, in part, from proposals such as the Calumet Open Space Reserve Plan,[2] the Calumet Initiative and the Burnham Greenway.[3]

Loop ("City Core")

City Core has become increasingly dense with businesses and residential units in the area centered around the intersection of the Chicago River and Lake Michigan. A forest of skyscrapers defines the horizon and many of the tallest buildings top out at more than 2,000 feet (600+ meters). At the same time, many of the 20th, 21st, and 22nd century buildings are in need of rehabilitation. Residents still enjoy a protected lakefront of parks and public spaces. A robust Tube system provides public transportation to and from neighborhoods. The downtown also has many landing pads designated for docking delivery and personal flying vehicles. Most goods and services are delivered directly to residents' homes.

© Chicago Architecture Center 2019 architecture.org/NoSmallPlans

South Lawndale ("New Lawndale")

The community area of New Lawndale, located on the Near West Side about 3 miles from the City Core, was created after merging North and South Lawndale into one larger community area. In 2117, the Planning Council demolished many of the buildings (Codex notes there are no longer any brick buildings in her neighborhood) to create large modular housing units out of new materials. These modular homes helped meet the growing population in New Lawndale, but efficiency and density were valued over unique place-ness and character. In this neighborhood, trees are often grown inside buildings, rather than outside, as part of a system to have clean air and beautify the city with greenery year-round.

Uptown

The Uptown neighborhood is located approximately 7 miles northwest of the city center. It retains its historic character because several of the buildings first constructed in the neighborhood (now nearly 300 years old) are still standing. It is a mix of new construction, adaptively reused buildings, and historic preservation—as well as a diverse, eclectic mix of people and cultures. Two hundred years after its last major renovation, The Uptown Theatre—the historic heart and center of community life—is once again at the forefront of the neighborhood's future.

© Chicago Architecture Center 2019

CHARACTER BACKGROUNDS

Codex Edwards Codex loves the 19th and 20th Centuries. She dresses up in styles fashionable 250+ years ago, listens to old popular music and collects historic objects from the era. Her family has inherited a large collection of oral history recordings, images, maps, and books about Chicago history, design, and planning from an ancestor. She can often be found carrying a backpack with a few of these treasured items and quoting out of date phrases from the 20th Century. She loves nature and travels to the far south side to a large prairie and wetland restoration to watch migrating birds. Codex lives in New Lawndale on the city's West Side. Codex met Tsang several years ago on a virtual reality channel, but the two have never met face-to-face until they were placed into the same civic assignment.

Tsang Minato-Qui A resident of the Obama Gresham district on the city's south side, Tsang is comfortable moving throughout the city in 2211. She is curious and loves learning about new inventions, puzzles, patterns, and systems. Tsang likes to use data to make evidence-based decisions—and this can be seen in the initiative she takes during the Planning Council assignment. Tsang wants to attend the Illinois Institute of Technology, but is nervous she won't get in. When Gabriela and Rafael Yao offer to help her in exchange for her vote on the Planning Council, she is faced with a serious dilemma.

Octavius Bacca Charismatic and funny, privileged and entitled, Octavius lives a sheltered life in an elite residential tower in the City Core district of downtown Chicago. He has not been exposed to much outside his parents' social and business networks of high-powered people and his knowledge of other people's life experiences is limited. His parents pressure him to make decisions in ways that will have a positive impact on his future. Until his experience on the Planning Council with Tsang and Codex, he has not been challenged to think deeply about the impact of his choices or what life is like outside City Core. Kind and open-minded, he chairs the Planning Council and helps the group work through the process to make a decision they can present to the mayor.

Gabriela and Rafael Yao Gabriela and Rafael are cousins. Like Octavius, they live in City Core and are part of the city's elite class. The Yaos are glad to be placed on the Planning Council and believe it is an opportunity to support their family's business. When Rafael offers to help Tsang get into IIT in exchange for her vote, he learns more about her life outside City Core and develops empathy for the different perspectives each Planning Council member brings to the table.

© Chicago Architecture Center 2019

PAGE 87

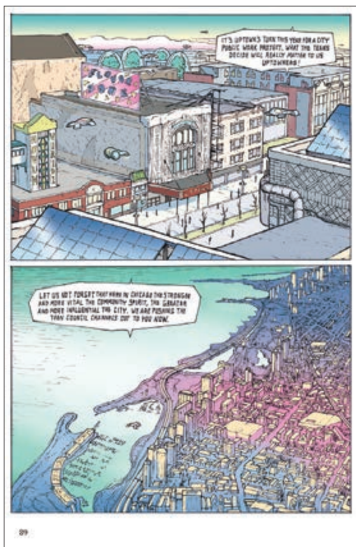
Morning in the Uptown neighborhood, 2211. Winter.

The story begins as the city announces civic assignments. In 2211, every 16-year old in Chicago is assigned to a year of civic service, similar to jury duty for adults today. The teens at the center of Chapter 3 have been assigned to the Planning Council and will play a role in making decisions about the city.

The authors drew on many influences to imagine what Chicago in 2211 might look like, including the television show, *The Expanse*[4] and *Hyper-Reality* by Keiichi Matsude.[5] On page 87, the screen greets an unknown viewer with "Good Morning" in Vietnamese and Chinese. The high temperature for the winter day is predicted is 52°F with a low of 31°F.

PAGE 88, PANELS 1–3

It's morning in Uptown, a North Side Chicago community area located approximately 7 miles north of the city center.[6] Residents in 2211 receive their morning news stories and information through synced digital channels that are visualized in the air at eye level. The Chicago Flag (still with four stars) greets one person as he enjoys breakfast. The morning show announcer is curious if anyone else is having Pho, a traditional Vietnamese soup,[7] for breakfast. The neighborhood shows signs and traces that Vietnamese immigrants and Vietnamese culture still play an important role in the community.[8]



PAGE 89, PANEL 1

The Uptown Entertainment District was originally anchored by The Uptown Theatre[9] (4816 North Broadway, pictured center) which first opened in 1925. The Uptown Theatre was part of the movie palace chain developed by Balaban & Katz and designed by architects C.W. Rapp and George L. Rapp—the same team that developed the Chicago Theatre (1921) seen in Chapter 1, page 32.[10]

In its heyday of the 1920s, Uptown was home to several large theaters, ballrooms, music halls for vaudeville acts, and jazz clubs—including The Green Mill,[11] The Riviera Theatre,[12] and The Aragon Ballroom.[13] The Uptown Theatre was the largest theater in the city with a capacity for 4,300 seats—larger in volume than Radio City Music Hall in New York City. The Uptown Theatre closed in 1981 and was still shuttered in 2017, despite a massive community effort to restore the building. In 2211, the building still stands, but is in need of repair, as flying cars zip above North Broadway.[14]

This morning, the city Planning Commission has announced that Uptown will receive funds for a public works project. The appointed teen council will decide how those funds are spent.

PAGE 89, PANEL 2

The voice speaking reminds them that, "the stronger and more vital the community spirit, the greater and more influential the city." This phrase is an excerpt from the introduction to the 1911 *Wacker's Manual*. *Wacker's Manual* (1911), written by Walter D. Moody, was commissioned by the Chicago Plan Commission[15] to promote adoption of Daniel Burnham and Edward Bennett's 1909 *Plan of Chicago.*[16] *Wacker's Manual* was mandatory reading for more than two decades for all Chicago Public School students. It called on young people to learn about the building blocks of a city, the 1909 Plan and how to steward their city to greatness through their "united civic efforts."

The aerial view shows Lake Michigan, Belmont Harbor (3200 North), and Diversey Harbor (2800 North), with the City Core to the south.[17] The city's public transport system, The Tube, runs along what is now Lake Shore Drive. Wrigley Field, home of the Chicago Cubs can be seen (now enclosed) along the right side of the image.

© Chicago Architecture Center 2019 architecture.org/NoSmallPlans

PANEL 90, PANELS 1–3

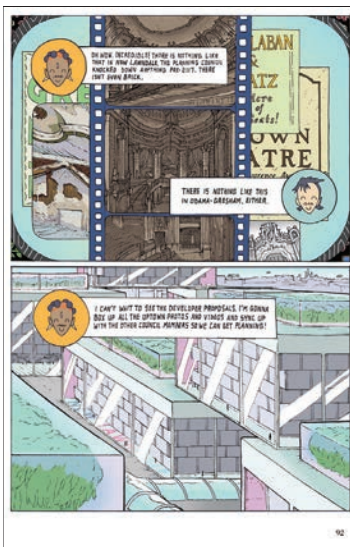
The announcer shares the names of the five teens selected for the Planning Council, including Codex Edwards (Panel 1) and Tsang Minato-Qui (Panel 2).

PAGE 91, PANELS 1 AND 3

The background of Codex's channel shows some of the things she's interested in, like old memes and books from the past two centuries. Her knowledge of Chicago's 20th century history is sharp; she associates the Uptown neighborhood with jazz, gangsters, and prohibition.

PAGE 91, PANELS 4–6

In 2211, not only do personal digital channels float in the air above the viewer's eyes, they can also be manipulated. Codex uses this technology to find a map of the Tube—the system that replaced the Chicago Transit Authority's 'L' train.



PAGE 92, PANEL 1

As Codex searches for information on Uptown, she comes across a 1920s advertisement from the Uptown Theatre's original developers, Balaban & Katz. Codex and Tsang are amazed that this area of the city still contains brick buildings like the Uptown Theatre. This is very different from their housing, which was built with contemporary materials that have replaced bricks.

PAGE 92, PANEL 2

Note the density and scale of buildings compared to the people in Codex's residential neighborhood. These modular homes give an indication of how much Chicago has grown in the past 200 years.[18] Efficiency, affordability and density were valued over unique place-ness and character. In this neighborhood, trees are growing inside buildings, rather than outside as part of a ecosystem that enables the city to clean air and have greenery year-round.

© Chicago Architecture Center 2019

PAGE 93, PANEL 2

Codex's comments highlight her inclination to take Uptown residents' opinions into account. Although the Uptown Theatre is old and faded, in her eyes, it is still "glamorous."

PAGE 94

Tsang rides the driverless Tube, an elevated transportation system that sits atop the old 'L' tracks.

PAGE 96, PANELS 2 AND 3

This is the first time Codex and Tsang have met in person, face to face.

PAGE 97, PANELS 2 AND 3

Even though this is the girls' first meeting face to face, they are comfortable with each other. However, neither girl has spent much time in the City Core among the luxury, high-rise apartments. This is a new world for them.

PAGE 98, PANELS 1–3

The girls meet Octavius Bacca for the first time at his family's home in the City Core. The other two members of the Planning Council—Gabriela and Rafael Yao—have already arrived. The Baccas' apartment is lavish and contains a historic-looking staircase. The historic staircase in Octavius' home may be a replica of one found in a 19th century historic skyscraper,[19] or might have been taken from a historic building that had been demolished.

In 2211, only a few recognizable 20th and 21st century buildings are still found in the City Core. As we think to the future, there is a serious question to consider: what Chicago will do with tall buildings likes the Willis Tower in the next 200 years?[20]

© Chicago Architecture Center 2019

PAGE 99, PANELS 1 AND 2

It might seem surprising that the teens of the future are responsible for making such critical planning decisions about cities. But some Chicago civic leaders have been thinking about this for centuries. In 1911, Walter D. Moody, author of *Wacker's Manual*, wrote:

> *"Conditions, then, demand that this new impulse of love for this city shall be fostered, and that our children shall be taught that they are the coming responsible heads of their various communities…"*[21]

> *"The needs and possibilities for expansion and development of community life under proper conditions must be outline for the young, that effort under the urge of civic patriotism may be properly directed…."*

> *"We have reached a time now when the citizen, to do his duty, must plan for the welfare of coming generations. It is necessary that the people realize, and that the young be taught, that the really great work of the world today is that which foresees and builds for the future."*

PAGE 99, PANEL 4

The proposal for a server farm and increased channel speed time—which Tsang is interested in—is similar to challenges Chicago faces in the early 21st century. The Smart Chicago Collaborative[22] is a current civic organization with a mission of bridging the digital divide and improving digital equity, access, and inclusion for all Chicagoans. This digital divide has been an ongoing struggle for Chicago and many cities across the country.[23]

PAGE 99, PANEL 5

Rafael Yao's comments suggest that Chicago is experiencing an influx of new residents in the early 23rd century.

PAGE 100, PANEL 3

Codex is often the voice of reason on the Planning Council.

PAGE 100, PANEL 4

Even in an era of near-all digital communication, the city's systems tutorial for the Planning Council is still issued as drawings on paper.

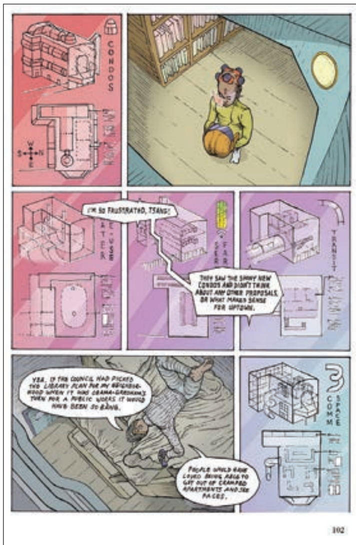
PAGE 100, PANEL 5

Octavius is interested in how his actions will impact his future. Yet, until his experience on the Planning Council, he has not been challenged to think deeply about the impact of his choices and decisions.

PAGE 101, PANEL 5

Tsang's questions show she is interested in making data-driven decisions—through a site visit, evaluating the proposals, listening to Uptown's residents, and understanding the statistics of the neighborhood. In 2011, the city of Chicago began releasing large numbers of publicly accessible data online.[24] Tsang and her council members have access to similar data sets.

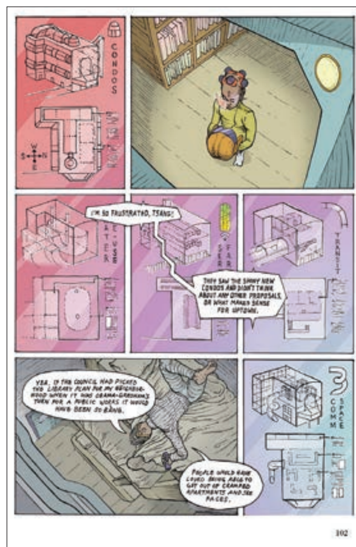
© Chicago Architecture Center 2019



PAGE 102, PANEL 2

A virtual reality helmet allows Codex to explore 3-dimensional models and proposals for adaptive reuse of the Uptown Theatre. The Council has five proposals to consider:

1) Condos—This plan demolishes the detailed exterior and completely transforms/guts the interior for condo development and future buyers.
2) A server farm—A server farm is a cluster of thousands of computers that, when working together, are much more powerful than the individual computers alone. A great amount of electricity is needed to power the computers and keep them cool.[25]
3) Community space—This proposal would provide community organizations, youth groups, artists, and musicians with meeting spaces and classrooms. Park district fieldhouses and public libraries in Chicago are often designed with spaces dedicated for community members to use for free by reservation, or for a small fee.
4) Water reuse—In the future water is a highly valued resource. This proposal suggests that the building would be converted to hold a water collection and filtration system.
5) A transit hub—This proposal calls for the building to be acquired by the city and redeveloped as a public property that would be used for utilities and transportation.

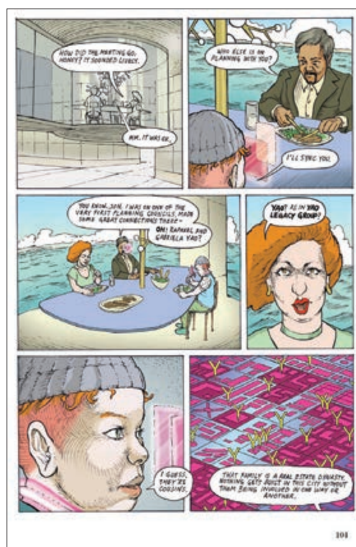


PAGE 102, PANEL 6 AND PAGE 103, PANEL 4

Tsang's comments about cramped apartments are a reminder that her neighborhood of Obama-Gresham is extraordinarily dense. Typical of an efficient and compact apartment in the future, all furniture serves multiple functions (desk and bed) and can be easily modified.

PAGE 103, PANEL 7

Codex uses the phrase "truth channel," a 23rd century colloquial term for a fact-based data or news source.



PAGE 104, PANEL 3

Over dinner, Octavius' dad talks about his own history on the first teen Planning Council. He's hoping the Planning Council will also serve as a career pathway for Octavius.

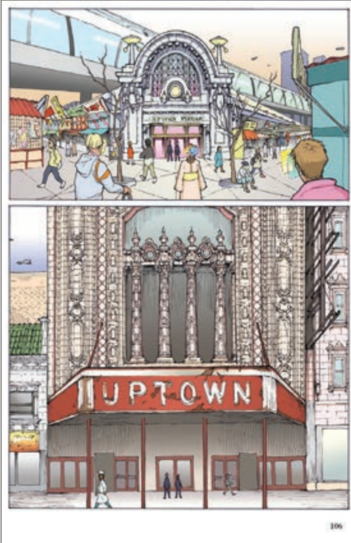
PAGE 104, PANEL 6

This map/diagram of the city shows the Yao family's footprint and influence throughout Chicago.

PAGE 105, PANELS 1–4

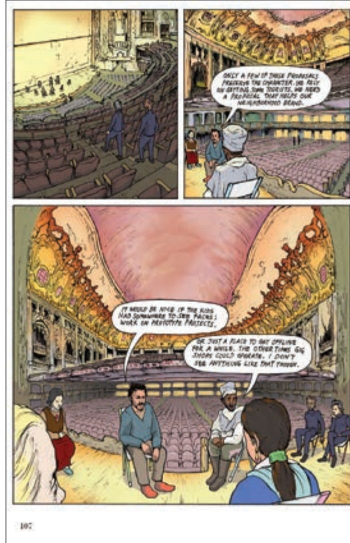
Unobstructed views of Lake Michigan from the Bacca family's dining room in a skyscraper apartment reinforces that the family is well off. It also denotes that the lake is still a defining feature of Chicago's geography and identity as a city in the future.

© Chicago Architecture Center 2019



PAGE 106, PANEL 1

The Uptown Station of the Chicago Transit Authority was originally designed in 1923 by architect Arthur Uranus Gerber. The white terra cotta station at the corner of Broadway and Wilson Avenues served riders visiting the theaters and jazz clubs of Uptown. In 2017, the station underwent a $203 million dollar renovation and expansion.[26]



PAGE 107, PANELS 2 AND 3

The community leaders and preservation advocates for the Uptown Theatre illustrate that Uptown is still a culturally diverse neighborhood in 2211. The issues residents are discussing about the future and preservation of the building are not that different from conversations happening in 2017.[27]

PAGE 108, PANELS 1 AN 2

Codex and Tsang sit off to the side, listening carefully. Codex appreciates that "face spaces"—buildings and public spaces designed specifically to allow people to gather in person—are different than the digital channels and screen world people in the future typically inhabit.

PAGE 108, PANEL 3

Architectural tours remain an important part of Chicago, helping residents and visitors see new corners of the city and discover why design matters.

PAGE 111, PANELS 1–5

The teens enjoy lunch at a Ghanaian Vietnamese restaurant across the street from the Uptown Theatre. The food and clothing demonstrates rich ethnic diversity in the area. Neighbors overhear their conversation and jump in with their opinions. They understand the decisions made by the Planning Council will have lasting impact and permanency on the neighborhood.

© Chicago Architecture Center 2019

PAGE 112, PANELS 1 AND 2

After lunch, the teens walk a few blocks south and find themselves at Graceland Cemetery, at the corner of Irving Park Road and Clark Street. Graceland is one of the most significant cemeteries in the city.[28] Designed in 1860, the cemetery became the final resting place of many of the city's most well-known 19th and 20th century Chicagoans and their families—including Marshall Field, George Pullman, Potter and Bertha Palmer, and Cyrus McCormick.

PAGE 112, PANEL 3

In 1909, sculptor Lorado Taft[29] designed a bronze monument in Graceland Cemetery that shows a more difficult and lonesome vision of death than typically seen. The family of Dexter Graves (1789–1844), one of the original settlers of Chicago, commissioned Taft to create the statue called "Eternal Silence."[30] Taft also designed the "Fountain of Time" statue at the end of the Midway Plaisance in Washington Park and the "Fountain of the Great Lakes" in the South Garden at the Art Institute of Chicago.[31]

PAGE 112, PANEL 4

The teens walk past the tomb of department store tycoon and one of Chicago's richest men, Marshall Field (1835–1906). Architect Henry Bacon and sculptor Daniel Chester French collaborated to design the sculpture for the Field Family. The sad and contemplative statue, called "Memory," sits in a chair very similar to the one found at the Lincoln Memorial in Washington, DC. That's not a coincidence. A few years after this project, Bacon and French would go on to design the famous monument

PAGE 112, PANELS 5 AND 6

Many of Chicago's most well-known architects and engineers are buried at Graceland Cemetery, including Ludwig Mies van der Rohe[32] (Federal Center), Louis Sullivan[33] (Carson Pirie Scott Building; see Chapter 1, page 30), William Le Baron Jenney[34] (Home Insurance Building), Fazlur Khan (Willis/Sears Tower), and Daniel Burnham[3]5 (Rookery Building). Burnham and his family have one of the most prominent sites in all of Graceland Cemetery—on their own island in Lake Willowmere. The Burnham family monuments are very different than typical monuments, which are more finished and refined. The Burnham family headstones are large, rough boulders of red granite with a simple plaque.

PAGE 113, PANEL 1

Daniel Hudson Burnham (1846–1912) and his wife Margaret Sherman Burnham (1850–1945) had two sons and one daughter.[36] They are buried nearby on the island in Lake Willowmere of Graceland Cemetery, along with their daughter and two sons who became architects. Daniel Jr. and Hubert Burnham are best known for their design of the Carbide and Carbon Building (now the Hard Rock Hotel).[37]

PAGE 113, PANEL 3

Across Lake Willowmere stands the largest tomb in Graceland Cemetery for Potter and Bertha Palmer.[38] Often called the "royal family" of 19th century Chicago, Potter and Bertha were wealthy real estate investors, hotel and department store operators, and philanthropists.

© Chicago Architecture Center 2019 architecture.org/NoSmallPlans

PAGE 114, PANELS 1 AND 2

Tsang and Rafael Yao meet in the 23rd century version of a TOD,[39] a transit oriented development, which encourages or mandates new housing be located within walking distance of public transportation. In 2211, housing and retail are developed in strong alignment with transportation and most new developments are integrated into transit plans. The cafe where this scene is set reflects a retro 2010's Vaporwave[40] aesthetic.

PAGE 115, PANEL 4

Tsang mentions "food houses" in her neighborhood of Obama-Gresham. Being able to walk to a store that has food—especially fresh food—is a priority for people. Today, the term "food desert" is used to describe communities that do not have ready access to grocery stores and affordable healthy food.[41] In the 23rd century, "food houses," where food is grown as well as distributed, help eliminate food deserts.

PAGE 116, PANEL 1

Tsang references a plan for Obama-Gresham that the residents did not want. Many designers participate in community design projects with the goal of helping residents. But without listening to the community members and engaging them throughout the process of design, projects will never fully meet their needs.[42]

PAGE 119, PANELS 1 AND 2

In addition to her love of the city, Codex also enjoys exploring natural areas and is drawn to the restored wetlands and prairie on the far Southeast Side.

While in the restored prairie, Codex sees a scarlet tanager.[43] In the 21st Century, this migratory bird is commonly found migrating through the region in March and April. The appearance of this bird during the "winter" is a sign that global warming has affected the region and the flora and fauna.

PAGE 119, PANEL 3

With population shifts toward the City Core in the north, some underpopulated areas on the South Side became part of a prairie restoration area next to Calumet Park.[44]

In 2014, the Green Healthy Neighborhoods (GHN) started as a joint planning effort by the city and the Chicago Metropolitan Agency for Planning (CMAP).[45] Formally adopted by the Chicago Plan Commission in 2014, GHN recommends changing vacant lots into new parks, urban farms and storm-water retention areas, in order to make "productive landscapes" out of Chicago's surplus of vacant land.

© Chicago Architecture Center 2019

PAGE 120, PANEL 3

Codex spots a sandhill crane.[46] These migratory birds have a 5-foot wingspan and, in the 21st Century, migrate through Chicago twice a year. They spend winter in the Southern United States and Northern Mexico and breed in the summer in the northern United States and Canada.

When Codex sees these two species in the winter of 2211 it implies that global warming may have affected their migration calendar or that they are, perhaps, living in the area year-round.

The nature preserve Codex visits is situated on reclaimed and restored prairie, marsh and wetlands. Some of the extensive nature preserve sits on what was once industrial areas and areas with low population. Currently there are many groups active in trying to clean up and preserve this area[47] in Chicago including the Southeast Environmental Taskforce.[48]

PAGE 121, PANEL 2

Codex and Tsang explain the history of the Uptown Theatre, the proposals that the Planning Council was presented with, and the issues they considered. Codex mentions that the exterior of the building was last restored in 2020.[49]

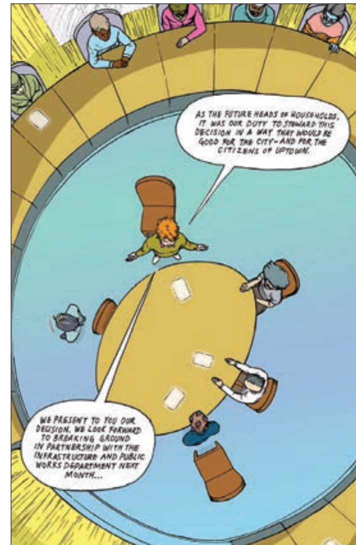
PAGE 121, PANEL 3

Codex explains the council's goals. She cites language borrowed directly from the introduction to the 1909 *Plan of Chicago* by Daniel Burnham and Edward Bennett.

> *"… It should be understood, however, that such radical changes as are proposed herein cannot possibly be realized immediately. Indeed, the aim has been to anticipate the needs of the future as well as to provide for the necessities of the present:*[50] *in short, to direct the development of the city towards an end that must seem ideal, but is practical."*

PAGE 122, PANEL 2

As Tsang speaks about the history and texture of the neighborhood, drawings, diagrams, and historic images are projected for all to see. The second image on the left is a reference to a 1974 photo, "Two Youths in Uptown, Chicago, Illinois, a Neighborhood of Poor White Southerners,"[51] by photographer Danny Lyon.



PAGE 123

Octavius' language about the "future heads of households" echoes Walter D. Moody's Introduction to *Wacker's Manual* of the *Plan of Chicago*.[50]

> *"Conditions, then, demand that this new impulse of love for this city shall be fostered, and that our children shall be taught that they are the coming responsible heads of their various communities."*

© Chicago Architecture Center 2019

ADDITIONAL READING

1 "Auburn Gresham," encyclopedia.chicagohistory.org, http://bit.ly/2u5vk8g

2 "Protect, Preserve and Expand our Green Legacy: Burnham Greenway Gap," burnhamplan100.lib.uchicago.edu, http://bit.ly/2vcrKqd

3 "The Calumet Open Space Reserve Plan," City of Chicago Department of Planning and Development, cityofchicago.org, http://bit.ly/2uf3KBN

---

4 "*The Expanse*," wikipedia.org, http://bit.ly/1O7bbxX

5 "*Hyper-Reality*" by Keiichi Matsude, http://bit.ly/2hoQp7O

6 "Uptown" by Amanda Seligman, encyclopedia.chicagohistory.org, http://bit.ly/2wmZ39v

7 "In Vietnam, Pho Is a Breakfast Tradition Changing With the Times: How a rustic soup reveals the culinary rhythms of a nation," eater.com, http://bit.ly/2vupJJd

8 "West Argyle Street Historic District," wikipedia.org, http://bit.ly/2w7Eu1x

9 "Uptown Theatre Chicago," uptowntheatre.com, http://bit.ly/2vjyvJs

10 "History of the Uptown Theatre," compassrose.org, http://bit.ly/2vqr7eT

11 "The Green Mill," greenmilljazz.com, http://bit.ly/2ulibDD

12 "The Riviera Theatre," rivieratheatre.com, http://bit.ly/2vjDuKk

13 "The Aragon Ballroom," aragonballroom.com, http://bit.ly/2w7UVLx

14 "Dubai to launch driverless flying cars by this summer," by Chris Nelson, thenational.ae, http://bit.ly/2ul7IrM

15 "Visual Dictionary: *Wacker's Manual*," architecture.org, http://bit.ly/2uXHGhy

16 "Visual Dictionary: 1909 *Plan of Chicago*," architecture.org, http://bit.ly/2uXBsys

---

17 Google aerial view: above Lakeview Community Area, http://bit.ly/2vujSn5

18 "Unit Fusion's Moveable Modules Could Be the Future Neighborhoods of Hong Kong," by Lori Zimmer, inhabitat.com, http://bit.ly/2vjEz4Q

---

19 "Interior staircase, Rookery Building, Chicago," wikipedia.org http://bit.ly/2ulkvdF

20 "The Willis Tower In 150 Years: Adapted, Demolished or Abandoned?," by Jesse Dukes and Jen Masengarb, interactive.wbez.org/curiouscity, http://bit.ly/2u5AmBL

---

21 "*Wacker's Manual* of the *Plan of Chicago*," encyclopedia.chicagohistory.org, http://bit.ly/2uXHqPE

22 "Smart Chicago," smarchicagocollaborative.org, http://bit.ly/2vukHwb

23 "Low-Income Chicago Students to Get Low-Cost Broadband," smartcommunitieschicago.org, http://bit.ly/2uXUqF5

24 "Chicago Data Portal," data.cityofchicago.org, http://bit.ly/2vpYYEP

---

25 Server farm images, i.dailymail.co.uk, http://dailym.ai/2uXYOUM

---

26 "Gerber Building at CTA's Wilson station being restored to Jazz Age glory," by Mary Wisniewski, chicagotribune.com, http://trib.in/2hp9FSD

27 "Overview: Why Save the Uptown Theatre?," compassrose.org, http://bit.ly/2wmR2S8

© Chicago Architecture Center 2019

28 "Buildings of Chicago: Graceland Cemetery," architecture.org, **http://bit.ly/2u1a6Vj**
29 "Lorado Taft and Chicago Sculpture," encyclopedia.chicagohistory.org, **http://bit.ly/2w7Zd5B**
30 "Graceland Cemetery, Lorado Taft's Eternal Silence," youtube.com/user/ChicagoArchitecture, **http://bit.ly/2vks8FI**
31 "Hands of an Artist: Daniel French's Lincoln Memorial," npr.org, **http://n.pr/2u1sX2w**
32 "Visual Dictionary: Mies van der Rohe," architecture.org, **http://bit.ly/2u5yclK**
33 "Visual Dictionary: Louis Sullivan," architecture.org, **http://bit.ly/2v0E5xG**
34 "Visual Dictionary: William LeBaron Jenney," architecture.org, **http://bit.ly/2wmWFj6**
35 "Visual Dictionary: Burnham and Root," architecture.org, **http://bit.ly/2wmKJhd**
36 "The Burnham Gene," by Geoffrey Johnson, chicagomag.com, **http://chi.mg/2v0oAWP**
37 "Buildings of Chicago: Carbide and Carbon Building," architecture.org, **http://bit.ly/2ul55pM**
38 "Potter and Bertha Palmer," interactive.wttw.com, **http://bit.ly/2uXgTC3**

---

39 "Chicago's 2015 TOD Ordinance," metroplanning.org, **http://bit.ly/2uXzga5**
40 "Vaporwave," wikipedia.org, **http://bit.ly/2lIezZa**
41 "Food Deserts," foodispower.org, **http://bit.ly/2u5vRqP**
42 "Dick and Rick," welcometocup.org, **http://bit.ly/2uX99A8**
43 "Scarlet Tanager," allaboutbirds.org, **http://bit.ly/2u5CVUv**
44 "Calumet Open Space Reserve," chicagoparkdistrict.com, **http://bit.ly/2w7v2et**
45 "Planning for Green and Healthy Chicago Neighborhoods," cmap.illinois.gov, **http://bit.ly/2vk6gdL**

---

46 "Sandhill Crane," allaboutbirds.org, **http://bit.ly/2f9dsmB**
47 "The Calumet Region," wetlands-initiative.org, **http://bit.ly/2fad4E7**
48 "Southeast Environmental Taskforce," setaskforce.org, **http://bit.ly/2u5BeWY**
49 "Preservationists make another push for action on decaying Uptown Theatre," by A.J. LaTrace, chicago.curbed.com, **http://bit.ly/2u1vwl7**
50 "*Plan of Chicago*," books.google.com, **http://bit.ly/2uXAT7H**
51 "Hank Williams Village: Chicago's Best Urban Plan That Never Happened," by Whet Moser, chicagomag.com, **http://chi.mg/2hp1O7C**
52 "*Wacker's Manual* of the *Plan of Chicago*," encyclopedia.chicagohistory.org, **http://bit.ly/2uXHqPE**

© Chicago Architecture Center 2019

Burnham Interlude 1

PAGE 45, PANELS 1 AND 2

In the early 20th century, Daniel Burnham was the most well known architect and planner in Chicago, and arguably in the country.[1] His role as Director of Works in the wildly successful 1893 World's Columbian Exposition,[2] his work on urban plans for Washington, DC[3] (1902) and San Francisco[4] (1905), and his firm's design for the Flatiron Building in New York (1902) solidified his national reputation. He was often called on to tackle massive civic projects.

In 1906, the Commercial Club of Chicago commissioned Daniel Burnham to begin work on a new *Plan of Chicago*. To help on the project, Burnham hired 32-year-old architect Edward Bennett as the co-author.[5]

Burnham enlisted St. Louis-born painter, Jules Guerin, to make renderings and perspective illustrations for the Plan. The color views of the proposed city are often depicted from a bird's eye perspective.

As Burnham addresses the reader, the sun is slowly setting and the many workers involved with executing the ambitious project are finishing their day.

PAGE 45, PANEL 3

Daniel Burnham and the Chicago Plan Commission (supported by the Commercial Club) recognized that every great city needs a plan. They observed that Chicago's rapid population and industry growth was choking the life of the city.[6] When the *Plan of Chicago* was released in 1909,[7] a *Chicago Tribune* article announced that the ideas "linked trade and beauty" creating "great highways, park chains, and transportation routes."

PAGE 45, PANEL 4

D.H. Burnham and Company had offices in the newly designed Railway Exchange Building,[8] a structure that the firm had designed in 1904. Burnham moved into the 14th floor of the white terra cotta building at the corner of Michigan Avenue and Jackson Boulevard. Burnham built a small penthouse at the top of the Railway Exchange Building to create a separate workspace for himself and Edward Bennett to work on this new project.[9] From this perch atop one of the tallest buildings in the city, the two designers could look west to the Loop and the neighborhoods beyond, and look east over Lake Michigan.

Burnham is quoted here with a famous phrase attributed to him by biographer Charles Moore, but not recorded in a specific context.

> *"Make no little plans. They have no magic to stir men's blood and probably themselves will not be realized. Make big plans; aim high in hope and work, remembering that a noble, logical diagram once recorded will never die."*

PAGE 45, PANEL 5

Daniel Burnham was born in 1846. Burnham's family moved to Chicago from upstate New York in 1855. He was nine years old and Chicago was the fastest growing city in the world at the time, having been founded just 21 years earlier. After high school, Burnham drifted around trying to find footing in a profession. He took an early interest in architecture, but failed the admissions test for both Harvard University and Yale University. He came back to Chicago and worked briefly as a draftsman for architect William LeBaron Jenney. After brief attempts at mining silver and running for the state senate in Nevada, Burnham returned to Chicago at age 23—just one year before the Great Chicago Fire.

© Chicago Architecture Center 2019

PAGE 46, PANEL 1

The 1909 Plan was unique, in part, because of its incredibly large scope. It didn't just look at the city itself. Burnham saw Chicago as the center of an entire region, connected by commerce, regional highways, and ribbons of forest preserves.

The six big ideas of the 1909 Plan included:[10]

1) improved lakefront
2) new system of highways outside the city
3) improved railway terminals for both freight and passengers
4) new outer ring of parks and nature preserves
5) streets arranged to ease movement of traffic to and from downtown
6) creation of new centers/buildings of "intellectual life" and "civic administration"

PAGE 46, PANEL 2

Burnham is sometimes called the "Father of the City Beautiful Movement"[11] an urban planning movement in the early 20th century that sought to make cities more beautiful and grand, while also creating moral and civically-minded citizens.

Burnham hired St Louis-born artist Jules Guerin to create the pastel-hued watercolor paintings for the *Plan of Chicago*. Burnham knew that beautiful images would be the key to making the proposal compelling and getting the public excited about the Plan's ideas. This view shows the Plan's recommendations to expand the south lakefront with a ribbon of new parkland, in order to create quiet lagoons and space for museums, pavilions, and baseball fields.

PAGE 46, PANEL 3

In creating the 1909 *Plan of Chicago*, Daniel Burnham and Edward Bennett looked to older European cities which had also undergone major urban redesigns. For Burnham, Paris was especially influential. In the 1850s and 1860s, Emperor Napoléon III tasked Georges-Eugène Haussmann with a massive urban renewal project that would improve traffic flow and create new green spaces in the French capital. Haussmann developed wide boulevards, lined with buildings—inspired by ancient Greece and Rome—all with the same cornice height. Radial streets were designed to have prominent public buildings and monuments at the intersections.[12] These same features would be borrowed for the 1909 Plan to create a new vision and identity for the city.

Panel 3 includes a drawing from the 1909 Plan that shows new train lines and a terminal near Roosevelt and State Street (top right corner of image). Burnham and Bennett also designed a new opera house for Chicago—very similar to L'Opéra de Paris[13]—proposed for the intersection of Roosevelt Road (12th Street) and Michigan Avenue.

PAGE 46, PANEL 4

Burnham and Bennett explained the challenges of planning in the Introduction of the 1909 Plan.

> *"… It should be understood, however, that such radical changes as are proposed herein cannot possibly be realized immediately. Indeed, the aim has been to anticipate the needs of the future as well as to provide for the necessities of the present: in short, to direct the development of the city towards an end that must seem ideal, but is practical."*

© Chicago Architecture Center 2019

Burnham Interlude 2

PAGE 85, PANEL 1

In the year after the *Plan of Chicago* was published, the Commercial Club and Daniel Burnham began a large, multi-year promotional plan. Burnham spoke to hundreds of community groups and civic leaders. He often brought along scale models, drawings, and glass lantern slides that were projected onto walls with a gas flame light (sometimes called “magic lanterns”).

Burnham’s health was failing by 1910; he died in June 1912 touring Europe with his family. But work on promoting the plan continued over the next several years. The committee met regularly—often over long, large dinners—in Burnham’s offices at the Railway Exchange Building.[14]

PAGE 85, PANEL 2

Charles Wacker, Vice Chairman of the Commercial Club of Chicago, was one of the most important voices in carrying out the Plan.[15] In 1909, Mayor Busse named Wacker as the Chairman of the Chicago Plan Commission. He would hold this position until 1926 and advocate for the Plan’s implementation and improvements in the city throughout his life.

PAGE 85, PANELS 4 AND 5

Shortly after the Plan’s publication, the committee set aside money for a publicity campaign for students in the public schools. They recognized that if the Plan was to be implemented, they would need to convince citizens of its merit and gain support among voters. Eighth grade was a logical grade level to have these conversations, because many students ended their formal education at age 14; these students would also become voters.

© Chicago Architecture Center 2019

PAGE 86, PANEL 1

Walter D. Moody was commissioned by the Chicago Plan Commission to promote adoption of the *Plan of Chicago* among students, which culminated in 1911 as a major new initiative: *Wacker's Manual* for the *Plan of Chicago*.[16]

PAGE 86, PANEL 2

Walter Moody is seen taking notes from the committee for the student textbook that would become *Wacker's Manual*.

PAGE 86, PANEL 3

Around the table, Moody takes notes on what young people must understand about cities. Members of the committee shout out their ideas. We see the first outline of what would become *Wacker's Manual*.

PAGE 86, PANELS 4 AND 5

Moody's language here is similar to his text in the Introduction of *Wacker's Manual*:[17]

> *"Nature gave Chicago the location that under the touch of modern commerce produced the great city. It is not Chicago's growth that amazes. That growth naturally accompanied industry. It is Chicago's spirit which grips the world's attention.*
>
> *No city in America perhaps none in the world has the love and devotion of its people that Chicago has.*
>
> *No people of any city will labor so hard, or sacrifice so much for their city, as will the people of Chicago.*
>
> *It is this civic patriotism almost as strong as our love of country that will determine the successful future of our city, in the realization of the Plan of Chicago."*

Under the direction of Chicago Public Schools Superintendent Ella Flagg Young, *Wacker's Manual* was mandatory reading for more than two decades for all eighth graders in Chicago Public School students.[18] It called on young people to learn about the building blocks of a city, learn about the 1909 vision and plan for Chicago, and steward their city to greatness.

> *"Conditions, then, demand that this new impulse of love for this city shall be fostered, and that our children shall be taught that they are the coming responsible heads of their various communities…"*[19]
>
> *"The needs and possibilities for expansion and development of community life under proper conditions must be outline for the young, that effort under the urge of civic patriotism may be properly directed…."*
>
> *"We have reached a time now when the citizen, to do his duty, must plan for the welfare of coming generations. It is necessary that the people realize, and that the young be taught, that the really great work of the world today is that which foresees and builds for the future."*

© Chicago Architecture Center 2019

Burnham Interlude 3

PAGE 125, PANEL 1

From his architectural offices on the 14th floor of the Railway Exchange Building, Burnham reminisces about his life and legacy, as the sun slowly rises over the lake.

PAGE 125, PANEL 2

Wacker's Manual, the young person's guide to the 1909 Plan mentioned by Burnham, would be used in Chicago Public Schools for more than 20 years—impacting thousands of students. Ella Flagg Young, superintendent of Chicago Public Schools from 1909 until 1915[20] would be instrumental in getting the book into the hands of teachers and students. Catholic elementary schools in Chicago also used the book in civics lessons. Mayor Richard M. Daley confirmed that his father, Mayor Richard J. Daley, used the book when he was a student at Nativity of Our Lord School in the Bridgeport neighborhood. Years later, the elder Daley would quote Burnham and support the development of some of the city's more far-reaching and impactful urban plans.

PAGE 125, PANEL 3 (RIGHT)

The images shown are a collection of articles and political cartoons from the years following the release of the 1909 Plan and the 1911 *Wacker's Manual*.

The North-West Side Monthly Bulletin from 1914 shows the "Captain of the Loop" as a bully representing State Street merchants. He holds a big stick and threatens voters to approve a new bridge to the North Side.[21] Burnham had proposed a monumental new bridge at Michigan Avenue to connect and expand business on both sides of the Chicago River. State Street merchants thought this bridge would take business away from them.

"Chicago's Children Study Big City Betterment Plan"[22] is taken from the headline of a *Brooklyn Daily Eagle* article from November 1912. It describes the history of *Wacker's Manual*, quotes Walter Moody, and explains its use in Chicago schools.

© Chicago Architecture Center 2019

PAGE 125, PANEL 3 (RIGHT) AND PANEL 4, AND PAGE 126, PANEL 1

Many of the reviews on the Plan were positive, but many articles, and thought leaders of the day, were also critical. Major criticisms highlighted the dearth of discussion about neighborhoods, housing and transportation considerations of everyday working Chicagoans.

John Fitzpatrick, President of the Chicago Federation of Labor was quoted in the organization's newspaper:

> *"I know something about the conditions that the workers in Chicago have to contend with, and when you talk about beautifying Chicago industrially or commercially and ignore the cry of despair among the men, women, and children whose only fault is that they must to live, [it] makes ones hesitate and ask if we are in the era before Christ or in the 20th century…"*

Architectural historian and critic Lewis Mumford attacked the Plan, calling Burnham "a colossal merchandiser," and criticizing him and the Commercial Club for being mostly interested in increasing land values. More than 50 years after the Plan was released, Mumford criticized it as having "no concern for the neighborhood as an integral unit, no regard for family housing, no sufficient conception of the ordering of business and industry themselves as a necessary part of any larger achievement of urban order."[23]

PAGE 126, PANELS 2–4

Burnham tells us that not all the ideas proposed for the Plan made it into the final book. Jane Addams was one of the few women consulted in the development of the Plan. In writing her 2003 book on Burnham,[24] author Kristin Schaffer discovered that Burnham's handwritten draft of the Plan included more social issues, including proposals for child care for working mothers and a comprehensive hospital system. But these were cut from the final manuscript and in the end the Plan did not address issues that Addams fought to improve: poverty, education, corruption, health, and labor conditions.[25]

PAGE 126, PANEL 5

Burnham ends with a question: What makes a city livable? In the 21st century, this is a question that citizens, mayors, planners, architects, and civic leaders continue to wrestle with today.[26]

The final panel of the novel calls on readers to "Have at it," and try their hand at developing a city that they want, need and deserve.

© Chicago Architecture Center 2019 architecture.org/NoSmallPlans

ADDITIONAL READING

1 "Photo: Daniel Burnham," by Edward Bennett, burnhamplan100.lib.uchicago.edu, **http://bit.ly/2vuwVFg**

2 "World's Columbian Exposition," ecuip.lib.uchicago.edu, **http://bit.ly/2vuOSn9**

3 "Extending the City Beautiful: Three centuries of city planning in Washington, D.C.," by Rod Freebairn-Smith, Jennifer Devlin and Sarah Karlinsky, spur.org, **http://bit.ly/2u1tdhK**

4 "Burnham Plan 1905," by Robert Cherny, foundsf.org, **http://bit.ly/2w7FYJj**

5 "Who was Edward Bennett? And why has he been overshadowed for a century by Daniel Burnham?," by Patrick T. Reardon, burnhamplan100.lib.uchicago.edu, **http://bit.ly/2f9PXJT**

6 "Photo: Intersection of State and Washington, Chicago," photos.smugmug.com, **http://smu.gs/2vjObwr**

7 "Visual Dictionary: 1909 *Plan of Chicago*," architecture.org, **http://bit.ly/2uXBsys**

8 "Buildings of Chicago: Railway Exchange Building," architecture.org, **http://bit.ly/2hpmxYW**

9 "Photo: Railway Exchange Building penthouse," encyclopedia.chicagohistory.org, **http://bit.ly/2hpfYph**

10 "*Plan of Chicago* Plates," burnhamplan100.lib.uchicago.edu, **http://bit.ly/2hpgkwn**

11 "Architecture: The City Beautiful Movement," encyclopedia.chicagohistory.org, **http://bit.ly/2u5wj8G**

12 "Photos: Paris and the Haussmann Plan," images.google.com, **http://bit.ly/2w8jJTE**

13 "Photo: Paris Opera House," wikipedia.org, **http://bit.ly/2hpr1yI**

---

14 "Photo: Railway Exchange Building, circa 1904," bldg51.com, **http://bit.ly/2hpAINY**

15 "Charles H. Wacker," wikipedia.org, **http://bit.ly/2v0TOgu**

16 "Walter D. Moody, Pilot of City Commerce, Finds His Rest in Work, and More Work," archives.chicagotribune.com, **http://trib.in/2vThXry**

17 "Visual Dictionary: *Wacker's Manual*," architecture.org, **http://bit.ly/2uXHGhy**

18 "*Wacker's Manual* of the *Plan of Chicago*," encyclopedia.chicagohistory.org, **http://bit.ly/2uXHqPE**

19 "*Wacker's Manual* of the *Plan of Chicago*," encyclopedia.chicagohistory.org, **http://bit.ly/2uXHqPE**

---

20 "Ella Flagg Young, American Educator," britannica.com, **http://bit.ly/2wn1s3V**

21 "Are You Foolish Enough to Do It?," front page of *The North-West Side Monthly Bulletin*, November 1914, publications.newberry.org, **http://bit.ly/2vISvph**

22 "Chicago's Children Study Big City Betterment Plan", encyclopedia.chicagohistory.org, **http://bit.ly/2ulXK9y**

23 "*The City in History: Its Origins, Its Transformations, and Its Prospects*," by Lewis Mumford, books.google.com, **http://bit.ly/2f9AOZh**

24 "Daniel H. Burnham: Visionary Architect and Planner," by Kristen Schaffer, chipublib.org, **http://bit.ly/2u1avqB**

25 "Daniel Burnham and Jane Addams: What might have been? Or not?," by Patrick T. Reardon, burnhamplan100.lib.uchicago.edu, **http://bit.ly/2wnhevI**

26 "Liveable City, Healthy World," thechicagocouncil.org, **http://bit.ly/2ulH4yJ**

© Chicago Architecture Center 2019

No Small Plans Discussion Questions

CHAPTER 1

Universal questions:

Who is the city for? Who does the city belong to?
What is public space in a city?
Who decides what makes up public space and who is welcome?
What does civic engagement look like?

Other questions to consider:

- Reggie, Elisa and Bernard see different things as they travel downtown. Based on what they see during their trips, who do you think the city is for?
- Do you agree with how Elisa, Bernard and Reggie each responded to the bullies on the beach? What would you have done if you had been there?
- How do Elisa and Reggie participate in their communities? How do you participate in your community?
- Do you think the three characters will meet up again?

CHAPTER 2

Universal questions:

What is the relationship between development and displacement?
What does community involvement look like?
How do neighborhoods change over time?

Other questions to consider:

- Why do you think it took Natalie so long to share her news with her friends? How do you think you would have responded to this kind of news from your friend?
- What does the photo album at Cristina's house depict? What lessons do Cristina's parents share with the group? How does Natalie respond to the information?
- What does Jesse take photos of at the beginning of the chapter? What about at the end of the chapter? What do you think the photos say about how Jesse is changing?
- What kinds of things does David observe as he walks through his neighborhood? What does he imagine? Have you ever imagined how your neighborhood could be different? What would you change or add? Who would those changes affect?
- Do you agree with the elderly woman gardening who says, "gotta participate"? Can you think of ways your neighborhood has changed? Who was affected by the changes?
- What do you think happened when David went into the alderman's office at the end of the chapter?

© Chicago Architecture Center 2019

CHAPTER 3

Universal questions:

Who decides?
How are decisions made in my city?
What's my role and my responsibility?

Other questions to consider:

- What surprises you about 2211? Are there any aspects of the future that seem familiar?
- How does each character make a decision about which proposal to accept?
  What personal experiences influence their decisions?
- Why do Tsang and Codex decide to go to Uptown? Why motivates Octavius?
  Does the experience in Uptown change their perspectives at all?
  Do you think it was a good idea to go to Uptown? Why or why not?
- What does Octavius mean when he says "I was wrong to think I could make a decision from my apartment?"
  Do you agree with him?
- What are Rafael and Gabriela trying to get Tsang to do? Why?
  What advice would you give Tsang? If you were in Tsang's position, what would you do?
- Who has power in the group? How do they use their power?

BURNHAM INTERLUDES

Questions to consider:

- What does Daniel Burnham mean in Interlude Three when he says,
  "The decisions were not mine alone?"
- In the last frame on the last page, Daniel Burnham challenges readers to "Have at it." What does he mean?
  What kinds of things would you need to consider if you were going to design a city for "everyone?"
- Do you think the city planners did a good job where you live? What did they do well?
  What would you add or change to make where you live more "livable for everyone?"

© Chicago Architecture Center 2019

Featured Chicago Community Areas

There are 77 community areas in Chicago. These areas are well-defined, static and recognized by the City of Chicago. Community areas are used for census data and for urban planning purposes. *No Small Plans* takes place in 17 community areas. Background information for each of these areas can be found in the annotated chapter guides.

CHAPTER 1

38—Grand Boulevard	Reggie's home, bombed out home, South Side elevated train
35—Douglas	*Chicago Defender*, Victory Monument, Ida B Wells home
28—Near West Side	Skid Row, Maxwell Street Market (Elisa's home)
25—Austin	Bernard's home
26—West Garfield Park	Marbro Theatre, Madison/Pulaski commercial district
32—Loop	Carson Pirie Scott, Michigan Avenue bridge, Chicago Theatre
08—Near North Side	Oak Street beach

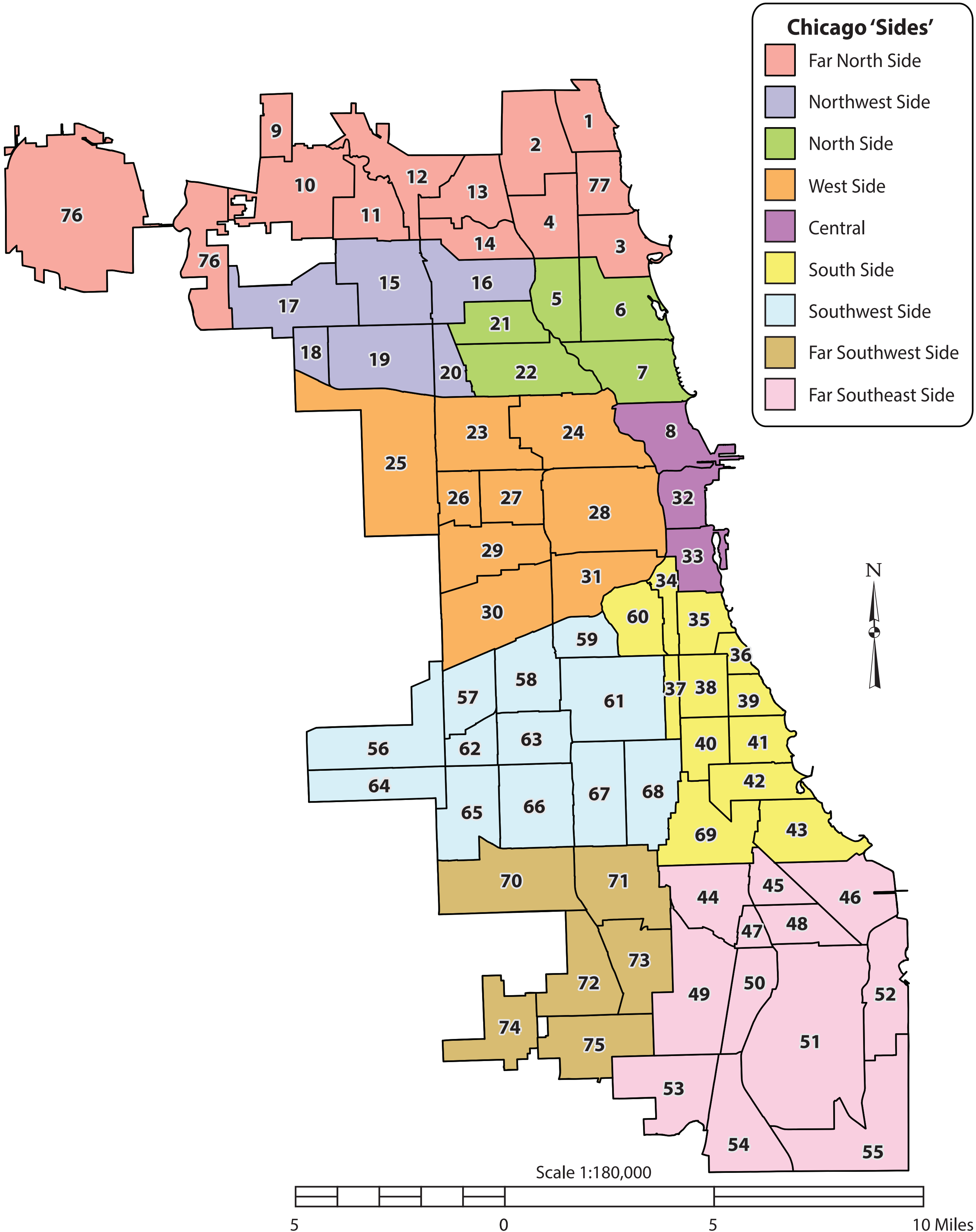
CHAPTER 2

22—Logan Square	Jesse's home, basement punk show, Natalie's home, The 606
24—West Town	The 606
31—Lower West Side	Cristina's home, Fisk Generating Plant
68—Englewood	David's home, 63rd/Halsted Green Line station, Englewood Garden

CHAPTER 3

30—South Lawndale	Codex's home
44—Chatham	Tsang's home
32—Loop	Octavius' home, City Hall
03—Uptown	Graceland Cemetery, Aragon Ballroom, Green Mill, Uptown Station
52—East Side	nature preserve

© Chicago Architecture Center 2019



© Chicago Architecture Center 2019

Central

NUMBER	COMMUNITY AREA	NEIGHBORHOODS
08	Near North Side	Cabrini–Green, The Gold Coast, Goose Island, Magnificent Mile, Old Town, River North, River West, Streeterville
32	Loop	Loop, Near East Side, South Loop, West Loop Gate
33	Near South Side	Dearborn Park, Printer's Row, South Loop, Prairie Avenue Historic District

North side

NUMBER	COMMUNITY AREA	NEIGHBORHOODS
05	North Center	Horner Park, Roscoe Village
06	Lake View	Boystown, Lake View East, Graceland West, South East Ravenswood, Wrigleyville
07	Lincoln Park	West DePaul, Old Town Triangle, Park West, Ranch Triangle, Sheffield Neighbors, Wrightwood Neighbors
21	Avondale	Belmont Gardens, Chicago's Polish Village, Kosciuszko Park
22	Logan Square	Belmont Gardens, Bucktown, Kosciuszko Park, Palmer Square

Far North side

NUMBER	COMMUNITY AREA	NEIGHBORHOODS
01	Rogers Park	
02	West Ridge	Arcadia Terrace, Peterson Park, West Rogers Park
03	Uptown	Buena Park, Little Vietnam, Margate Park, Sheridan Park
04	Lincoln Square	Ravenswood, Ravenswood Gardens, Rockwell Crossing
09	Edison Park	Edison Park
10	Norwood Park	Big Oaks, Old Norwood Park, Oriole Park, Union Ridge
11	Jefferson Park	Gladstone Park
12	Forest Glen	Edgebrook, Old Edgebrook, South Edgebrook, Sauganash, Wildwood
13	North Park	Brynford Park, Hollywood Park, River's Edge, Sauganash Woods
14	Albany Park	Mayfair, North Mayfair, Ravenswood Manor
76	O'Hare	Schorsch Forest View
77	Edgewater	Andersonville, Edgewater Glen, Edgewater Beach, Magnolia Glen, Lakewood/Balmoral

Northwest side

NUMBER	COMMUNITY AREA	NEIGHBORHOODS
15	Portage Park	Belmont Central, Władysławowo, Six Corners
16	Irving Park	Avondale Gardens, Independence Park, Kilbourn Park, Little Cassubia, Old Irving Park, Merchant Park, West Walker, The Villa
17	Dunning	Belmont Heights, Belmont Terrace, Irving Woods, Schorsch Village
18	Montclare	Montclare
19	Belmont Cragin	Belmont Central, Hanson Park
20	Hermosa	Belmont Gardens, Kelvyn Park

West side

NUMBER	COMMUNITY AREA	NEIGHBORHOODS
23	Humboldt Park	
24	West Town	East Village, Noble Square, Polish Downtown, Pulaski Park, Smith Park, Ukrainian Village, Wicker Park
25	Austin	Galewood, The Island
26	West Garfield Park	
27	East Garfield Park	Fifth City
28	New West Side	Greektown, Little Italy, Tri-Taylor
29	North Lawndale	Lawndale, Homan Square, Douglas Park
30	South Lawndale	Little Village
31	Lower West Side	Heart of Chicago, Heart of Italy, Pilsen, East Pilsen

© Chicago Architecture Center 2019

South side

NUMBER	COMMUNITY AREA	NEIGHBORHOODS
34	Armour Square	Chinatown, Wentworth Gardens, Bridgeport, Chicago
35	Douglas	Groveland Park, Lake Meadows, the Gap, Prairie Shores, South Commons
36	Oakland	
37	Fuller Park	
38	Grand Boulevard	Bronzeville
39	Kenwood	Kenwood, South Kenwood
40	Washington Park	
41	Hyde Park	East Hyde Park, Hyde Park
42	Woodlawn	West Woodlawn
43	South Shore	Jackson Park Highlands
60	Bridgeport	
69	Greater Grand Crossing	Grand Crossing, Parkway Gardens, Park Manor

Southwest side

NUMBER	COMMUNITY AREA	NEIGHBORHOODS
56	Garfield Ridge	LeClaire Courts, Sleepy Hollow, Vittum Park
57	Archer Heights	
58	Brighton Park	
59	McKinley Park	
61	New City	Back of the Yards, Canaryville
62	West Elsdon	
63	Gage Park	
64	Clearing	Chrysler Village
65	West Lawn	Ford City, West Lawn
66	Chicago Lawn	Lithuanian Plaza, Marquette Park
67	West Englewood	
68	Englewood	

Far Southeast side

NUMBER	COMMUNITY AREA	NEIGHBORHOODS
44	Chatham	East Chatham, West Chatham, West Chesterfield
45	Avalon Park	Avalon Park, Marynook, Stony Island Park
46	South Chicago	The Bush
47	Burnside	
48	Calumet Heights	Pill Hill
49	Roseland	Fernwood, Rosemoor
50	Pullman	Cottage Grove Heights, London Towne
51	South Deering	Jeffrey Manor, Trumbull Park
52	East Side	
53	West Pullman	
54	Riverdale	Altgeld Gardens, Eden Green, Golden Gate
55	Hegewisch	

Far Southwest side

NUMBER	COMMUNITY AREA	NEIGHBORHOODS
70	Ashburn	Beverly View, Mary Crest, Parkview, Scottsdale, Wrightwood
71	Auburn Gresham	
72	Beverly	
73	Washington Heights	Brainerd, Longwood Manor, Princeton Park
74	Mount Greenwood	Mount Greenwood Heights, Talley's Corner
75	Morgan Park	Beverly Woods, Kennedy Park, West Morgan Park

© Chicago Architecture Center 2019

Urban Planning Vocabulary

1909 *Plan of Chicago*

an important planning document from Chicago's history; commissioned by the Commercial Club of Chicago and written by Daniel Burnham and Edward Bennett, the 1909 *Plan of Chicago* outlined how the city should be arranged in order for it to grow, work more efficiently, and grow more beautiful

Aerial photograph

a photo of the earth taken from the air by airplane or satellite

Aldermen

the 50 men and women (also called Aldermen) who are responsible for many of the political decisions made within the city's 50 Wards

Boulevard

a special type of road where each direction of traffic is divided by a green space in the middle

Building density

how close the buildings are constructed to one another

Commercial buildings

buildings used for business or commerce and where people sell things

Diivy Bikes

Chicago's bike sharing program; with a small fee anyone can use one of the blue bikes provided by the city for 30 minutes, returning it to any other Diivy Station

Community Areas

Chicago's 77 areas are non-political boundaries used to organize and provide services; each Community Area is roughly the same size and rectangular in shape

CTA

Chicago Transit Authority; the independent governmental organization that operates the nation's second largest public transportation system, which includes buses and commuter trains

Function / Use

a description of how a particular building is used

Grid system

a method of laying out roads that run at 90 degrees (horizontal and vertical) to one another; the grid system is one of Chicago's most recognizable features

Human scale

the size and proportion of an object compared to you

Industrial buildings

buildings used to make a product

Infrastructure

the system of utilities (electrical, gas, power, water, telephone) and transportation networks (roads, bridges, rail lines) in a city

© Chicago Architecture Center 2019

Institutional buildings

(also called a public building or civic building) buildings used for providing a service to the public; examples include hospitals, schools, houses of worship, and government offices

Mixed-use buildings

buildings that have more than one use; typical mixed-use buildings in a city have commercial businesses on the first floor and residences in the floors above

Neighborhoods

non-specific geographic areas used to describe the character of various areas in a city; there are no specific definitions to neighborhood boundaries, as everyone may think of their neighborhood in a different way depending on their sense of the area, its people, and its buildings

Plan view (bird's eye view)

the view of an object seen from above, looking straight down

Park / Open Space / Green Space

land set aside for recreation, as a natural landscape, or for agriculture; it typically has few or no buildings

Pedestrian

a person that moves around the city by walking or using public transportation instead of a car

Population density

how close people live to other people; population density is usually measured by counting all the people that live within one square mile of land

Public space

space that is owned by the city and can be used by everyone

Public transportation

a system of buses and trains for large amounts of people; provided by and for a city and funded in part by public tax dollars

Private space

space that is owned by an individual owner and may not be used by everyone

Residential buildings

buildings used by people as their home

Setback

the distance a building sits from the edge of street, the sidewalk, and/or the property line

Urban

relating to the city

Urban plan / Urban planning

a plan created to guide future development in a city

Urban planner

the person responsible for developing a plan that leads to the redesign or growth of a community; to determine how land and resources should be used, urban planners evaluate economics, the environment, federal, state, and local policies, community concerns, society's trends, and existing problems

Urban designer

the person responsible for both the design and the drawings for a specific area of land; urban designers create preliminary designs for buildings and where the buildings will be located

Viaduct

a railroad bridge that passes over a road

Wards

Chicago's 50 Wards are the political boundaries used to define the area governed by an Aldermen; each Ward roughly has the same amount of people in it but the boundaries are jagged and look like puzzle pieces to reflect the population

Zoning ordinance

a system of rules typically established by the local government to control the height, density, and use of buildings in various areas of a city

© Chicago Architecture Center 2019

How to Read an Intersection

This “place-based” activity can be done at any intersection. Just like a person can read a book, people can also learn how to “read” the built environment. The activity is intended to enable people to notice details in the built environment and to ask questions about how decisions are made. This activity also enables participants to consider what is special or unique about an intersection and how it relates to the community or location it is in.

Goals Observe the built environment, interpret observations and to ask questions and discuss how what is being observed might be designed differently.

Time needed 30-45 minutes

Materials Copies of the Read an Intersection Handout, clipboards and pens or pencils.

INSTRUCTIONS Give each participant (or pair of participants) a copy of the “Read an Intersection” Handout.

Observation (10 minutes)

Give participants 5-10 minutes to just look at the intersection and work through the observation questions. Call the group back together and ask for answers to the questions.

Analysis (10-15 minutes)

Next ask participants to start to think about the implications of what they’ve observed. Remind participants that features of a built environment don’t just “grow”—they are the result of decisions that people make. This part of the activity asks participants to begin to consider the purpose (or purposes) of the intersection.

Redesign (10 minutes)

After participants have discussed the analysis questions move into “redesigning” the intersection. If they were in charge of decision-making how would they change or improve the intersection. Participants may have differing ideas about how they would modify the intersection. During this part of the conversation it is important to ask people why they would make the changes they propose, what their decisions would be based on and, especially who those decisions will affect.

© Chicago Architecture Center 2019

READ AN INTERSECTION HANDOUT

Observe the Intersection

- Quick! How many people can you count at this intersection right now?
- Is the intersection loud/busy or quiet/calm?
- How many lanes of traffic run in each direction?
- Is the intersection "labeled?" Are there any street signs or signs that let you know where you are? What kind of information is on the sign?
- Are there stop signs or stop lights?
- Does the intersection have sidewalks? Are crosswalks marked?
- Are there curb cuts/ramps to make it easy for a wheelchair to cross?
- Are there any trees or plants?
- Are there any businesses? What types of things can you buy here?
- Is there any housing?
- Do buildings sit close to the edge of street or are they set back?
- Is there any public transportation?
- Does the intersection have any bike rentals or bike lanes? How many bikes can you see here?
- Are there any railroad tracks nearby? If so, are the trains for public (people) transportation or freight? Are the tracks elevated?
- How many streetlights do you count at/near this intersection?
- In a heavy rainstorm, where would the water go?
- Is there any art? Describe it.

Analyze the Intersection

- Who—or what—do you think this intersection was designed for?
- How do you feel standing at this intersection?
- Do the heights of the buildings make the space feel enclosed and protected? Or do you feel you're out in the open?
- Would you feel safe crossing this intersection? What if you were a child or a senior citizen? What is affecting whether or not you would feel safe? What if you were blind or deaf?
- Do you think the stoplights, if any, give the pedestrians enough time to cross the street—or do pedestrians have to hurry?
- Is there anything unique or special about this intersection? Does the intersection have any special aspects that relate to the location or community it is located in?

Redesign the Intersection

- How do you think this intersection has changed over time?
- Is there anything you would add or change about this intersection based on the specific community location?
- If you could change one thing about this intersection to make it a more enjoyable place to be as a pedestrian, what would it be?
- If you could change or add two things about this intersection to make it a more enjoyable, secure place for a neighborhood what would you change or add?

© Chicago Architecture Center 2019

Take Action with *No Small Plans*

"Take Action" is a collection of resources intended to be a starting point for extending discussions, explorations and action inspired by *No Small Plans*. This list is by no means comprehensive. If you have suggestions for additional community organizations or readings—or a correction—please email wacker@architecture.org.

This document includes:

1. Data and research sources
2. News and media sources
3. Chicago neighborhoods and neighborhood architecture
4. City, neighborhood and community development organizations
5. Urban planning and public interest design
6. Related readings about urban planning in Chicago, segregation in Chicago and using graphic novels

© Chicago Architecture Center 2019

1. DATA AND RESEARCH SOURCES

SOURCE	WEBSITE	ABOUT
All In Cities	http://allincities.org/toolkit	This site includes equity information and data about zoning, employment, healthy food, quality pre-school, minimum wage, etc. Users can select a policy area (such as summer youth employment, or housing) to find policy information and real-world examples of equitable, fair growth and policy strategies.
Chicago City Data Portal	https://data.cityofchicago.org/ Questions/Feedback dataportal@cityofchicago.org	The City of Chicago's open data website lets users find facts about their neighborhood, create maps and graphs about the city, and download the data for analysis. Many of these datasets are updated at least once a day, and many of them updated several times a day. The open data portal is required under an Executive Order signed by Mayor Rahm Emanuel on December 10, 2012. *Data Categories include: Admin and Finance, Buildings, Community, Education, Environment, Ethics, Events, FOIA, Facilities and Geo. Boundaries, Health and Human Services, Historic Preservation, Parks and Recreation, Public Safety, Sanitation, Service Requests, Transportation.*
Chicago Councilmatic	https://chicago.councilmatic.org/	This website tracks all things related to the Chicago City Council. Use it to learn more about the alderman, when committees meet and what is on the agenda at city council meetings.
Second City Zoning	https://secondcityzoning.org/	2nd City Zoning is a data source that explains what zoning is and how zoning gets changed. Users can use an interactive map on the website to find out how a specific building is zoned. There is also easy-to-understand information about residential, commercial and industrial zoning data.
Chicago Community Area Fact Sheets	http://bit.ly/2v8SlHw	Community Area Fact Sheets from the Chicago Rehab Network provide detailed demographic and housing data for Chicago wards and community areas.
US Census	https://www.census.gov/ Chicago Regional Office 1111 W. 22nd St. 400, Oak Brook, IL 60523	The Census Bureau's mission is to serve as the leading source of quality data about the nation's people and economy. *Data Categories include: Population, Economy, Business, Education, Emergency Preparedness, Employment, Family and Living Arrangements, Health, Housing, Income and Poverty, International Trade, Public Sector.*
Chicago Aldermen	http://bit.ly/2fynpVk	Find your ward/alderman and their contact information
IL Representative	http://bit.ly/1e8pAws	Find your State Representative and their contact information
IL State Senator	http://bit.ly/2h3PDNE	Find your State Senator and their contact information
US Representative	http://bit.ly/1e8pAws	Find your US Representative and their contact information
US Senator	http://bit.ly/1kyGkev	Find your US Senator and their contact information

© Chicago Architecture Center 2019

2. MEDIA ABOUT CITIES AND URBAN ISSUES

SOURCE	WEBSITE	ABOUT
CityBureau	http://www.citybureau.org/	City Bureau is a nonprofit civic journalism lab based on the South Side of Chicago that brings journalists and communities together to produce responsible media coverage and encourage civic participation.
CityLab	https://www.citylab.com/	Through original reporting, analysis and rich visual storytelling, CityLab—an online publication from *The Atlantic*—is intended to inspire people who are creating cities of the future and the people who want to live in them. In addition to robust maps and data visualizations, regular topics include work, housing, design, civic tech.
Curbed	https://chicago.curbed.com/	All things city: homes, neighborhoods, zoning, development, urban living, green space, transportation, design and demographic issues. Curbed videos are posted daily on Facebook, breaking news updates on Twitter, daily design inspiration via Instagram. *Specific cities include: Atlanta, Austin, Boston, Chicago, Detroit, Los Angeles, Miami, New Orleans, New York, Philadelphia, San Francisco, Seattle, Washington, DC.*
DNAinfo	https://www.dnainfo.com/chicago/	Provides neighborhood-specific news covering entertainment, education, politics, crime, sports, and dining.
NextCIty	https://nextcity.org/	NextCity is a nonprofit organization with a mission to inspire social, economic and environmental change in cities. Includes articles about gentrification, designing and improving neighborhoods and cities. *Topics include: technology, culture, infrastructure, politics, economics and social justice.*

3. CHICAGO NEIGHBORHOODS AND NEIGHBORHOOD ARCHITECTURE

SOURCE	WEBSITE	ABOUT
Chicago: City of Neighborhoods	http://amzn.to/2uZTuAu	A guide to 15 tours through Chicago neighborhoods emphasizing historic landmarks and pointing out institutions and buildings which had important roles in each neighborhood's growth.
Chicago Vernacular Architecture	http://bit.ly/2uYtHJn	This well-illustrated article highlights typical residential and commercial buildings found throughout the city's many neighborhoods.
Chicago Community Area Map	http://bit.ly/2tu7FOU	This is a visual map of Chicago's community areas.
Chicago Magazine's Neighborhood Field Guides	http://www.chicagomag.com/Field-Guides/	Chicago Magazine Field Guides include neighborhood facts, upcoming events, places to see, things to do, and suggestions for where to eat and shop.
LISC Neighborhood Areas	http://bit.ly/ZgH5V3	LISC is active in nearly half of the city's community areas, and provides support to more than 70 community organizations. Their website offers information pages for community areas and organizations.
Explore Chicago Neighborhood Guides	http://bit.ly/1i89x0f	Chicago's official tourism site features neighborhood guides that include interactive maps, business listings, events and suggested exploration itineraries.
Click That Hood, Chicago Neighborhoods	http://click-that-hood.com/chicago	QUIZ GAME: Think you know Chicago's 90+ neighborhoods? Click the correct Chicago neighborhood on a map as soon as the name appears on the screen. (The faster the better!)
Click That Hood, Chicago Parks	http://click-that-hood.com/chicago-parks	QUIZ GAME: Think you know the location of Chicago's parks? This online, fast paced game challenges you to identify parks throughout the city.

© Chicago Architecture Center 2019

4. CITY, NEIGHBORHOOD AND COMMUNITY DEVELOPMENT ORGANIZATIONS

AREAS SERVED	ORGANIZATION AND CONTACT INFORMATION	BACKGROUND AND ACTIVITY OPTIONS
Albany Park, Mayfair, North Mayfair, Irving Park, Horner Park, Hollywood, North Park, Peterson Park, Ravenswood Manor, Sauganash, West River Park	North River Commission http://www.northrivercommission.org 3403 W. Lawrence Ave., Suite 201, Chicago, IL 60625 312.860.6121	The North River Commission unites over 100 civic associations, businesses, schools, institutions and places of worship to improve the quality of life in Northwest Community areas by creating affordable housing, quality education, arts and cultural endeavors, open spaces, and thriving neighborhood businesses. Associated community "civic" organizations can be found here: **http://bit.ly/2urSeHc**
Belmont Cragin	Northwest Side Housing Center http://www.nwshc.org 5233 W. Diversey Ave., Chicago, IL 60639 773.283.3888	Northwest Side Housing Center (NWSHC) is a trilingual (Spanish, Polish, English) HUD Certified, community-based, nonprofit organization that engages, educates and empowers the community.
Citywide	LISC-Chicago (Local Initiatives Support Corporation) http://www.lisc-chicago.org/ 135 S. LaSalle St., Suite 2230 , Chicago, IL 60603 312.422.9550	LISC Chicago's mission is to connect neighborhoods to the resources they need to become stronger and healthier. LISC Chicago's New Communities Network is rooted in 35 years of work with community-based partners in Chicago neighborhoods. It serves community leaders and nonprofit organizations in about half of the city's 77 community areas. *Areas of work include: Civic Tech, Economic Development, Education, Financial Opportunities, Health, Housing, Lending, New Communities Network, Placemaking, Safety.*
Citywide	Chicago Metropolitan Agency for Planning http://www.cmap.illinois.gov/ 233 S. Wacker Dr. #800, Chicago, IL 60606 onto2050@cmap.illinois.gov	CMAP is the official regional planning organization for the northeastern Illinois counties of Cook, DuPage, Kane, Kendall, Lake, McHenry, and Will. The organization is seeking input on its ON TO 2050 plan which will establish coordinated strategies to help the region's 284 communities address transportation, housing, economic development, open space, the environment, and other quality-of-life issues.
Citywide	Chicago Rehab Network http://www.chicagorehab.org 140 S. Dearborn St. #1420, Chicago, IL 60603	Chicago Rehab Network works to further the development and preservation of safe, affordable housing in Chicago.
Citywide	Metropolitan Tenants Organization https://www.tenants-rights.org/ 1727 S. Indiana Ave. G3, Chicago, IL 60616 773.292.4988 (hotline)	Metropolitan Tenants Organization educates, organizes and empowers tenants to have a voice in the decisions that affect the affordability and availability of decent and safe housing. Use their hotline if you have problems or to ask questions.
Englewood	Teamwork Englewood http://www.teamworkenglewood.org 815 W. 63rd St., 2nd floor, Chicago, IL 60628 773.488.6600	The goal of Teamwork Englewood is to unite the many organizations serving Englewood residents and work toward the common goal of building a stronger community.
Logan Square	Logan Square Neighborhood Association http://www.lsna.net 2840 N. Milwaukee Ave, Chicago, IL 60618	LSNA is a community-based organization advancing diversity, leader development, and models for engagement as the catalyst for social justice.
North Kenwood, Oakland, Douglas, Grand Boulevard	Quad Communities Development http://www.qcdc.org 4210 S. Berkeley Ave., Chicago, IL 60653 773.268.7232	QCDC's mission is to convene residents, organizations, businesses, and institutions within the Quad Communities to plan, guide, support, and monitor human infrastructure and community development activities that will create a sustainable, healthy, mixed-income neighborhood.
Pilsen, Lower West Side	The Pilsen Alliance http://www.thepilsenalliance.org	The Pilsen Alliance is a social justice organization committed to developing grassroots leadership in Pilsen and neighboring working class, immigrant communities in Chicago's Lower West Side. The group advocates for quality public education, affordable housing, government accountability and healthy communities.
Pilsen	Resurrection Project http://www.resurrectionproject.org 1818 S. Paulina St., Chicago, IL 60608	The Resurrection Project's mission is to build relationships and challenge individuals to act on their faith and values by creating community ownership, building community wealth, and serving as stewards of community assets.
Southwest Side (Chicago Lawn, Gage Park, West Elston, West Lawn, and Ashburn)	Southwest Organizing Project http://www.swopchicago.org 2558 W. 63rd St. Chicago, IL 60629 773.471.8208 x11	Southwest Organizing Project is a "broad-based organization committed to leadership development and collective action for the common good. SWOP members act to build deeper public relationships within and among the churches, mosques, schools, and other institutions in the neighborhoods they serve." *Areas of work include :housing, safety, immigration, leadership development and youth and teen work.*

© Chicago Architecture Center 2019

5. URBAN PLANNING AND PUBLIC INTEREST DESIGN

SOURCE	WEBSITE	ABOUT
"More about City Planning"	http://bit.ly/1vYHHyc	A brief description of city planning from the American Planning Association.
American Planning Association	https://www.planning.org/	The American Planning Association advocates for communities of lasting value by supporting and empowering planners. By providing training, best practices, and certification, APA ensures planners are well equipped to address the opportunities and challenges that may arise. Their site is also a starting point for career information and scholarships.
Center for Urban Pedagogy	http://welcometocup.org/	The Center for Urban Pedagogy (CUP) is a nonprofit organization that uses the power of design and art to increase meaningful civic engagement.
Chicago Metropolitan Agency For Planning	http://www.cmap.illinois.gov/	CMAP is the official regional planning organization for the northeastern Illinois counties of Cook, DuPage, Kane, Kendall, Lake, McHenry, and Will. The organization is seeking input on its ON TO 2050 plan which will establish coordinated strategies to help the region's 284 communities address transportation, housing, economic development, open space, the environment, and other quality-of-life issues.
Dick and Rick: A Visual Primer for Public Interest Design by Ping Zhu	http://bit.ly/2dbpmrP	This short, powerfully effective comic book from the Center for Urban Pedagogy illustrates what community-engaged design looks like (and doesn't look like)—and how great design can also create greater civic engagement.
Metropolis: A Green City of Your Own by John Martoni	http://bit.ly/2w1pkdq	*Metropolis* is a free curriculum developed by a third grade teacher and planner. It is a standards-based, interdisciplinary curriculum intended for grades 3-6 (though it can be adapted.) Lessons increase students' awareness of planning issues such as sustainability and sprawl, give them an opportunity to express their backgrounds and heritage, interests, and develop their own ideas using a creative design process. *Metropolis* can be downloaded for free as a PDF.
"What is Planning?"	http://bit.ly/2uYaZ4I	These interviews with planners describe the nuts and bolts of planning and the planning profession. Courtesy of the American Planning Association.

© Chicago Architecture Center 2019

6. RELATED READINGS

SOURCE	WEBSITE	TYPES OF DATA
Urban Planning and Chicago		
"100 Great Books on Planning"	http://bit.ly/2tE15kJ	100 Great Books on Planning selected by the American Planning Association, organized by decade.
AIA Guide to Chicago by American Institute of Architects Chicago	http://amzn.to/2w1dbFv	An unparalleled architectural powerhouse, Chicago offers visitors and natives alike a panorama of styles and forms. The third edition of the AIA Guide to Chicago brings readers up to date on 10 years of dynamic changes, with new entries on smaller projects as well as showcases like the Aqua building, Trump Tower, and Millennium Park.
Chicago's South Side, 1946–1948 by Wayne F. Miller	http://amzn.to/2eOfU1B	Wayne Miller's photographs chronicle a black Chicago of 50 years ago: The South Side community that burgeoned as thousands of African Americans, almost exclusively from the South, settled in the city during the Great Migration of the World War II years. The black-and-white images provide a visual history of Chicago at the height of its industrial order—when the stockyards, steel mills, and factories were booming—but, more important, they capture the intimate moments in the daily lives of ordinary people. Miller was adept at becoming invisible, and his photographs are full of naked, disarming emotion.
Lost Chicago by David Lowe	http://bit.ly/2tKFj2I	The City of Big Shoulders has always been our most quintessentially American—and world-class—architectural metropolis. In the wake of the Great Fire of 1871, a great building boom—still the largest in the history of the nation—introduced the first modern skyscrapers to the Chicago skyline and began what would become a legacy of diverse, influential, and iconoclastic contributions to the city's built environment. Though this trend continued well into the twentieth century, sour city finances and unnecessary acts of demolition left many previous cultural attractions abandoned and then destroyed.
The Plan of Chicago by Carl Smith	http://bit.ly/2vxUiMZ	This book explains the impact of the 1909 Plan of Chicago in a larger context and helps readers understand the role it played in shaping the history—not just of Chicago—but also of metropolitan America.
Planning Chicago by Brad Hunt and John DeVries	http://amzn.to/2tKa3RL	Chicago is a Rust Belt metropolis that has not only thrived but also shouldered its way onto the list of global cities. But what did planning have to do with it? Planning Chicago tells the real stories of the planners, politicians, and everyday people who shaped contemporary Chicago through planning, starting in 1958, early in the Richard J. Daley era.
Segregation in Chicago Neighborhoods		
"Three Steps to Building a Less Segregated Future" by Marisa Novara, Amy Khare, Rolf Pendall and Mark Treskon (April 7, 2017); and "The other problem with Chicago's segregation: Concentrated wealth" by Marisa Novara and MPC Manager Breann Gala (May 27, 2015)	http://bit.ly/2v8FRjd http://bit.ly/2uYmJ7d	These two articles are part of a series on Chicago and segregation produced by Chicago's Metropolitan Planning Council.
"How living in a Poor Neighborhood Affects Everything in Your Life" by Alvin Chang (Vox.com, January 12, 2017)	http://bit.ly/2pukDqv	An illustrated overview that explains redlining, how neighborhoods become segregated and how wealth gets concentrated.
Using Graphic Novels		
Building Literacy Connections with Graphic Novels: Page by Page, Panel by Panel by James Bucky Carter	http://bit.ly/2vAzxRI	Edited by James Bucky Carter, this collection of essays by classroom teachers demonstrates how to pair graphic novels with classic literature (including both canonical and YA lit) in ways that enrich students' understanding of both and that thoroughly engage them in literacy. Each chapter presents practical suggestions for the classroom as it pairs a graphic novel with a more traditional text or examines connections between multiple sources.
"Workshop: How to Make a Campaign Comic"	http://bit.ly/2v4TUoS	A 60 min lesson plan that shows how comics are used for campaigning about issues around the world and guidelines and templates for students to create their own. This includes step-by-step instructions for creating a four-panel comic around an issue. Courtesy of the Catholic Agency for Overseas Development (CAFOD).
"Graphic Novels in the Classroom" by Gene Yang (*Language Arts*, Volume 85, Number 3, January 2008)	http://bit.ly/2urSQb0	Described as "an essay in panels by Gene Yang, high school teacher and cartoonist," this article is an easy-to-follow, compelling breakdown of why and how to use graphic novels in the classroom. Published by the National Council of Teachers of English, 2008.
"How to teach graphic novels" by Zofia Niemtus (*The Guardian* online, November 30, 2015)	http://bit.ly/2vA72nz	This feature from *The Guardian* outlines how to teach graphic novels within primary and secondary classrooms.
Storyboard Templates	http://comicbookpaper.com/	Hundreds of different panel layouts you can download for free.
Understanding Comics by Scott McCloud	http://bit.ly/2wJIwxs	This is a primer on how to deconstruct the "language" of comics and how comics are influencing other fields. Extremely useful for teachers who want to teach with or about comics and graphic novels.

© Chicago Architecture Center 2019