

CHICAGO  
ARCHITECTURE  
BIENNIAL

MAKE  
NEW HISTORY

Seeing the Biennial:  
A Guide for  
Teacher and Student  
Exploration

CHICAGO  
ARCHITECTURE  
FOUNDATION

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## CHICAGO ARCHITECTURE BIENNIAL

### ABOUT THE CHICAGO ARCHITECTURE BIENNIAL

The second edition of the Chicago Architecture Biennial (CAB) is the largest architecture and design exhibition in North America, showcasing the transformative global impact of creativity and innovation in these fields. This year's Biennial features over 141 practitioners from more than 20 countries addressing the 2017 theme "Make New History." Artistic Directors Sharon Johnston and Mark Lee have selected architects and artists whose eye-opening creations will invite the public to explore how the latest architecture can and will make new history in places around the world.

[chicagoarchitecturebiennial.org](http://chicagoarchitecturebiennial.org)  
[@chicagobiennial](https://twitter.com/chicagobiennial)

## CHICAGO ARCHITECTURE FOUNDATION

### ABOUT THE CHICAGO ARCHITECTURE FOUNDATION

Since 1966, the Chicago Architecture Foundation has served as a cultural ambassador—welcoming the world to Chicago and using its architecture to inspire millions. Each year CAF docents and educators inspire more than a half a million people to discover why design matters. As one of Chicago's top 10 cultural organizations and the world's largest public architecture organization, CAF is devoted to celebrating and promoting Chicago as a center of architectural innovation.

As Chicago's forum for the exchange of ideas on the built environment, CAF inspires people to participate in the building of vibrant communities and to demand the highest standard in urban design. CAF accomplishes this through tours, programs, exhibitions, field trips, curricula and online tools that are part of a dynamic learning journey for all ages.

[architecture.org](http://architecture.org)  
[@chiarchitecture](https://twitter.com/chiarchitecture)

**MAKE  
NEW HISTORY**

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# Welcome to the 2017 Chicago Architecture Biennial

The Chicago Architecture Biennial is North America's largest international exhibition of contemporary architecture. The Biennial provides a snapshot of the extraordinary ways in which architects, artists, designers, planners, activists, and policy makers from around the world are confronting the history and future of design.

This year's theme is Make New History. Architects have always considered history and learned from earlier ideas and people. But the past now informs the present in new ways. Architects today are interested in ideas that follow several histories and timelines. They are also thinking more about a wide variety of styles, time periods, and generations.

Even though we have easy access to lots of historical information, architects and designers approach the past in a variety of ways. In some cases they borrow and resample images as inspiration. In other cases, they might use original materials, but put them together with surprising results. Finally, a project's location is often an inspiration for designers who use the site's heritage in unexpected ways.

The 2017 artistic directors have identified four subthemes of these installations: Civic History, Building History, Image History, and Material History. You can learn more about these on page 20.

An awareness of architecture and design matters because it can help us see the built world and our actions in new ways. Design always reflects choices that people make, and once we start to really 'see' how and why those decisions are made, we can understand how and why the architecture looks the way it does.

# About this Field Trip Experience

There are more than 100+ installations in the Biennial at the Cultural Center. We curated this tour especially for educators and students grades 5–12 to connect with contemporary architecture and find inspiration from emerging and established designers from around the globe.

## **The tour includes 3 floors, 9 stops, and 12 installations.**

These 12 installations illustrate the Make New History themes (civic history, building history, image history, and material history) and represent a wide range of ideas and designers from across the world.

The walk through these explorations will take about an hour. This guide takes you through in a specific sequence. At each stop, you will see:

- Project overview and images
- Writing and sketching prompts
- Opportunities to think about architecture in the past, present and future

## **RESOURCES**

Resources at the end of this guide include:

- Suggested readings and extension experiences for going beyond the Biennial
- Academic connections to the National Education Common Core Standards, Next Generation Science Standards and the College, Career & Civic Life Framework for Social Studies State Standards

## **FOR SPANISH SPEAKERS**

The guide is also available for download in Spanish at [architecture.org/guiabiennial](http://architecture.org/guiabiennial)

# Learning How to Look

You can read a building or a work of art and design just like you can read a book. To help read the building designs in the installations (or an actual building on a street), ask yourself these five questions.

## **WHAT DO I NOTICE FIRST? Interesting details**

What first drew you to this object?

What colors or shapes do you find here?

How do the details contribute to its overall character?

## **HOW BIG IS IT? Size and Shape**

How would you describe the overall size and shape of the project?

Does the project make you feel large or small?

How does the size and shape give the project its identity?

## **WHAT IS IT MADE OUT OF? Materials and Structure**

What different materials were used to construct this project?

How do you think the project is standing up?

Can you see the structural elements to hold it up?

Is the designer using technology to make the project move in some way?

## **WHO MADE IT? Architect / Designer**

Who designed this project?

What country do they live in?

Do they work alone or with other people?

Is the project specifically designed for their home country / city or could it be built anywhere?

In creating this project, is the designer trying to critique or shine light on a current issue or problem?

What is it?

## **WHY WAS IT MADE? Purpose and Function**

What is the purpose of the project?

Has this function changed over time?

Who was the project designed for?

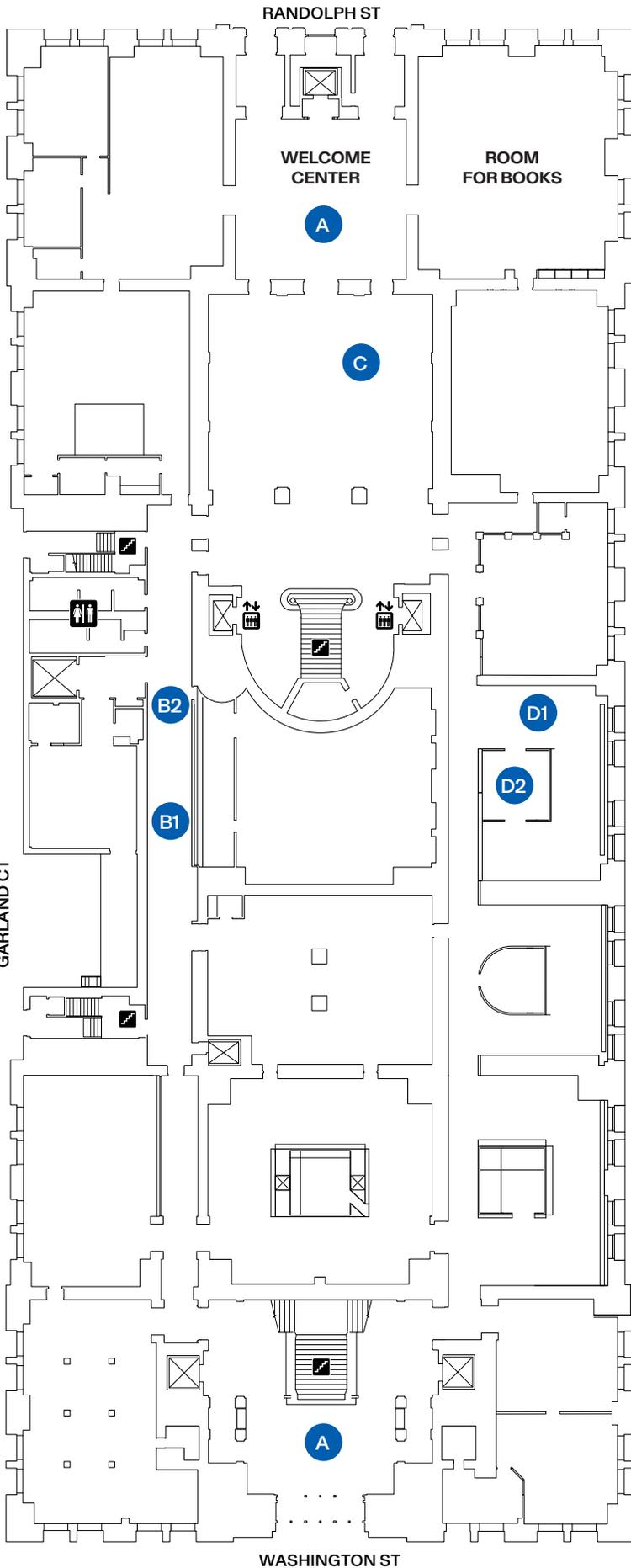
Who uses it now?

Can you interact with the project in some way or is it just designed to be viewed?

Does this project try to change something in society?

Is there some aspect of daily life or society that this project can help fix or make better?

# FLOOR 1



**A Cultural Center**  
(Randolph or Washington streets entrance)

**B1 Paul Andersen and Paul Preissner**  
(Chicago, USA)  
*Five Rooms*

**B2 David Schalliol**  
(Chicago, USA)  
*Title Unknown*

**C Frida Escobedo**  
(Mexico City, Mexico)  
*Randolph Square*

**D1 ZAO/Standard Architecture**  
(Beijing, China)  
*Make New Hutong Metabolism*

**D2 workAC**  
(New York, USA)  
*Art Deco Revisited*

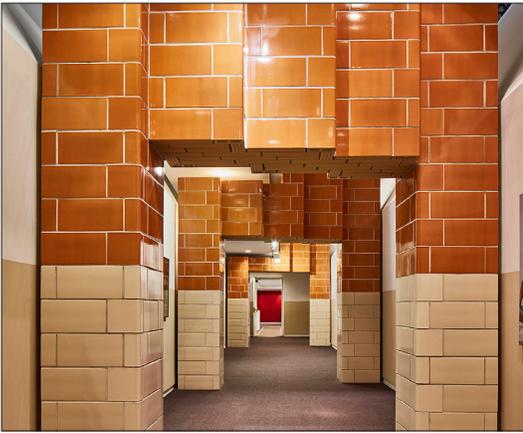




## **A Cultural Center** (Randolph or Washington streets entrance)

When this building originally opened as the Chicago Public Library in October 1897, some 10,000 Chicagoans toured the structure each day. They marveled at its decorative splendor and were amazed by its stained-glass domes, sweeping marble staircases, colored-glass mosaics and marble memorial rooms. Designed by the architecture firm of Shepley Rutan and Coolidge (the same architects of the Art Institute of Chicago), this building came to be known as “The People’s Palace.” You’ll have the opportunity to explore this Chicago landmark today while viewing the Biennial installations.

The ‘Room for Books’ is located off the Randolph Street entrance. To start your visit, you can visit this non-traditional bookshop that has transformed the experience of viewing, discussing, presenting, and sharing architecture books.



**B1 Paul Andersen and Paul Preissner**  
(Chicago, USA)  
*Five Rooms*

Paul Andersen and Paul Preissner have constructed a series of mini galleries using a variety of forms that are common in Chicago schools and libraries. A collection like this of individual rooms with doorways in line with each other, is called an “enfilade.” As you progress through the structure, you leave behind the details of your day and officially enter the world of the Biennial. They designed this gallery so you could have a special space to view detailed installations which might be overwhelmed in the Cultural Center’s main galleries.

? **Sense your way through the enfilade.** Feel the different materials and forms with your hands. Do they look or feel familiar? They might! These materials replicate the tiles used in many Chicago Public Schools, parks and public buildings.

IMAGE: INSTALLATION VIEW OF PAUL ANDERSEN AND PAUL PREISSNER, FIVE ROOMS, 2017, SITE-SPECIFIC INSTALLATION, LANDMARK GALLERY GLAZED BRICKS, COURTESY OF CHICAGO ARCHITECTURE BIENNIAL, © TOM HARRIS.



**B2** **David Schalliol**  
(Chicago, USA)  
*Title Unknown*

David Schalliol's photographs depict the ways in which Chicago neighborhoods change, are impacted by lack of investment, systemic inequality and development. His photographs provoke viewers to think critically about the past (buildings that were), about what is (present versus past) and ask questions about the future (what might/could/should be).

IMAGE: INSTALLATION VIEW OF DAVID SCHALLIOL, UNTITLED (CHICAGO HOUSING AUTHORITY'S PLAN FOR TRANSFORMATION), 2003-17, 10 PRINTS, COURTESY OF CHICAGO ARCHITECTURE BIENNIAL, © TOM HARRIS.

? **Look** closely at the photographs. What do you see? Why do you think the photographer took these pictures?

? **Describe** the condition of the buildings and the surrounding sites in the photographs. What words come to mind? What are people in the photographs doing?

? **Consider** how these locations might change a year after the photograph? If you were in charge, what would you like to see / design / build / change?



**C** **Frida Escobedo**  
(Mexico City, Mexico)  
*Randolph Square*

Frida Escobedo has transformed a traditional lobby into a dynamic place that makes you stop, pay attention and explore. She invites you to come in, move around and watch or maybe even talk to other people. Escobedo is curious about unplanned play: who interacts, how do visitors change the space and how do you feel while doing it?

IMAGE: INSTALLATION VIEW OF FRIDA ESCOBEDO, RANDOLPH SQUARE, 2017, SITE-SPECIFIC INSTALLATION, COURTESY OF CHICAGO ARCHITECTURE BIENNIAL, KENDALL MCCAUGHERTY © HALL MERRICK PHOTOGRAPHERS.

? **Observe** what's happening around you. How are people (including you) using the space?

? **Try** experiencing the space in various ways. Sit, lie, stand, go upside down; walk to the top, the bottom, the corner. What emotions do you feel?

? **Describe** what did Escobedo do to modify this space and affect how you experience it?



**D1 ZAO/Standard  
Architecture**  
(Beijing, China)  
*Make New Hutong  
Metabolism*

ZAO/Standard Architecture is interested in a type of housing that used to be common 600 years ago in 15th century China: the hutong. Today, many hutong being demolished to make room for skyscrapers in Beijing. The architects are exploring what made the hutong such a well-designed home and how to use those old ideas in new ways.

? **Study** the three models of the hutong. In what way do the designs encourage community building and social interaction?

? **Compare** the hutong to houses or apartments you are familiar with. What is similar? What is different?

? **Imagine** you lived in this hutong. Where would you like to play or work? Sleep? Eat?



## D2 workAC (New York, USA) *Art Deco Revisited*

workAC uses a specific, existing structure—a large 1930s villa in Beirut—to shine a light on why it is important to understand the history of existing buildings. The architects want us to think about preservation as well as the design and care of future cities.

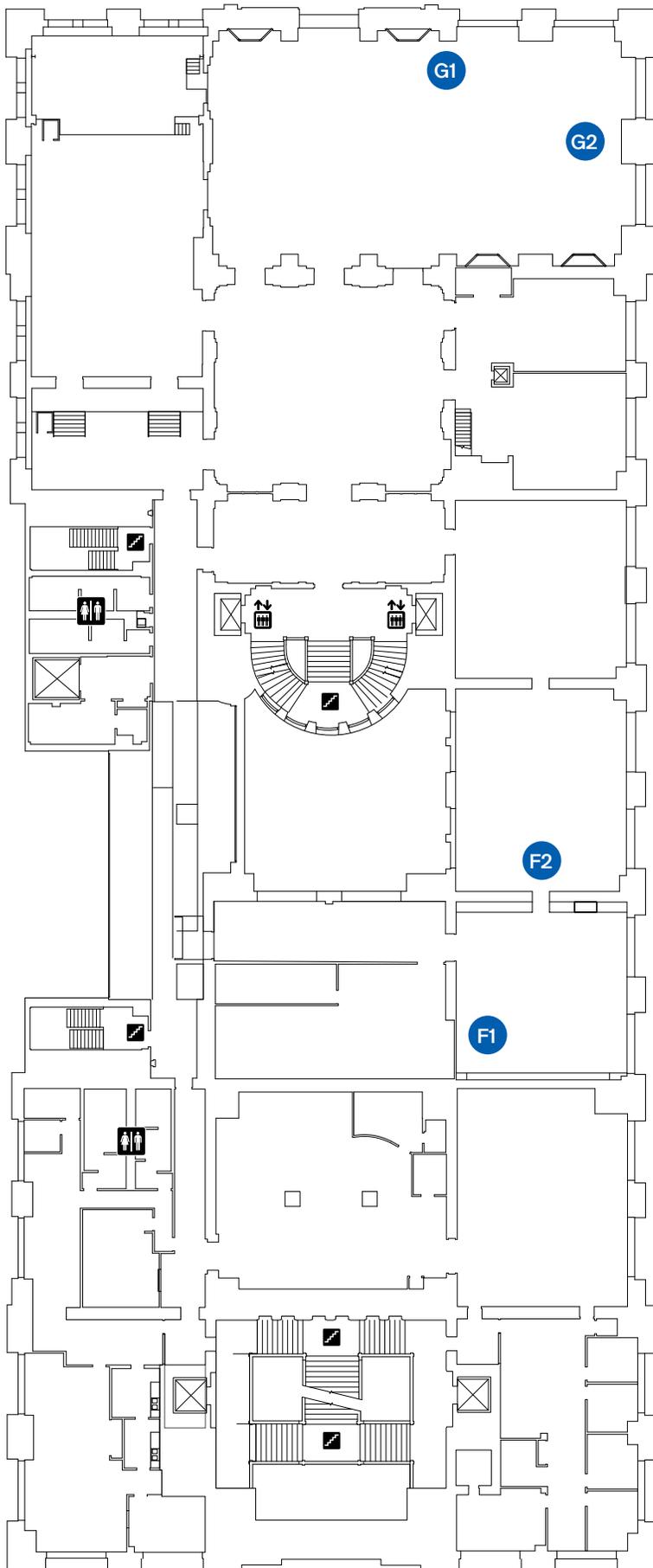
IMAGE: INSTALLATION VIEW OF WORKAC WITH PHOTOGRAPHS BY JAMES EWING, THE ART DECO BUILDING, 2017, COURTESY OF CHICAGO ARCHITECTURE BIENNIAL, © TOM HARRIS.

? **Look** at the photographs, drawings and models of the building and examine the different decisions they have to make about its preservation.

? **Move through** the small rooms and examine the drawings in the “Style” section. Could you imagine living here? What do you like about their proposed changes to the building?

? **Think** of a building in your community that you love. How would you feel if that building was knocked down? What stories would be lost if the building were demolished?

# FLOOR 2



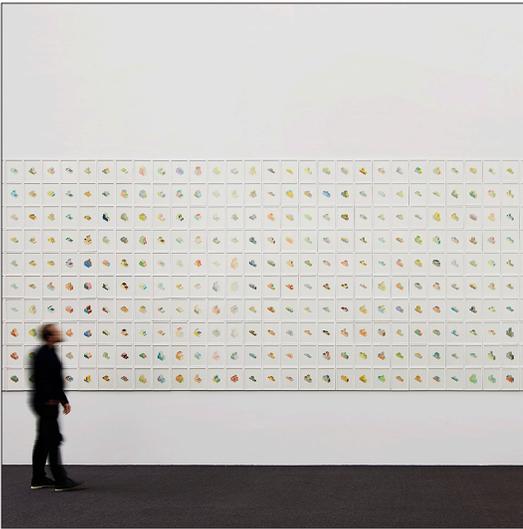
- F1** **Pezo von Ellrichshausen** (Concepcion, Chile)  
*Finite Format 04*
- F2** **Bak Gordon Arquitectos** (Lisboa, Portugal)  
*Desenhos de Trabalho (Working Drawings)*

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## HORIZONTAL CITY

- G1** **Adamo-Faiden** (Buenos Aires, Argentina)  
*From Mixed Use to Different Use*
- G2** **Norman Kelley** (Chicago/New York, USA)  
*View from Above (2017)*





**F1** **Pezo von Ellrichshausen**  
(Concepcion, Chile)  
*Finite Format 04*

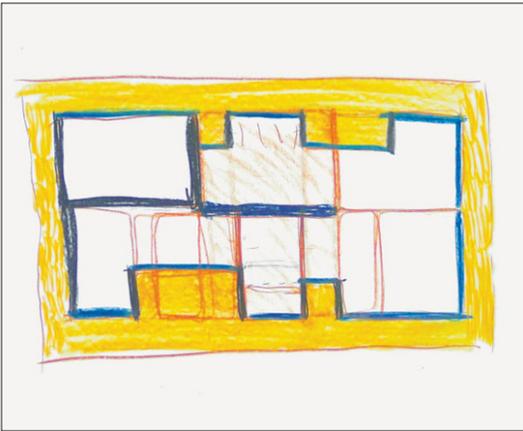
Pezo von Ellrichshausen is exploring how ideas are multiplied, transformed, and varied over time – from one building to the next. Using pages from their sketchbooks, the designers are taking drawings of three different sizes (small, medium, large) of cubes and transforming them into 27 variations of volume and direction. What can this process they are using tell us about how ideas of buildings in our city are transformed over time?

IMAGE: INSTALLATION VIEW OF PEZO VON ELLRICHSHAUSEN ARCHITECTOS, FINITE FORMAT 04, COURTESY OF CHICAGO ARCHITECTURE BIENNIAL, © TOM HARRIS.

? **Study** one row of images in the series. What changes to you notice from one row to the next?

? **Try** your hand at a similar exercise. Draw a simple shape and then change it slightly three times.

? **Consider** why Pezo von Ellrichshausen drew these images. What do you think he was trying to learn or understand?



**F2 Bak Gordon**  
**Arquitectos**  
(Lisboa, Portugal)  
*Desenhos de Trabalho*  
(Working Drawings)

Architects use sketching as a tool for thinking when they design projects. Often, the sketches are done many times with different versions of a design. Here, Ricardo Bak Gordon shares his design process and his imagination through a collection of sketches.

? **Look closely** at Bak Gordon's sketches. Can you find something that might be a tree? A window? A room? A person? An entire building? Is there anything else in the sketches that is recognizable?

? **Sketch** a quick drawing of your bedroom below. Now think about how you might change the location of your bed in the space. Draw that redesign in a second sketch.

? **Think** about the two sketches you drew above. What did you learn by drawing this room twice, with two different designs? Did you solve a problem?



## HORIZONTAL CITY

**G1 Adamo-Faiden**  
 (Buenos Aires, Argentina)  
*From Mixed Use  
 to Different Use*

**G2 Norman Kelley**  
 (Chicago/New York, USA)  
*Morning Cleaning, Mies  
 van der Rohe Foundation,  
 Barcelona (1999), View  
 from Above (2017)*

Horizontal City is a collection of models inspired by photographs of significant residential buildings from around the world. The models let us look closely at building details, as well as experience buildings in unique ways we can't from inside or on the street.

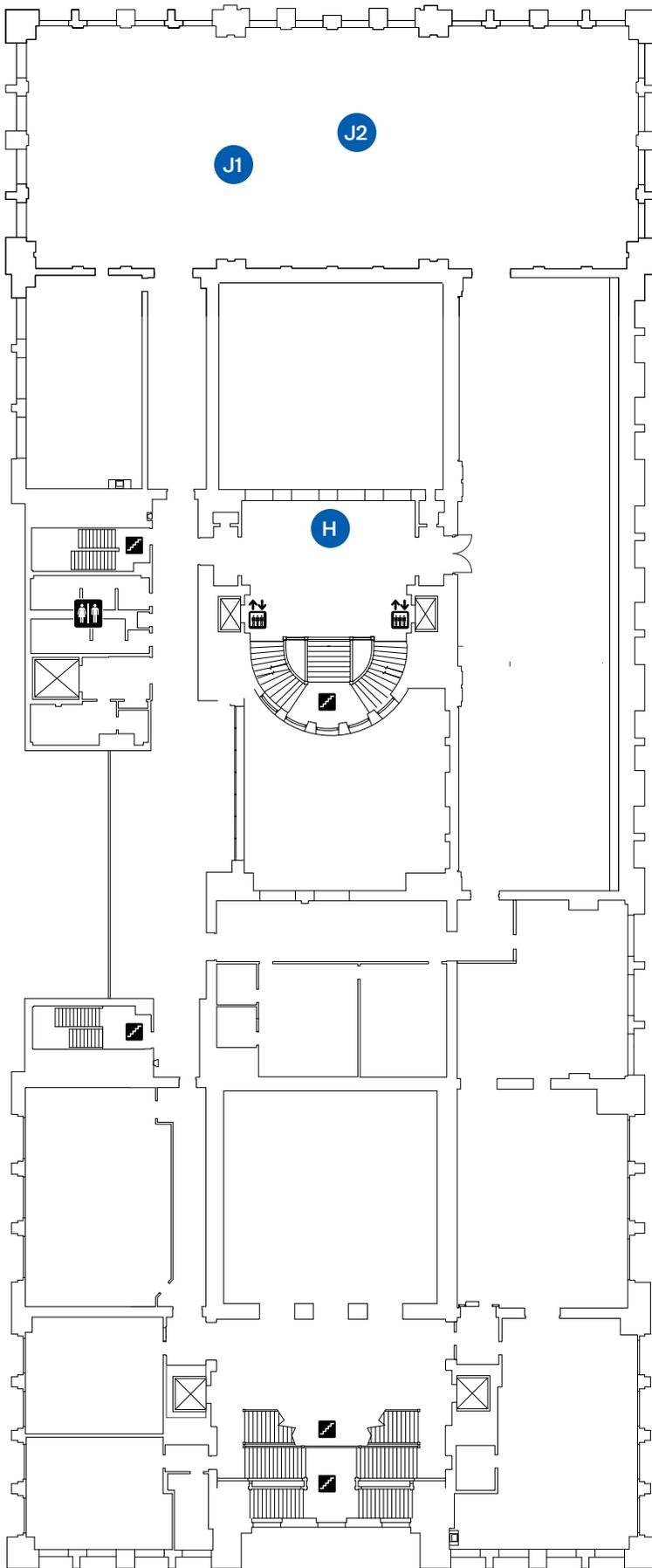
IMAGES: CHICAGO ARCHITECTURE FOUNDATION.

? **Observe** architect **Adamo-Faiden's** John Hancock Tower. See how they mixed together and rearranged the building's uses (parking, offices space, housing). What other functions or uses did they add to this model? Compare this model to your own home. Could you make your bedroom the kitchen? Make your living room the garage? Why or why not?

? **Sketch** an image of **Norman Kelley's** model. In doing so, you are continuing the big idea behind the Biennial. You are creating a sketch of a model of a photograph of a replica of a building. How does your sketch continue this long narrative and process? What did you add or delete in your rendering?

? **Find** an installation in this Horizontal City gallery that you like. Write: 1) the designer's name; 2) the city they are from; 3) the name of their project.

# FLOOR 4



**H** **Bless** (Berlin, Germany)  
*N°60 Lobby Conquerors*

## VERTICAL CITY

**J1** **Sam Jacob Studio** (London, UK)  
*Untitled*

**J2** **Tatiana Bilbao Estudio** (Mexico City, Mexico)  
*(Not) Another Tower*





**H Bless**  
(Berlin, Germany)  
*N°60 Lobby*  
*Conquerors*

The Bless designers have “dressed” furniture to change it. They want you to look at the furniture and use it in new ways. Some of their objects bring people together, and others provide privacy.

IMAGE: INSTALLATION VIEW OF BLESS WITH ARTEK FURNITURE CLASSICS, BLESS NO. 60 LOBBY CONQUERORS, 2017, COURTESY OF CHICAGO ARCHITECTURE BIENNIAL, STEVE HALL © HALL MERRICK PHOTOGRAPHERS.

? **Observe** the furniture. What is it made out of? Why do you think it was it made? What makes it unusual?

? **Climb** or sit on the furniture here. How does it feel? Compare a traditional chair or couch in your home to the ones here. How are they similar or different? What materials are used?

? **Think** about these new creations. The architects have called their designs “archi-turniture”. How do these objects create privacy, community or architectural spaces?



? **Observe Sam Jacob Studio's** tower. The architects borrowed elements from other towers in the 1922 competition that did not win. What different shapes do you see? What color is the model? What do you think it is made out of? How tall do you think this building might be? How tall would a person be in this model?

## VERTICAL CITY

**J1 Sam Jacob Studio**  
(London, UK)  
*Untitled*

**J2 Tatiana Bilbao Estudio**  
(Mexico City, Mexico)  
*(Not) Another Tower*

Vertical City reimagines the famous 1922 Chicago Tribune Tower competition. Designers Tatiana Bilbao Estudio and Sam Jacob Studio experiment with different ways that towers might function. They borrow ideas and materials from various cultures and even blend building types to create new towers. By doing this they bring together past and future.

? **Observe Tatiana Bilbao Estudio's** tower. She is asking hard questions about what communities gain or lose when we build vertically. What different functions or uses do you see included in her tower? Do you think it is possible to create a tower that includes all the needs and functions of a city?

IMAGES: INSTALLATION VIEW OF VERTICAL CITY AT SIDNEY R. YATES HALL, 2017, COURTESY OF CHICAGO ARCHITECTURE BIENNIAL, © TOM HARRIS., KENDALL MCCAUGHERTY © HALL MERRICK PHOTOGRAPHERS.

# Artistic Statement from the Biennial Curators

Making new history is a form of contemporary practice; while architecture has almost always learned from what came before, how the past currently informs the present has taken on divergent paths. We see an increased awareness in architectural practices that cross the institutional strictures of style, periods, and generations to move beyond the traditional linear historical narrative.

Despite the seemingly smooth horizon of historical information in which we find ourselves, there is great diversity in the ways and means with which architects approach and redefine the past: from increasingly visible practices of referencing and resampling in image making, to reassembly of as-found and original materials, to the site specific practices that engage with heritage in unexpected ways. These paths all foreground historical narratives, forms, and objects—yet, their reconstitution is utterly contemporary.

—Johnston Marklee, Artistic Directors

# More about the Biennial Theme

Within the theme of Make New History, the 2017 Chicago Architecture Biennial installations explore four distinct threads.

## **CIVIC HISTORY**

We can study the design of cities to learn about the people who used to live there.

We can look at which features (like buildings or parks) designers think are most important for our cities.

***What is the relationship between architecture, a city's identity and residents' desires and needs?***

## **BUILDING HISTORY**

Every building, old and new, has a history. We can connect with history by learning about the people and ideas that shaped a building's design and use.

***In what ways are architects using designs that came before them to inform their projects?***

## **IMAGE HISTORY**

Design often begins with images – either a mental image in the designers' mind or a physical/digital image that was viewed, captured or created. Through architects' images, we can learn about projects that came to life and also imagine what might have been or what might be.

***How can studying architectural images teach us about design history and help us imagine future possibilities?***

## **MATERIAL HISTORY**

What a building is made of is a big part of its identity. We can think about where a building's materials came from, how they are used or reused and why they were selected.

***How do architects choose materials for buildings and how does this choice impact the design of the building?***

# Resources

## BOOKS

*Ways of Seeing*, John Berger. Penguin Books, 1990. First published in 1972, Berger’s influential book of essays cuts through artistic jargon and gives strategies for “reading” artwork to see its symbolism, the context of place and time, and the artist’s intention.

*Architecture: Form, Space, and Order*, Francis D.K. Ching. John Wiley & Sons, 1996. Ching is well-known for his beautifully-illustrated architecture books. This text introduces readers to significant global buildings that span the centuries and their architectural principles, fundamental to every designer.

*Looking Around: A Journey Through Architecture*, Witold Rybczynski. Penguin Books, 1993. Written in an easy, readable style, Rybczynski demystifies architecture, explaining why certain buildings look the way they do and how architecture—as an art and a science—represents us as a society.

## CURRICULUM

*DiscoverDesign.org*, The Chicago Architecture Foundation’s free digital platform connects teens, educators, and architects/designers for project-based learning in architecture. Teens can choose a design challenge, learn about the design process used by professionals, post images and drawings of their solutions, and get feedback on their work.

*www.NEXT.cc*, is a series of online activity ideas that introduce what design is, what design does and why design is important. It offers activities across nine scales—nano, pattern, object, space, architecture, neighborhood, urban, region and world.

*The Architecture Handbook: A Student Guide to Understanding Buildings*, Chicago Architecture Foundation’s innovative college-prep architecture textbook for high school students includes hundreds of hands-on activities which teach the fundamentals of both architectural design and technical drawing. Using a sustainable green home as the book’s case study, students investigate 10 well-known residential buildings around the world. Includes both student and teacher edition. Available at [shop.architecture.org](http://shop.architecture.org).

## EXTEND YOUR BIENNIAL EXPERIENCE

Come to a Biennial program. We have a wide range of programs on architecture and design for all ages locations throughout the city. Check [chicagoarchitecturebiennial.org](http://chicagoarchitecturebiennial.org) and [architecture.org/biennial](http://architecture.org/biennial) for the full schedule.

# Education Standards

## English Language Arts<sup>1</sup>

CONCEPT / SKILL	GRADE 5	GRADE 8	HIGH SCHOOL
Close read of a text to determine info and make logical inferences	Reading Info	Reading Info	Reading Info
Writing	Writing	Writing	Writing
Describing a visual object	Speaking and Listening	Speaking and Listening	Speaking and Listening

## Social Studies<sup>2</sup>

CONCEPT / SKILL	GRADE 5	GRADE 8	HIGH SCHOOL
Human-Environment Interaction: Place, Regions, and Culture	D2.Geo.4.3-5	D2.Geo.4.6-8	D2.Geo.4.9-12
	D2.Geo.5.3-5	D2.Geo.5.6-8	D2.Geo.5.9-12
	D2.Geo.6.3-5	D2.Geo.6.6-8	D2.Geo.6.9-12
	D2.Geo.7.3-5		
	D2.Geo.8.3-5		
	D2.Geo.9.3-5		
	D2.Geo.10.3-5		
Human Population: Spatial Patterns and Movements	D2.Geo.4.3-5	D2.Geo.7.6-8	D2.Geo.7.9-12
	D2.Geo.5.3-5	D2.Geo.8.6-8	D2.Geo.8.9-12
	D2.Geo.6.3-5	D2.Geo.9.6-8	D2.Geo.9.9-12
	D2.Geo.7.3-5		
	D2.Geo.8.3-5		
	D2.Geo.9.3-5		
	D2.Geo.10.3-5		
Global Interconnections: Changing Spatial Patterns	D2.Geo.10.3-5	D2.Geo.10.6-8	D2.Geo.10.9-12
	D2.Geo.11.3-5	D2.Geo.11.6-8	D2.Geo.11.9-12
	D2.Geo.12.3-5	D2.Geo.12.6-8	D2.Geo.12.9-12

## Science<sup>3</sup>

CONCEPT / SKILL	GRADE 5	GRADE 8	HIGH SCHOOL
Earth and Human Activity	5-ESS3	MS-ESS3	HS-ESS3
Engineering Design	3-5-ETS1	MS-ETS1	HS-ETS1
Motion and Stability: Forces and Interactions	5-PS2	MS-PS2	HS-PS2
	5-PS3	MS-PS3	HS-PS3
Ecosystems	5-LS2	MS-LS2	HS-LS2

## Mathematics<sup>1</sup>

CONCEPT / SKILL	GRADE 5	GRADE 8	HIGH SCHOOL
Viewing one object from multiple viewpoints and spatial thinking in 3 dimensions	5.G	8.G	G-MG

<sup>1</sup> Common Core State Standards for English Language Arts and Mathematics

<sup>2</sup> College, Career, and Civic Life (C3) Framework for Social Studies State Standards

<sup>3</sup> Next Generation Science Standards

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