

# PROJECT DESCRIPTION

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

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

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

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

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

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

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

2. How has the project impacted the local community?

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

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

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

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

# PROJECT DESCRIPTION (CONT'D)

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

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

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

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

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

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

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

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

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

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

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

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

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