AND OTHER SUCH STORIES

EDUCATOR TOOLKIT

CHICAGO ARCHITECTURE BIENNIAL

CHICAGO ARCHITECTURE CENTER
DEAR EDUCATORS,

It is with much excitement that we welcome you and your students to the 2019 Chicago Architecture Biennial.

Every two years, the Chicago Architecture Biennial fills the Chicago Cultural Center and other locations throughout the city with projects created by architects, designers, artists and community groups from around the world. The 2019 edition of the Biennial is a chance to look, listen, create, observe, think about and discuss how architecture shapes everything around us. The Biennial is a platform that brings together international voices on the most important topics in architecture and design today—and we welcome you and your students to join the conversation.

Titled ...and other such stories, the 2019 Chicago Architecture Biennial spotlights the work of more than 80 contributors from 20 countries. Curated by Artistic Director Yesomi Umolu and co-curators Sepake Angiama and Paulo Tavares, the exhibition brings together stories and voices from all parts of the world, including local Chicago communities.

The Biennial’s Learning Initiatives offer many ways for students to explore key Biennial themes through a wide variety of free educational programs, including field trips, design challenges and workshops. As the Biennial’s Signature Education Partner, the Chicago Architecture Center provides valuable support in expanding our programs to reach students, educators, and families across the city.

We invite you to join us this fall to listen, learn and contribute your story.

Sincerely,

Lynn Osmond
President and CEO
Chicago Architecture Center

Todd Palmer
Executive Director
Chicago Architecture Biennial
### CHICAGO ARCHITECTURE CENTER

The Chicago Architecture Biennial is the largest architecture and design exhibition in North America, uniting global architectural thought and practice with the city of Chicago’s unique architectural history. Designed to deepen and expand the conversation on architecture and the built environment with field leaders and the general public, the Biennial envisions a future of architecture that is inclusive, diverse, sustainable, and equitable.

### CHICAGO ARCHITECTURE CENTER

The Chicago Architecture Center (CAC) is a nonprofit cultural organization that inspires people to discover why design matters through exhibitions, tours and programs. As the Signature Education Partner for the 2019 Chicago Architecture Biennial, the CAC is committed to making Biennial content available to students who might not otherwise be exposed to architecture and design education, through a variety of free activities.

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ABOUT THE CHICAGO ARCHITECTURE BIENNIAL

WHAT IS THE BIENNIAL?

The Chicago Architecture Biennial is the largest architecture and design exhibition in North America, uniting global architectural thought and practice with the city of Chicago’s unique architectural history. Designed to deepen and expand the conversation on architecture and the built environment with field leaders and the general public, the Biennial (meaning occurring every two years) envisions a future of architecture that is inclusive, diverse, sustainable, and equitable.

For more than three months, the Biennial engages a wide public audience with dozens of events and programs, as well as additional projects and installations on view at collaborating museums and cultural institutions throughout Chicago. Since its inception in 2015, the Biennial has been free and open to the public.

WHAT IS THE THEME?

Each edition of the Chicago Architecture Biennial takes on a different title and theme. The 2019 edition is titled ...and other such stories and looks at the narratives that shape our city and our world.

You may be wondering: What do stories have to do with architecture? Architecture and the built and natural environments—including buildings, public spaces, parks, and more—tell us about the history, present, and future of a place. In our current moment of rapid changes in politics, the environment, technology, and beyond, architects and designers have an opportunity—some might even say an obligation—to create more accessible, representative, and aspirational buildings and spaces for today and generations to come.

The Biennial exhibition at the Chicago Cultural Center focuses on four curatorial frames:

1. **No Land Beyond** looks at ideas of belonging that encourage alternative designs and relationships between land, nature, and society.
2. **Appearances and Erasures** explores shared and contested memories in relation to social histories, public space, and monuments.
3. **Rights and Reclamations** discusses space as a site for advocacy and activism.
4. **Common Ground** envisions new models of collaboration and exchange both within and outside the field of architecture.

In addition, these four frames can be distilled into three key themes: *Memory, Land, and Rights & Civic Life.*
THE 2019 ARTISTIC AND CURATORIAL TEAM

Yesomi Umolu  
**Artistic Director**

Yesomi Umolu is Director and Curator, Logan Center Exhibitions at the Reva and David Logan Center for the Arts, University of Chicago. Umolu directs a program of international contemporary art in the Logan Center Gallery and contributes to a number of strategic committees that drive the development of contemporary art, architecture and urbanism on campus. In addition to her curatorial role, Umolu also holds the position of Lecturer in the Humanities Division. She is a 2016 recipient of an Andy Warhol Foundation for the Visual Arts Curatorial Fellowship.

Sepake Angiama  
**Curator**

Sepake Angiama is a curator and educator currently based in Europe. Her work focuses on the social framework and discursive practices. This has inspired her to collaborate with artists, architects, and designers who disrupt or provoke aspects of the social sphere through action, design, dance, and architecture. Angiama recently served as Head of Education for Documenta 14 where she initiated Under the Mango Tree: Sites of Learning. Angiama holds an MA in Curating Contemporary Art from the Royal College of Art, London.

Paulo Tavares  
**Curator**

Paulo Tavares is an architect who lives in Brasilia, where he is professor at the Faculdade de Arquitetura e Urbanismo, University of Brasilia. Tavares’s design and pedagogic practice spans different territories, social geographies, and media. His work has been featured in various exhibitions and publications worldwide and he has taught spatial and visual cultures at the School of Architecture, Design, and Arts at the Pontificia Universidad Catolica del Ecuador in Quito and the Centre for Research Architecture at Goldsmiths, University of London.
HOW TO USE THIS TEACHER TOOLKIT

The Chicago Architecture Center has compiled this toolkit as a way to support educators looking to incorporate the exhibits and themes of the Chicago Architecture Biennial into their classrooms. An awareness of architecture can help students see the built environment 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.

In this toolkit, you will find brief introductions to a selection of installations currently on display at the Chicago Cultural Center, accompanied by artist bios and a few starter questions to engage your students. Many of the highlighted installations are also featured in our guided field trip of the Biennial. As such, this toolkit can serve as a teacher guide should you opt to lead students through the exhibit on your own. It may also serve as a reference to explore a specific Biennial theme in greater depth in your classroom.

The themes presented in this year’s Biennial affect us all—particularly those of us who live in Chicago. By providing students with context for the Biennial exhibit, we have the opportunity to support challenging but critical conversations that can build opportunities for personal reflection, understanding and empathy.

CLASSROOM CONNECTIONS

The topics and conversations opened up by the Biennial exhibit enable students to join an international dialogue across subject matters. For each featured installation, we’ve highlighted some information to help you connect the content to the teaching and learning you are already doing in the classroom:

» Suggested subject area connections
» Essential questions to start discussions or support writing exercises
» Vocabulary and key terms
  (See the full Glossary at the end of this guide)
» Classroom Activities
» Common Core Standard alignment

Depending on how you choose to engage your students with the Biennial content, opportunities to incorporate Service Learning Credits, emphasize Social Emotional Learning needs, or support cross-curricular projects are possible. The education team at the Chicago Architecture Center is available to support you in further developing this content. Contact us at education@architecture.org.
LEARNING HOW TO LOOK—
A DISCUSSION GUIDE

Though we are learning about architecture and the built environment, the installations in the Biennial are tackling big topics through many creative art forms. Yet, just like you can read a book, you can read a work of art, or a building, or a designed object.

This discussion guide will help you and your students read the installations in the Cultural Center galleries (or an actual building on a street). There are five key questions to help you look, and supporting questions to help you look even closer:

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?
ARTISTS AND DESIGNERS
» 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 relevant 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 designed just 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?
FIRST FLOOR

A  CHICAGO CULTURAL CENTER
Building Overview

B  LAND ACKNOWLEDGEMENT
American Indian Center
Chicago, IL
THEME: LAND
ABOUT: This project looks at how acknowledging the indigenous peoples that lived and continue to live on the land our cities occupy can lead us to think about our own relationship to the environment.
VOCABULARY: acknowledgement, indigenous, colonialism, settler colonialism, occupy

C  THE GUN VIOLENCE MEMORIAL PROJECT
MASS Design Group
Kigali, Rwanda; Boston, MA; and Poughkeepsie, NY
THEME: MEMORY
ABOUT: This project asks how we memorialize an ongoing epidemic and how memorials can function as spaces of mourning and reflection, but also collective action.
VOCABULARY: spatializing memory

D  HOW TOGETHER
ConstructLab
Berlin, Germany
THEME: CIVIC LIFE
ABOUT: This project re-imagines a gallery in the Cultural Center as a gathering space where community members can gather and discuss important issues.
VOCABULARY: collective, collaboration

FEATURED INSTALLATIONS
These installations are visually accessible, good for groups to engage with and provide an introduction to each component of the Biennial theme. We encourage you to explore these installations and any that draw your attention both onsite at the Cultural Center and across the city at community sites. See chicagoarchitecturebiennial.org for more installations and sites.
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.” Throughout the Chicago Cultural Center you will see installations by Settler Colonial City Project that reveal the hidden stories of colonialism present in the building. You’ll have the opportunity to explore this Chicago landmark while viewing the Biennial installations.

**DID YOU KNOW?**

The Cultural Center is free and open to the public. You can come visit here any time you like! There are many programs, performances, events, and exhibitions—like the Biennial—that take place in this building.

**VOCABULARY**

Architecture  
Biennial  
Built Environment

**SUBJECT AREAS**

Social Studies  
Chicago history  
Arts  
Architecture, mosaics, stained glass
LAND ACKNOWLEDGEMENT

American Indian Center
Chicago, IL

In recent years, there have been increased efforts to recognize the traditional homelands of indigenous people (also referred to as Native Americans or First Nations) through statements called “land acknowledgements.”

This land acknowledgement recognizes that the Chicago Cultural Center and Chicago as a whole stands on the traditional homelands of indigenous people—namely, the Council of the Three Fires: the Odawa, Ojibwe and Potawatomi tribes. As settlers moved in and Chicago grew, much of the region’s ancestral sites and topographical features that played a role in native cultures were lost or de-emphasized in favor of a historical narrative that centered on the stories and traditions of white colonists.

The land acknowledgement intends to bring more awareness and understanding to the history of indigenous people and their territories, while also asking people to rethink their own relationships with the environment, histories and stories of all people.

QUESTIONS

1. Think about the land that this building sits on. What do you think it looked like before it was a library? What did it look like before that?

2. If you could create a land acknowledgement for another building or place in your community, where would you choose and why?

ABOUT THE CONTRIBUTOR

The American Indian Center (AIC) is a cultural space located on the Northwest side of Chicago. The AIC was established to help Native families cope with the transition from reservation to urban life following the selective termination of tribal status and the Indian relocation program of the 1950s. AIC strives to be the primary cultural and community resource for more than 65,000 Native Americans in the Chicago metropolitan area, which is home to the third-largest urban Native American population, representing more than 125 tribal nations.

VOCABULARY

Colonialism
Indigenous
Land Acknowledgement
Natural World
Settler Colonialism

SUBJECT AREAS

Social Studies
Native American history
Earth Science and Ecology
Topography;
Social studies connections
Civics
Land acknowledgements
QUESTIONS
1. A memorial is often a physical object, artwork or place. What kinds of things do we memorialize in our communities?
2. How might a memorial affect the way we feel about something?
3. If you could design a memorial for something in the world, or a person to remember and celebrate, what would it be and what would it look like?

VOCABULARY
Artifact
Memorial
Spatializing Memory

SUBJECT AREAS
Social Studies
Current events and issues
Fine Arts
Designing a memorial
Literacy
Personal reflection and journaling

ABOUT THE CONTRIBUTOR
MASS, or Model of Architecture Serving Society, is a nonprofit architecture and design collective that works to advance justice, promote dignity, and improve human and community health through mission-driven design processes. Understanding that architecture is never neutral, MASS leverages design to improve the human and physical systems necessary for health, justice, and equity.
HOW TOGETHER

ConstructLab
Berlin, Germany

This exhibit explores the idea of gathering as a political act, one that encourages collaboration, listening, and togetherness. The space contains a collection of 24 easily movable modules that fit together in a number of different arrangements (additionally, each module is constructed from pieces of exhibits left over from the 2017 Biennial). The modules are designed to encourage sitting, talking, circling up to face one another, breaking into sub-groups, etc. Any group using the gathering space may rearrange the modules on their own, according to their specific needs or desires. The surrounding walls of the ConstructLab space reference installations and ideas located throughout the 2019 Biennial exhibit.

QUESTIONS
1. How can the structure of a gathering space promote or limit conversations?
2. If you wanted to discuss something important with your group, how would you arrange this space?
3. What kinds of public spaces already exist for young people to gather and collaborate? What would you add or change about them?

VOCABULARY
Collaboration
Collective

SUBJECT AREAS
Social Studies/Civics
Forms of political acts; Historical gatherings

Art and Design
Gathering spaces; Protest signs; Architecture

Literacy
Shared narratives

ABOUT THE CONTRIBUTOR
ConstructLab engages a team of multitalented designer-builders—as well as sociologists, urban planners, graphic designers, curators, educators, and web developers—who carry the creative process from the drafting table into the field. They favor recycled and upcycled materials, and they are mindful of resources available locally. At the heart of ConstructLab’s work is a desire to enhance feelings of community and heighten the sense of place.
**SECOND FLOOR**

**E**

**RE-ROOT + REDUX**

Sweet Water Foundation  
*Chicago, IL*

**THEME:** LAND

**ABOUT:** This project uses a structure inspired by a historic worker’s cottage to ask questions about the history and current need for affordable housing in our city.

**VOCABULARY:** affordable housing, gentrification, segregation

**F**

**EASY LIKE SUNDAY MORNING—NORTH LAWNALE**

Akinbode Akinbiyi  
*Berlin, Germany*

**THEME:** RIGHTS & CIVIC LIFE

**ABOUT:** This project presents a series of photographs taken during an extending stay in Chicago’s North Lawndale neighborhood and explores how small details define a place.

**VOCABULARY:** civic, urban
QUESTIONS

1. Do you think old buildings should be torn down to make room for new things? Or do you think they should be preserved or adapted into something different? Why?

2. Who gets to decide what is worth preserving in a community? Who do you think should decide?

3. How do you make historic preservation relevant in a community with changing needs?

4. How can an old building tell new stories? How do you balance the old with the new?

VOCABULARY

Affordable Housing
Gentrification
Habitation
Industrialization
Preservation

SUBJECT AREAS

Social Studies
Chicago history

Art and Design
Symbolism; Perspective drawing of local structures

Literacy
Opinion essays

Civics
Political decision making processes; Participate in a local community issue about preservation and new construction

ABOUT THE CONTRIBUTOR

Sweet Water Foundation (SWF) is an emerging community land trust in the heart of Chicago’s South Side. SWF utilizes a blend of urban agriculture, art, and education to transform vacant spaces and abandoned buildings into economically and ecologically productive and sustainable community assets. Its projects engage youth, skilled workers, and artists to produce locally grown food and build affordable housing.

RE-ROOT + REDUX

Sweet Water Foundation
Chicago, IL

Re-Root + Redux presents a “Regenerative Neighborhood Design (RND) House,” constructed primarily of timber and polycarbonate. The structure is inspired by the framing methods seen in Chicago’s historic “worker’s cottages”—once a dominant housing type around the city, particularly near sites of industry and manufacturing. An installation within the RND House presents Chicago’s Englewood neighborhood as a case study exploring issues of affordable housing development, historic preservation, and equity.
Easy Like Sunday Morning—North Lawndale

Akinbode Akinbiyi
Berlin, Germany

Easy Like Sunday Morning—North Lawndale presents two sets of photographs from photographer Akinbode Akinbiyi’s month-long residency in Homan Square in Chicago’s North Lawndale neighborhood. The first set shows exclusively North Lawndale, while a second set shows other neighborhoods, establishing subtle parallels and dialogues. Akinbiyi sought to capture North Lawndale’s essence through his unique method of quietly wandering, looking, listening, and photographing everyday objects and street scenery.

QUESTIONS
1. Look closely—do you recognize any of the places in these photographs? Are there similar types of buildings or structures in your neighborhood? If so, do they look the same?
2. What do these photographs tell you about how residents spend their time, both at work and at play?

VOCABULARY
Civic
Research

SUBJECT AREAS
Social Studies/Civics
Chicago then and now; History of neighborhoods; Wards
Art and Design
Street photography

ABOUT THE CONTRIBUTOR
Akinbode Akinbiyi documents urban landscapes while meandering the streets and highways, mostly in Africa. Initially rooted in the fields of architecture and journalism, he struck out on the proverbial artist’s path with a focus on sprawling megacities. His work has explored places like Addis Ababa, Cairo, Johannesburg, Kano, and Lagos, searching for moments of pure serendipity.
**HAYO TIKBA (THE FIRE INSIDE)**

Santiago X  
*Chicago, IL*

**THEME:** MEMORY

**ABOUT:** This project presents a new take on a traditional indigenous shelter to explore how our homes reflect our societies and how indigenous practices have changed over time.

**VOCABULARY:** Indigenous, colonialism, settler colonialism, occupy

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**MARJ AND PRAIRIE: EATING OUR HISTORIES**

Vivien Sansour  
*Bethlehem, Palestine and Los Angeles, CA*

**THEME:** LAND

**ABOUT:** This project notes the similarities between the natural landscapes of the Middle East and the American Midwest and how agriculture and cooking practices help define family and cultural histories.

**VOCABULARY:** Metropolis, natural world, stewardship

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**MUSEUM OF OIL—THE AMERICAN ROOMS**

Territorial Agency  
*London, England*

**THEME:** LAND

**ABOUT:** This project asks visitors to recognize the damage that is caused by natural resource extraction and to imagine their lives, and a world, without oil.

**VOCABULARY:** Anthropocene, extraction

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**ANARCHITECTURAL LIBRARY**

Adrian Blackwell  
*Toronto, Canada*

**THEME:** RIGHTS & CIVIC LIFE

**ABOUT:** This project looks at a series of “erasures” in Chicago (including school closures, loss of industry, mass incarceration) and the work local activists are doing in each of these areas.

**VOCABULARY:** activist, civic
HAYO TIKBA (THE FIRE INSIDE)

Santiago X
Chicago, IL

Hayo Tikba by Santiago X is a traditional hut made of invasive non-indigenous plant species harvested from Chicago’s streets. Santiago X makes us think about indigenous architecture (traditional homes and sacred earthen mounds) that were here before modern day structures built from manufactured materials. Like the majority of North American cities east of the Mississippi River, Chicago is built upon a multi-nodal network of sacred Indigenous earthen mounds. Within the state of Illinois is Cahokia, once the largest mound civilization and pre-Columbian city in North America. Monks Mound in Cahokia is roughly the same size, footprint, and height as the Chicago Cultural Center and is aligned in the same north-south orientation, reflecting the directional flow of the Mississippi River, which serves as the spine of mound civilizations throughout North America.

QUESTIONS

1. Fire is used as a symbol in many cultures. Why do you think the structure is on fire? What might the fire symbolize in the given context?
2. How would you feel if a space that was important to you was demolished or built on without your permission? Do you think those spaces should be preserved? Why or why not?

VOCABULARY

Built environment
Indigenous
Migration
Natural world
Preservation
Stewardship

SUBJECT AREAS

Social Studies/Civics
Native American history; homes and rituals

Science
Earth science, geography

Art and Design
Symbolism; mixed-media sculpture

ABOUT THE CONTRIBUTOR

Santiago X specializes in land art and architectural and new media installations. He is an enrolled member of the Coushatta Tribe of Louisiana (Koasati) and Indigenous Chamorro from the Island of Guam (Hacha’Maon). His work explores human interaction with the built environment, history, technology, and constructed notions of order in a world of chaos. He often synthesizes old and new forms that test the boundaries between art and artifact.
ABOUT THE CONTRIBUTOR

Vivien Sansour is an artist and conservationist who uses image, sketch, film, soil, seeds, and plants to enliven old cultural tales in contemporary presentations and to advocate for the protection of biodiversity as a cultural and political act. As the founder of Palestine Heirloom Seed Library and the Traveling Kitchen project, she works with farmers to promote seed conservation and crop diversity.

H MARJ AND PRAIRIE: EATING OUR HISTORIES

Vivien Sansour
Bethlehem, Palestine and Los Angeles, CA

Traditional crops help to tell ancestral stories about where we come from, how our predecessors interacted with the local geography and other communities in the region, and what they ate to sustain themselves. As urban societies have developed and traditional farming lands diminished, many of these heritage crops have become endangered or lost entirely. Vivien Sansour’s project brings to the forefront a conversation about bio-cultural heritage through the lens of seeds traditionally farmed in the soils of Palestine and the American Prairie.

QUESTIONS

1. Do you recognize any of these seeds or the plants that they become? Are any of them foods that your family enjoys?

2. What kinds of traditions does your family have around food? What do you eat for special occasions, and why?

3. As cities expand, where will we plant and grow our food?

VOCABULARY

Built environment
Indigenous (plants)
Migration
Narrative
Natural world
Stewardship

SUBJECT AREAS

Social Studies
Social and cultural traditions; human impact on the environment

Art and Design
Community gardens

Science and Ecology
Local plant life; farming, urban farming; hydroponics; endangered species

Literacy
Ancestral stories
MUSEUM OF OIL—THE AMERICAN ROOMS

Territory Agency
London, England

Museum of Oil—The American Rooms features five oversized territorial images of land where oil is being extracted across North America (including sections of Texas, Louisiana and Alaska). The display conveys the massive impact of the oil industry on the environment, through the processes of extraction, refining fuel and manufacturing.

Territorial Agency believes eliminating our dependence on oil is essential for saving the planet—even if it means changing our lives significantly.

QUESTIONS

1. Where and how do you use petroleum products in your everyday life? What if they were no longer available?
2. Many of our current methods of transportation rely on petroleum. What are alternatives?
3. How would reducing our dependence on oil impact us—in both positive and negative ways?

VOCABULARY

Anthropocene
Extraction
Industrialization
Natural world
Stewardship

SUBJECT AREAS

Social Studies/Civics
Human impact on the environment
Science
Renewable energy sources
Art and Design
Issue-based poster or sculptures

ABOUT THE CONTRIBUTOR

Established by John Palmesino and Ann-Sofi Rönnskog, Territorial Agency uses remote sensing, measurement and surveying to create representations of how the earth has been impacted by human activity, especially the extraction and processing of fossil fuels. Palmesino is a founding member of Multiplicity, an international research network based in Milan, and Rönnskog is a research fellow at the Oslo School of Architecture and Design.
ANARCHITECTURAL LIBRARY

Adrian Blackwell
Toronto, Canada

In this installation, Adrian Blackwell considers the role of a public library in an evolving city. The Chicago Cultural Center opened as the city’s first public library in the late 19th century—an era of great social upheaval in the city that included the Haymarket riots (1886), the Pullman strike (1894) and massive waves of immigrants and workers pouring into the city. The public library operated as a city-sponsored social service to help educate Chicago’s working poor. The library operated in this building for 80 years, until the city re-purposed the building as an arts and culture center in 1977.

Anarchitectural Library functions as a temporary library space within the historic library building. The artist has stocked the shelves with books and other related materials curated by organizations participating in the Biennial, addressing the range of societal issues Chicagoans struggle with today.

QUESTIONS

1. Look around at the books in this space—do you notice any particular themes? How do they relate to current events in Chicago?

2. As cities change over time, how do their libraries need to change to meet the needs of their communities?

VOCABULARY

Civics
Narrative
Research
Spatial / Spatial Practitioner

SUBJECT AREAS

Social Studies/Civics
Chicago historical events
Literacy
Leaflet on contemporary societal issue(s)

ABOUT THE CONTRIBUTOR

Using photography, video, sculpture and more, Adrian Blackwell responds to the political and economic forces that influence physical spaces. His work often consists of interventions that directly address pressing urban issues, exposing the powers and interests that shape the city.
Acknowledgement
Acceptance of the truth or existence of something; the action of expressing or displaying gratitude or appreciation for something; the action of showing that one has noticed someone or something.

Activist
A person who uses or supports strong actions (such as public protests) to help make changes in politics or society.

Affordable Housing
Houses or apartments that are affordable by people whose income is below the median household income; “affordable” often means that housing costs are no more than one third of a household’s income.

Anthropocene
From anthropo, for “man,” and cene, for “new,” the Anthropocene defines Earth’s most recent geologic time period as being human-influenced, based on overwhelming global evidence that atmospheric, geologic, hydrologic, biospheric and other earth system processes are now altered by humans.

Architecture
The art or science of designing and creating buildings and other structures or spaces.

Artifact
A simple object (such as a tool or weapon) that was made by people.

Biennial
Happening every two years; this term has also become synonymous with exhibitions or events that happen every two years.

Built Environment
The human-made surroundings that provide the setting for human activity, including buildings, parks, transportation systems, and more.

Civic
Of or relating to a city or town or the people who live there.

Collective
When a group of people act, live, or work together as a whole.

Collaboration
The action of working together with another person or group of people to produce or create something.

Colonialism
The policy of practice of one nation acquiring political control of another, often through violent means and for economic gain.

Contested (as in Contested Spaces)
Argued or disputed over; disagreement over the uses or expectations for a public space.

Curator
A person in charge of a department of a museum or other place where objects of art, science, or from the past are collected, or a person who organizes and arranges a showing of art or other objects of interest.

Displacement
The enforced departure of people from their homes, typically because of war, persecution, or natural disaster.

Extraction (as in, Natural Resource Extraction)
The act or process of getting something by forcefully pulling or taking it out. For example, natural resources, like oil, are extracted from the ground.

Gentrification
To change a place, such as an old neighborhood, by improving it and making it more appealing to more economically advantaged people, often making it unaffordable for the people who have lived there for many years.

Habitation
The act of living in a space. Co-habitation often refers to two unmarried people who live together, but can also refer to when groups of people live together in a place.

Indigenous
Produced, living, or existing naturally in a particular region or environment. Indigenous peoples (also known as First peoples, Aboriginal peoples, or Native peoples) are the original inhabitants and caretakers of a given region, as opposed to groups that have settled, occupied or colonized the area more recently.

Industrialization
To build and operate factories and businesses in a city, region, country, etc.
Memorial
Something (such as a monument or ceremony) that honors a person who has died or serves as a reminder of an event in which many people died.

Metropolis
A very large or important city. Chicago is a metropolis.

Migration
To move from one country or place to live or work in another.

Narrative
A story that is told or written.

Natural World
Consisting of plant and animal life and the surrounding environment.

Occupy
One definition of occupy (also occupation) is when the military or a foreign government or people takes control over another area or country by force.

Public Housing
Housing provided for people with low incomes, subsidized by public funds.

Research
Careful study that is done to find and report new knowledge about something.

Segregation
The practice or policy of keeping people of different races, religions, etc., separate from each other.

Settler Colonialism
A type of colonialism that functions through the replacement of indigenous populations with an invasive settler society that, over time and through a process that involves violence against indigenous peoples, develops its own identity, government, economy, etc.

Sovereignty
A country’s independent authority and the right to govern itself.

Spatial (as in, Spatial Practitioner, Spatial Conditions, Spatial Injustice)
Relating to or occupying space, or a person or practice who works between art, design, and architecture.

Spatializing Memory
Creating a physical space for individual or collective memory or mourning, such as a memorial.

Stewardship
The activity or job of protecting and being responsible for something, often used in reference to taking care of the natural environment.

Urban (also Urbanism/Urbanization)
Of or relating to cities and the people who live in them.

SOURCES:
www.anthropocene.info
www.cdc.gov
www.learnersdictionary.com
www.merriam-webster.com
www.lexico.com
# COMMON CORE STANDARD ALIGNMENT

## English Language Arts

<table>
<thead>
<tr>
<th>CONCEPT / SKILL</th>
<th>GRADE 5</th>
<th>GRADE 8</th>
<th>HIGH SCHOOL</th>
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</thead>
<tbody>
<tr>
<td>Close read of a text to determine info and make logical inferences</td>
<td>Reading Info</td>
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<tr>
<td>Writing</td>
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<tr>
<td>Describing a visual object</td>
<td>Speaking and Listening</td>
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## Social Studies

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<tr>
<td>Human-Environment Interaction: Place, Regions, and Culture</td>
<td>D2.Geo.4.3-5</td>
<td>D2.Geo.4.6-8</td>
<td>D2.Geo.4.9-12</td>
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<td>D2.Geo.12.3-5</td>
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<td>Human Population: Spatial Patterns and Movements</td>
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<td>D2.Geo.7.6-8</td>
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<td>Global Interconnections: Changing Spatial Patterns</td>
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## Science

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<tbody>
<tr>
<td>Earth and Human Activity</td>
<td>5-ESS3</td>
<td>MS-ESS3</td>
<td>HS-ESS3</td>
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<td>Engineering Design</td>
<td>3-5-ETS1</td>
<td>MS-ETS1</td>
<td>HS-ETS1</td>
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<tr>
<td>Motion and Stability: Forces and Interactions</td>
<td>5-PS2</td>
<td>MS-PS2</td>
<td>HS-PS2</td>
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<td>Ecosystems</td>
<td>5-LS2</td>
<td>MS-LS2</td>
<td>HS-LS2</td>
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## Mathematics

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<tbody>
<tr>
<td>Viewing one object from multiple viewpoints and spatial thinking in 3 dimensions</td>
<td>5.G</td>
<td>8.G</td>
<td>G-MG</td>
</tr>
</tbody>
</table>

1 Common Core State Standards for English Language Arts and Mathematics
2 College, Career, and Civic Life (C3) Framework for Social Studies State Standards
3 Next Generation Science Standards
ACKNOWLEDGEMENTS

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