

Liska+Associates

strategic +
creative +
solution-driven +
audience-focused +
efficient +

brand programs +
identity +
package design +
web design +
print marketing +
brand positioning +
motion +



The Field Museum &

MUNRO CAMPAGNA ARTIST REPRESENTATIVE



© The Field Museum, GNgizis_c04d, Photographer Greg Morca



© The Field Museum, Photographer Catie Boehmer

The Field Museum houses a vast collection of zoological specimens that are "preserved" with cotton; it is also home to many living creatures! A colony of dermestid beetles residing in the Bird Prep Lab on the second floor is responsible for cleaning the skeletons of mammals, reptiles, fishes, and birds during field research. In a process that is efficient and all-natural, these scavengers eat the dried tissue from the skeletons. Museum scientists in turn use for research. I say they are the hardest workers a



Last Is More: Mies, IBM, and
the Transformation of Chicago

Text by

Robert Sharoff

Photography by

William Zbaren

Right: Mies in the 1930s
Opposite: A model of Mies's envisioned glass office building from the early 1920s



None of this, however, was evident in the beginning. Born in 1898 in Aachen, Germany, the son of a stonecutter, Mies spent his formative years working as an assistant to highly regarded architects in his hometown and also in Berlin.

In 1913, he married Ada Bruhn, the daughter of a wealthy manufacturer, and went on to father three daughters. The marriage never really thrived, however, and within a decade the couple had separated. In his magisterial biography of Mies, the critic Franz Schutze writes, "By common agreement of all who knew him, Mies was not meant to be a responsible husband or... even a deeply caring father."

Toward the end of his life, Mies would make peace with his daughters and even establish a close bond with one of his grandsons. In the early days, however, nothing mattered except his work.

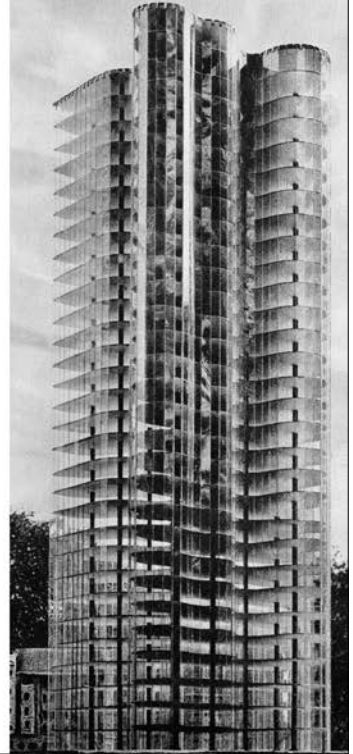
The year before he married, Mies went out on his own as an independent architect and gradually established a reputation as a designer of mildly progressive houses for a series of wealthy clients. By the 1920s, however, after immersing himself in the philosophical debates that occupied Germany in the wake of World War I, he had arrived at a new understanding of architecture. He now believed it to be the expression of a particular moment in time—the Zeitgeist—filtered through certain eternal truths derived from such thinkers as Oswald Spengler and Saint Thomas Aquinas.

The effect on his work was dramatic. In a three-year period from 1921 to 1924, Mies designed five buildings—none of which was built—that served as models for much of his future output. Two of the buildings were steel-and-glass skyscrapers, one was a mid-rise concrete office building, and two were residences, one of brick and the other of concrete.

The steel-and-glass skyscrapers proved especially prophetic. "Only in the course of their construction do skyscrapers show their bold, structural character, and then the regression made by their soaring skeletal frames is overwhelming," he wrote. "On the other hand, when the facades are later covered with masonry, this impression is destroyed...."

The answer, he believed, was floor-to-ceiling glass, a new, even shocking innovation. The use of glass, he commented, "forces us to new ways" of thinking about architecture.

As revolutionary as these buildings were, however, they had little effect on his day-to-day practice. In the 1920s, Mies was in danger of becoming the thing he most despised—a conservative architect, beloved by the avant-garde but ineffectual in terms of his influence on the larger world.



"We finally decided to design the site to fit the building rather than the building to fit the site."

Bruno Zevi



The building that Mies began to envision, with the assistance of both Bruno Zevi and associate architect C. F. Murphy Associates, was a rectangular slab that rose fifty-two stories above a granite-garaged glass fronting on the Chicago River. The 14-million-square-foot building occupied the northern half of the site and was positioned so as not to overwhelm its thirteenth-neighbor to the west, the recently completed Marina City complex by Mies's former Bauhaus student Bertrand Goldberg.

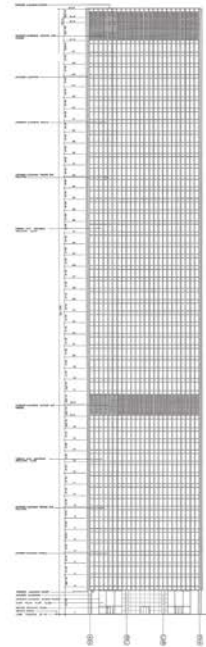
"By going well back on the site," Zevi later explained, "we in effect set up a line of three towers, since the Marina towers are centered on their site with the east structure farther north than the west one. This kept us from blocking any more of the view toward the lake than the east tower already does."

IBM's design lineage is clear. The germ was Mies's unbuilt glass office buildings from the 1920s as refined through successive versions of his epochal 860-880 North Lake Shore Drive residential towers in Chicago. The structure's immediate predecessor, however, was the 1938 Seagram Building in New York.

For all of Mies's association with steel, the material he used increasingly in the last decade of his life was aluminum, which was cheaper and lighter and allowed for more flexibility in terms of color and detailing. Seagram's curtain wall facade was constructed of bronze and glass in what some will say was a homage to the rich brown color of the Seagram's company's principal product, bonded whiskey. But brown was also one of Mies's favorite colors. For IBM, he specified bronze-tinted aluminum and solar-tinted bronze glass.

With a steel skeleton encased in concrete behind a curtain-wall facade starting at the second floor, the building hewed closely to the Seagram prototype. The facade consisted of tiers of identical floor-to-ceiling windows delineated by the raised I-beam mullions that Mies first introduced at 860-880 North Lake Shore Drive and about which critics continue to argue as to whether or not they constitute the heresy of applied ornamentation. (Mies's only comment, which did nothing to settle the matter, was that the building "did not look right" without them.) The first-floor lobby, meanwhile, had glass walls that were recessed behind the perimeter piers, creating a colonnade at the base of the building.

IBM's appointments were lavish by the standards of the day, and this was especially apparent in the imperial dimensions of the lobby—125 by 275 feet—with a towering twenty-six-foot ceiling.



Opposite: Foundation work begins on the IBM Building. The site is wedged between the now-demolished Chicago Sun-Times Building (lower left) and Marina City (upper right).
Left: An original drawing of the IBM Building.



Milton Glaser Color Fuses

Minton-Capehart Federal Building Indianapolis, Indiana



Independence Crossing

Terrence Karpowicz

U.S. Border Station, Sault Sainte Marie, Michigan



ATELIER GARY LEE

The Gem Table, Choi Ming Studios

Part of a rotating, curated collection of furniture, lighting, textiles, leathers, art, and objects by celebrated designers and manufacturers from around the world.

222 Merchandise Mart Plaza
Suite 1419
Chicago, IL 60654
ateliergarylee.com



Interior Design "Best of Year" winner



ATELIER GARY LEE

Kelly Chandelier, Gabriel Scott

Part of a rotating, curated collection of furniture, lighting, textiles, leathers, art, and objects by celebrated designers and manufacturers from around the world.

222 Merchandise Mart Plaza
Suite 1419
Chicago, IL 60654
ateliergarylee.com



Interior Design "Best of Year" winner



ATELIER GARY LEE

Thorset Lounge Chair, Choi Ming Studios

Part of a rotating, curated collection of furniture, lighting, textiles, leathers, art, and objects by celebrated designers and manufacturers from around the world.

222 Merchandise Mart Plaza
Suite 1419
Chicago, IL 60654
ateliergarylee.com



Interior Design "Best of Year" winner



ATELIER GARY LEE

Giac Occasional Chair, DUV Collection

Part of a rotating, curated collection of furniture, lighting, textiles, leathers, art, and objects by celebrated designers and manufacturers from around the world.

222 Merchandise Mart Plaza
Suite 1419
Chicago, IL 60654
ateliergarylee.com



Interior Design "Best of Year" winner

Docket No. 1

Chapman and Cutler

Focused on Finance

The First 100 Years
of Chapman and Cutler

Yours truly,

J.P. Chapman



THE APARTMENTS
AT CITYCENTER





WEDDING
SPACE

OPENS
MARCH 2014

2 BLOCKS EAST OF

MICHIGAN
AVE



DESIGNED BY

KRUECK
+SEXTON



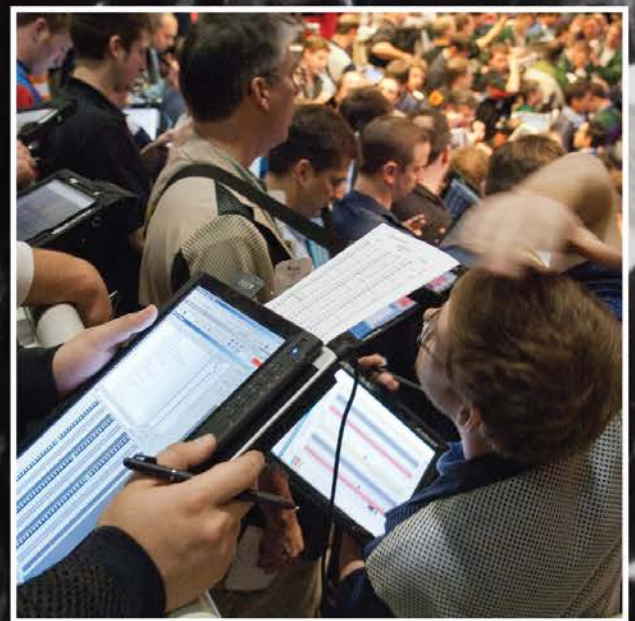
2014 DATES AVAILABLE

CHEZ-CHICAGO.COM 312.255.0288



CBOE

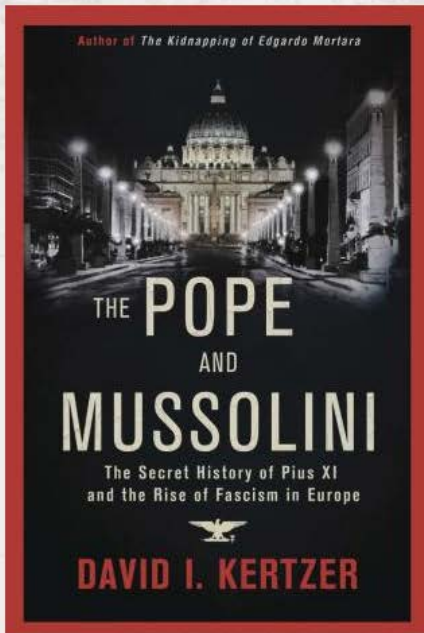
40 Years of Innovation



CBOE Holdings, Inc.
Annual Report 2012

DAVID KERTZER

[Writing](#) [Biography](#) [Blog](#) [Contact](#)



The Pope and Mussolini

"Kertzer unravels the relationship between two of 20th-century Europe's most important political figures and does so in an accessible style that makes for a fast-paced must-read"

—*Publishers Weekly*

"David Kertzer has an eye for a story, an ear for the right word, and an instinct for human tragedy. They all come together in *The Pope and Mussolini* to document, with meticulous scholarship and novelistic flair, the complicity between Pius XI and the Fascist leader in creating an unholy alliance between the Vatican and a totalitarian government rooted in corruption and brutality. This is a sophisticated blockbuster."

—Joseph Ellis, Winner of the Pulitzer Prize and author of *Revolutionary Summer*

To be published on January 28, 2014 by Random House in North America, in February 2014 by Rizzoli in Italy and in July 2014 by Oxford University Press in the UK.

[Read More](#)



Help bring our brand to life!

Our Brand Center offers a variety of resources, tools, downloads and tips so that we can all help build the Northwestern Medicine brand with clarity and consistency. Use this site as an ongoing reference and resource. Visit often to find new postings.



Quick Links

- [Brand Guidelines](#)
- [Visual System](#)
- [Choosing a Logo](#)
- [Logo Placement](#)
- [Logo Downloads](#)
- [Photo Downloads](#)
- [PowerPoint](#)
- [Email Signature](#)



Learn more about our brand and how you can help bring it to life.



Find our visual brand identity guidelines and logo downloads.



Select and download business templates and order branded materials.

Northwestern Medicine
Northwestern Memorial University Feinberg School of Medicine transform healthcare to excellence and breakthrough. It's also our master brand identity so that we clearly

Find a guide to editorial style and other editorial resources.



Learn about our visual style and download images for business use.



Find answers about our transition to the Northwestern Medicine brand.

Questions? Contact us at branding@nmh.org.



M Northwestern
Medicine®

Outpatient Care Pavilion
Breakthrough medicine. Northwestern care.

Outpatient Care Pavilion

World-class medical office space designed from the ground up to create an exceptional experience for our patients.

- 600,000 square feet
- Full floor of imaging services, including MRI and CT
- Eight operating rooms
- On-site pharmacy
- Enclosed parking and valet services
- Two floors of retail space

GATE 2

WARNING

brininstool-lynd.com



AcousticLab
300 sq ft of translucent acrylic sheet / 50 linear ft of LED bars / 16,777,216 colors of the RGB spectrum / Six layers of gypsum board / 21,840 cubic inches of fabric wrapped, insulated panels / Unlimited audible acoustic scenarios from computer-generated data

BRININSTOOL + LYNCH ARCHITECTURE DESIGN



SMART

Fall 2012 Advanced Design Studio

What is necessary to create an effective and sustainable environment to experience art, culture and society within a given framework, and, in turn, what does this specific institution require and how can the site within this urban campus be improved?

The studio's focus was the design of an addition and annex for the Smart Museum of Art on the University of Chicago campus, adjacent to the existing museum on Ellis Avenue. Working directly with the Deputy Director and Chief Curator of the Museum as well as the University Architect to develop a programmatic focus, studio members created a site and building design that would address the future programming needs of the Smart Museum while enhancing the stature of the Ellis Avenue site as part of the greater campus plan.

The studio investigated current approaches, concerns and methodologies for the display of visual art in the public realm, and what current strategies – both curatorial and economic – are being discussed and examined among museum administrators and curators. As an example, it is the University of Chicago's new Cultural Policy Center that

issued a detailed study in July 2012, called "Site in Space," which looks at the major building boom of museums, performing arts centers and theaters in the United States from 1986 to 2008. It examines and debunks the myth of "if you build it they will come" that occurred in the past fifteen years with many "standalone" – designed cultural institutions. In many of these cases institutional missions have been damaged and financial stability has deteriorated. This is also an issue of sustainability – not only for the welfare of the institution, but also for a library of landmark buildings that continue to maintain amounts of energy and whose maintenance is unsustainable. In regard to a program for a new museum, facility, this brings up questions of program, manufacturing versus collecting, changing exhibits versus permanent exhibits, permanence of structures versus temporary installations.

As part of studio research, students made field trips to the University of Chicago to visit the Smart Museum and the site and to speak with the University personnel mentioned above – the studio "clients." Students also visited other contemporary cultural facilities – The Art Institute of Chicago and the Cranbrook Museum of Art, among others – to behind-the-scenes tour of their operations. In-depth critiques and formal reviews connected the students with structural and MEP engineers, landscape architects and museum designers.

PROJECT OVERVIEW

Museum Addition Program
 Gift Shop
 Education
 Administration
 Visual Storage
 Support

Museum Addition Area
 25,000 square feet
 (including the current facility)

Case Study Institutions
 Cranbrook Art Museum
 Brookline, Michigan
 The Art Institute of Chicago
 Chicago, Illinois
 University of Michigan
 Museum of Art
 Ann Arbor, Michigan

Exhibition Sponsors
 John Proctor
 Liska + Associates
 Bronstein + Lynch

Studio Professor
 Brad Lynch
 Project: Bronstein + Lynch

Studio Assistant Professor
 Devin Wingard
 Associate: Bronstein + Lynch

Studio Participants
 Cameron Brink
 Javier Buitrago
 Nicole Brown
 Ryan Kim
 Kristen Kabanowski
 Diane Kinross
 Michael Kutz
 Janel Liu
 Stephen Phelan
 Doby Saha
 Jeff Wilson
 Zheng Zhao
 Daniel Zeng

Studio Client and Jurors
 Stephanie Smith
 Deputy Director and Chief Curator,
 Smart Museum of Art
 Steve Wasserthal
 Director, New Traditions and University
 Architect, The University of Chicago

Studio Critics
 Devlin Wingard
 Professor and Structural Engineer,
 Area Chicago
 Philip Stalk
 Associate and Mechanical Engineer,
 Area Chicago

Studio Jurors
 James Allen
 Professor, Art Administration, Boston
 College
 Shane Cline
 Professor, Civil + Environmental, Massachusetts
 Institute of Technology
 Karim Kise
 Studio Brain Assistant Curator,
 Department of Architecture and Design,
 The Art Institute of Chicago
 Richard Ouch
 Senior Design Partner,
 Bronstein Architecture, New York
 Paul Raff
 Professor, Year 10 Studio, Toronto



SMART MUSEUM

Project Site

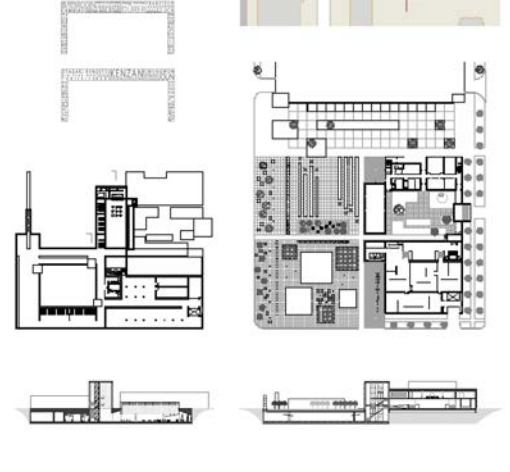


University of Chicago Smart Museum of Art is an extension of the former Sports Center for the National Football Conference and the Agnes B. Hunt South Pavilion which the museum has acquired to serve as a meeting place between these active student buildings, the addition to create a central space where the museum's programming, research in the collection, display, and representation of art can be enhanced and strengthened.

Approaching from Ellis Avenue visitors are immediately met with the contemplation of three towering light walls. The volume of these three structures is essential for the museum's mission to create a central space where the museum's programming, research in the collection, display, and representation of art can be enhanced and strengthened.

The proposed expansion of the Smart Museum will integrate and extend the museum's presence at the University, including a new central expansion toward and past current gallery extension and outdoor courtyard.

City name: No Context.



My design for the expansion of the Smart Museum has been intended to give visitors a sense of continuity throughout their experience of the original and new spaces, which to create a relationship between the building and service for the museum's visual history and its connection to the campus after embracing each function of the original part of the museum. They are expanded directly into the new building. This makes the circulation of each space clear to the people inside the building. The site itself also retains these a sense of continuity and connection. The design is working with site setting the area.

To create a relationship with the surrounding campus, the new addition is designed in an distinctly different architectural style from the original art museum. Since the original part is enclosed and void, the new building is more open, light and transparent. This design is a strong visual contrast with the original building.

Channel glass and custom wall systems are employed for the building skin. On the second floor the channel glass is implemented to receive natural light for the permanent gallery spaces. During the lighting for both the ground and upper levels, the light is captured and glowing is seen to give the entire a clear visual connection to campus.





 **TOM STRINGER** Design Partners

314 West Superior Street, Suite 502
Chicago, IL 60654
312.664.0644
tomstringer.com

Home | The Pritzker Architecture Prize

The Pritzker Architecture Prize

Sponsored by The Hyatt Foundation

ABOUT THE PRIZE 2013 LAUREATE PAST LAUREATES MEDIA CENTER CONTACT

English 简体中文

Announcing the 2013 Laureate

Toyo Ito

Japan

[DOWNLOAD THE MEDIA KIT](#)
[OFFICIAL ANNOUNCEMENT](#)
[LEARN MORE ABOUT TOYO ITO](#)
[READ THE JURY'S CITATION](#)
[VIEW THE LAUREATE'S WORK](#)





History



Nomination Process



Jury

©2013 The Hyatt Foundation Facebook

普利兹克建筑奖 | 凯悦基金会赞助

普利兹克建筑奖

The Pritzker Architecture Prize

Sponsored by The Hyatt Foundation

关于奖项 2013获奖者 历届获奖者 媒体中心 联系我们 English 简体中文

伊东丰雄
2013年获奖者

- 获奖新闻
- 颁奖礼
- 颁奖词
- 作品集
- 媒体下载
- 历届获奖者




银色小屋 (住宅), 日本东京都中野区, 1984
建筑师: Toyo Ito

Selected Works: Toyo Ito | The Pritzker Architecture Prize

The Pritzker Architecture Prize



Sponsored by The Hyatt Foundation

ABOUT THE PRIZE 2013 LAUREATE PAST LAUREATES MEDIA CENTER CONTACT

English 简体中文

Toyo Ito
2013 Laureate

- Announcement
- Biography
- Ceremony
- Jury Citation
- Selected Works
- Media Downloads
- Past Laureates

TOD'S Omotesando Building Shibuya-ku, Tokyo, Japan, 2004



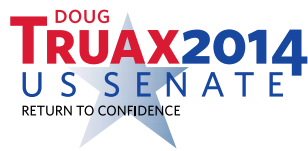
UrbanWorks: IMPACT
urbanworksarchitecture.com

4,475,003
square feet of architecture—larger than the footprint of Rhode Island—to date

8 planned
mixed income
communities

65

27,000



Remuriate Technologies Chemical processing
Harsha Cognitive Center Neurobehavioral therapeutic center
Veritas Risk services consultants

TwoFold Interior design firm
Doug Truax 2014 Senatorial candidate
Chez Chicago wedding /event space

The Charmant Hotel Boutique hotel
The Found Flealess Market Fundraising product market
Partners Chicago Brasil Global cities collaboration



Almost Home Kids™

Share the Care

2013 Annual Report



**Munro Campagna Artist Representatives**

Liska worked with Munro Campagna to design their 27th annual calendar. This year, it features Chicago's Field Museum and their collections.

**Mies in Chicago**

The Hong Kong based Langham Hospitality Group extensively renovated and transformed the last building built by Mies. This book documents the architect's lasting imprint on Chicago architecture.

**GSA**

The U.S. General Services Administration's Art in Architecture Program commissions American artists to create art for federal buildings. Liska continued to design brochures to help people understand and appreciate the art and the artists.

**Atelier Gary Lee**

Liska worked with acclaimed interior designer Gary Lee to feature pieces from his showroom's curated collection of the world's best furnishings, accessories and artwork for this continuing industry advertising campaign.

**Chapman and Cutler**

Liska designed the cover of a book that chronicles the first hundred years of this finance focused law firm.

**Hines**

The Apartments at CityCenter is at the heart of the 10-acre CityCenterDC development. Liska designed multiple marketing pieces to convey the experience, luxury features and amenities to potential tenants.

**CBOE Holdings, Inc.**

As part of our ongoing relationship with the world's largest options market, Liska designed an annual report to help celebrate 40 years of developing diverse financial products, innovative trading technology, options advocacy and investor education.

**David Kertzer**

Acclaimed author and Brown University professor, David Kertzer worked with Liska to design a website that features his work, events and thinking.

**Northwestern Medicine**

After designing this new brand identity, we created a brand guideline website and applied the new brand to an on-campus construction project.

**Brininstool + Lynch**

Continuing projects for this highly revered architecture firm have helped introduce their new office, new projects and their 25th anniversary.

**Chez**

Chez is Chicago's newest event and wedding venue. Liska worked with the company to develop a broad program that includes a brand identity, website, signage and advertising.

**Brininstool + Lynch**

Liska worked with Brad Lynch to design exhibition materials that showcase his class of IIT architecture students' proposals for the SMART Museum expansion.

**Tom Stringer Design Partners**

Liska continues to work with Tom Stringer, designing ads that showcase the firm's high-end projects.

**The Pritzker Architecture Prize**

Continuing work for the most prestigious international prize in architecture.

**UrbanWorks**

Liska designed a mailer celebrating 20 years of community focused and environmentally responsible architecture projects by this internationally acclaimed firm.

**Almost Home Kids**

This annual report features the exceptional work done by this organization that helps medically fragile children transition from the hospital to home as well as their new affiliation with Lurie Children's Hospital.

