CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK **CHICAGODES**IGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK **CHICAGOD**ESIGN**WEEKCHICAGOD**ESIGN**WEEKCHICAGOD**ESIGN**WEEK** CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK MSI DESIGN SPRINT OCTOBER 27-NOVEMBER 3 CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWFFKCHICAGODESIGNWFFKCHICAGODESIGNWFFK CHICAGODESIGNWFEKCHICAGODESIGNWFEKCHICAGODESIGNWFEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK **CHICAGODES**IGN**WEEKCHICAGODES**IGN**WEEKCHICAGOD**ESIGN**WEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGO**DESIGN**WEEKCHICAGO**DESIGN**WEEKCHICAGO**DESIGN**WEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK** CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK **CHICAGODE**SIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK CHICAGODESIGNWEEKCHICAGODESIGNWEEKCHICAGODESIGNWEEK At MSI, we're dedicated to making curiosity feel at home. Your questionsand creative spirit—are welcome here. In celebration of Chicago Design Week, we invited local designers and creatives to tell us about their favorite exhibits, artifacts and amazing Museum curiosities. See MSI through a new lens on this self-guided tour. "Design has a responsibility to science. How can designers use their craft to celebrate and honor the exploration of our universe? How can we inspire others to be more inquisitive?" CONTRIBUTORS FROM THIRST ABOUT THE BUILDING As you head up to Main Level 2 to begin your Design Sprint in the Rotunda, enjoy some history about the Museum's historic home, which was originally the Palace of Fine Arts for the World's Columbian Exposition of 1893. As the director of works, well-known Chicago architect Daniel Burnham oversaw the design of the fair's nearly 200 buildings, which famously featured Beaux-Arts and Neoclassical architectural styles. World-renowned landscape architect Frederick Law Olmsted designed the exposition's 600 acres of parks, canals, lagoons and gardens. With little time and as a cost-cutting measure, the facades of these White City structures did not feature stone, but of a mixture of plaster, cement and jute fiber called staff. Unlike the other structures at the fair that were designed to be temporary, the Palace of Fine Arts was constructed with bricks and permanent materials as it was intended to house priceless works of art from around the world. Many fair-goers arrived at this building by gondola and entered through the South Portico, which was adorned by a pair of bronze lion statutes that now sit at the entrance of the Art Institute of Chicago. In the early 20th century, American businessman and philanthropist Julius Rosenwald became inspired after a trip to the Deutsches Museum in Munich, Germany to create a science and technology museum in Chicago. After securing the deteriorating Palace of Fine Arts, Rosenwald contributed the funding needed to make his vision come to life! The Museum of Science and Industry opened in 1933—coinciding with the Century of Progress World's Fair in that same year. ROTUNDA/MAIN LEVEL 2 Although the original Beaux-Arts style exterior remains from 1893, there are numerous interior details and flourishes that reflect the Art Deco style popular in the 1930s, when the building was restored. The quote featured in the Rotunda is set in period typography and decorative brass trim elements embellish not only the Rotunda, but can be seen throughout the Museum. "The quote emblazoned on the top of the Rotunda gives you a sense what this place is about. It feels monumental. All that space makes me feel small and grand at the same time." CHRISTEN CARTER, BUSY BEAVER BUTTON **NUMBERS IN NATURE/** MAIN LEVEL 2 Next, grab a free, timed-entry ticket to Numbers in Nature: A Mirror Maze, an exhibit highlighting the patterns that surround us in nature. Patterns tell you how things work, if you know where to look to find them. They form the veins of a leaf, the spiral of a nautilus and the spots on a giraffe. Patterns also inspire us as we create or build things: some arrangements just ... feel right. Our key to unlocking these patterns is math. "Nature is the best designer and a source of inspiration for all of us. We are constantly borrowing ideas from nature. The more we learn, the more connected we become to nature." CONTRIBUTORS FROM THIRST "The Floating Museum often thinks about interesting strategies to encourage the public to interact with visual art. We liked observing how people's perceptions were challenged in the maze. There was also a sense of wonder and problem solving at play as participants navigated the exhibit and examined artifacts." contributors FROM FLOATING MUSEUM "The ant mound artifact is an elegant sculpture that strikes at the core of the best artworks: making the invisible visible and helping make sense of the world around us in a single glance." CONTRIBUTORS FROM COLOSSAL SCIENCE STORMS/ MAIN LEVEL 2 Your next stop is Science Storms, which explores seven phenomena: lightning, tornados, avalanches, tsunamis, fire, sunlight and atoms in motion. Our curiosity about the world begins almost as soon as we enter it. What color is the sky? How does lightning find its shape? Reconnect with your sense of wonder and find an endless supply of creative inspiration from the natural world in this exhibit. AVALANCHE DISK Avalanches—or flows of granular material—are a stunning example of how forces, such as friction and gravity, act on an object. Watch patterns of cascading sands change as you adjust the speed of the rotating Avalanche Disk. "You can control an avalanche! The swirling bronze sand is mesmerizing. I could sit there for hours." CARTER, BUSY BEAVER BUTTON COLOR ROOM What you perceive as an object's color is actually a section of the light's wavelength being reflected by the object. Remove that wavelength from the light, and you'll no longer "see" the object's color. "I know that the color of light affects how things look, but this REALLY shows it. The M&M-shaped disks that change colors give a whole new level of understanding of that concept." CHRISTEN CARTER, BUSY BEAVER BUTTON **SCIENCE STORMS/** BALCONY LEVEL 3 The second floor of Science Storms is filled with more design to explore on your creative expedition. PLASMA SPHERES Play with static electricity at the Museum's plasma spheres. Nikola Tesla invented the plasma sphere in 1894 while studying high-frequency currents in a glass tube. In 1971, Tesla's invention was refined during an accidental experiment by MIT student Bill Parker, which lead to the modern design of the plasma sphere. PERIOD BATTERY TYPOGRAPHY Locate a nearby display case for a hidden treasure. After a closer inspection to the artifacts on display in this case, you'll discover batteries from the 1930s and 1940s with great examples of period typography. YOU! THE EXPERIENCE/ BALCONY LEVEL 3 The next stop on your tour is all about you—YOU! The Experience is an exhibit highlighting how we are a complex blend of experiences, choices, personality and environment. Your mind, body and spirit have a vital connection, all explored in this exhibit. Remarking about the connection between exhibits YOU! and Numbers in Nature, contributors from Colossal left us with the following thoughts: "Our desire to see an exterior self (in the Mirror Maze) is at odds with a repulsion at the beauty and order found within us (Plastinated Vascular Body). How do you respond to the slices and internal networks of bodies on display in You! The Experience? How do you respond to seeing your superficial self multiplied in the Numbers in Nature?" contributors FROM COLOSSAL THE ARCHITECTURE OF THE HUMAN BODY/RED STAIRWELL As you make your way to the Transportation Gallery, take the Red Stairs down to Main Level 2 to discover vintage anatomical models of the human body from the Mayo Medical Museum. These stylized models might be perfectly suited as set decor in Wes Anderson's whimsical cinematic universe. TRANSPORTATION GALLERY/ MAIN LEVEL 2 The inventions featured in the Transportation Gallery embody the human need for motion. What attracts us to inventions that move us faster, further, higher? Are vehicles the ultimate expression of ingenuity and design thinking triumphing over our human limitations? 1923 MILBURN MODEL 27L ELECTRIC CAR "Growing up with family members who had disabilities and physical limitations, I have always been very attuned to accessible and assistive design. What resonated with me about the 1923 Milburn Electric Car was its function as an aid to the University of Chicago football coach, who received it as a gift from the college to help him coach the team despite a physical limitation. Some designs are coincidentally accessible for people with disabilities; many are insurmountably not. What can designers, writers and the media do to better incorporate inclusive design in everything we create?" LAURA STAUGAITIS, COLOSSAL CIRCUS/LOWER LEVEL 1 Speaking of traveling and vehicles, take the Red Stairs down to Lower Level 1 and find the Circus exhibit. The mechanical displays, funhouse mirrors and aural atmosphere pay homage to the road shows that brought entertainment to the big burghs and the backwoods, one town at a time. "As a child, I was spellbound by Alexander Calder's Circus, which was installed in the lobby of the Whitney Museum in New York. While I think 'circus' refers to the circular shape of the arena, the Museum's mechanized dioramas drew my attention to the way circuses in the industrial era modified mobile infrastructures (carriages) as a drifting assemblage for performance and cultural events. Like the weather, art arrives, transforms the city, then disappears." ANDREW SCHACHMAN. FLOATING MUSEUM U-505 SUBMARINE/ LOWER LEVEL 1 Make your way to the U-505. With multiple interactive units, archival media and nearly 200 artifacts, the U-505 Submarine exhibit is a treasure trove of history as well as a National Historic Landmark. From propaganda posters to small artifacts carried by the sailors on the boat, you'll leap into the past and examine design in the World War II era. The exhibit is also an opportunity to consider historical branding and visual campaigns. What makes a brand, campaign or logomark successful? How does state-sponsored propaganda writeor rewrite—our collective history? Is it possible to separate aesthetics from ideology? "Communication design and typography serve as time capsules for culture. Embedded in every decision—the color, typography, materials—are statements about the people, values and historical events that were happening at the time." **CONTRIBUTORS FROM THIRST** YOUR TURN... You've reached the end of the Design Sprint, but there's still more of the Museum to explore! Share your Design Week Museum experience with us and tell us what will inspire your creative practice using the hashtag #MSIDesignWeek on Twitter and Instagram. CONTRIBUTORS CHRISTEN CARTER/ BUSY BEAVER BUTTON CO. Christen Carter is the president and owner of Busy Beaver Button Co., a custom button company based out of Chicago. Since she started the business out of her college apartment in 1995, the company has created more than 85,000 designs and produced tens of millions of buttons. CHRISTOPHER JACOBSON/ COLOSSAL Christopher Jacobson is the founder and editor-in-chief of Colossal, a visual art, design and culture blog. He's contributed to publications like Wired Magazine, Designbloom and Slate. LAURA STAUGAITIS/COLOSSAL Laura Staugaitis, an editor and contributing writer at Colossal, manages The Colossal Shop. She also assists with the special projects and curation teams. JEREMIAH HULSEBOS-SPOFFORD/ FLOATING MUSEUM Jeremiah Hulsebos-Spofford is a visual artist and assistant professor of sculpture at Indiana University Northwest. His work has been shown at the American Academy of Arts and Letters, The UCSD Art Gallery, The Glass Curtain Gallery, The Hyde Park Art Center and he had a recent exhibition at the DuSable Museum of African American History. FAHEEM MAJEED/ FLOATING MUSEUM Faheem Majeed, a resident of the South Shore, often looks to the material makeup of his neighborhood and surrounding areas as an entry point into larger questions around civic-mindedness, community activism and institutional critique. The artist breathes new life into often devalued materials such as particle board, scrap wood and discarded signs. ANDREW SCHACHMAN/ FLOATING MUSEUM Andrew Schachman is a studio associate professor in the College of Architecture at the Illinois Institute of Technology. He designs environments, infrastructures and installations and is the executive co-director of two organizations: Floating Museum and Fieldwork Collaborative Projects. AVERY R. YOUNG/ FLOATING MUSEUM Avery R. Young is an award-winning teaching artist who mentors young people in creative writing and theater. Young's poems and essays on HIV awareness, misogyny, race records, and art integration have been published in "The BreakBeat Poets," "The Golden Shovel Anthology: New Poems Honoring Gwendolyn Brooks," "AIMPrint." and other anthologies. JOHN POBOJEWSKI/THIRST John Pobojewski is a partner at Thirst, a communication design practice. His work has been featured in several design publications including "Graphis," "ID Magazine" and "IDN Magazine." BUD RODECKER/THIRST Bud Rodecker is a partner at Thirst and interested in systems and processes in creating design. He is also president of the Society of Typographic Arts and an adjunct

professor at DePaul University in Chicago.

museum of **science+industry**