

As a critique to the institution of art this building stands in defiance of its surroundings, completely oblivious of the towering high-rises found in the heart of Chicago. As the design sits in the hunking shadows of some of the tallest sky scrapers in America the visitor approaches large, sheer unwelcoming faces of concrete in the same manner. The museum is as un-welcoming as the surrounding environment. But just as the visitor has come to the museum in search of enlightenment so did the museum come to the heart of Chicago in search of enlightenment.

After passing through the administrative functions of the building your only view inwards is blocked and distorted, broken up for many thousands of thinly spaced metal bars. It is easy to see past but it is difficult to understand what is on the other side. Generating not only a mystery but a desire to continue.

The contemporary collection disorients the patron confronted with plans of concrete which break up the vision and disorientate our understanding of space. Like the layers of a cubist or nonobjective painting these planes are representative of space and perception being compressed down to two dimensions.

Having seen the permanent collection through the metal screen then given a glimpse of the tops of the picture frames from the contemporary collection, the patron now passes directly over the top of the collection. Like the collage of a cubist painter the patron has now received multiple different perspectives of the same thing. The permanent collection



After descending the elevator the patron is greeted by 16 of the world's most well-known stolen paintings. The Storm on the Sea of Galilee, Rembrandt's only known sea scene. The Concert by Vermeer. This is one of only 35 known Vermeer's in existence. World renowned works of art cut from their frames have been reframed and anchored in 45' tall concrete goals.



Through the back of the collection the visitor finds himself at the base of the artist residence. The artist residence looks over tradition while why creating the future. A artist residence and studio which is open to the public and often patronized. "It is not hard to see your favorite artist at the MET or the TATE, but having a chance to speak with them is another thing altogether" NY Times