

PIN-UP

Featuring **Liz Diller, Konstantin Grcic, Iris van Herpen, and Charles Hollis Jones**

ALSO: Nanu Al-Hamad, Apparatus, Arquitectura-G, Atelier Biagetti, BLESS, Luca Cipelletti, Debi Cornwall, Rafael de Cárdenas, Griener Häggiund, Marc Hundley, Olalekan Jeyifous, June 14, Nynke Koster, Max Lamb, Reinaldo Leandro, Naihao Li, Philippe Malouin, Jonathan Olivares, Ifeanyi Oganwu, Leon Ransmeier, Reinaldo Sanguino, Scholten & Baijings, Soft Baroque, Katie Stout, Studio Swine, and Frank Lloyd Wright

THE COMFORT ISSUE

PLUS

ARCHITECTS,
TOILETS, AND
THE POWER OF
PERFUME



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HOT WING

According to Zoë Ryan, Curator of Architecture and Design at the Art Institute of Chicago, “everything — from the streets, to the urban planning, to the objects, to our actions — is designed.” She was speaking about her adoptive city at the recent opening of the Art Institute’s new Architecture and Design gallery, the first time the 138-year-old institution has sought to categorize its fabulously rich collections in this way. Located in the museum’s 2009 Renzo Piano addition, the cross-disciplinary space will showcase themed displays and exhibitions. The first, proactively titled *Past Forward: Architecture and Design at the Art Institute*, sets out to explore the continuing impact of 20th-century design interventions on contemporary practice.

Ryan, who has edited *the book on architecture and design shows — As Seen: Exhibitions that Made Architecture and Design History* (Yale University Press, 2017) — hopes to depict the design process as much more integrated with wider artistic movements. Architects and designers, she asserts, are “not only focused on producing models and drawings. They often express their ideas through painting, photography, and other forms.” Ryan and her team have access to pieces “from across the museum. We’re trying to incorporate material from other departments that engage in a conversation about architecture and design and the kind of approaches practitioners have taken.” For the current display, Ryan also commissioned videos from five different filmmakers to both “bring to life” and “enhance the dialogue around” particular works, such as the 1970s pre-fabricated fiberglass kitchen and bath units designed by French architect Charlotte Perriand for an Alpine ski resort, which were found perfectly preserved in a suburban Chicago garage. There’s also a dedicated space for shorter-run, rotating exhibitions, the first of which — *Color Studies*, on view through February 2018 — examines the work of artists and designers from the Bauhaus to the digital age who are linked by their exploration of color as a tool for design and social commentary.

After having been at the Art Institute for ten years Ryan is visibly excited about finally having a permanent space in which to showcase “not only the types of work that can be made, but also our understanding of architecture and design as a process; not just of making objects and buildings, but a way of working, a way of thinking.” With a curatorial policy that links works according to the issues they address rather than the era to which they belong, the Art Institute’s new gallery will no doubt play a significant role in determining the shape of things to come — both for Chicago and the global design community that increasingly looks to it for inspiration. — MAXWELL DONNEWALD



001–007 Installation in progress at the new Architecture and Design galleries for the show *Past Forward: Architecture and Design*, currently on view at the Art Institute, Chicago. Zoë Ryan and a member of the staff overseeing the installation process.
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009 20th-century design pieces on display at the Art Institute’s Architecture and Design galleries.



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