What is the value of this accumulated dirt, or this erosion of a finished edge? Is it not this return of matter to its source, as a coherent body? Already implied in its constitution, in so far as every physical thing carries within its deepest layers a tendency toward its own destruction - death as birthright? If tragic, this metamorphosis is just. The value, then of works that suffer stains and abrasions is the revelation of the eventuality of this final justice.

This is the actual assimilation of an art work back into its location. The place from which it was first taken. In the time after construction, buildings take on the qualities of the place wherein they are sited. Their colors and surface textures being modified by and in turn modifying those of the surrounding landscape.

David Leatherbarrow
On Weathering, 1997
RESTROOMS

As illuminated by the Beer-Making Diagram (p. 2), the experience of beer-consumption culminates in body’s evacuation of waste: urination. The Wintergarden, and subsequently the entire building complex, is organized on a north-south grid determined by the design of the restrooms provided along the northern wall of the Wintergarden. Every guest is afforded the luxury of relieving themselves privately. The employment of the geometric figure Vesica Piscis organizes the plan of the unisex restrooms. A water wall made of glass located behind the toilet simultaneously creates privacy and opens the room to the outside. The silver fraction door handle allows for a guest to see from a distance whether the room is occupied by the distinctive sliding lock mechanism.