With a health care system serving 40,000 Native Americans annually, the Chickasaw Nation, headquartered in the central Oklahoma town of Ada, sees medicine differently than the rest of the United States. The semi-autonomous tribal group has for decades committed itself to universal, patient-centered care, a quest that culminated in July with the dedication of a $145 million facility that embodies both traditional Chickasaw values and humane hospital design.

Nearly triple the size of the nation’s previous facility, the 360,000-square-foot Chickasaw Nation Medical Center includes a 72-bed hospital and emergency department, along with spaces for diabetes care, a dental clinic, women’s health, and other services. Drawing on

FIVE VISIONS UNVEILED TO REINVIGORATE ST. LOUIS ICON

ARCH RIVALS

Few structures are as synonymous with their locations as the Jefferson National Expansion Memorial Arch. Designed by Eero Saarinen with a landscape by Dan Kiley and completed in 1965, the Arch is central to the identity of St. Louis. And yet while the glinting form draws a million tourists each year, the structure adds little vitality to the city’s downtown. On August 17, five competing teams unveiled ambitious plans to re-envision the memorial and grounds as a dynamic urban park, revitalizing both its relationship to the city as well as its

SMOG GOBBLERS

When Chicago’s Mayor Richard M. Daley cut the ribbon on Mary Bartelme Park late last month, he reaffirmed the city’s goal of planting 15,000 trees by 2015 and announced it will have invested $14 million in ADA accessibility park improvements by year’s end. But the park, named after Illinois’ first female judge, carries another milestone, with a design that incorporates innovative smog-eating permeable pavers, the first of their kind in the city. Designed by Chicago-based landscape architecture firm Site

WEALTH OF HEALTH

With a health care system serving 40,000 Native Americans annually, the Chickasaw Nation, headquartered in the central Oklahoma town of Ada, sees medicine differently than the rest of the United States. The semi-autonomous tribal group has for decades committed itself to universal, patient-centered care, a quest that culminated in July with the dedication of a $146 million facility that embodies both traditional Chickasaw values and humane hospital design.

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Gensler to the Chapel

Chicago’s Fourth Presbyterian Church spent a decade unsuccessfully seeking permission to partner with a developer to expand, proposing multiple iterations of a highrise condominium with the church on the lower few stories, only to be shot down by a public nervous about height and density. “So we stopped, and regrouped. We need to do this on our own,” explained Fourth Presbyterian’s Reverend John Buchanan.

The Neo-Gothic church was built in 1914 by Ralph Adams Cram, the prolific architect behind buildings that include the Cathedral of St. John the Divine in New York and much

CONTENTS

07 CHILLIN’ WITH RBA
11 CHANDIGARH REVISTIED
14 GLASS HOUSES ON THE BLOCK
05 EAVESDROP
11 SCARY
12 MARKETPLACE

THE GLASS FANTASTIC:
THREE CASE STUDIES
SEE PAGES 8–10
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Recently, I helped my aging parents cut down a tree in their front yard in Louisville. The tree, a Crimson King maple that was quickly succumbing to disease, was planted more than 25 years ago, soon after our family moved into the house, so the experience, in spite of the sweat and labor, was poignant. The searing heat on the south facing lawn, however, quickly overwhelmed my nostalgic mood. Without the tree, the yard was sun-scorched and oppressive. As I retreated to the porch, I was reminded, once again, of the power of design—in this case a well-placed shade tree—to shape our daily lives.

That same week, newspaper headlines announced that Louisville had experienced the most days with above-average temperatures of any city in the country. Leaves were turning across town as if it were fall. In spite of what the climate change deniers say, the planet is getting warmer by the day. The evidence is right outside our windows.

Climate change mitigation and adaptation strategies are an emerging area of research in urban planning, but architects and landscape architects will be key players in making those strategies work. With the growing emphasis on sustainability, architects are designing buildings that use less energy—produce clean energy—thereby slashing carbon emissions, which is a vitally important task. Still, more attention should be paid to the way buildings and landscapes interact and the microclimates they create. I’ll call it eco-urban design. If you apply it at a building, block, neighborhood, or citywide scale urban heat-island effects would be diminished. Our cities would be much healthier and more pleasant places as well.

Chicago still leads the country in green roof installations, but many of these projects are only simple sedum carpets. In isolation, green roofs, while highly effective at retaining storm water, are less effective at lessening heat islands than several buildings together with vegetated roofs. Research from Columbia University’s Earth Institute suggests that grouping green roofs would help mitigate urban hotspots, which would be more effective than scattering them across an urban area, as they are in Chicago.

For designers, the range of possibilities for combining buildings with landscape has only begun to be explored. And as architects from Frank Lloyd Wright to Carlo Scarpa have shown us, deep engagement with the specificity of site is one of the best means of place-making and form-making. For those of you who are wondering, it looks like a Tulip Poplar will be planted soon on that Louisville lawn. I hope it won’t take 25 years to grow back some shade.
WORLD CUP DESIGN TEAM
Recently, yours truly wound up at a Chicago Fire soccer match. Eavesdrop is not a huge sports fan. (We’ve never even been to a Cubs game after four years in the city. Whoops!) Turns out we’re way overdue for checking out local sporting venue architecture. (Toyota Park, home of the Fire: THUMBS DOWN) So there we are, hanging out on the Miller Lite Party Deck (when in Rome...) when we spy—gasp—Jeanne Gang and most of the Studio troupe. What the heck? Oh, right; she was schmoozing with a client, of course. Eli Ungar of MAC Properties had invited Jeanne and her firm, including her partner in life and work, Mark Schendel. Together, the two make up the team behind The Shoreland in Hyde Park, a large rehab and conversion of a building formerly known as a student dorm (and before that, the namesake hotel) into market-rate apartments. We didn’t get Top Secret info out of her this time, but we did chat briefly about Gang and Schendel’s renovated apartment off South Michigan Avenue and the firm’s so-this-economy office party, which would take place the following evening in the form of a picnic at Millennium Park, under the shadow of Aqua.

CHEAT SHEET
 Layoffs elicit hurt feelings, with many likening it to getting dumped. Eavesdrop had dinner with a former SOM employee who was quick to dish, saying SOM has an amazing library, so great that when new projects come in the door, partners run straight there to—ahem—get inspired. My dinner-mate just wished they were better at translating their inspiration and not... copying. Truth or hurt feelings? You decide.

RIDING SIDE SADDLE
The CTA is currently testing its new L train cars on the Blue Line. There’s a lot to like: smooth, quiet ride and acceleration, inward-facing seats clearing room for more standing passengers, digital signage, and perhaps most importantly: leather hand-holds and over-hanging bars. What’s missing is an overall redesign of their look. Someone needs to challenge the agency to push their overall redesign of their look. Someone needs to challenge the agency to push... important: leather hand-holds and over-hanging bars. What’s missing is an overall redesign of their look. Someone needs to challenge the agency to push their... important: leather hand-holds and over-hanging bars. What’s missing is an overall redesign of their look. Someone needs to challenge the agency to push their... important: leather hand-holds and over-hanging bars. What’s missing is an overall redesign of their look. Someone needs to challenge the agency to push their... important: leather hand-holds and over-hanging bars. What’s missing is an overall redesign of their look. Someone needs to challenge the agency to push their... important: leather hand-holds and over-hanging bars. What’s missing is an overall redesign of their look. Someone needs to challenge the agency to push their... important: leather hand-holds and over-hanging bars. What’s missing is an overall redesign of their look. Someone needs to challenge the agency to push their... important: leather hand-holds and over-hanging bars. What’s missing is an overall redesign of their look. Someone needs to challenge the agency to push their... important: leather hand-holds and over-hanging bars. What’s missing is an overall redesign of their look. Someone needs to challenge the agency to push their...
IVORY SPIDERWEB WITH BARKSKIN

Livingglass has partnered with hand-pounded bark manufacturer Caba Company to create a new line of decorative glass with a Barkskin interlayer made from the bark of fallen trees. The impact-resistant laminated safety glass panels contain 100 percent recycled glass and resin, and are UV, water, and chemical resistant with a Class A, Class 1 fire rating. Panels can be as thin as a 1/2 inch and are available in custom lengths up to 144 inches or custom widths up to 36 inches. www.livinglass.com

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PRINT JOEL BERMAN GLASS STUDIOS

Winner of a silver Best of NeoCon architectural products award this year, the Print technique developed by Joel Berman’s graphics division allows high-resolution photographs and designs to be printed directly on glass using ceramic frit ink. Images are printed with a minimum resolution of 300 dpi on standard, low-iron, or Berman textured glass up to 59 by 126 inches. Translucent and opaque finishes are available, and glass can be tempered or laminated for a full range of interior applications. www.jbermanglass.com

KRYSIT KLEAR GLASS AGC GLASS COMPANY

Krystal Klear is a new family of low-e glass from AGC that has the strength of heavy glass but without the greenish tint visible in some high-iron content panels. Though it can be used as a solar glass, Krystal Klear offers 91 percent light transmission, making it an ideal choice for interior applications. Laminating is available when more strength is needed, and the glass can also be tempered, curved, silkscreened, or insulated. www.agcglass.com

RENOVATE JE BERKOWITZ

Architectural glass fabricator JE Berkowitz’s new Renovate division offers a system that allows single-pane windows to be retrofitted with an interior double-glazed attachment. The system includes iDea Seal weather seals, custom beauty caps, and setting blocks from Lauren Manufacturing and Plastics, as well as a customized Super Spacer TriSeal from Edgetech, which provides a seal between window units. Tests conducted by the company indicate that up to 65 percent energy savings and 7 to 31 LEED points are possible with the system. www.jeberkowitz.com

SPHERE NATHAN ALLAN

Part of Nathan Allan’s Josiah J collection, Sphere is a line of glass shapes that can be affixed to one or both sides of clear and textured cast sheets of glass. The company’s artists work with architects and designers to develop the size and layout of the spheres before fabrication begins. Eight colors, seven shapes, and three standard diameters up to 3 inches are available, but the company will also fabricate custom spheres up to 24 inches. www.nathanallan.com

LITE TOUCH

NEW GLASS TECHNOLOGY BRINGS CLARITY TO THE MARKET

BY JENNIFER K. GORSCH
WEALTH OF HEALTH
continued from front page

This year’s education is themed to a topic on everyone’s mind:
How do we make traditional buildings more energy efficient
while also preserving their historic character? In a world
beguiled by modern materials and “gizmo green” technologies,
how do we make the case for the inherently sustainable quality
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Chicago Oct. 20-23, 2010
At the Historic Navy Pier

Growing Green: Traditional Building and Sustainable Development
When asked to design the new headquarters for Vakko, a Turkish fashion and media company, the architects at REX were presented with an old, partially constructed concrete shell and an aggressive timeline to complete the project. Rather than concealing the building shell—derelict structures like this are common in Turkey, where concrete construction is fast and inexpensive—the architects grew interested in revealing it through the thinnest sheets of glass possible. “We didn’t want to hide the adaptive reuse,” said REX principal Joshua Prince-Ramus. “This kind of adaptive reuse, of an abandoned, incomplete structure, is really at the forefront of sustainability.”

The architects turned to the technique known as slumped glass, by which glass is repeatedly heated and cooled until it falls into a mold and assumes the mold’s form. Slumping is typically used to create decorative effects, but REX decided to use it for structural purposes: The glass panels feature an X-shaped impression that gives them vertical and lateral stiffness and strength. At 5 by 10 feet, the 134 panels that wrap the building are a wafer-like 3/16 of an inch thick. They are held in place by four simple pins at the corners.

Before the glass could be heated, however, molds had to be made. Wood composite forms were cut from jigs, and then ceramic molds were made from the impression of the wooden forms. The glass was then heated and cooled over the ceramic molds, using the same techniques used to heat-strengthen glass. The process would have beenMany architects have taken ultra-transparent glazing to diaphanous levels of refinement, but some are looking in the other direction, probing new dimensions of performance and opacity. Here are three technologically audacious applications from around the world—whether slumped or sandblasted, corrugated or crystalline—that show glass in a different light.
Ascending the escalators that spiral up Antwerp’s newly-completed Museum aan de Stroom, galleries displaying artifacts of the city’s past alternate with 18-foot-high views out to the city and waterfront. A competition-winning design by Dutch architecture firm Neutelings Riedijk, it comprises ten floors cantilevered from a central core, each one rotated 90 degrees from the one below. Because many of the exhibitions’ contents will be sensitive to the sun, the galleries themselves have no windows, providing a stark contrast to the expansive panoramas on every other floor.

Those views are especially striking through the museum’s undulating glass enclosures. After winning the commission ten years ago, Neutelings Riedijk teamed up with glass engineer Rob Nijssse to devise a way of making their oversize panes thin enough to maintain clarity but stable enough to withstand wind, without resorting to metal supports. Their solution was to corrugate the panes, placing float glass in a wavy mold and baking it until it melted into shape. Although the basic technique for curving glass dates to the 19th century, the unprecedented size of these panes raised a host of new problems. Only one other building had incorporated similar corrugated windows, to Neutelings’ knowledge: the 2005 Casa da Musica in Porto, by Rem Koolhaas, who worked with Nijssse as well. But the 18-foot panes in the Museum aan de Stroom were far larger, too large for most ovens to accommodate.

The team solved that problem by renting Europe’s largest oven, a 20-footer in Italy, but other difficulties remained. The hardest, according to principal partner Willem van Neutelings, was how to achieve enough precision in the dimensions of the panes to allow them to align perfectly and connect with silicone joints. “It took a lot of calculations and work with the glass industry to make it suitable,” Neutelings said.

The thin panes, unmarred by any metal reinforcement, seem to disappear when the museum is glimpsed from far away. When viewed from within the building, the corrugation is obvious. Standing inside the radius of one of the curves appears to create a private viewing chamber, with a much wider panorama than that of a flat window. Alternately, seen from a slant, the glass takes on a greenish tint, turning the window into more of a curtain and making the room feel enclosed. “What you see in the glass depends on your position,” Neutelings said.

ALAN G. BRAKE

prohibitively expensive in many other places. “Turkey is at that sweet spot in their development where they have all the technology, but labor costs are low and they retain a large and highly skilled class of craftsmen,” Prince-Ramus said.

The effect, according to the architects, is something akin to Saran Wrap, with the glass appearing to pucker as if pulled taut. Startlingly clear when viewed straight on, the panes catch light and reflections when viewed from an angle. The facade is distinctive without resorting to heavy-handed branding or the overt decoration common in many prominent buildings for fashion companies. “Our client didn’t want a logo on the building,” Prince-Ramus said. “But they wanted something memorable.”

JULIA GALEF
Atop a brand new 36-story SOM-designed residential tower in Milwaukee, this two-story penthouse apartment boasts sweeping views of Lake Michigan, the city’s downtown, and the art museum by Santiago Calatrava and Eero Saarinen, easily explaining its nickname, the Cloud Residence. The 4,500-square-foot apartment’s interior was designed by Chicago-based Krueck + Sexton. It is a study in maximizing light and views while maintaining distinctive spaces and acoustic and visual privacy.

Nowhere is this more in evidence than in the glass and stainless steel staircase linking the two floors. The stair is composed of laminated glass treads on two stainless steel stringers, edged with a half-inch thick tempered glass panel balustrade hung from a stainless steel railing. In order to meet code requirements—Milwaukee forbids open stairs—the steel stringers have thin horizontal plates under the treads that act as kickers for the step below. The entire glass-and-steel staircase, which allows views from the living room through to the kitchen, rises from an onyx platform with embedded fiber optics, illuminating it from below. “We wanted the stair to be a sculptural object that would be as light as possible, while working within the constraints of code,” principal Mark Sexton said.

Glass appears throughout the apartment’s interior to maximize views and transparency. The architects designed custom sandblasted glass panels, made by Chicago-based Skyline Design, that are used as room partitions on the lower floor when hung from the 101⁄2-foot ceiling. On the upper floor, they become walls and sliding doors. A dot pattern is denser at floor level and becomes looser at the top, allowing views out while providing privacy below. The half-inch tempered low-iron glass is patterned on both sides, giving it a subtle appearance of depth. The sliding doors have a slim track in the ceiling, and none on the floor. The doors are braced at the bottom with a tiny steel bushing with a rotating nylon band. “Our drawings are stamped with symbols for ‘no frames’ and ‘no caulk’,” Sexton said. “We want it to look effortless. That’s the challenge of good architecture.”

The library, on the upper level, overlooks the double-height living room, separated by a clear glass railing, with expansive views out to the lake and city. “The ability to have as much natural light as possible allows the greatest variety of experiences,” Sexton said. “The space transforms throughout the day and over the seasons.”
Le Corbusier's High Court Building.

Chandigarh 1956
Photographs by Ernst Scheidegger
Edited by Stanislaus von Moos
Valérie Scheidegger & Space
Distributed by University of Chicago Press
$75.00

For those who have not been to Chandigarh, and for those who think of Le Corbusier as the conceptual source of all crimes against urbanity, in other words for most people, the photographs by Ernst Scheidegger in Chandigarh 1956 will come as a revelation. Here is a lowrise, residential town of brick and bougainvillaea that owes much to Ebenerz Howard’s British Garden City movement and to Albert Mayer, the American planner who admired it, and who was in fact the first commissioned planner of the new capital of the Punjab. When Mayer’s architectural partner Matthew Nowicki died in a plane crash early on, Nehru went in search of a new team, which led to a youngish British couple identified with Team 10. Jane Drew and Maxwell Fry, as architects for the bulk of the city and to Le Corbusier in the unavoidable role as guiding design force as well as architect of the monumental Capitol Complex, Le Corbusier in turn brought on his cousin and longtime partner Pierre Jeanneret, who provided design continuity for the place, remaining in Chandigarh for years. The city revealed in the photographs is the city of Jeanneret with Drew and Fry as much as of Le Corbusier, who had only one of his buildings, the High Court, completed in 1956. The book briefly recounts this history, sheds a bit of light on the relationships among the architectural bedfellows, and selectively explores elements of design process. But the most significant essays deal with the photography of the place and the role of photography in the work of Le Corbusier and in postwar urbanism, Brasiilia in particular. As Stanislaus von Moos and Verena Nievergelt illuminate, Scheidegger wedded the photojournalism of the Magnum photographers to which Le Corbusier belonged, with a Swiss objectivism based on patient observation. His approach stressed the narrative content of the picture as a source of ethnographic fact and formal structure. Moos contrasts Scheidegger with Lucien Herve, Le Corbusier’s house photographer, whose pictures in the Oeuvre Complete have come to define our image of the architecture as black and white still lives empty of figures but haunted by the traces of the inhabitants through props of bowler hats and dead fish, like a gentler film noir. One might argue that there is a cagery anthropologist at work in Herve as well, but Moos’ point is well taken: Scheidegger’s photographs are bursting with life to the degree that the architecture becomes either a backdrop for action or a foreground for an outstretched nature. The sheer number of images and their repetitive content give a sense of the state and even pace of a city coming into being.
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More than 100 architects, designers, and artists were invited to donate a drawing (or any other artifact) and a statement reflecting upon how Philip Johnson’s Glass House and Mies van der Rohe’s Farnsworth House have inspired their own work. While donations included a mixed-media I-beam by Constantin Boym and a drawing of the San Francisco Federal Building by Thom Mayne, only a few architects had the courage to submit drawings that actually riff on one or both of the buildings. AN offers a selection of those here, from landscape designer Diana Balmori’s pointillist vision for a potential Farnsworth landscape to Gary Hilderbrand’s “almost nothing” collage and Fritz Haeg’s Edith + Mies + Philip + David contrasting pillowcases.

Sponsored by the National Trust for Historic Preservation, the project hopes to raise $1 million to restore both houses. The Farnsworth, under the group’s umbrella as of last January, is in particular need. Fundraising galas will take place at Chicago’s Arts Club on September 16 and in New York (with auction) on October 6, with an online exhibition (www.sothebys.com/ modernviews) and a book of all the artworks with learned essays forthcoming from Assouline.

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Martin Boyce. Fear Meets the Soul, 2008. Steel, powder-coated steel, acrylic paint, and altered plywood leg splint designed by Charles and Ray Eames in 1942. Approx. 88 × 68 × 95 in. (223.5 × 172.7 × 241.3 cm). Courtesy the artist; Tanya Bonakdar Gallery, New York; and Modern Institute/Toby Webster Ltd., Glasgow. Photo by Jean Vong