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THE INTELLIGENT EXTERIOR
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Richard Meier's Stadthaus lights up Ulm's central square (page 90).

Next month
 Rock and Roll Hall of Fame and Museum, and Anderson Graduate School of Management, UCLA, both by Pei Cobb Freed & Partners. The National Corvette Museum, by Neumann/Smith and Associates. Chikatsu-Aska Museum, by Tadao Ando.

Building Types Study 731: Healthcare.

Also in November
 • 1996 Construction outlook
 • Acoustical retrofit: two auditoria
 • Computer-software reviews
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Cover: Deer Valley Rock Art Center, William P. Bruder, Architect
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Building Types Study 731/ Office Building Renovation

Architect's quest for basic values marks each of RECORD's featured projects in October:

• For his petroglyph museum outside of Phoenix (page 64), William Bruder employs tilt-up concrete panels and exposed-steel structure to create, in his words, "a built ruin" that transcends the temporal and "gets down to the bare root."

• In "The Intelligent Exterior" (page 70), German architects use sophisticated technology to introduce recently shunned natural ventilation and sunlight into today's highly thermal-conscious buildings.

• Errol Barron/Michael Toups Architects rejects a Postmodern solution to a program that called for a "Gulf Coast Gothic" church in Fairhope, Alabama (page 86), and instead opts for traditional Carpenter Gothic.

• Responding to historic context with a different approach for a civic exhibition and assembly building in Ulm, Germany (page 90), Richard Meier & Partners takes unapologizing Modernism to the center of a medieval square.

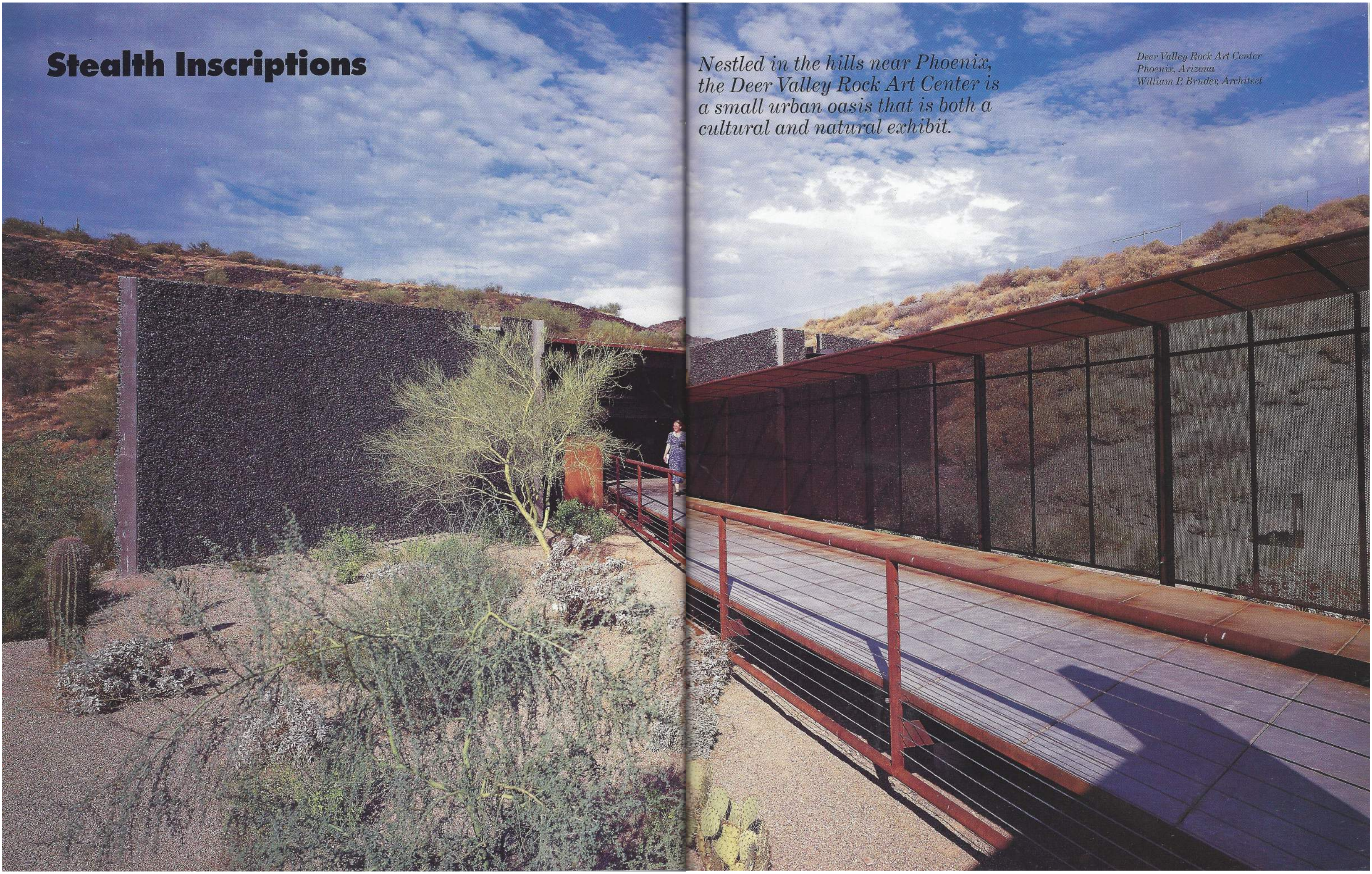
• Building Types Study 731 (page 100) explores major office-building renovation—the source of almost half the work in the office-construction market. Three dissimilar makeovers of once-obsolescent structures demonstrate architects' inventiveness in turning the tide of visual and economic decline.
 Charles K. Hoyt

Manufacturers' Sources listed on page 115

Stealth Inscriptions

Nestled in the hills near Phoenix, the Deer Valley Rock Art Center is a small urban oasis that is both a cultural and natural exhibit.

*Deer Valley Rock Art Center
Phoenix, Arizona
William P. Bruder, Architect*





Like an extension of the archeologist's hammer, the Deer Valley Rock Art Center, which is still an active archeological site, opens up layers of human and natural structure to perusal.

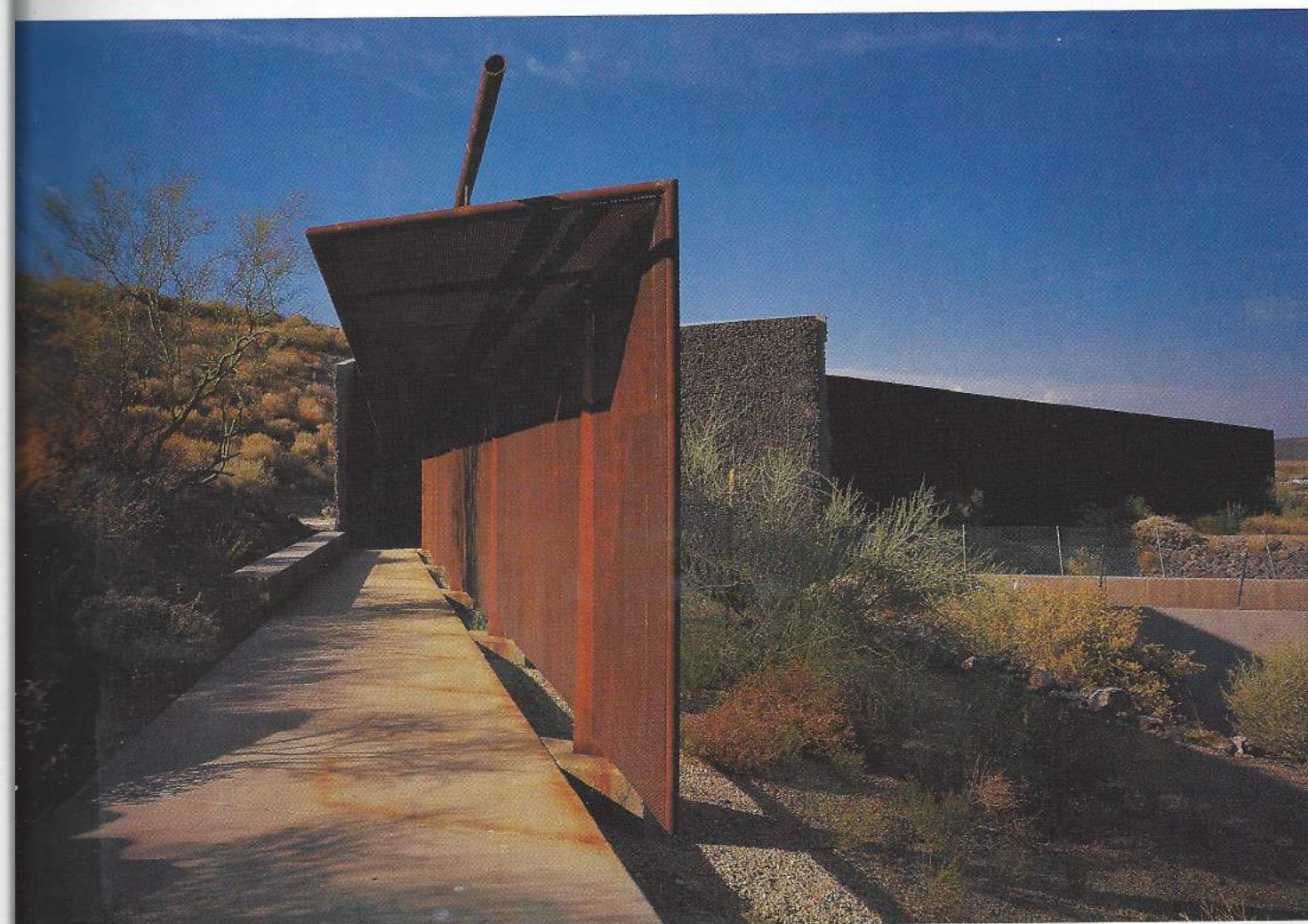
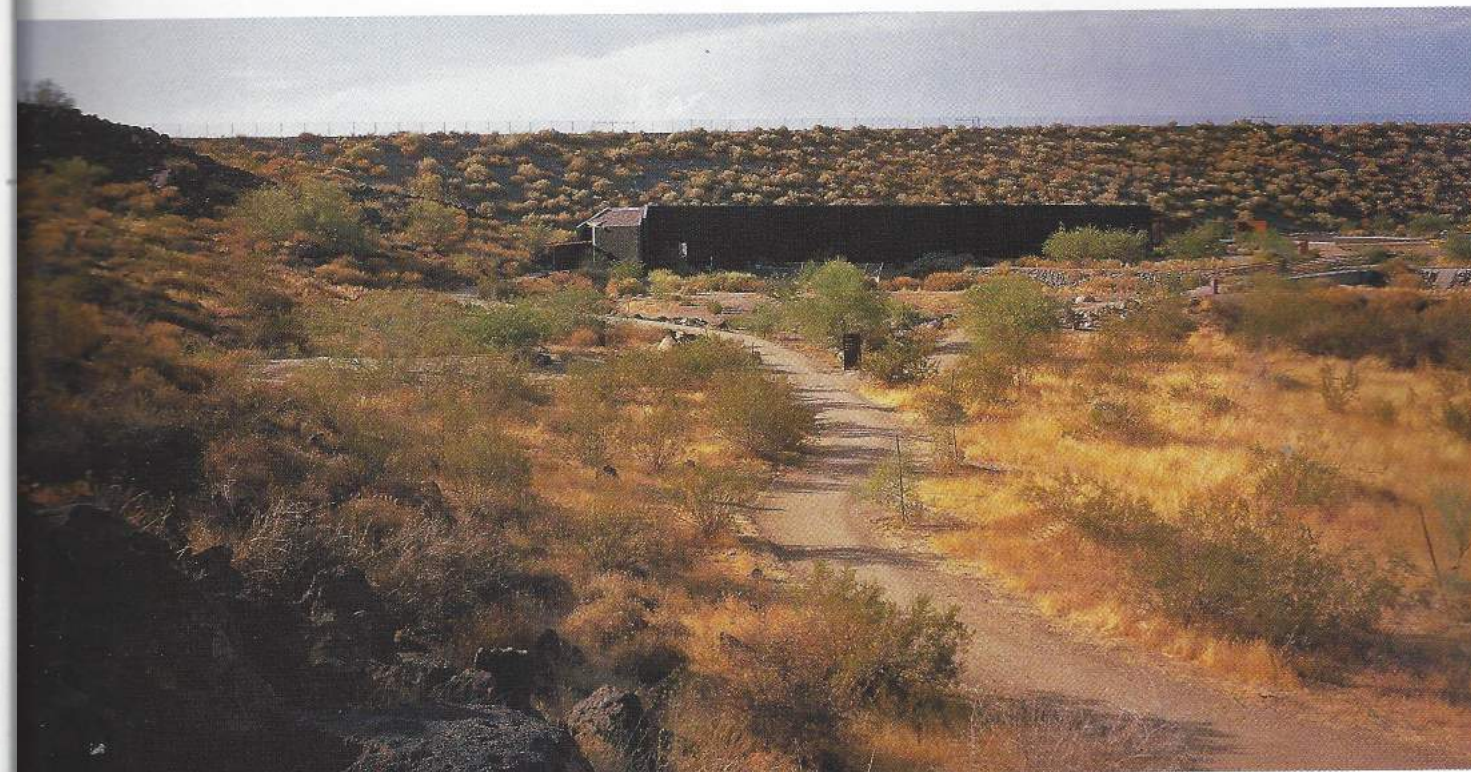
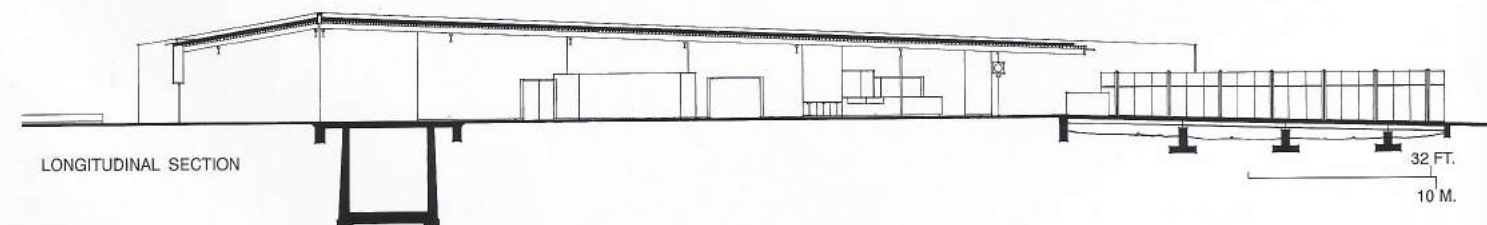
Out on the edge of the desert near Phoenix, two tides meet. One is the visible flow of red-tile roofed subdivisions gobbling up acre after acre of this seemingly barren terrain. The other only shows up periodically, when spring rains stream off the high plateaus and threaten to inundate those same suburban plains. Where these two meet, the U.S. Army Corps of Engineers drew a line in the sand: a two-mile long dam that marks the edge of where it is safe to build.

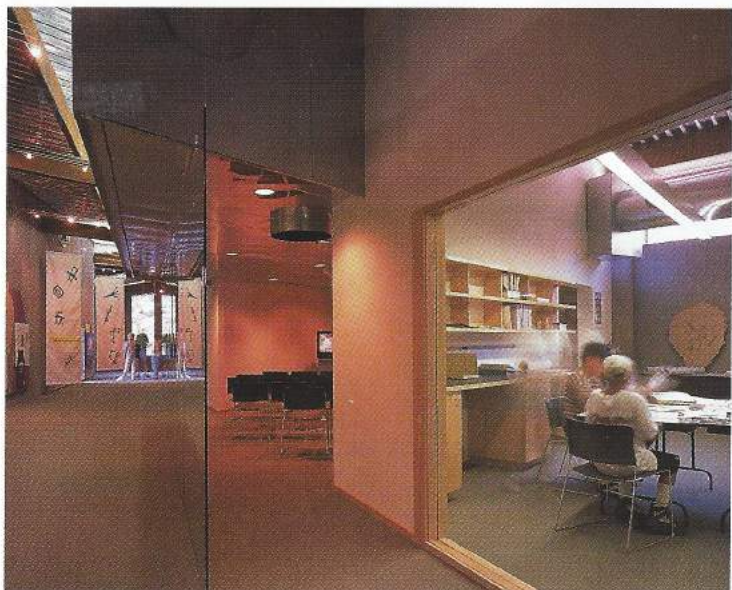
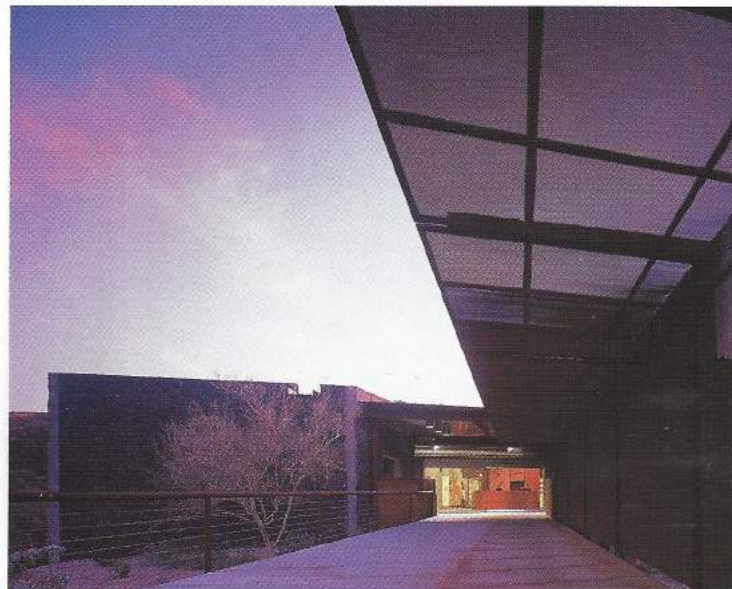
Here, Will Bruder has drawn his own line, a "stealth building" that directs visitors away from this confrontation between wilderness and settlement, to a place where human beings once inscribed their actions on the rocks. The Deer Valley Rock Art Center is a 7,000-square-foot building at one end of the dam. It introduces visitors to petroglyphs drawn by the Hohokam Native Americans, on a pile of rocks known as the Hedgepeth Hills. The Corps of Engineers paid for the building, which is now operated by Arizona State University. It is both an educational institution and, as director Peter Welsh points out, "an urban oasis that serves as a natural and a cultural exhibit."

In its design, Bruder, a local architect, sought to marry landscape and technology in both material and form. He constructed the building using the same technique as many non-residential structures in Phoenix: tilt-up concrete panels. The strips of bare concrete are covered with an aggregate of dark mining tailings, the material left over when rock is crushed to retrieve the ore inside. The tailings came from Superior, an old Arizona mining town. "The color," he points out, "is natural to the desert." It also makes the building disappear against the shape of the dam. The interpretive insertions of the Center continue in a series of pavilions that mark a path out to the actual petroglyphs for which Bruder used black steel that is deliberately being allowed to rust. Thus, he says, "the wind and the rain will create their own calligraphy." These marks will become, in time, a shadow of the pavilions that faintly echoes the lines the Hohokam painted on the rocks.

The Center is merely an occurrence that allows visitors to experience the full view of the dam, then brings them inside to learn about its site and history through exhibitions and in classrooms. The building bridges over a ravine, moving the viewer from civilization out to the petroglyph preserve. Slots in the walls keep the interior from becoming too oppressive, while windows lead the eye out to the rocks beyond. At the same time, the exposed ducts and unpainted surfaces of the spaces, says Welsh, "make no excuses and offer no impediment while bridging you over the gap."

"This is like a built ruin," Bruder explains. "Although I wonder about our fascination with ruins, I also think they get us beyond temporal and surface considerations, down to the bare root. Every culture here has scarred the earth. This may be a desecration, but it also leaves a site that has to be investigated and re-investigated." *Aaron Betsky*





Expressing only as much shading and hvac equipment as necessary to make the desert habitable, the Deer Valley Rock Art Center is stripped to the bare bones to serve as a gateway from the city to the desert and its art.

Credits

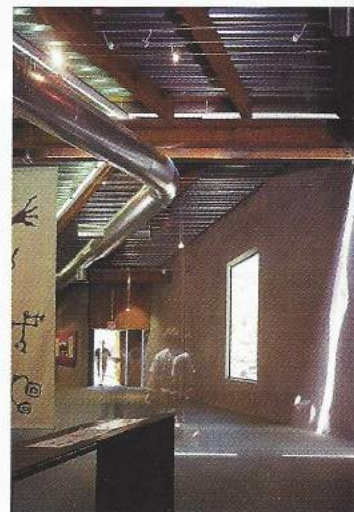
Deer Valley Rock Art Center
Phoenix, Arizona

Clients: U.S. Corps of Engineers;
Arizona State University

Architect: William P. Bruder
Architect—Will Bruder, Wendell
Blumette, Bob Adams, Beau
Dromiack, Rick Joy, Maryann
Bloomfield, design team

Engineers: Robin Parke &
Associates (structural); C.A.
Energy Designs (electrical)

Landscape Architects:
Peridian; The Planning Center



1. Entry ramp
2. Restrooms
3. Reception area
4. Classroom
5. Office
6. Laboratory
7. Exhibition gallery
8. Video presentation
9. Curation storage
10. Exit to petroglyph site
11. Adobe-dam outlet channel

