

An abstract architectural line drawing featuring a central vertical line and a horizontal line intersecting. To the left, there are several horizontal and vertical lines of varying lengths, some with small squares at their ends, suggesting a floor plan or structural elements. A diagonal line extends from the center towards the upper right, with two small circles placed along it. The overall composition is minimalist and geometric.

DESIGNING THE NEW MUSEUM

BUILDING A DESTINATION

JAMES GRAYSON TRULOVE

ROCKPORT

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DIRECTORY OF ARCHITECTS AND MUSEUMS

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Gerard L. Cafesjian Pavilion

¹ **PROJECT**
Gerard L. Cafesjian Pavilion | SCOTTSDALE MUSEUM OF CONTEMPORARY ART / ARIZONA

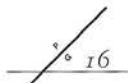
² **ARCHITECT**
William P. Bruder Architecture, Ltd. | NEW RIVER, ARIZONA

When the city of Scottsdale, Arizona, wanted to expand its arts facilities, it turned to an unusual source—the re-use of a cinema complex located next to its existing Center for the Arts. The complex of theaters was chosen for the raw space offered—some 18,500 square feet (1,665 square meters) of exhibition space. The challenge for architect William P. Bruder was to replace Hollywood glitz with urbane sophistication.

A rectangular building, the old cinema complex was a dusty-buff stucco. Bruder first painted this surface a dark purplish gray. Then to enliven it, he ran a new façade down the entire length of the building. Now, at the south end, patrons arrive to find a huge glass wall designed by sculptor James Fraser Carpenter. Made of sheets of dichroic glass, it encloses a small sculpture court and announces the museum's artistic orientation. The remaining front façade is clad in panels of silver galvanized steel, which shimmer in the desert sun. To create what Bruder calls the look of a "handmade quilt," these steel panels range randomly in width from 1 foot (300 mm) to 4 feet (1,143 mm). At the north end, the façade bulges in homage to the curving Center for the Arts building across the street.

Visitors enter through the opening in the front façade, which is brightly lit at night, and are drawn along curving walls to the galleries beyond. On a sunny day, a side trip into the iridescent court created by Carpenter's glass wall is a necessity. Otherwise the visitor passes the circular metal reception desk and bookstall to one side and a café to the other. In the galleries—once the heart of the cinemas—Bruder stripped the interiors, revealing the industrial timber trusses of old ceilings. Here, he delicately threaded new mechanical and electrical services and created flexible gallery spaces. The Green Eye of the Pyramid by Stanislav Libensky and Jaroslava Brychtova—the centerpiece permanent exhibition—beckons the visitor deep into the galleries.

DESIGNING THE NEW MUSEUM



GENERAL INTERVIEW



CAPTION PHOTO

No. 1 VIEW THROUGH JAMES FRASER CARPENTER'S GLASS SCULPTURE TO THE COURTYARD AND THE ORIGINAL CINEMA FACADE.

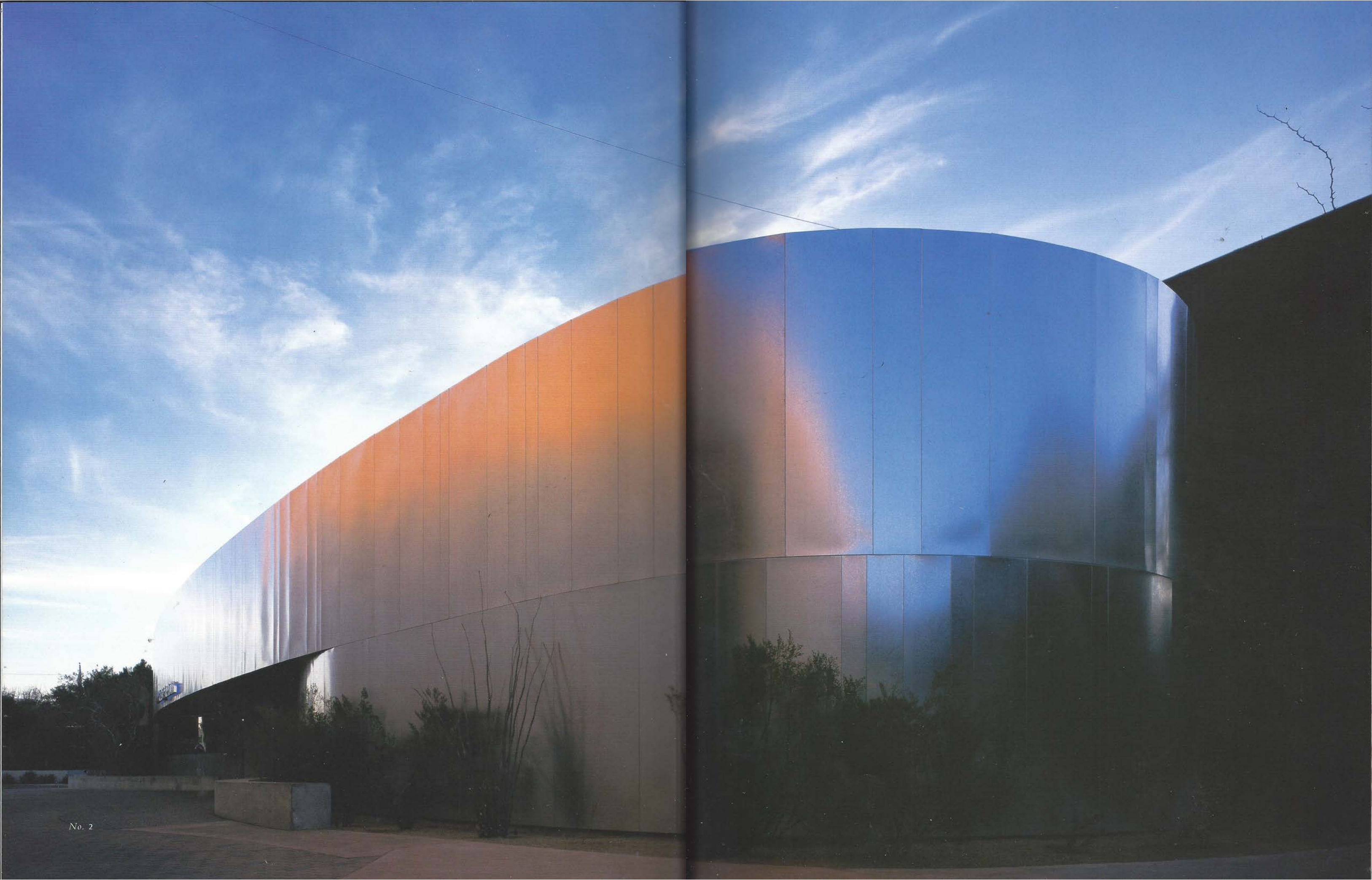
No. 2 REFLECTED IN THE CURVE AT THE SOUTH END OF THE BUILDING IS THE NEIGHBORING SCOTTSDALE CENTER FOR THE ARTS, FROM WHICH THE NEW MUSEUM'S CURVING SHAPE IS BORROWED.

No. 3 INSIDE THE COURT MADE BY CARPENTER'S SCULPTURED WALL, THE LIGHT CONSTANTLY CHANGES IN DIRECTION AND COLOR. THE OLD BUILDING IS TO THE LEFT.

No. 4 THE DICHROIC GLASS BENDS AROUND THE BUILDING'S SOUTH CORNER TO FORM A SCULPTURE COURT.



No. 1





No. 3

No. 4

ARTS OF KOREA GALLERY, THE METROPOLITAN MUSEUM OF ART • MASHANTUCKET PEQUOT

MUSEUM AND RESEARCH CENTER • MUSEUM OF SCIENCE AND INDUSTRY, TAMPA, FLORIDA

SCOTTSDALE MUSEUM OF CONTEMPORARY ART • NAKATOMI MEMORIAL MEDICINE MUSEUM

• NORTH CAROLINA POTTERY CENTER • GULF COAST MUSEUM OF ART • CORNING MUSEUM OF

GLASS • RIJKSMUSEUM TWENTHE • MUSEU DE SERRALVES • NORSK OLJEMUSEUM • RODIN

MUSEUM • MASS MOCA • MIHO MUSEUM • MUSEUM HET VALKHOF • MUSEE ARCHEOLOGIQUE

• FELIX NUSSBAUM MUSEUM • MUSEUM OF CONTEMPORARY ART • CENTER OF SCIENCE AND

INDUSTRY • NEW WING OF THE VAN GOGH MUSEUM • KIASMA, MUSEUM OF CONTEMPORARY

ART • BECK BUILDING, MUSEUM OF FINE ARTS, HOUSTON • CANTOR CENTER FOR THE VIS

Architects
Bruder

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