

the world of contemporary

francisco asensio cerver



architecture

THE ATLAS OF MODERN ARCHITECTURE

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Museum of Rock Art

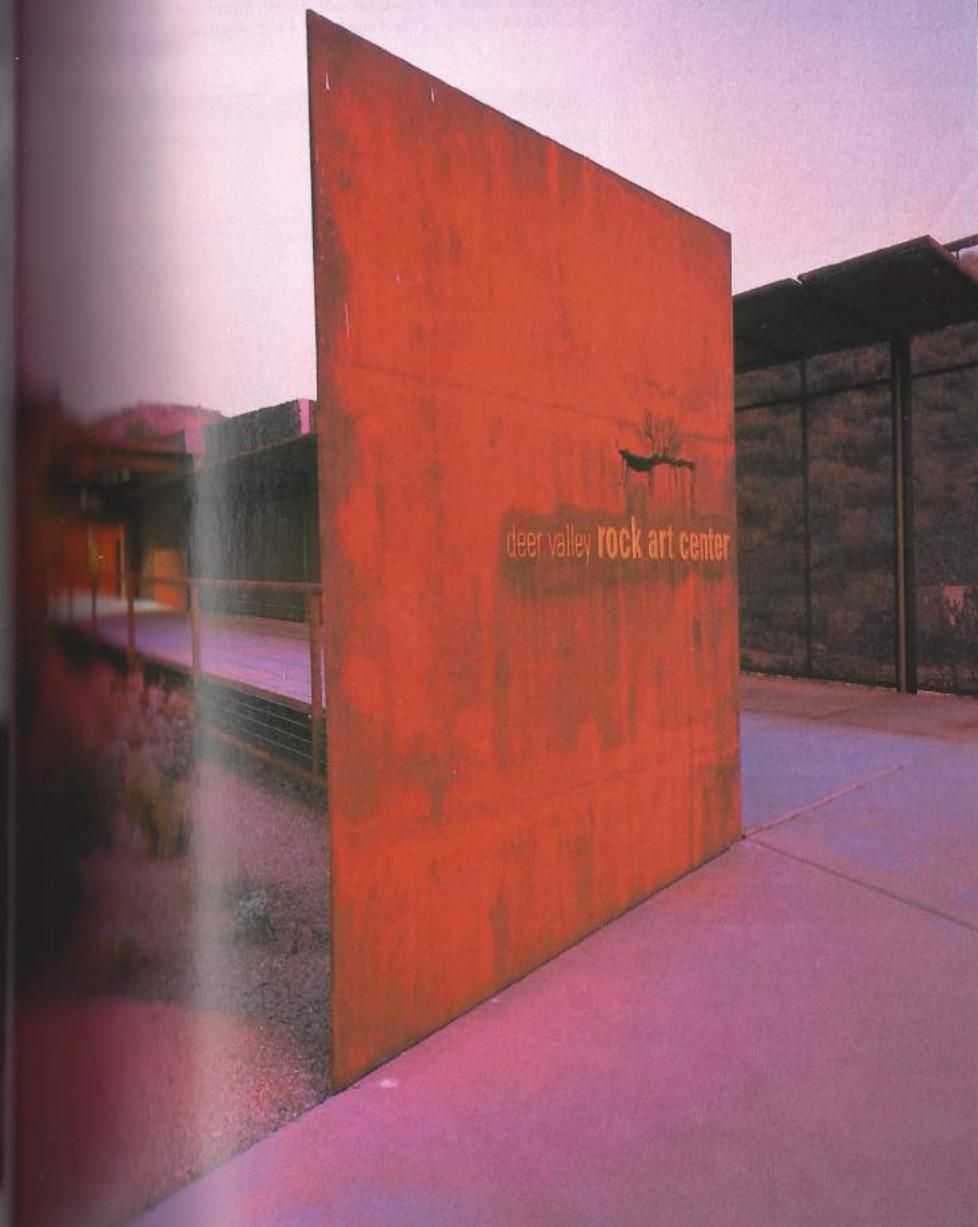
William P. Bruder

Location: Deer Valley, Phoenix, Arizona, USA. **Date of construction:** 1994–1995. **Architect:** William P. Bruder. **Associates:** Wendell Burnette, Bob Adams, Beau Dromiack, Rick Joy, Maryann Bloomfield. **Client:** Museum of Rock Art: reception, exhibition halls, archives, offices, lecture rooms and services. **Photographer:** Bill Timmerman.

This museum was built over a watercourse: the building itself is designed as a funnel which channels visitor traffic from the parking lot to the mountain and the engravings of the Hohokam (native North Americans). The first floor is inserted in the angle formed by the mountain and a jetty, bringing civilization and nature into contact. The emotion produced by the

architectural sweep helps to prepare one for contemplating the work of art. To make the space more cinema-like, there is a longitudinal area with two parallel stages at different heights: one continuous, for the public, where the museum itself is located, and the other more private, subdivided following the watercourse and housing the reception area, archives, offices, and

lecture rooms. An open box was created with incisions which come into light when any points or itineraries are to be emphasized. In this the feeling of openness is avoided, although the windows extend the view towards the rocks. The museum becomes a balcony over the jetty, where the visitor, as well as learning about the landscape, can enjoy it



Kol Ami Temple

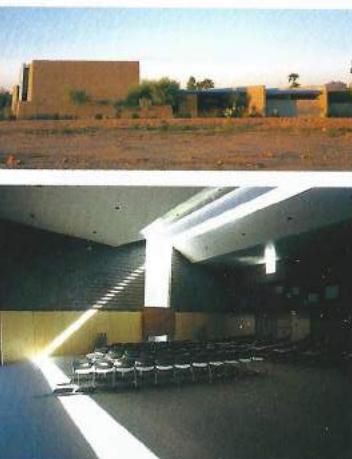
William P. Bruder

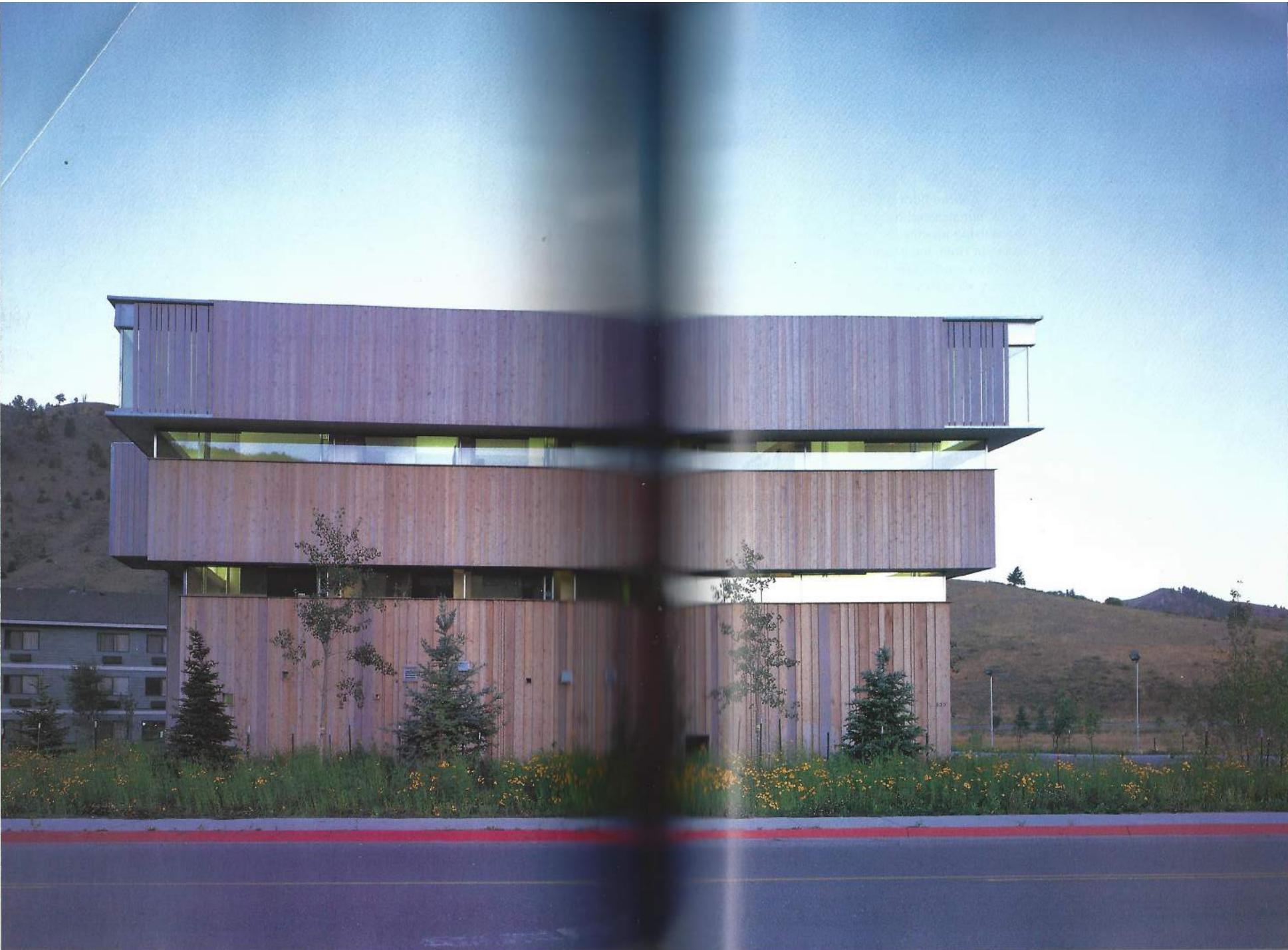
Location: Scottsdale, Arizona, USA. **Date of completion:** 1994. **Client:** Temple Kol Ami. **Architect:** William P. Bruder. **Associates:** Wendell Burnette, Eric Robinson, Beau Dromiack, Maryann Bloomfield, Tim Wren (team). **Photography:** Bill Timmerman.

The architecture of the Kol Ami Temple provides Spartan spaces which acquire their definitive value from the precise entry of the light. William P. Bruder summons all the significance of natural lighting: its physical reality, its spiritual feeling, and its emotive capacity. At the same time, he juxtaposes that which is rightfully the opposite of light: matter (texture, earth, and place). The project provides a center of religion and of learning in the form of an archaic settlement, in the image of the ancient communities of Masada

and Jerusalem. The Jewish temple and school are like a fortified village which continues the tradition of those desert communities, 2000 years later, on another continent and in another desert. With the restrictions imposed by an extraordinarily small budget and the aspiration to encompass a strong symbolic presence, the emphasis of this center's design lies in the employment of concrete blocks as an essential building material. They have been used as a finish, both internally and

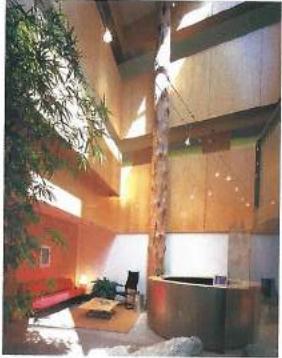
externally; they have not been covered and the expressive possibilities of their texture have been carefully studied. This has created a special impression, with dry, irregular surfaces, deliberately weathered by sandblasting, conjuring up an image of thousand year old stone walls and forming a strong link to the ground underneath them.





William P. Bruder

Location: Jackson Hole, Wyoming, USA. **Date of completion:** 1995. **Client:** Riddell's advertising agency. **Architect:** William P. Bruder. **Associates:** Ed Ewers, Dewayne Smyth, Maryann Bloomfield (team). **Scheme:** Offices, meeting and conference rooms, library, and services. **Photography:** Timmerman.



This is a three-floor office block, constructed for an advertising agency in Jackson Hole, located in the city's new commercial district, an area where the human imprint has not changed the attractive natural conditions of the surrounding landscape. It features an atrium to the full height of the three floors, a vertical space lit by a rising casement window, long and narrow, which, on reaching the roof, unfolds and is transformed into a light well. This open space is the nucleus of the whole structure, with the offices arranged around it. Riddell's advertising agency is located fronting onto a bend in the highway, and the facade reflects this shape. The remaining lines which delineate the building are determined by

nonorthogonal geometry, a feature often encountered in Bruder's designs. The walls are placed in perspective, and jointed, which incurs a number of inevitable implications as far as spatial relationships are concerned: the space is rendered more dynamic, and its perception is distorted. Immediate comprehension is altered and the space is expanded or reduced, depending on whether the walls are opening out or closing in; all these are changes which play with depth perception. The building echoes the architecture of the farms, ranches, and hay barns which proliferate in the region and are such a characteristic feature of the countryside. We can therefore speak of contextualization, in this case being understood as an imitation of a given situation, specific to the location in which the project has been created. But, in turn, this is also an image which is decontextualized, in that Riddell's is plainly not a hay barn, even though the facade overlooking the road takes its shape from that prototype.

