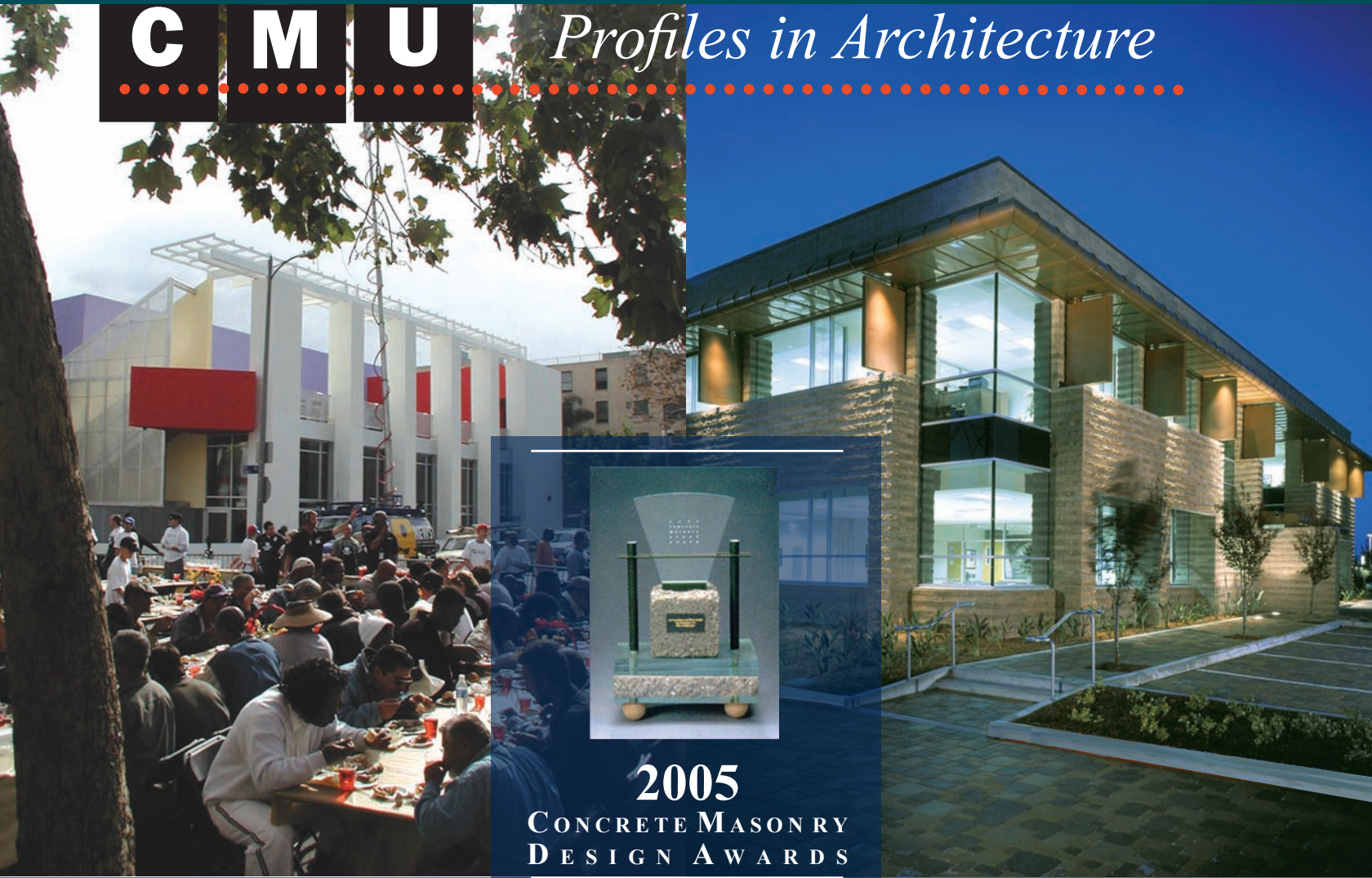


C M U

Profiles in Architecture



2005

**CONCRETE MASONRY
DESIGN AWARDS**

*THE TEXT INCLUDES EXERPTS
FROM THE ARCHITECTURAL FIRM'S
DESCRIPTION OF THE PROJECT
AND THE ACTUAL JURY COMMENTS
DELIVERED BY JURY CHAIRMAN,
JOHN C. SENHAUSER, FAIA*





2005 Concrete Masonry Design Awards Banquet

Friday, October 14, 2005
The Regent Beverly Wilshire Hotel

Concrete Masonry Association of California and Nevada
is proud to
announce the banquet to honor and celebrate great
achievement in the design and use of the Industry's
products.

Please join the Concrete Masonry Industry and friends in
this tribute, and enjoy an evening of architectural review,
music and great food.

Sponsorships

Sponsorships are very important and make this event possible.
Our Partner Sponsors are those who contribute everyday
in the making of concrete masonry units and the important
structural design and construction elements of the built system.

Partner Sponsors

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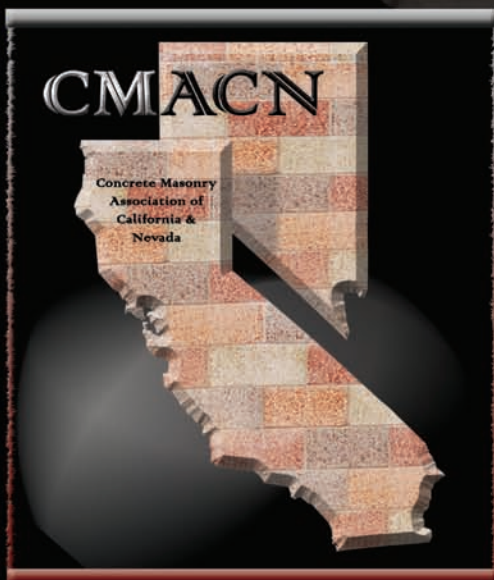
California Portland Cement

Lehigh Southwest Cement Company

Masonry Institute of America

Mitsubishi Cement Corporation

TXI



CMACN

CMACN is pleased to bring you the projects of the 2005 Design Awards Program. We would like to thank the AIA California Council for their assistance with the program and the Jury for their participation in the architectural judgment, the following position statement on sustainable design, and the process for evaluating the product in the context of the projects.

This year's field is a cross section of public health, learning, sports and work environments. As usual, the choice of reinforced concrete masonry is predominately due to strength and durability. In addition to the attributes of structural concrete masonry, the producers feel they provide the canvas for the growing architectural designer's creativity and are proud to honor great achievement in these efforts every year.

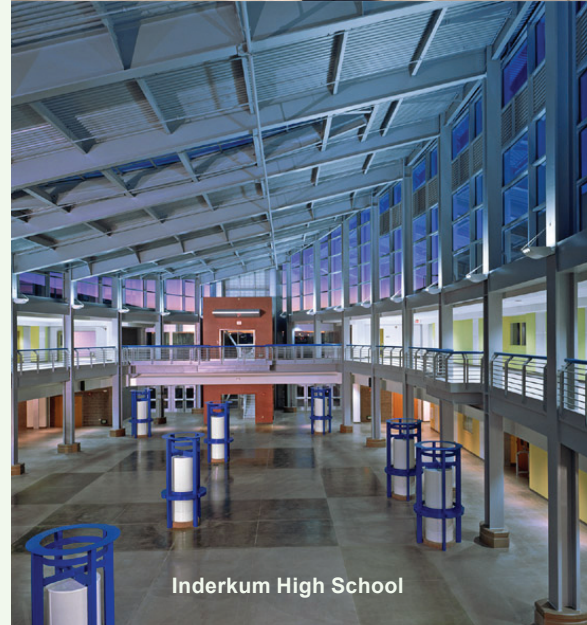
Along with facilitating the future framework for this awards program, the following review of sustainable design includes descriptive material collected from The Collaborative for High Performance Schools, along with project entrants in the category. CMACN is proud to represent a main structural material choice for these projects and always surprised and excited to see the originality of the entrant's design. Thank you to all the participants in the program.

PAUL BAMBAUER
Executive Director, CMACN

Photo credits: Sonoma State University -Costea; Inderkum High School -Steve Whittaker; Vista Murrieta High School -Fred Daly.



Vista Murrieta High School



Inderkum High School



Grant Elementary School



Sonoma State University Recreation Center



Inderkum High School



Pacifica High School



Pacifica High School

In recognition of the importance of the preservation of our planet and the role of the building industry in this endeavor, Concrete Masonry Association believes that good design and sustainable practices are inseparable. The Association further believes that the application of masonry products can serve in a major role in assisting projects to meet greater expectations for the performance of buildings in the environment. Therefore, each applicant for the CMACN Awards Program is expected to complete a statement of sustainable design strategies that significantly impacted the design of the project submitted for award consideration and the related use of masonry products. The awards jury will include individuals who are recognized experts in sustainable design practices and they will be empowered to select exemplary projects demonstrating sustainable practices from the entire range of submittals.

MARVIN J. MALECHA, FAIA
Dean, North Carolina State University College of Design
AIA/ACSA Topaz Laureate, ACSA Distinguished Professor

Photo credits: Grant Elementary School -Jimmy Fluker; Pacifica High School -Fred Daly



Sonoma State University Recreation Center

DESIGNING SUSTAINABLE BUILDINGS

Designing a sustainable building requires taking a larger view of building design, and a different view of the design team than is most common today. Evaluating a building as a whole system that operates in harmony with its natural environment and is as energy, material, and water efficient as possible, requires the participation of architects, engineers, landscape architects, construction contractors, and operations staff - all of whom are usually working separately on separate goals throughout the building design process. Common goals for efficiency and use of the natural space in and around the building site must be conveyed to all team members.

Photo credits: Sonoma State University -Costea; San Eliso Middle School -John Durant.



San Eliso Middle School



Orange County Fire Authority

ELEMENTS OF A SUSTAINABLE BUILDING

- 1 Healthy, safe and secure.** Good indoor air quality is essential. It requires minimizing pollutant sources and providing adequate ventilation and air filtration.
- 2 Thermal, visual, and acoustic comfort.** Thermal comfort means that building occupants should not feel too cold or too hot as they work or learn. Visual comfort requires that quality lighting makes visual tasks, such as reading, following presentations, and working on the computer, easier. Lighting for each room should be “designed,” not simply specified. Daylight and electric lights are integrated and glare is minimized. Visual comfort also means providing a connection to the outdoors and visual stimulation through the use of windows at eye level to offer views. Acoustic comfort means that occupants can hear one another easily. Noisy ventilation systems are eliminated, and the design minimizes the amount of disruptive outdoor and indoor noise affecting the occupants.
- 3 Energy efficient.** Energy-efficient buildings save money, while conserving non-renewable energy resources and reducing atmospheric emissions of pollutants and green-house gases. Heating, ventilating, and air-conditioning (HVAC) systems use high efficiency equipment; are “right sized” for the estimated demands of the facility; and include controls that optimize system performance. The building’s lighting system uses high efficiency products; optimizes the number of fixtures in each room; incorporates control devices that ensure peak system performance; and successfully integrates electric lighting and daylighting strategies. The walls, floors, roofs, and windows of the building are as energy efficient as cost effectively possible. The building shell is integrated and optimizes insulation levels, glazing, shading, thermal mass, air leakage, and light-colored exterior surfaces to minimize the use of the HVAC systems.

Photo credit: Orange County Fire Authority -Ron Eggers.



Sun Valley Branch Library

- 4 **Material efficient.** To the maximum extent possible, the design incorporates building materials that have been produced in a way that conserves raw materials. Such materials may be manufactured with a rapidly renewable resource or recycled content, are durable, or can be recycled or reused. In addition, the school has been designed and built in a manner that reduces waste and keeps useful materials out of the landfill.
- 5 **Environmentally responsive.** The site is recognized as an essential element of the building's features. To the extent possible, the site conserves existing natural areas and restores damaged ones; minimizes stormwater runoff and controls erosion; and incorporates products and techniques that do not introduce pollutants or degradation to the project site, or the site of extraction, harvest, or production.
- 6 **Water efficient.** Water scarcity is a major problem in much of California and Nevada. Sustainable buildings are designed to use water efficiently, saving money, while reducing the depletion of aquifers and river systems. The building uses as little off-site water as possible to meet its needs, controls and reduces water runoff from its site, and consumes fresh water as efficiently as possible.
- 7 **Commissioned.** The building operates the way it was designed to, and meets the needs of the owner and occupant. This happens through a formal commissioning process - a form of "systems check" for the facility. The process tests, verifies, and fine-tunes the performance of key building systems so that they perform at the highest levels of efficiency and comfort, and then trains the staff to properly operate and maintain the systems.
- 8 **Stimulating architecture.** Sustainable buildings should invoke a sense of pride and be considered a genuine asset for the community.

Credit: Material collected from the Collaborative for High Performance Schools



Sun Valley Branch Library



STANFORD UNIVERSITY AUXILIARY LIBRARY III CALIFORNIA

Jury Comments: *All of us are familiar with the suburban office/warehouse type. This project dispels the notion that this type cannot exercise civic responsibility in order to accomplish its intended purpose. Smooth capped and linteled split faced walls, artfully perforated for light and view, enclose the perimeter office block, while clerestory light enters the loft processing area from beneath the sweeping overhang. No joint is left to chance. Each move builds on the previous to complete the project's promise.*

This facility provides high-density archival storage for special books and rare collections of Stanford University, capable of storing 2.88 million volumes in a low-temperature and low-humidity environment. In addition to the storage areas, the program also includes a processing room, delivery area, reading room, staff lounge, and offices. Future phases will eventually quadruple the storage capacity of the facility.

The value of the collection meant that risk management informed almost every aspect of the design. In response, the design team collaborated with representatives from the insurance industry and local fire authorities on a wide range of issues, including site layout, envelope detailing, and fire detection and suppression systems.

The design team recognized that the distance of the facility from Stanford, and its location in an anonymous industrial park, could work against staff retention; therefore, the creation of a pleasant and welcoming human environment took on paramount importance. Outer and inner gardens provide a buffer against the surrounding industrial park and bring a sense of intimacy to the facility, while the processing area and adjacent staff rooms are characterized by generous natural light and

warm colors. Abundant views to the outside emphasize either the distant hills or the adjacent gardens.

The exterior palette, consisting mostly of buff-colored split face concrete masonry units with smooth face accent bands, both ties this building into the natural hues of the costal hills, and brings some of the character of the distant Stanford campus to this new, and very important, outpost.

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MBT Architecture
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Principal-in-Charge

Stan Vistica
Project Architect

Mona Ying
Benjamin Regnier
Design Team

STRUCTURAL ENGINEER:
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GENERAL CONTRACTOR:
Devcon Construction, Inc.
MASONRY CONTRACTOR:
John Jackson Masonry
BLOCK PRODUCER:
Calstone Company, Inc.
OWNER:
Stanford University



Photography: Jay Graham Photography
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"



SAMUELI JEWISH CAMPUS IRVINE, CALIFORNIA

Jury Comments: *The addition of these buildings greatly extends the existing campus. Linked by a series of terraced courts, the new linear community is joined to the topography. The thoughtful detailing of the desert colored masonry masses, combined with the hard and soft landscape elements, creates a convincing human scale to these spaces. Carrying forward that same sense of detail to the interior, the building exhibits a rich complex of form, color and texture. A symbolic "Western Wall" of rusticated masonry serves to link the building to culture and memory.*

The Samueli Jewish Campus is a collection of buildings that will become the new center for the Jewish community life in Orange County. Adjacent to the existing Tarbut V'Torah Day School, the upper school and community buildings lie in a 22-acre campus extending toward the hills to the east, and provide views of the adjacent valley to the southwest.

The natural setting provided the challenge of a 45° vertical rise across the site, steadily climbing toward the east from the height of the original day school campus. The solution to integrate the new campus was to create terraces for each building component and nestle them into the slope to minimize the effect of two and three-story building height. The buildings are then linked together with a series of exterior courtyards.

The architecture of the campus continues to build on the aesthetic established at Tarbut V'Torah with simple masses sheathed in a smooth plaster skin painted the color of the surrounding hillsides. The masonry introduced on the "Western Wall" as symbolic of the foundation of Jewish community life, becomes the primary structural system of the new campus, creating a composition of

forms between the smooth plaster masses against the texture of the horizontal bands of masonry.

The synergy between the two organizations of education and community allows for shared joint-use between many of the spaces, allowing for everyone to benefit from the playfield, a 25 yard by 25 meter pool, two court gymnasium, library, and a community hall with stage and lecture hall.

ARCHITECT:
LPA, Inc.
5161 California Avenue, Suite 100
Irvine, CA 92617

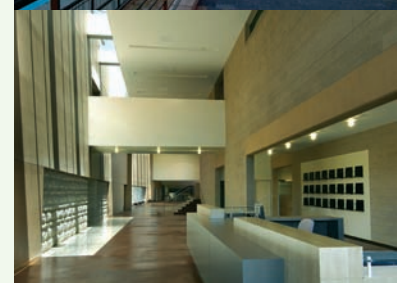
Wendy Rogers, AIA
Principal

Brandon DeArakal, AIA
Project Manager

Joe Yee, ASLA
Landscape Architect

Patrick McClintock
Interior Design

STRUCTURAL ENGINEER:
Culp & Tanner, Inc.
GENERAL CONTRACTOR:
Snyder Langston Company
MASONRY CONTRACTOR:
Masonry Technology Incorporated
BLOCK PRODUCERS:
ORCO Block Company, Inc.
OWNER:
Tarbut V'Torah & Jewish Community Center of Orange County



Photography: Costea Photography
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"



Photography: Tim Griffith Photographer
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"

ST. FRANCIS CENTRAL COAST CATHOLIC HIGH SCHOOL WATSONVILLE, CALIFORNIA

Jury Comments: *The jury found that this project exercises uncommon restraint in both form and in siting. It is rare when a building steps aside to favor the space. There is no pretense at work here - simply a modest building, which alludes to the agrarian traditions of the area aligned with Native American sensibilities. Note that the classrooms are light-filled and airy without glare. The designer's selection of standard, split face and ground face block is a natural choice for this economical, yet highly refined solution.*

Located within a protected agricultural area and Native American burial ground, St. Francis Central Coast Catholic High School was planned and designed to reflect the school's traditions, the educational mission, and an attitude of respect for the unique qualities of the scenic site and its historic and cultural context. Special foundations were engineered in order to preserve the archeologically-sensitive land. The master plan for the 15-acre campus includes classrooms, a library, chapel, gymnasium, playing fields and administrative facilities.

As part of our design strategy, we chose concrete masonry as the primary building material for both classroom buildings and the gymnasium. Several factors - including sustainability - influenced our decision. In terms of design, the earth texture and substantial look and feel of the concrete block echoes the qualities of the surrounding landscape and is aligned with the school's desire to develop a campus in harmony with its environment. Concrete masonry units also offer a variety of textures that would enhance the aesthetics of the building. We used three types of masonry units with different surfaces to create visual interest: precision

(smooth surface), split (rough surface), and ground face (precision blocks ground to look like stone or terrazzo).

From a sustainable perspective, the concrete masonry acts as a good thermal mass along the south side of the buildings, thus reducing the cooling load, as well as both energy-used and long term operating costs. In sum, the material was the best choice in terms of aesthetics, appropriateness of design, and environmental responsibility.

ARCHITECT:
Chong Partners Architecture
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Gordon Chong, FAIA
Partner

STRUCTURAL ENGINEER:
Santos & Urrutia
GENERAL CONTRACTOR:
Devcon Construction, Inc.
MASONRY CONTRACTOR:
Rosewall Construction
Patania Masonry
BLOCK PRODUCERS:
Basalite Concrete Products, LLC
Calstone Company, Inc.
OWNER:
St. Francis Central Coast Catholic High School



ROSEMONT HIGH SCHOOL SACRAMENTO, CALIFORNIA

Jury Comments: *The campus of Rosemont High School is organized along two major axial paths, intersecting in a community court. The paths, defined by the masonry academic and facility blocks, are animated by the steel canopy coverings and stair tower structures. By strategically placing the steel and glass media center at the path intersection, the court assumes an open and lively presence.*

Rosemont High School was designed with state-of-the-art educational technology integrated throughout the campus. The classroom houses were designed around a technology center with wired and wireless Internet access for laptop carts and student/teacher workstations. Technology centers include audio/visual systems for large and small group presentations. Wireless access is provided in the library/media center, small auditorium and other student commons areas. The science lab houses include data, voice and video systems that support a cutting-edge science and technology curriculum. Rosemont is truly a 21st Century school that prepares students to utilize information technology in their chosen careers.

Providing the ultimate in educational flexibility, Rosemont offers four classroom clusters revolving around a central flex-lab: an open space designed for a variety of project-based or collaborative learning opportunities across disciplines. Classroom clusters can be organized departmentally, in a grade level configuration, or into smaller learning communities. Each story of the classroom building typically contains 12-14 multi-purpose classrooms, a centrally located flex lab, and a teacher - planning center.

The campus is divided by a 40-foot topographic elevation drop into two distinct areas: main campus school buildings and a unique first-class stadium.

The type of construction is concrete masonry bearing with steel beams. Materials include integral colored concrete masonry units on exposed concrete stem walls, exterior insulated finishing system, and metal. The concrete masonry units selected are both standard and split face units with various coursing and face finish. Concrete masonry units were selected for the exterior wall material based on advantages for durability/longevity, ease and maintenance, load bearing capability and lower construction costs.

ARCHITECT:
DLR Group
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Ralph E. Vitiello, AIA
Principal

STRUCTURAL ENGINEER:
Buehler & Buehler Associates
GENERAL CONTRACTOR:
Brown Construction
MASONRY CONTRACTOR:
O'Neal Masonry Partners
BLOCK PRODUCER:
Blocklite
OWNER:
Sacramento City Unified School District



Photography: Whittaker Photography
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"



**JOAN & IRWIN JACOBS CENTER AT LA JOLLA PLAYHOUSE
UNIVERSITY OF CALIFORNIA, SAN DIEGO
LA JOLLA, CALIFORNIA**

***Jury Comments:** It is difficult, if not impossible, not to notice and admire the undulating wall of the black box theater component of this project. Carefully corbelled by skilled hands, the concrete unit masonry wall takes on the appearance of a dark, near fluid surface. Juxtaposed against the rationality of the smaller masonry volumes and curvilinear roof, this essential box asserts a new found public presence.*

The La Jolla Playhouse and the University of California in San Diego (UCSD) collaborated to build a play development and education center located in the Theater District of the campus. The project enhances the capabilities of the independent La Jolla Playhouse to develop and stage professional theatrical productions and will support the instructional programs of the UCSD Department of Theater and Dance.

The Facility will act as an experimental state-of-the-art fully-flexible laboratory for artists and educators. The center consists of a 450-seat black box theater, three classroom/rehearsal spaces, outdoor public spaces, restaurant, technical and storage support spaces and permanent artistic and administrative home for the La Jolla Playhouse.

Within its three building sections built of concrete masonry and steel frame, the Center maintains fundamental design principles, including honesty in materials. Concrete masonry was selected as the main perimeter wall material in response to practical, economic and aesthetic considerations. Acoustical isolation for all performing and teaching spaces dictated the use of a wall material that could perform well at lower frequencies. Consequently, concrete masonry was chosen as the most cost-effective solution.

Integral color, inspired from a composite of natural site materials, was used in the enclosure of the black box theatre and the main rehearsal room to create interest and

accentuate these volumes. Additionally, 4” high block was used in the black box enclosure, utilizing the tradition of corbelling in a more contemporary and innovative manner. The lines of the stacked masonry are non-parallel, creating parabolic surfaces that diminish parallax on the interior, while creating an undulating “mask” on the exterior that appears to be in a dynamic state, reflecting the movement in performance within. The offices and rehearsal rooms with their straight walls are an exposition of the many subtle patterns created by masonry units laid in a variety of ways with minor plane offsets.

ARCHITECTS:
FSY/RoTo, a joint venture

FSY Architects, Inc.
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Los Angeles, CA 90065

Arturo Yanez, AIA
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RoTo Architects
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Michael Rotondi, FAIA
Principal

Ellery Brown
Owner Representative

STRUCTURAL ENGINEER:
Nabih Youssef & Associates
GENERAL CONTRACTOR:
Rudolph & Sletten
MASONRY CONTRACTOR:
Dittman Masonry, Inc.
BLOCK PRODUCER:
RCP Block & Brick, Inc.

OWNER:
La Jolla Playhouse/University of California, San Diego



*Photography: PJ Photography, Arturo Yanez, Michael Rotondi
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"*



**CHAPMAN SCIENCE ACADEMIC CENTER
CALIFORNIA STATE UNIVERSITY, MONTEREY BAY
SEASIDE, CALIFORNIA**

***Jury Comments:** As the first new building in this former military base, this building sets a precedent for future growth and development, in its massing, scale, and material palette. Modern tenets are relaxed to provide a more casual, but well-ordered appearance. Standard, honed, and split faced units are combined to enliven the surfaces, while connecting the structures to the groundscape.*

As the first new building for a campus recently converted from a military base, the new science classroom and laboratory building marks a critical step in the realization of the campus master plan, establishing a precedent to guide the character of future campus development and its integration with the adaptive reuse of existing structures.

Exterior massing and finishes of the new building reflect the primary programmatic elements of laboratories, offices, and classrooms, and anticipates the scale and density of planned development at the campus core. The selection of building enclosure materials, design of the sun-shading devices, application of color and use of native landscape elements are all cues in setting a new visual identity for the emerging campus.

Materials, patterns and colors emphasize the connection between the exterior of the building and its interior spaces as they flow in and back out again. Circulation throughout the building fuses with informal interaction spaces, with views highlighted at every interval. The palette of materials, including exposed concrete masonry units with earth tone, split face base and lighter tone honed face walls, in combination with natural woods and vibrant earth tones, play against a high-tech aesthetic of metals and exposed ceilings.

Reflecting the nature of the environmental science curriculum, the building embodies a strong commitment to sustainable design and construction practices, a philosophy integral to the building's siting, detailing, specifications, and performance standards. Natural, low VOC, and formaldehyde-free finishes, as well as the minimization of additional finish materials or painted surfaces, responds to both the natural and the high-tech, while creating a more sustainable building.

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Richard Felix-Ashman
Danielle Kilmer
Robert Riddlemoser, AIA
Design Team

STRUCTURAL ENGINEER:
Rutherford & Chekene
GENERAL CONTRACTOR:
Mauldin-Dorfmeier Construction, Inc.

MASONRY CONTRACTOR:
O'Neal Masonry Partners
BLOCK PRODUCER:
Blocklite
OWNER:
California State University, Monterey Bay



*Photography: John Edward Linden Photography
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"*



JAMES M. WOOD COMMUNITY CENTER LOS ANGELES, CALIFORNIA

Jury Comments: *It is rare that a building is able to give voice to those that are seldom heard. In this instance, the architect draws on every instinct, including the exploitation of the park across the street, to establish and to mark the structure's presence. Employing a rational structural frame, fully glazed at the first level, then open to frame the outdoor terrace above, yields unusual depth. Through the simple layering of the columnar bays against the box-like enclosure of the meeting rooms beyond, no longer is this an elevation, but a true civic facade. Each detail is carefully considered in its contribution to the entirety of the composition demonstrating that skill, not cost, can enrich the human condition.*

The Center's design juxtaposes modernism with its core of concrete masonry volumes and columns to give the patrons of its tough community a dignified, inspiring "civic living room." It houses most of the public needs of the reformed residents of this largely homeless and indigent neighborhood. The project was a repeat collaboration between architect and satisfied client, an agency impressed by the achievement of design ideals of respect and pride, while on a tight budget. CMU played a central role in attaining these ideals.

In early phases of the project, wood-frame construction was briefly considered, but could not provide the same benefits that concrete masonry offered, namely speed of construction, durability, and the achievement of occupancy requirements with superior fire-rating. CMU needed less perimeter clearance, allowing us to use 10% more of the narrow plot.

No matter what kind of abuse the building takes, CMU makes it easy to keep the site clean and ready for the next

community group. Construction took 14 months. The concrete masonry, both the frame and exterior finish, made it possible to complete the project in a short period of time.

The CMU columns are on a monumental scale - on the ground floor they relate to the pedestrian looking into the "living room," while on the second balcony they attain an airy, permeable feeling, not normally associated with CMU. Bright colors encourage a level of transcendence. One patron, a formerly homeless man, gazed from a park across the street through the concrete masonry columns to the wall at the back of the second-floor balcony, saying in wonderment that he watched the colors play against the sky color throughout the day.

ARCHITECT:
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Michael B. Lehrer, FAIA
Principal

STRUCTURAL ENGINEER:
Reiss Brown Ekmekji
GENERAL CONTRACTOR:
Robert F. Vairo Construction
MASONRY CONTRACTOR:
Daryl Sutliff Masonry
BLOCK PRODUCER:
Angelus Block Company, Inc.
OWNER:
SRO Housing Corporation



Photography: RMA Photography, Inc.
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"



ROSS SNYDER RECREATION CENTER LOS ANGELES, CALIFORNIA

Jury Comments: *Finding the requisite formal language to embody the community's aspirations is a difficult task. This architect appears to be up to the challenge. The use of public art, in the form of decorative exterior tile, serves to broaden the material palette in this decidedly modern structure in the best tradition of Neutra and Schindler. Drawing on the contrasts of texture and surface, light and shadow, the composition is thoughtfully considered and skillfully executed.*

The 12,000 square-foot Ross Snyder Recreation Center, located in a community park in South-Central Los Angeles, is a facility that houses a gymnasium, several community rooms, park offices, kitchen and restrooms. At numerous Volunteer Neighborhood Oversight Committee meetings, the community expressed their desire for an upgraded facility with an expanded program to accommodate community league functions. A public art component was included at the request of the community. The artist was selected from a list of five prospective candidates by a board comprised of a representative from the community, Cultural Affairs Department, Los Angeles City Department of Recreation and Parks project manager and ourselves. Our design comprised a mosaic of cubic forms providing "canvas" locations for the selected artist. The artist created a holding hands motif using tiles of varied color. The building's composition of interlocking geometric forms and the variety of color abstractly represent the diverse community the Center serves.

Having concrete masonry block walls that help insulate the building, and minimal window openings that reduce the effects of direct sunlight, contribute to greater energy efficiency. The building's durable CMU, metal panels, tiled walls, stainless steel signage and countertops, corrugated metal siding, and glass block, require virtually no maintenance. Skylights and clerestory windows permit natural light to enter the community rooms and corridor. The wall separating the gymnasium from the interior circulation corridor is punched with rectangular

windows at various heights so both children and adults can view activities within the gym.

Built-in benches and exterior walls, which fold at their base, provide seating for the public to watch soccer and baseball being played at the park's rehabilitated fields. The building is set back from the street with pedestrian scaled elements to welcome users. The entry is marked by a white geometric form disengaged from adjacent walls seemingly floating as it rests on glass block.

The Center is strategically located to take advantage of the large oak tree, which sits between the building and the existing adjacent gym. The plaza under the oak tree has become activated by the introduction of the Center. The original gym, new Center and their shared exterior spaces, combine to function as a complete facility serving the community in response to their integral participation. The safe family oriented environment promotes both day and night activities, and has made the park a major communal focal point for the neighborhood.

ARCHITECT:
Kanner Architects
1558 10th Street
Santa Monica, CA 90404

Stephen H. Kanner, FAIA
Principal

STRUCTURAL ENGINEER:
Martin & HBL
GENERAL CONTRACTOR:
City of Los Angeles, Bureau of Engineering
MASONRY CONTRACTOR:
Baltimore Construction, Inc.
BLOCK PRODUCERS:
Angelus Block Company, Inc.
OWNER:
City of Los Angeles, Department of Recreation and Parks



Photography: John Linden Photography
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"



CLARK COUNTY DETENTION CENTER LAS VEGAS, NEVADA

Jury Comments: *This urban detention center manages to establish a strong civic presence from an extremely difficult project type. The designer has skillfully assembled a complex series of discreet programmatic volumes, tauntly laced together with horizontal metal banding. The contrasting scales of concrete masonry and precast concrete provide further articulation through changes in scale and detail, while emulating the desert colors.*

This new urban detention center is located in downtown Las Vegas on the same exterior landscaped pedestrian corridor as the future Clark County Justice Center and United States Courthouse. The complex explores a careful composition of required building elements and produces a welcome addition to the civic and urban fabric of downtown Las Vegas.

The design solution is a direct response to complex functional and urban design issues. The intent was to create a civic building that is not only an attractive and friendly addition to downtown Las Vegas, but also responds to the concerns of the client with regard to security, noise and accost. The result is a dynamic composition that meets its functional goals, while enhancing the urban character of this important civic center, breaking the stereotypical image of an urban jail.

The building's mass is broken up by changing materials colors and massing articulations. These reflect various program components, such as administration segregation modules, dormitory modules, and exercise yards. The building's base is articulated to create a pedestrian friendly scale along the sidewalk, and the materials and colors used in the design are inspired by a desert palette.

EXECUTIVE ARCHITECT:
HCA Architects

2121 E. Tropicana Avenue
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Harry Campbell, AIA
Principal

DESIGN ARCHITECT:

Cannon Design
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Los Angeles, CA 90067

Mehrdad Yazdani
Principal

STRUCTURAL ENGINEER:

Martin & Peltyn, Inc.

GENERAL CONTRACTOR:

AF Construction Company

MASONRY CONTRACTOR:

AF Construction Company

BLOCK PRODUCERS:

Superlite Block, Formerly A-Block

OWNER:

Clark County, Nevada



Photography: John Linden Photography
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"



EAGLE ROCK CHILD CARE CENTER

LOS ANGELES, CALIFORNIA

Jury Comments: *Adopting a strategy of creating programmatic volumes - in this case two concrete masonry bar shapes, a loft-like shed and a playful ovoid utility volume - then combining them in a casual assembly, brings life to this simple structure. The steel framed multi-purpose space, with its obvious debt to Eames, plays nicely against the "thick" walls of the masonry bars. Its grid becomes three dimensional by the addition of the columned porches, providing shelter and sun control.*

The Eagle Rock Child Care Center is a welcome addition to Eagle Rock Community Park, a Los Angeles Department of Recreation and Parks facility near Pasadena, California. The local community lobbied actively for the facility due to the convenience of its location and its family oriented programs.

Located on a bend on Eagle Vista Drive, the 5,000 square-foot facility sits only 100 yards from a famous neighbor - a nationally registered gymnasium designed in 1953 by Richard Neutra.

The Center has two large classrooms and bathrooms, staff office/workroom, director's office, conference room, isolation room, miscellaneous storage and mechanical space, as well as covered play areas and a fenced playground.

The placement of the child care center was carefully considered - close to a large existing parking lot and far enough away from the gym to give it a wide berth. Our project pays homage to the Neutra Building with a number of nods such as thin roofs, exposed steel detailing, industrial materials, and large operable glazed panels that open the classroom to the adjacent sheltered patios.

Our project is articulated into sculptural integrally-colored concrete masonry block forms that sit adjacent

to the delicately detailed classroom wing. Color is used to heighten the playful quality of the structure as it is a building dedicated to children. Large graphic letters spelling "E-A-G-L-E-R-O-C-K" are spaced completely around the project, further evoking an image of oversized building blocks. Color is used to articulate details and heighten the playful quality of the Center.

Our goal for the project was to create an exceptionally functional and enjoyable environment for the local children, teachers and parents. The large volumes of the classrooms, the exposed white ducting set against the exposed blue painted ceiling, clerestory windows, and playful, colorful forms are meant to go beyond the program given to us - our hope is that the Eagle Rock Child Care Center will inspire.

ARCHITECT:
Kanner Architects
1558 10th Street
Santa Monica, CA 90404

Stephen H. Kanner, FAIA
Principal

STRUCTURAL ENGINEER:
Warling and Associates
GENERAL CONTRACTOR:
Povac Investment, Inc.
MASONRY CONTRACTOR:
Povac Investment, Inc.
BLOCK PRODUCERS:
Angelus Block Company, Inc.

OWNER:
City of Los Angeles, Department of Recreation and Parks



Photography: John Linden Photography
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"

COMMERCIAL DESIGN

GRAND
AWARD

THE MUTH BUILDING

STANTON, CALIFORNIA

Jury Comments: *It is certain that the choice of concrete masonry was never in doubt. The detailing of that material is quite another in what is essentially a post and beam structure made rigid by the masonry shear walls. The alternating split faced to honed face horizontal banding creates a rich rustication when juxtaposed to the metallic copper surfaces and green-tinted glazing. This contrast of textures is fully continuous around the perimeter, while the boundaries of interior verses exterior vanish. The clear expression of the bay system of the structure will remain as timeless ornamentation.*

The Muth Building, a corporate headquarters, is designed for a concrete masonry manufacturer. The primary factor in the design was to use concrete masonry in conjunction with other natural materials and colors to display the company products and to foster pride in the employees.

Concrete masonry is the dominate material, alternating split face and honed courses in a “blended pattern” to give a maximum of life to the columns and spandrels as the shadows change with the arch of the sun. Spandrels are held away from the natural green glazing to showcase the masonry through glass from the interior of the space.

A design principle was established that all masonry would stand alone. All intersecting walls are glass that is slipped into a slit in the masonry. Additionally contributing to the indoor-outdoor relationship is the consistent use of concrete masonry paving throughout. Upon entering the site, a “tumbled” pattern of concrete masonry units in the palette of the building is used. Then, the visitor walks on the “smooth” pattern of the same units, and upon entering the building, the lobbies and the stairs are the same units, but now highly finished or

“honed”. A true continuum is created by this hierarchy of concrete masonry pavers from inside to outside.

Finally, in a very direct way, the concrete masonry products manufactured by this company are displayed on the primary cross lobby wall as a montage. This wall, “The Great Wall of ORCO” became an exhilarating competition among the employees.

ARCHITECT:

LP3 Architecture, Inc.
158 N. Glassell, Suite 201
Orange, CA 92866

Leason F. Pomeroy III, FAIA
Principal

STRUCTURAL ENGINEER:

SKT Structural Engineering

GENERAL CONTRACTOR:

Snyder-Langston

MASONRY CONTRACTOR:

Nuway Masonry

BLOCK PRODUCER:

ORCO Block Company, Inc.

OWNERS:

ORCO Block Company, Inc.



Photography: Hansen Photography
CMACN 2005 Awards Edition, “CMU Profiles in Architecture”



ROD ENTERPRISES WAREHOUSE PASADENA, CALIFORNIA

Jury Comments: *The jury simply was taken by the fact that this is a humble building with a noble façade. Each component - scored block, steel lintels, garage doors, storefront glazing, even downspouts - are carefully considered for their expressive qualities serving to articulate and animate the single surface. The use of concrete masonry was a natural choice for the fire-resistive requirements and limited maintenance characteristics of lot-line construction.*

This block-long street, once zoned for single family residence has been zoned commercial/industrial for many years. The owner wished to consolidate his business into a single location. Based on the tight site dimensions and the amount of parking required, development was limited to 6,000 square feet, which was placed on two levels.

We chose to use concrete masonry units in order to allow us to easily build up to the property line on three sides, without the worry for finishes.

Since we only had one visible façade, we decided to create patterns with the masonry units using scored block in two colors. We also introduced exposed steel, glazed roll-up doors, storefront entry system, and a high gloss paint scheme as additional details.

The use of concrete masonry units allowed the construction to move quickly and easily.

ARCHITECT:
Randall/Baylon Architects, Inc.
605 W. Olympic Boulevard, Suite 840
Los Angeles, CA 90015

Hector M. Baylon, AIA
Principal

STRUCTURAL ENGINEER:
APSG Engineers
GENERAL CONTRACTOR:
Environments Group
MASONRY CONTRACTOR:
Dominguez Construction
BLOCK PRODUCER:
ORCO Block Company, Inc.
OWNER:
Steve Rodriguez



Photography: Shirley Borchart
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"



RESIDENTIAL DESIGN

MERIT
AWARD

DUTRA ADDITION

SAN DIEGO, CALIFORNIA

Jury Comments: *This linear addition chooses to be distinct from its existing Spanish counterpart. Owing to the narrow site and limited views, the resulting building utilizes long interior vistas to mask its size and enliven the spatial gradient. The strong use of ground faced concrete masonry in this instance, greatly contributes to the materiality of the structure. It is not necessary, therefore, to use paint to activate the composition.*

This project is a 1,000 square foot addition housing a new kitchen, master suite, and painting studio. The addition is purposefully distinct from the original house. Time and influence of era are displayed openly. The austerity of the existing 1920's Spanish home, with its simple geometry and very light detailing, has a counterpart in the newly created masonry adjacent to it. At the same time, the geography of the lot allows only a glimpse of the other at any given time.

The concrete block is ground, giving a rich surface to this most basic of materials. The beautiful block is exposed on the inside as well. The architect worked with the local block manufacturer to custom spec the color of the aggregate prior to the grinding of the block faces. The doors and windows are Jarrah, a species of eucalyptus. Likewise, the kitchen cabinets are eucalyptus plywood. The flooring is reclaimed bowling alley wood (clear yellow pine) rescued from the demolished Aztec Bowl in North Park.

When the plans for the addition were chalked out on the ground, it was discovered that four dwarf citrus trees lie just outside of the new walls – and too close to survive for long. It was decided to relocate them vertically so

that they appeared to merely float up the walls of the new structure and become affixed. The trees were simply levitated upward and attached. Hot-dipped brackets were fixed to the sturdy masonry walls of the addition to hold the wooded pots in place. There is poetry in the lifting and maintaining of the trees.

ARCHITECT:

Public
4441 Park Boulevard
San Diego, CA 92116

James Brown, AIA
Principal

STRUCTURAL ENGINEER:

Envision Engineering

GENERAL CONTRACTOR:

James Brown and Isabel Dutra
MASONRY CONTRACTOR:
Masonry Unlimited

BLOCK PRODUCER:

RCP Block & Brick, Inc.

OWNER:

James Brown and Isabel Dutra



Photography: Paul Body Photography
CMACN 2005 Awards Edition, "CMU Profiles in Architecture"

SUSTAINABLE DESIGN

MERIT
AWARD



Photography: John Swain Photography
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ALDER CREEK MIDDLE SCHOOL TRUCKEE, CALIFORNIA

Jury Comments: *This building incorporates a lot of simple things that together result in an exceptional example of high performance and sustainable school design. The daylighting system is simple, but effective, with large windows that extend to the ceiling. Integral sunshades control glare and function as mini-light shelves. Indirect fluorescent luminaires are controlled by photocells to provide uniform auxiliary lighting. Materials are selected that have a combination of recycled content, low chemical emissions, and durability. The masonry construction is complimented by polished concrete floors. The earth is used as a source for heating and a sink for heat rejection, reducing energy use. Over all, the building has many important sustainable design lessons for other schools and is a model to emulate.*

The Alder Creek Middle School, in Truckee, California, is situated at a 6,000 foot elevation with high annual snowfall and one of the coldest climates in the country. Located in the Lake Tahoe region, there is a community culture of environmental awareness and protection. This culture is embraced in the Alder Creek Middle School – selected as a demonstration school for California’s Collaborative for High Performance Schools (CHPS) program. The 85,000 square foot facility was constructed with a holistic approach to creating the best learning environment for its students.

In spite of the site’s slope to the east the building is oriented on an east-west axis to take advantage of optimum daylight and to create a large south facing student plaza – a sunny gathering place in the cold Truckee climate. The two story building is cut into the hillside, using its concrete masonry exterior to provide insulation against extreme temperatures, while

minimizing the visual impact of the building within a scenic corridor and maintaining the mature trees so valued in the community. Concrete masonry units in varied forms, textures and colors become the major structural and finish material, as well as an exposed durable interior finish throughout the project.

Layered against the concrete block masses of the school’s exterior are scale lending forms – the “little red school houses” - that compliment historic Truckee and that evoke the memory of school buildings past.

ARCHITECT:

Lionakis Beaumont Design Group, Inc.
1919 19th Street
Sacramento, CA 95814

Rob Samish, AIA, LEED
Associate

STRUCTURAL ENGINEER:

Lionakis Beaumont Design Group, Inc.

GENERAL CONTRACTOR:

Clark and Sullivan

MASONRY CONTRACTOR:

TMC, Inc., Masonry Contractors

BLOCK PRODUCER:

Basalite Concrete Products, LLC

Northfield Block Company

OWNER:

Tahoe Truckee Unified School District



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