



Profiles in Architecture



ANTEATER RECREATION CENTER AT UNIVERSITY OF CALIFORNIA, IRVINE IRVINE, CALIFORNIA

The design of this 89,000 square foot, two-story university student recreation center, reflects the historic agrarian origins and influences of the large land grant Irvine Ranch on which the campus is located. These influences are seen most dramatically in the choice of materials, textures and colors, which flow seamlessly from the exterior to the interior of the facility. This choice of materials includes the use of "split face" concrete masonry units at the building's base, "precision" concrete masonry units at the building's body and, where appropriate, "smooth faced" concrete masonry units in athletic areas that require a smooth durable surface.

Immediately upon entering the lobby, one is aware of the facility's spatial organization with clear visual connections to major activity areas. With simple and proven technology, the design creates efficiencies and economics in programming, construction, energy, operations and maintenance. The exposed roof structure, concrete masonry unit bearing wall, ductwork and lighting that shape the large volumes of the lobby and gymnasiums, reinforce that the orientation, acoustics and durable construction materials were all important aspects of the design.

ARCHITECT:

Langdon Wilson Architecture
Planning, Interiors
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Robert D. Keeler, AIA
Principal

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Project Architect

Gordon Walker
Design Concept

Cannon
Programing



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CONGREGATION BETH ISRAEL

SAN DIEGO, CALIFORNIA

The Architect's challenge was to design a new home for the region's oldest and largest Jewish community, Congregation Beth Israel, that included modern facilities to serve their current and future needs, while providing the congregation a link to their past.

The new 61,000 square foot facility includes a pre-school, day school and religious school, administrative offices, activity center, chapel, social hall and a sanctuary that accommodates 500 worshippers. Exterior spaces include terraces, courtyards and play-fields. The new facility's sloping site with its multiple levels, courtyards and tall walls is reminiscent of the city of Jerusalem. Building forms that include domes, towers and terraces, as well as building materials that include pre-cast concrete, art-glass windows and specially colored concrete masonry, reinforce the feeling of permanence and community. The masonry walls move from the exterior to within the interior spaces of the Sanctuary.

The Architect worked closely with the block manufacturer and the masonry contractor in the development of the colors and textures, as well as the implementation of the intricate articulation of the masonry surfaces. A cream and soft-white

color with pumice was specified in shotblast and split face textures for the concrete masonry block. A combination of vertical scored units and deeply tooled mortar joints with matching colors of specially blended mortar served to enhance the look of a large stone facade.

ARCHITECT:

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Randy Robbins, AIA

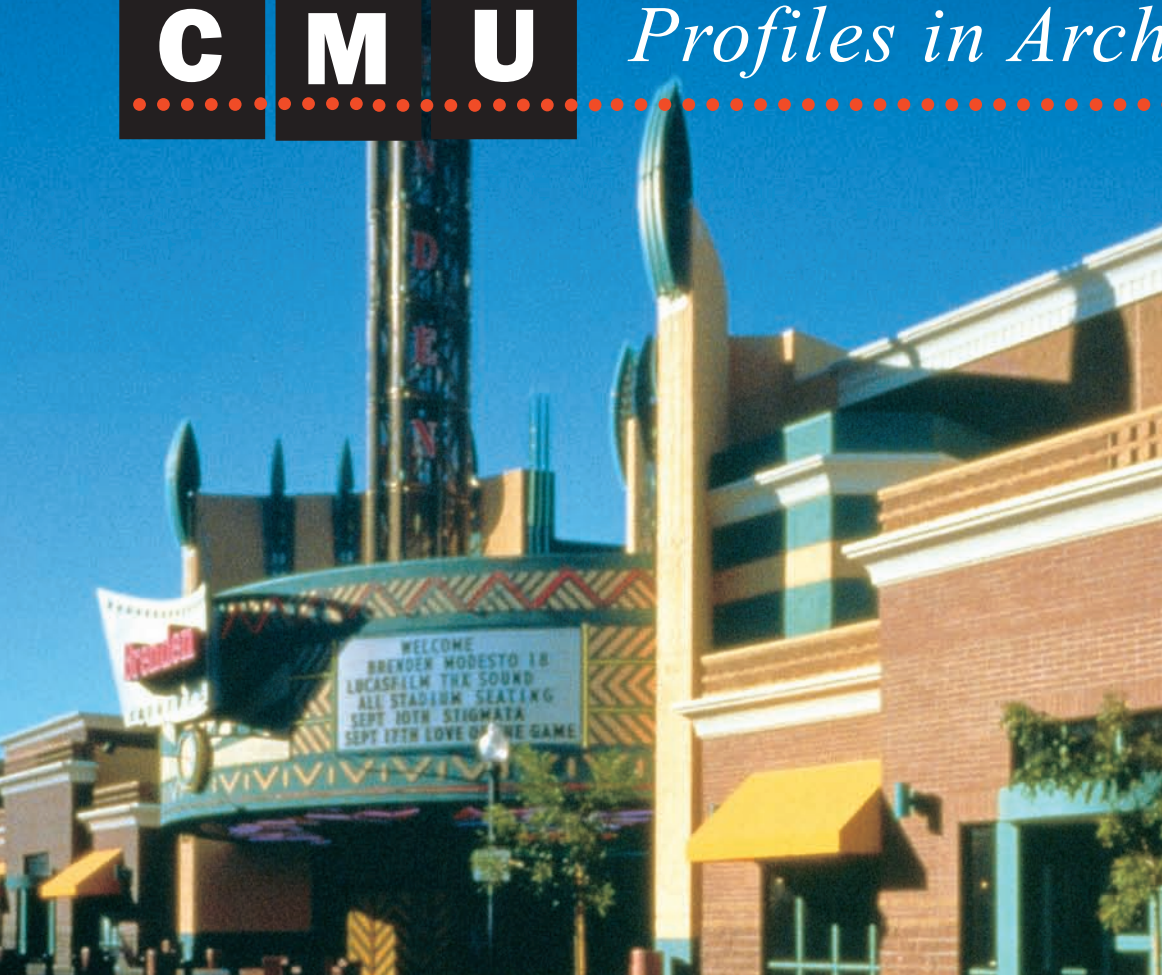
Douglas Austin, FAIA

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BRENDEN THEATRES MODESTO 18 MODESTO, CALIFORNIA

This freestanding 18-plex stadium theatre was designed for Brenden Theatres as part of a revitalization effort for downtown Modesto. The project integrates 6,000 square feet of street front retail area with 101,000 square feet of theatre area. The exterior walls are constructed of integral color concrete block with some exterior insulating finish systems (dry vit).

Concrete masonry block was selected for the wall material because of its cost effectiveness and its use as both structure and finish material simultaneously. Given the historical downtown location and the numerous existing brick buildings, the challenge was to fit in with the surroundings. To disguise the stereotypical block characteristics, a 4-inch high block was selected to create the “look” of brick masonry units at prominent pedestrian locations. Also, numerous colored and textured blocks were arranged in a sunburst pattern, to create some festive effects on the surface of the structure along the larger wall expanses. The combination of brightly colored materials, neon and lighting throughout the project give theatergoers an energized experience.

ARCHITECT:

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BARRY J. NIDORF JUVENILE HALL SYLMAR, CALIFORNIA

This project was designed to satisfy the needs of very complex, youthful-offenders, requirements for campus recreation areas, and ADA parameters. The design was a collaborative effort among facility staff, probation leadership, county architects, and our architectural team. After reviewing several design options, building materials and technical systems, an architectural scheme organized by a two-story building with single level housing plans, consisting of eight residential units, each having 20 room living units and multipurpose spaces, was selected.

Concrete masonry units were used as an inside/outside material, and were selected for durability, cost, security and the ability to match the existing masonry block, brick and concrete facility. The addition of color and texture to the concrete block masonry, and the use of coursing techniques, were used to create a more contemporary image for the project.

DESIGN ARCHITECT: (Design Build Phase)

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Patrick M. Sullivan, FAIA
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ASSOCIATE ARCHITECT:

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Robert Levine, AIA
Principal





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BERTHS 225-232/EVERGREEN TERMINAL TERMINAL ISLAND, CALIFORNIA

The Evergreen Terminal Development is the latest expansion of new buildings for an extremely active existing container terminal at the Port of Los Angeles. Designed to expand to a 125-acre site, Tetra Design selected concrete masonry units as a major theme material because of its rugged natural character and strength appropriate for the kinds of activities associated with container terminals.

Concrete masonry units are particularly well suited for the container terminal environment. As a general rule, all buildings in a terminal are protected at the ground floor from the constant truck, container, and other equipment activity on site. The selection of “Evergreen” glass to compliment the block for obvious reasons of association with the terminal’s tenant, made for a striking contrast in an “industrial” setting.

The random block theme was carried out for all buildings on the terminal: Administration/Gatehouse Building, Maintenance and Repair Building, Main Gate Security Station, Container Wash Dock and Truckers Kiosk Building. The architects had fun with the selection and installation of the block. Several trips were made to the block manufacturer’s yard. Several different

block colors were tried before the random color pallet was agreed upon. The three block colors selected were tan 50%, rose 30%, and brown 20%. A “random” pattern rule of “no more than 3 like blocks adjacent in the same course” was established for the masons laying the block. The blocks are medium sand-blast finished, giving the walls a uniformity of texture. Clear water repellent coating was applied to protect it from the waterfront atmosphere.

ARCHITECT:

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SYLMAR, CALIFORNIA**



**BERTHS 225-232/
EVERGREEN TERMINAL
TERMINAL ISLAND,
CALIFORNIA**

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