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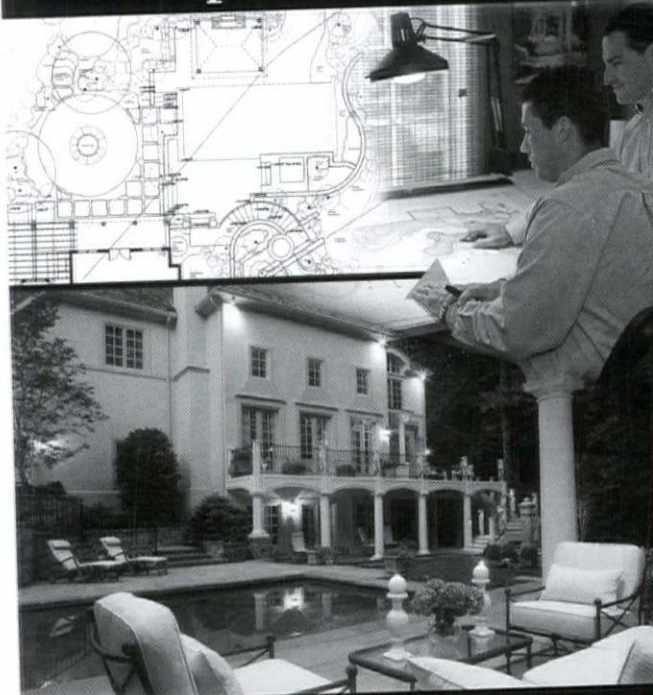
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**inform** 2009: number six | 2010: number one

## FROM THE PUBLISHER

On the eve of the twentieth anniversary of *Inform* magazine's launch in January 1990, we celebrate challenges met as we face new ones ahead.

In the late 1980's, the Virginia Society AIA Communications Committee, restless about the lack of design control it exercised in our affiliation with an independently owned magazine, set about to explore the feasibility of publishing our own title. Led by its chair, Gary Arnold, AIA, the committee produced a compelling report that persuaded the Board of Directors in 1988 to move forward with funding the startup through dues subsidies and revenues from the newly established BUILDING VIRGINIA annual convention.

When the Society set about in 1989 to create a general readership design magazine, we were charting new waters. A professional journal—lots of section details and insurance or marketing advice—would have been the safer and easier path for a professional society. But the team developing the concept for a new kind of magazine—one that spoke to the public audience we sought to influence—wanted to promote good design: in architecture, landscape design, graphic arts, in short, in everything where the human hand shapes the visual world. To achieve this, we wanted design quality in the look and feel of the magazine itself.

To the Society's great fortune, the emerging project caught the eye of several senior editors of national architecture magazines, and we scored a decided victory in persuading Vernon Mays to leave *Progressive Architecture* to take on this new project. It could not have been better suited to his talents. With journalistic credentials from UNC and the Hartford *Courant* and a graduate architecture degree, Mays had the perfect blend of journalistic and graphic vision to shape a book that was both visually and intellectually engaging.

The graphic design, originally conceived by a team of Virginia Commonwealth University graphic design professors, has stood the test of time. Graphic designer Steven Longstaff absorbed the original concept, and over the years has tweaked the design so subtly and skillfully that the book has evolved graphically with no revolutionary re-designs.

And—as I had proposed in the formative stages—*Inform* went about defining our field as “Architecture and Design in the Mid-Atlantic Region.” We never did believe that a sense of design started or stopped with the building envelope, and we've welcomed, especially through the popular annual Inform Awards, interior design, landscape design and object design into the conversation in our pages. And the new magazine quickly garnered awards—a prestigious national award right off the bat followed by numerous state-level awards, and a national AIA award, among others through the years.

*Inform's* early years were not easy. Launched alongside the 1990 recession that shuttered some well known magazines, the fortitude and energy of Jonathan Dabney as sales director stabilized our advertising revenues. Porter Hulett in recent years has also served the sales effort well with drive and imagination. In truth, *Inform* was a volleyball for a few years among those who wondered whether Virginia produced enough “good architecture” to justify a magazine. Nearly a hundred issues later, *Inform* has won that argument. Virginia, like most other eastern states in the past two decades has seen significant growth in cultural institutions, universities and schools, churches, historic preservation, adaptive use, and urbanism. And, *Inform* has been here to chronicle the place of the architecture profession in shaping the Mid-Atlantic region.

So what's ahead? We are still a society of readers, and we are committed to producing the magazine as a “thing well made” even as we look ahead. Once again led by Gary Arnold, AIA—now Vice President of the Society board's Communications and Outreach Commission—the Society is determined to aid Bill Richards, *Inform's* engaging editor since 2007, to develop a web presence for *Inform*. As we close *Inform's* second decade as a paper-only publication, we enter Decade Three dedicated to expanding the means by which *Inform* will reach and engage a new generation of readers online. By the end of D3/Y1, expect to see something new.

—John W. Braymer  
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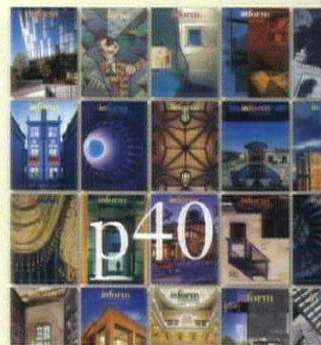


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20 years of *inform*

Montage by Steven Longstaff



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# Soaring Even Higher

*Saarinens defined the Jet Age with Dulles, but his master plan has yet to be completed.*



"I think this airport is the best thing I have done," said the Finnish-American architect, Eero Saarinen, as he finalized designs for Washington Dulles International Airport nearly 50 years ago. "Maybe it will even explain what I believe about architecture."

Aided by the New York construction and engineering firm Ammann & Whitney, Saarinen's vision rose like a futuristic fortress between 1958 and 1962 and transformed Northern Virginia's pastoral countryside into an international gateway for our nation's capital. Dulles became the signature terminal for the new jet age—an Eisenhower Administration and congressional initiative encompassing 8,200 acres (now 12,000 acres). Straddling Fairfax and Loudoun Counties, over 25 miles west of Washington near Virginia's hunt country, it was one of the largest airport projects on record—in contrast to the more compact, Reagan Washington National Airport (*Inform* 4, 2008).

With the space race in full throttle, and larger faster planes redefining global

travel, Dulles' design signified a new Age of Exploration. Tragically, Saarinen would not live to witness his crowning achievement, succumbing to cancer at age 51.

Today, Dulles' iconic architectural status is defined by a soaring catenary roof above its main terminal. The angular concrete columns, concave roofline, and billowing glass-walled windowpanes stretch from floor to ceiling and create what Saarinen described as a "huge continuous hammock suspended between concrete trees." Indeed, it appears that the terminal is poised for take-off. Geometric simplicity pervades the building's interior, showcasing a balance of form and function.

Saarinen calculated flight operations, cargo and passenger movements, and walking distances (using a stopwatch to track intervals) and came up with two-tiered ticketing, the ground-level baggage claim, and airport services while reducing congestion and hassle. This layout spawned another Saarinen solution—those infamous and much-derided mobile lounges. But, when Dulles opened in November 1962, the mobile lounge was trendy. *Time*

Magazine even hailed the leviathans as "fat-tire monsters rolling regally over the landing strip."

A back-to-the-future scenario is now underway with renovation and expansion projects capitalizing on the airport's location and ample acreage. Passenger statistics since the early 1960s document this growth: one million passengers in 1966 versus 24 million in 2008 is an enormous leap. And, with 55 million travelers a year anticipated by the time Saarinen's master plan is realized, the task facing the Metropolitan Washington Airports Authority is about both expanding and modernizing.

"Saarinen wanted nothing diminishing the airport's architectural integrity or central emphasis of the Main Terminal," explained Richard Turner, Dulles Airport Design Project Manager. Preserving Saarinen's legacy at Dulles falls to the Airports Authority, an independent agency overseeing capital development and daily operations of Washington's two airports (the other being Reagan National). Named for John Foster Dulles,





The airport's new AeroTrain terminal tram system (top left) keep the spirit of Saarinen's vintage mobile lounges (top right). Saarinen's main terminal (below) garnered the AIA's 25 Year Award in 1988, but was recognized at the time of its completion for its sculptural—and structural—daring (left).



U.S. Secretary of State under President Dwight Eisenhower, Dulles's passenger load lagged for several decades until congestion at National reached capacity levels. For the main terminal's 1996 expansion, the Airports Authority consulted Saarinen's master plan, which anticipated growth. Lengthened 320 feet in both directions, the iconic terminal achieved an originally-intended 1,240-foot length in the 1990s.

Devotion to Saarinen's master plan—while upgrading structures, service efficiencies, and code requirements—remains the Airports Authority's primary objective. Teams managed by Skidmore Owings and Merrill's Washington office are constructing new midfield concourses, cargo and parking areas, and infrastructure for two new rail systems. One line is Metro's subway link direct via Tysons Corner, which will be operational by December, 2016. Also, a much anticipated underground inter-terminal system (dubbed "AeroTrain") will ferry passengers from terminals to boarding gates in a way that is similar Atlanta and Denver's air-

ports. AeroTrain will replace most mobile lounges, but a few of the "fat-tire monsters" will be retained for emergency backup and transporting international arrivals.

Maintaining Dulles' pastoral setting is another objective. Extensive green space bestrewn with ornamental varieties—a collaboration between Saarinen and noted landscape architect Dan Kiley—complements this idyllic site originally chosen by Elwood Quesada, the Federal Aviation Administration's first chief.

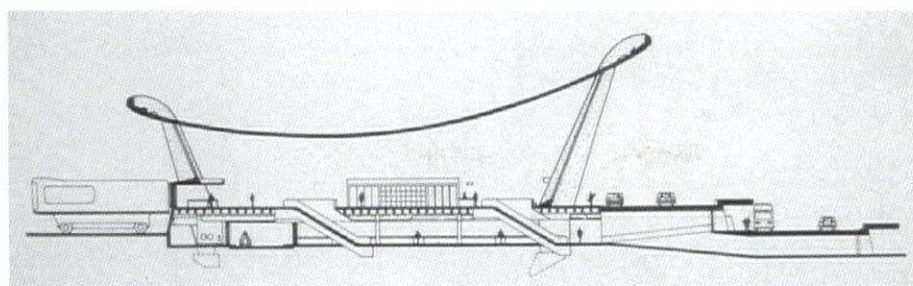
Another novel idea that remains is Saarinen's dedicated highway directly linking Dulles with Virginia's suburbs. Before the Capital Beltway or I-66, the Dulles Access Road eased airport traffic

with a dedicated route that was a unencumbered with intersections.

"Saarinen's access road extended his architectural vision out to where the terminal's aircraft control tower first becomes visible, providing arrival passengers with carefully structured views of the main terminal," says Henry Ward, Historic Preservation Coordinator with Parsons Management Consultants, a firm providing joint venture program management services to the Airports Authority. This "curtain-raising" contrast with surrounding countryside once revealed the terminal's elegance from afar. "Encroaching development has altered this effect somewhat," Ward adds, "but a framework for change and continuity established 50 years ago remains intact."

New passenger walkways, a dedicated security screening station, a fourth runway (with a fifth planned), plus a new control tower providing safety and surveillance upgrades round out efforts preparing this early jet age monument for use and enjoyment by future travelers and architectural enthusiasts.

—Jonathan Moore

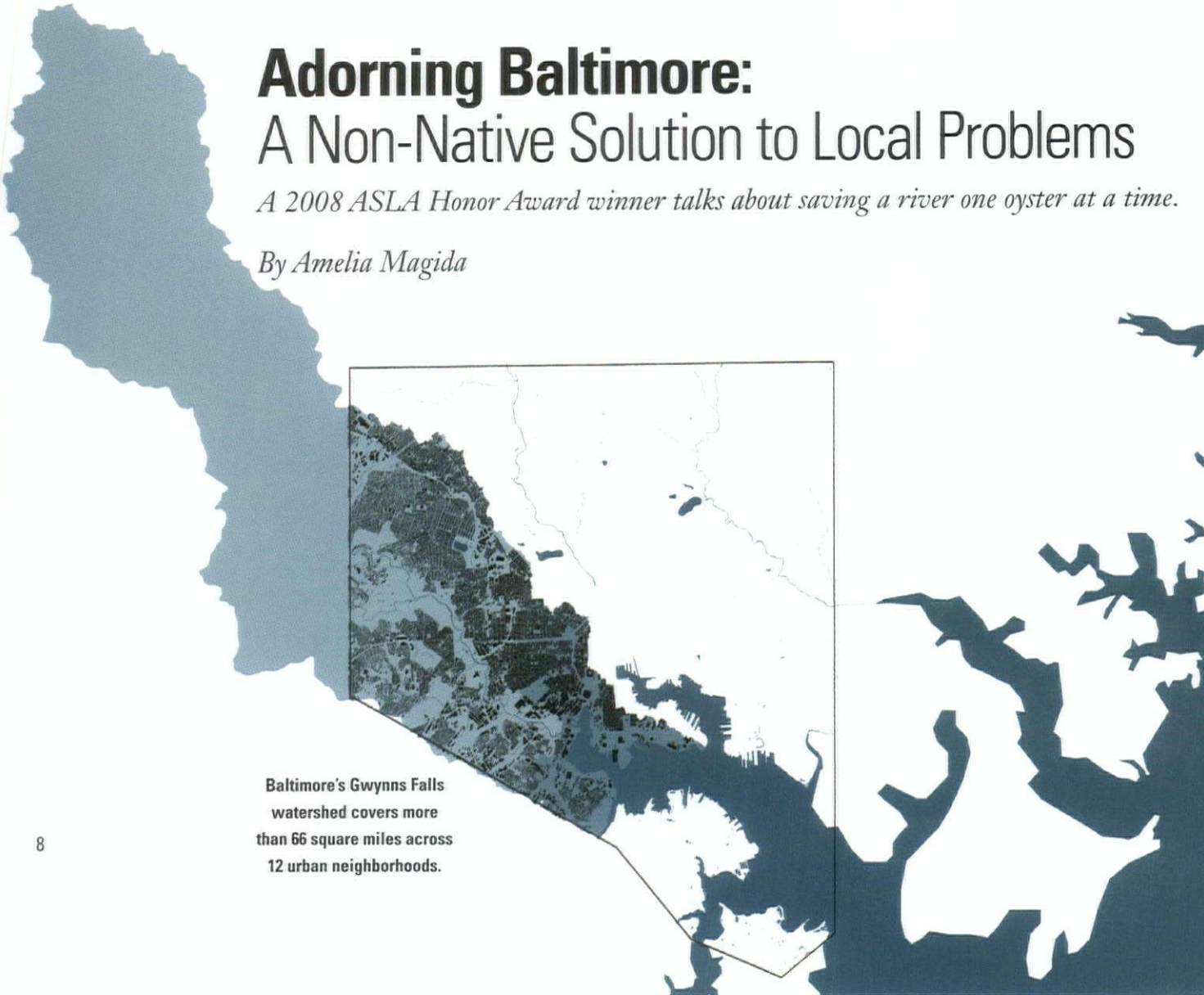




# Adorning Baltimore: A Non-Native Solution to Local Problems

*A 2008 ASLA Honor Award winner talks about saving a river one oyster at a time.*

*By Amelia Magida*



Baltimore's Gwynns Falls watershed covers more than 66 square miles across 12 urban neighborhoods.

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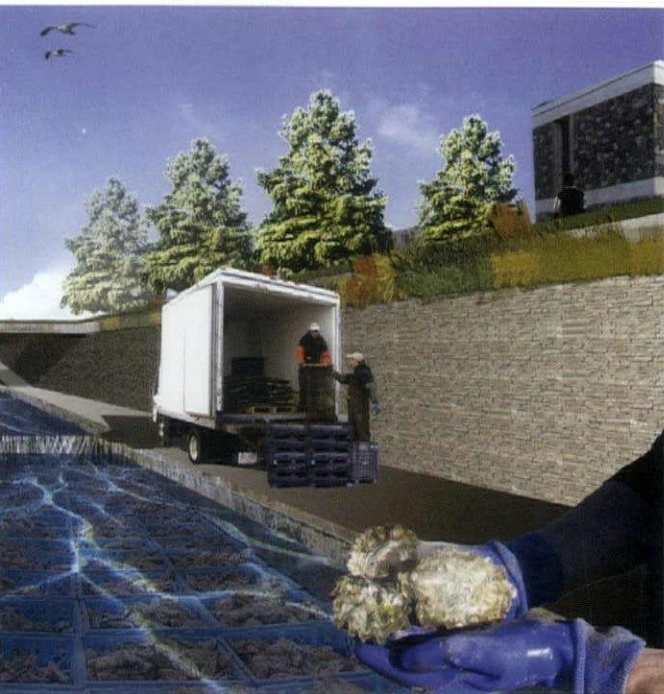
High above the Middle Branch of Baltimore's Patapsco River, several highways cross each other in broad, sweeping arcs. Commuters speeding above are unlikely to notice the almost forgotten harbor below them; a place far different in pace and experience than the celebrated Inner Harbor. Down below, on the shrubby shore of the Middle Branch, the traffic is barely audible. Here, concrete highways create an oddly appealing, cathedral-like space above the water. The tide moves slowly, languorously.

As a city native, I didn't discover the Middle Branch until I was a landscape architecture graduate student at the University of Pennsylvania, exploring Baltimore on a studio site visit. Vast parking lots, train tracks, and derelict buildings may make the site difficult to access, but these conditions present an interesting challenge and a recognizable need for improved connectivity. This industrial vestige reflects the city's changing relationship towards its waterfront. Centuries of extracting, mining, and processing byproducts have left their mark on the surrounding neighborhoods, creating acres of brown fields. Layers of contaminants and sediment washed by the Gwynns Falls watershed into the Middle Branch, have settled into a stratified timeline of manufacturing history.

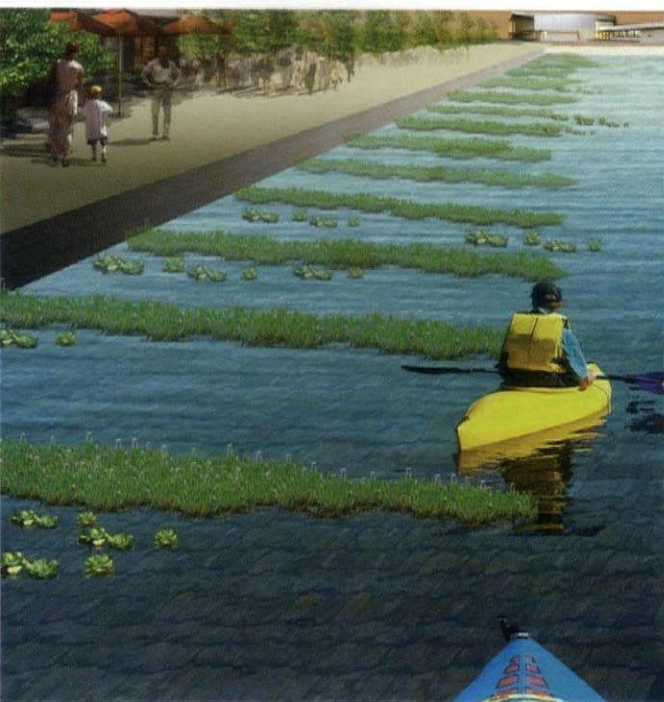
Driven by the site's historical context and surrounding social circumstances, I proposed *Adorning Baltimore*, a park and redevelopment scheme for the west shore of the Middle Branch. This scheme reinterprets Baltimore's shrinking oyster industry as a bioremediation tool using non-native pearl oysters capable of filtering heavy metals from contaminated water, a condition that kills native Chesapeake oysters. Economic growth is stimulated through pearl oyster harvesting as well as the local community's sense of stewardship towards maintaining a healthier water quality. Tightening the relationship between the existing loose building fabric and the waterfront were addressed through an open space strategy developed from the idea that oyster remediation should also be an engaging experience.

This living water purification system is integrated into a broad range of experiences within the park. Visitors and local residents walk along wide promenades adjacent to canals that safely contain oysters. Within the canals, the oysters are organized by filtering capabilities that increase with age. Pedestrian paths frame fields of native Chesapeake Bay grasses as well as recreational spaces for play, exploration and relaxation; bike paths connect to existing urban trails. A plankton and algae oyster feeding network is piped throughout the park or displayed in





Each element of the remediation process holds economic potential: pearls for jewelry, cadmium extracted from waste for car batteries, algae for pharmaceuticals.



9

pools and tanks. Each element of the remediation process holds economic potential: pearls for jewelry, cadmium extracted from waste for car batteries, algae for pharmaceuticals.

Incorporating a clear urban landscape design into an interesting bioremediation process enhanced my eagerness for the possibilities of reorienting and restructuring post-industrial cities. The procedures by which we repair contamination can also be the source for creating meaningful public spaces. The Middle Branch brings to mind a lost sense of productivity. I'm optimistic it will be transformed once again into a significant and valuable place without the scarring.

The park (bottom right), features activities such as kayaking (bottom left) seasonal oyster harvesting (top left) or places such accessible below ground algae rooms that offer close views of the oyster canals and Middle Branch (top right).



# Back to the Future

By Bryan Clark Green

Virginia Lime Works (VLW), located in Madison Heights, Virginia, is well-known in preservation and restoration circles for its careful development of historic lime mortars, plasters and paints. VLW knows that historic mass wall construction was strong, enduring, and well insulated, with wicking properties that allowed moisture to disperse efficiently. For years, the company has championed the use of historic lime-based materials, creating lime mortars that are chemically as close to the originals as possible, so that both historic buildings and their moisture-dispersing performance and insulating qualities can be restored.

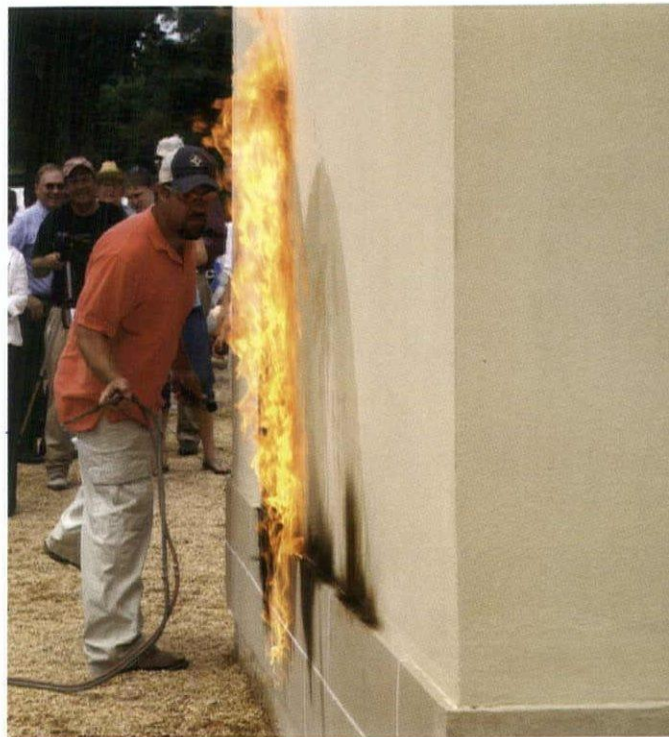
But was there a way to apply these hard-won historic lessons to new construction? Jimmy Price thought so, and so he set out to apply historic technology to new buildings. The goal, said Price, principal of the family-owned and operated company, was to “look to our past to improve our future.”

The simple historic mass wall system, using brick, plaster, and stucco, has long proven itself to be efficient. The more recently-developed thin wall, or cavity wall, system, although designed to allow taller construction, utilizes a variety of different materials—block, rebar, grout, flexible wall ties, moisture barrier, brick, weeps, and mortar—all of which can fail. Traditionally walls were built to receive load and dissipate moisture. Today walls are merely curtains for engineered skeletons. Or, as Jimmy Price asks, when building low-rise buildings, why complicate things when we have thousands of years of proof that simple walls work?

VLW proposes a return to truly sustainable mass wall construction for buildings. The foundation is the ENVIRO-MENT block, a lime block that utilizes both the form and dimensions of the familiar concrete masonry unit (CMU). Masons are used to handling such blocks, and architects and engineers are accustomed to specifying it. VLW has adopted the “speed block” dimensions, 8”x4”x16”, to create a lighter block, easing assembly and providing more mortar joints to aid in movement for minimal or no control joints (depending on the building details) the block may be manufactured to any industry-standard dimension.

Currently, ENVIRO-MENT blocks are manufactured by a few companies in Virginia, but blocks can be produced anywhere by substituting VLW’s proprietary binder for cement. The binder works with any typical aggregate, and uses the same manufacturing standards as those used for modern concrete block.

Lime blocks cure over time through the carbonation (absorption of CO<sub>2</sub>) of the ENVIRO-MENT binder, resulting in a masonry structure with a drastically reduced carbon footprint. The construction process is a simplified version of traditional construction. Footers are poured, and ENVIRO-MENT soft lime mortar, produced by VLW using local sand as aggregate, is used to lay block. The wall is laid in a standard half-



ENVIRO-MENT blocks, when covered with lime plaster, are naturally hygienic and fire-resistant.

block, all-header pattern, resulting in a 16” thick wall. An insulating grout made with ENVIRO-MENT is poured course by course. Openings are created through the use of structural arches or solid pre-cast lintels. Floors are laid into block, with fire-cut chamfer floor joists. An overhanging roof is not required, but helps to protect the walls.

To finish a variety of options are available, whether it be brick, stone, or two- or three-coat lime stucco applied directly to the exterior surface of the block. The lime stucco can be left exposed or followed by two coats of lime paint. Similarly, a two- or three-coat lime plaster is applied directly to the interior block—no furring is necessary. The result is a naturally hygienic, fire- and flood-resistant building system that has an insulation value of approximately R3/inch (testing is in progress), with approximately R24+ for system—a wall that breathes without cavity, wall ties, or weeps.

No petroleum products are used and no imported products are necessary, putting local materials and masons to work. By emphasizing the neutrality of materials in the system, Price pointed out, “everything works in harmony with all other parts.” While this system is not designed for high-rise construction, four stories are readily achievable.

By looking to the past, the lessons of historic masonry construction can help us to building in a manner that is environmentally responsible, enduring, and eminently comfortable.



## I Miss My Pencil

By Martin Bone and Kara Johnson

New York: Chronicle Books

2009, 272 pages, \$50.00

First, a confession. There is a part of me—and it's not a small part—that feels both ecstatic and morose when I see clever people producing compelling work. People who make things look easy are the worst kind of tease. My own existence feels frantic, like a swarm of bees poised to sting. By contrast, the co-authors of *I Miss My Pencil* show us how to charm the bees into a beard—speaking through it and smiling all the while. What they've done, on top of their jobs as jet-setting product design consultants for IDEO, is execute and document the creation of 12 extracurricular case studies, each explained in what the dust jacket aptly terms a "voyeuristic documentary at heart."

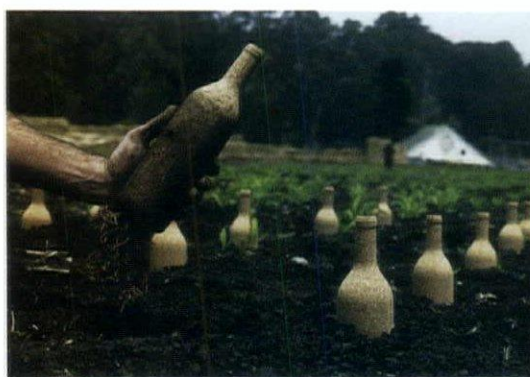
At times it reads like an epistolary novel, as Martin Bone and Kara Johnson E-mail, instant-message, and text-message one another from different sides of the office, state, country, or world.



The book contains interviews, drawings, photographs, reflections, curse words, one naked person, and no small amount of humor. It is, in a word, delightful. The authors are at once cutting-edge and nostalgic, designing an MP3 player that works with microchips embedded in paper albums (so that perforated song cards can be torn off and made into mixed tapes). These are people who love design and know how to articulate that love. Their energy is infectious.

Martin's eccentricity plays well against Kara's straight man. It's the kind of book you could leaf through to browse for ideas on form, material, construction, theory, or process, but it's also downright entertaining. These two ends come together as Martin, a Brit, answers his own question: "How do we talk about the intuitive and the abstract without sounding like a tosser?" Indeed, it is a question for the ages.

—Rab McClure



Courtesy Chronicle Books

## Arata Isozaki

Ken Tadashi Oshima, editor

New York and London: Phaidon Press

2009, 288 pages, \$90.00

Architects can be forgiven for having forgotten Arata Isozaki. The designer of the Team Disney building (1991) and the Los Angeles Museum of Contemporary Art (1986) is not only alive and well after his post-modern moment in the 1980s, but in the tradition of architects who fall out of fashion in the United States, Isozaki enjoys a prolific exile—working on large commissions across Europe, Asia and the Middle East. As a new monograph, Arata Isozaki by Ken Tadashi Oshima (Phaidon 2009) makes clear, Isozaki deserves better than the bargain bin of architectural history.

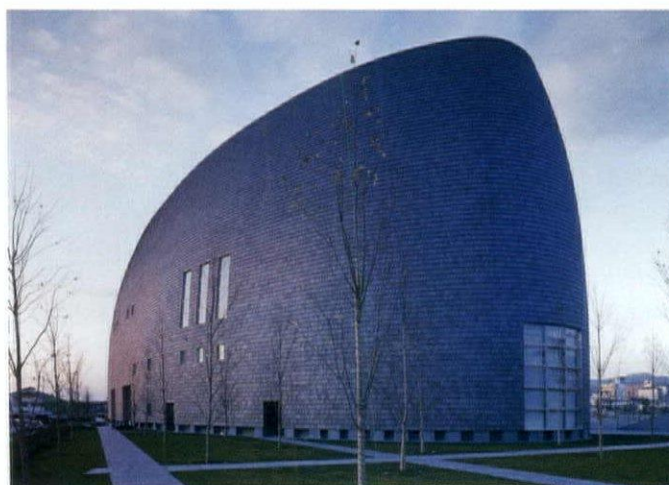
Born in 1931, Isozaki began his career working for the modernist Kenzo Tange before opening his own office in 1963. While not a part of the visionary Japanese Metabolist movement, Isozaki's early architecture and prodigious writing share that movement's concern



about rebuilding Japan in the historical void left by the war.

Divided into six themes that cut across his *oeuvre*, this richly illustrated volume illuminates the connections between disparate periods of Isozaki's long and varied career: from his first public commission, the brutalist Oita Prefecture Library, to his exhibit designs on Japanese culture, to his more recent large scale public and institutional projects. Tadashi's choice of work skips over the obvious. Team Disney is not here, LAMOCA is poorly represented, but from his lesser-known early projects to his ambitious recent work, this book reveals one of the most versatile and accomplished architects practicing today.

—Andrew Cocke



Hisao Suzuki



## Mobile Urban Exploration

By Will Rourk

The tiny optical reader in most mobile phone cameras will change the way you live in the big world. Object hyper-linking, also known as mobile-tagging, uses a mobile phone camera to read QR (or, "Quick Response") codes, a special two-dimensional graphic that can connect your phone instantly to network information. QR codes can hold alphanumeric characters—text, phone numbers, E-mail addresses, SMS messages, geo-location information, and—especially—URLs. The graphic, itself, is a square data matrix that works much like any product's barcode. A target graphically represents encoded information is scanned by a reader—the magic wand at the supermarket or your mobile device—that can make sense of it all.



QR codes, like barcodes on most products, contain information that can be read by most mobile devices. Own a Japanese cell phone (a Nokia will do)? Just point and shoot with your camera to reach Inform's website.

Unlike barcodes, however, QR codes will impact your life outside of the store. First developed in Japan, QR codes have been affixed to buildings as large posters, or as small, discreet icons. "Reading" the city has never been more literal.

Widely adopted in Asia and Europe, coded graphics have been slow to catch on in the United States. The idea of using technology to read a physically-encoded built environment has gained some purchase in the art world in recent years. The 2005 Yellow Arrow project explored new ways of exploring city spaces through mobile technologies by turning New York City into a geo-spatial web. Participants placed yellow arrow markers in public places that they found particularly engaging. The marker directed its audience—anyone taking notice of the arrows—to send an SMS text message to a number that would then reveal something interesting or particular about where they were standing.

In this way, the arrows curated a whole new experience of urban spaces and objects. QR codes are doing much the same today, but in a more instantaneous—and effective—way. The line between people and place-specific information—think museum wall text—is maintained, but with the aid of a web browser, which has the potential to be more enriching and expressive than static signage.

What's down the line for object hyper-linking? A virtual reality, literally.

RFID tags (Radio Frequency Identification) have, for some time, been replacing barcodes as the means of containing retail product information. These, too, can be used to encode urban information that would be broadcast to mobile device receivers. Another promising technology is geo-location, which uses GPS to connect people to each other based on their current locations—social networking's likely next step. Being in the right place could, as they say, keep you instantly connected and informed. Most of these technologies are gratis with reader applications on most major smart phones. Free code generators are also available through developers such as Kaywa, Upcode, Shotcode and Google's Zxing project. With these tools, anyone will be able to read the city—and write it—on the fly.

For more information about QR codes and mobile tagging technologies please visit Will Rourk's blog at <http://rezn8r.blogspot.com>

## Contributors to Inform

Issue 6/1, 2009

**Andrew Cocke, AIA**, is the principal of HERE Design and a lecturer at The Catholic University of America.

**Bland Crowder** is a writer in Richmond.

**Lee Gardner** is the Editor of Baltimore City Paper.

**Bryan Clark Green, Ph.D.**, is an architectural historian and Director of Historic Preservation for Commonwealth Architects in Richmond.

**Steven Longstaff** is principal of Steven Longstaff Creative and, since 1993, the graphic designer for the Virginia Society AIA.

**Amelia Magida** is developing a non-profit landscape architecture, design and research company in Baltimore.

**Deborah Marquardt** does public relations for Hanbury Evans. Her writing has appeared in national magazines.

**Rab McClure** is Assistant Professor of Interior Design at Virginia Commonwealth University, a registered architect, and an NCIDQ certified interior designer.

**Jonathan Moore** is a public affairs consultant in Alexandria, Virginia.

**Kim A. O'Connell** is a writer based in Arlington, Virginia who has written for *Preservation*, *Architect*, *Traditional Building*, *National Parks*, and *The Washington Post*.

**Will Rourk** is a digital media specialist in the University of Virginia Library System's Digital Media Lab.

**Nicholas E. Vlattas, AIA**, is the Chief Operations Officer for Hanbury Evans Wright Vlattas + Company.





# Architecture's Engine for Change

By Nicholas E. Vlattas, AIA and Deborah Marquardt

I admit it. The 40th anniversary of Woodstock washed over me in a wave of nostalgia like the lyrics to Joni Mitchell's *Big Yellow Taxi*: "They paved paradise and put up a parking lot."

That, coupled with the 40th anniversary of our country landing on the moon, caused me to reflect on two questions. Have we, as a profession, held on to the ideals for social, political, and environmental change represented by Woodstock? Have we, as a profession, continued to ask "what if?" in a way that might take us to other galaxies and beyond?

Why has it taken 40 years for us to embrace fully the tenets of sustainability? How did we buy into suburban sprawl, when it went against everything we believed about community? How did we, with our buildings, become responsible for nearly half of all greenhouse gas emissions in the United States?

It's not easy being an architect in business. Often there are contradictions between what we believe and what we do. Sometimes we must balance critical decisions that keep food on the tables of our employees against the greater good. We are human. And yes, so were some of the Woodstock "hippies," who cut their hair, took jobs on Wall Street and bought McMansions and large SUVs.

But as we head into 2010, I am very excited about what is possible in the next 40 years. I can't wait to witness the next giant leap for mankind. I am optimistic that our professional legacy to humanity will be significant by 2050. Why?

I am cheered by the ever-increasing number of certified green buildings, though a recent tally by the U.S. Green Building Council suggests we have a long way to go. According to a recent report, 88 projects in Chicago have earned Leadership in Energy and Environmental Design certification, making it the "greenest city" by that measure. Portland, Ore., was next, with 73 LEED buildings, and Seattle was third, with 63. New York was seventh with 46, and Los Angeles ninth with 40. No city in Virginia made the list.

Research initiatives, such as Lumenhaus, Virginia Tech's 2009 entry in the U.S. Department of Energy's Solar Decathlon, are powerful motivators that reveal our professional capacity to change the status quo. It's okay, once again, to tap our inner "inventor" and reclaim our role as "master builder." (By the way, Virginia Tech is one of only two U.S. universities invited to compete in the first Solar Decathlon Europe, which will take place in Madrid in June.)

I am delighted by the thinking and social consciousness of our young designers and their eagerness to challenge the rest of us. They are not afraid to ask, "What if?" I am encouraged as architects embrace the roles of other disciplines such as landscape architecture, interior design planning, and engineering to present a holistic response to a project.

While the lessons of this economy have been brutal, we have learned to work more efficiently, use technology more effectively, and stretch our thinking to become more competitive. New urbanism is returning people to cities, and there is a little more talk about mass transit and a little less about roads.

Even more, I am moved beyond words when I read about architects who have channeled personal suffering or setback, such as layoffs, into an engine for change. As I was working on this piece, I came across a recent *Architectural Record* interview with Cameron Sinclair, who, 10 years ago, co-founded Architecture for Humanity. This organization has grown into an international network of 40,000 professionals that has been involved in projects that have benefitted 700,000 people throughout the world. Now his voice, and that of his organization, has the ear of the United Nations. In our own firm, our president and several architects from our community have foregone personal vacations for opportunities to build water systems in remote villages of Guatemala and parts of Africa.

I still believe that the reason most of us got into this business is because we wanted to design great things and change the world. No doubt the next generation of architects will say the same thing. I think it's possible to accomplish great design, great cities and solutions to some of society's problems, yet still be accountable to our businesses, our employees, our families and communities. And yes, even make a profit.

## Access Points:

Review this year's American Solar Decathlon finalists  
[www.solardecathlon.org](http://www.solardecathlon.org)

Decathlon Solar/Solar Decathlon Europe [www.sdeurope.org](http://www.sdeurope.org)

A brighter way, every day [www.lumenhaus.com](http://www.lumenhaus.com)

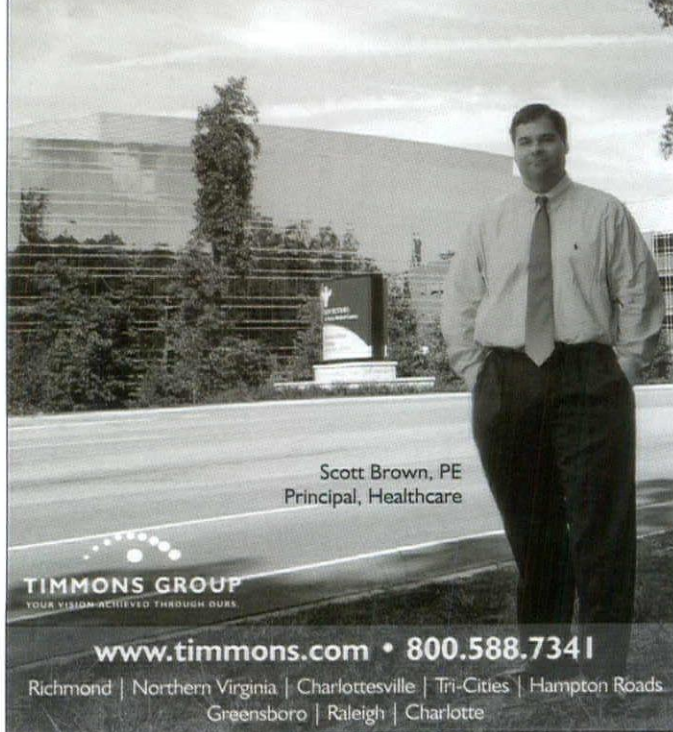
10 years old and 40,000 strong

[www.architectureforhumanity.org](http://www.architectureforhumanity.org)



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## Letters to the Editor

Needless to say I was for sure not the only architect being jealous about your opportunity to interview the Sage of Lynchburg. I am so glad to hear that Vincent Scully is still as active as he always has been. But as I continued reading, my curiosity about your research project involving Vincent Scully grew bigger and bigger and, alas, you didn't drop as much as a hint what the research is about. Can you let your readers know? Is it something to be published soon? And last not least are there any plans for Vincent Scully to give a lecture or talk in the D.C. area?

—One curious architect, Volker Zinser, AIA

### Response

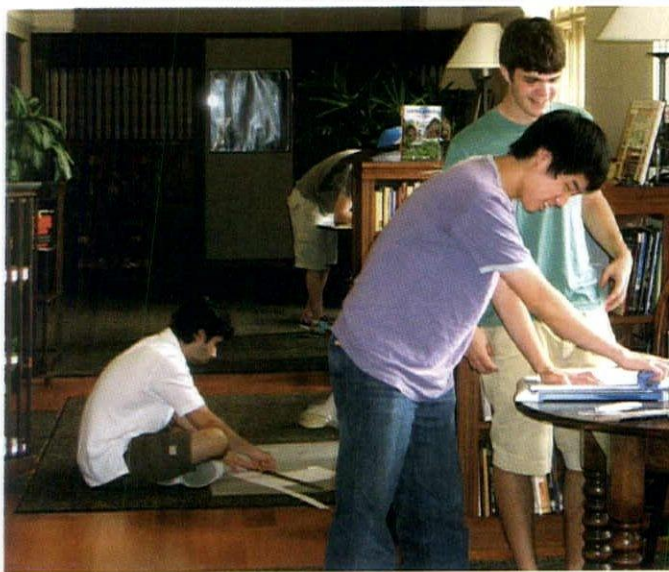
*My project is not about Mr. Scully, per-se, but urban renewal and architectural education during the 1960s. As for Mr. Scully's schedule, he still splits his time between New Haven and Miami, with a short stint in Lynchburg during the summer. I am unaware of any D.C. area talks, however, in the near future. —Ed.*

### Corrections

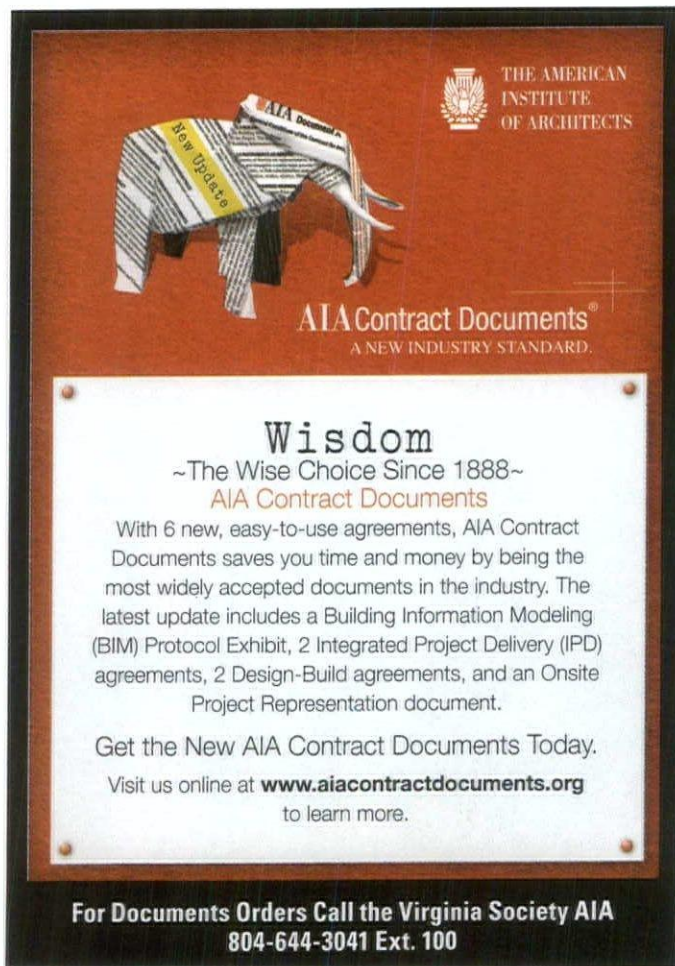
Zach Downy should be credited, along with his colleagues, for his involvement in SMBW's Luck Stone Headquarters (*Inform* 5, 2009). "The project would not have been as big of a success as it is without his talent and dedication," notes firm principal Chris Fultz, AIA. We regret the omission.

A few readers have pointed out that Lynchburg is perched above the James River, not the Roanoke River (From the Editor *Inform* 5, 2009). This is true, and we regret the error.

## Club Lounge



Students in the Architecture Club at Maggie Walker Regional Governor's School find a home at the Virginia Center for Architecture. Recently, members worked to complete skyscraper models (above) at the Center's Downing Reading Room.



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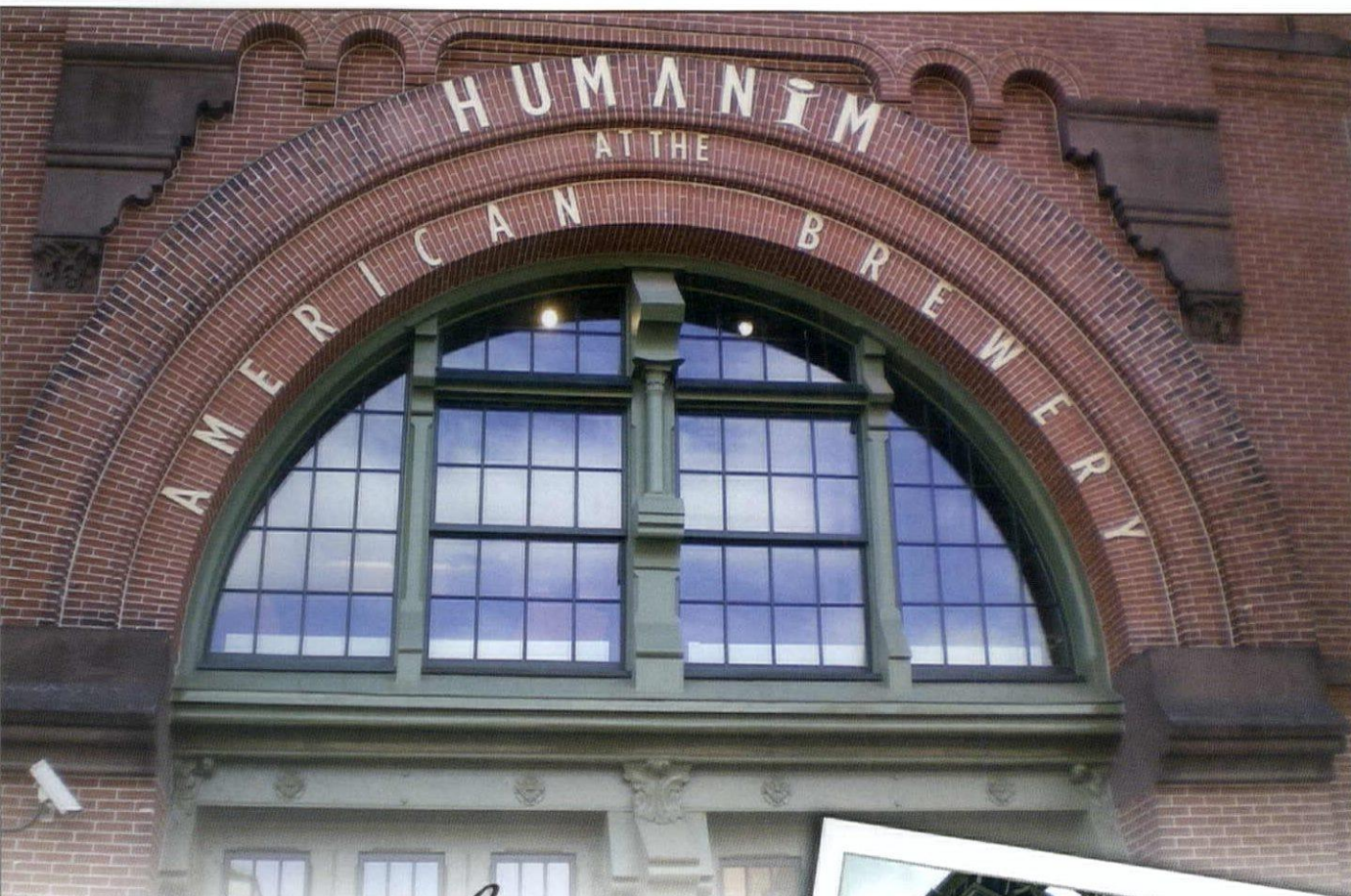
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# Brewing It All Back Home

*Charm City's own Cho Benn Holback repurposes an old brewery and breathes new life into East Baltimore.*

*By Lee Gardner*





The American Brewery building (above right) was built in 1887; a more modern addition was added to the rear of the building in the 1930s (above). As part of its mandate to both restore and update the building, architectural firm Cho Benn Holback clad a new rear stairwell in patterned sheet metal that echoes the original slate roof tiles.



Architect George Holback has loved the American Brewery building since he was a child. Like many Baltimoreans, he often passed by the five-story 1887 brick structure towering over workaday Gay Street on the city's east side, marveling at its trio of ornate cupolas, looming cornice, and eccentric assortment of windows. Like many Baltimoreans, he watched it fall into decay after the facility closed in 1973 and the neighborhood around it sank into urban blight. Like a surprising number of Baltimoreans, he admits to breaking into the building and exploring the vandalized ruin.

Now Holback jumps at the chance to come back to Gay Street to show off the new American Brewery building, designed by his firm, Cho Benn Holback + Associates, for Humanim, a Maryland-based non-profit social services organization. Working closely with Baltimore-based contractor Struever Brothers Eccles & Rouse (SBER), which specializes in ambitious historic rehabs, Holback not only oversaw the restoration of one of Baltimore's endangered architectural treasures, he helped the building get back to work for this blue-collar town. Not surprisingly, he calls it, "one of those projects that you spend your whole career wanting to get to do."

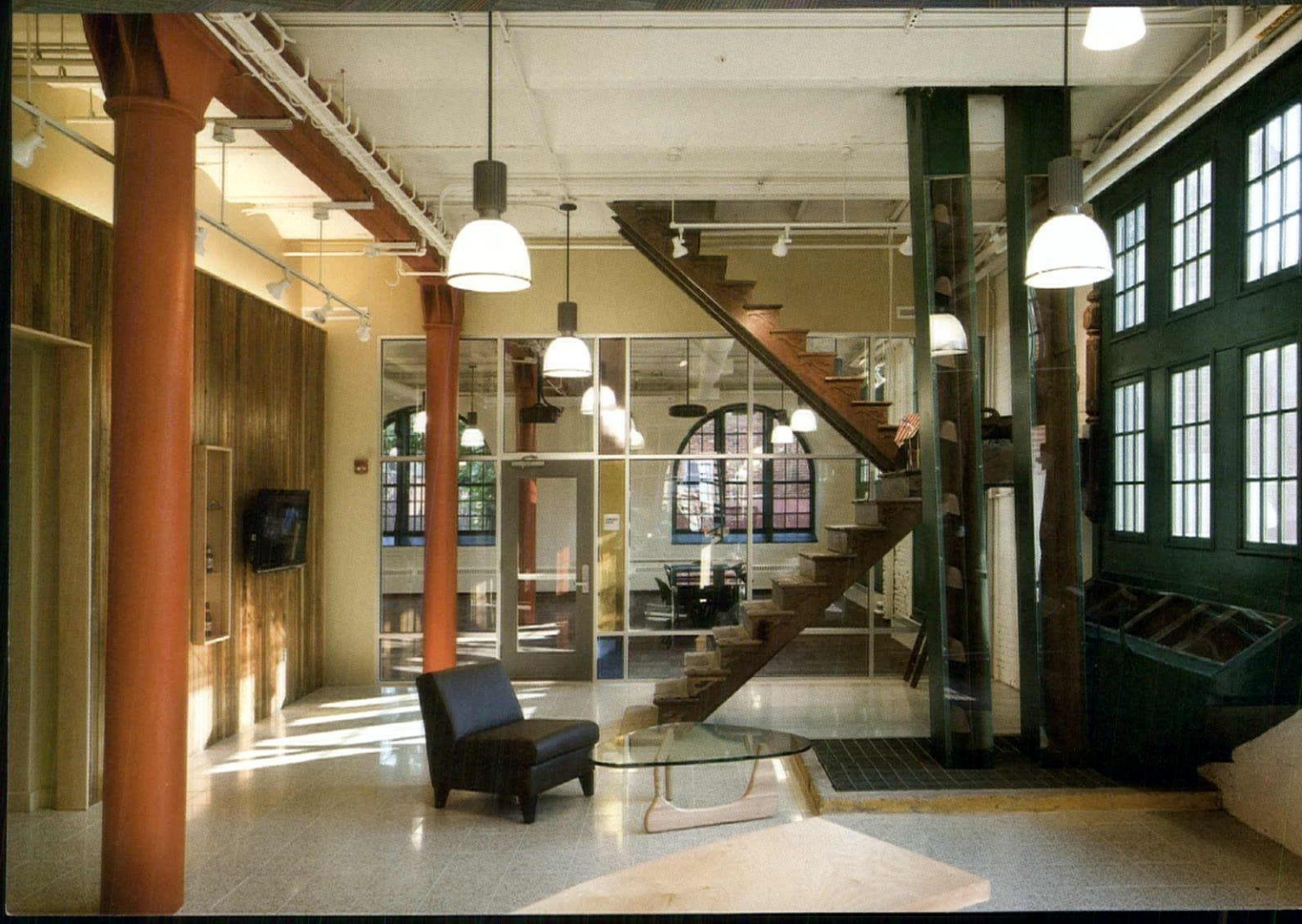
He had his work cut out for him. By the time SBER first submitted a proposal to redevelop the then-city-owned building in the early 2000s, it had been derelict for decades. Fires had damaged the first floor and destroyed part of the roof, leaving the structure open to the elements. Most of the equipment and fixtures had been stripped, and the interior floors had rotted. Yet it still stood, dominating the surrounding blocks of humble rowhouses. "The stature and the integrity of the building is really what saved it," Holback says. "It's a well-built industrial building. If this had been some light-frame building, it wouldn't have survived."

Indeed, it was still impressive enough that it stopped Humanim CEO Henry E. Posko Jr. and Chief Development Officer Cindy Truitt in their tracks. Having committed to establishing new offices in Baltimore in the mid-'00s, they were having trouble finding a suitable space. "It's a weird storybook kind of story, but we were driving by the American Brewery and knew at that moment that that's where we needed





The architects worked to preserve as many details of the building's industrial function as possible. The support ring for a giant fermenting tank was repurposed into the wall of a computer nook (above); the lobby features original beadboard and a view into the workings of the old grain conveyor (below).







**The building was constructed around a massive multi-story grain silo. Rather than remove it, Cho Benn Holback incorporated it into the design; the bottom of the silo forms a conversation piece for a common area (above).**

to be," Truitt recalls. (They trespassed for an impromptu tour, too.) Not only was the building situated in the heart of East Baltimore, an area desperately in need of the education and training services Humanim provides, but bringing it back to life would help jump-start economic development in the surrounding community. "It was the perfect synthesis," Truitt says.

Partnering with Gotham Development, Humanim availed itself of SBER's expertise in utilizing historic tax credits to fund the purchase and restoration, thereby covering around \$15 million of the project's estimated \$25 million cost; between grants and money from various other government sources, Truitt says, the non-profit had to raise just \$6.7 million in private funding. Cho Benn + Holback got the job to execute the design in 2006.

The historic tax-credit strictures meant that Holback and company had to preserve much of the building's original structure and details—not that they needed convincing. "What we were trying to do was save as much of the story about the brewing process as we could," he says. "We were constantly searching for elements we could re-use."

Perhaps the best example of the project's adaptive re-use is the central grain silo, a massive square wooden shaft that plunges from near the peak of the building's tall central tower down to the third floor. By cutting into the shaft's 6-inch-thick heart-pine walls on each level, Holback's design transformed it into a distinctive elevator lobby space and the central core of the building's offices, just as it was once the core of its brew-

ing operation; opening up the interior of the silo also provides a fascinating exploded view of the chutes and conveyors of the brewery's original inner workings.

Elsewhere, the bottom of a massive fermenting tank has been adapted to provide an inverted dome for a computer nook, which nestles behind a massive curve of metal that once helped support the tank and is now carved into a decorative divider. Another tank that couldn't be utilized where it sat was lifted out by crane and cut into sections, one of which forms the sign out front, another of which was fashioned into the elegant steam-punk front reception desk. Several lobby spaces are lined with original unrefinished beadboard salvaged from elsewhere in the building. "It was a lot more fun than taking it to the dump," Holback says of the re-purposed materials. (Sadly, no feasible re-use could be found for the pair of intersecting vaulted tunnels that extend behind the building 30 feet underground.)

Of course, certain aspects of the new building had to be whipped up from scratch. Working from the one original window left in place and consulting archival images, Marvin Windows manufactured aluminum-clad wooden replacements for each of the approximately 30 different window shapes and styles. Some aspects of the original building that couldn't be re-used or otherwise recreated still found their way into the design: colors from fragments of the stained glass window that once decorated the old brewmaster's lab are echoed in the beaded glass used in office-door sidelights; the position of a massive fer-





**Architects and contractors transformed what was once a dim, grimy, burned-out space full of hulking equipment into an airy conference room (above) with a commanding view of East Baltimore.**

mentation tank that had to be removed is outlined from floor to floor in outsized discs of contrasting carpet and hanging ceiling structures.

The resulting space, which currently houses about 60 Humanim employees with more to come, makes the most of the building's original functional roominess, with each wing housing open-plan office space filled with low cubicles. A more generic industrial addition added to the back of the building in the 1930s to shelter another giant tank now provides soaring headspace above a cafeteria area. A large ground-floor area lined with enormous exterior doors that used to accommodate unloading grain wagons now hosts a conference room designated for community use.

After all, helping uplift a struggling community is a big part of what the American Brewery project has been about. Plans are in place to transform a former bottling facility, just to the northeast of the main building, into a community center, which will may include a charter school for the neighborhood. Several older buildings across Gay Street have been converted already into senior housing as part of a separate project. Now that Holback has overseen the rebirth of the brewery building he's been infatuated with most of his life, he looks forward to seeing the surrounding streets looking livelier, too. "The hope was that this would be a catalyst for the neighborhood," he says, "and it's already started."







By breaching the thick heart-pine walls of the central grain silo, Cho Benn Holback created a unique elevator lobby space for the building's top floors (above).

**Project:** American Brewery

**Architect:** Cho Benn Holback + Associates (George Holback, AIA, principal-in-charge; Anath Ranson, AIA, project architect)

**Contractor:** Struever Bros. Eccles & Rouse, Inc. (Steve Hulse)

**Owner:** Humanim (Henry Posko)

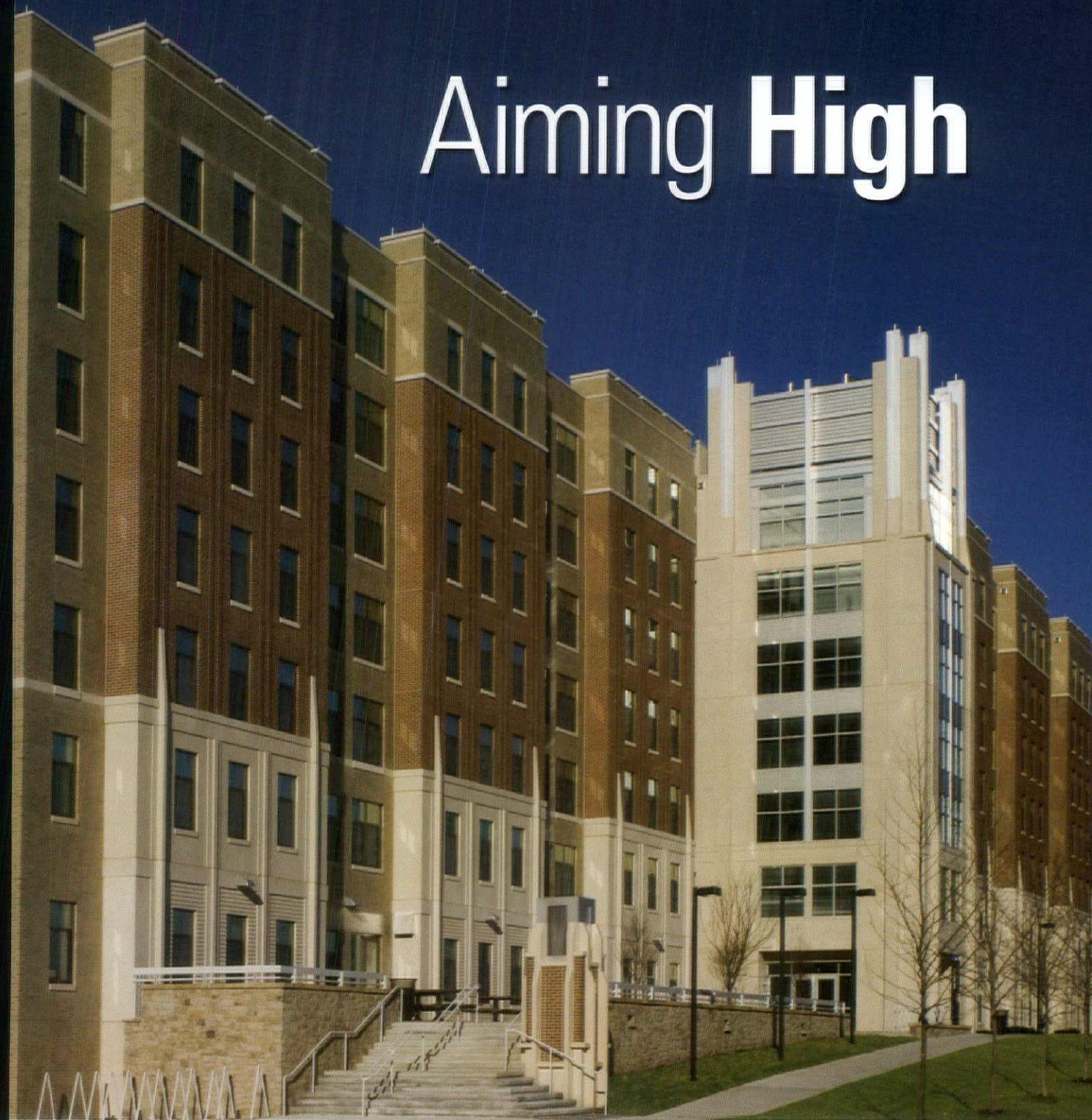
**Developer:** Gotham Development (Desa Sealy Ruffin)

#### RESOURCES

**ALUMINUM CLAD WOOD WINDOWS:** Marvin Windows and Doors Planning Center (see ad., p. 15); **LANDSCAPE ARCHITECT CONSULTANT:** Symbiosis (see ad., p. 39); **TERRAZZO REPAIR:** Bay Area Marble & Granite; **HISTORIC CONSULTANT:** Betty Bird & Associates; **ENVIRONMENTAL & HAZMAT CONSULTANT:** EA Engineering; **MASONRY RESTORATION:** Elite Restoration; **ROOFING METAL RESTORATION:** Heidler Roofing; **WOOD RESTORATION:** Worchester Eisenbrandt; **MECHANICAL, PLUMBING, & ELECTRICAL:** Spears Mechanical and Spears Mechanical Electrical Division



# Aiming High



*A new streamlined Gothic residence hall at Catholic University by Little in Washington, D.C. fosters community, contemplation, and environmental sustainability.*

*By Kim A. O'Connell*

The Basilica of the National Shrine of the Immaculate Conception—the Romanesque cathedral adjacent to the campus of Catholic University in Washington, D.C.—is dramatic, massive, and undeniably historic. In terms of energy efficiency, however, it leaks like a sieve. For the designers of the university's newest residence hall, the shrine and the surrounding campus offered plenty of design inspiration, but they knew the building needed to be far more environmentally sustainable than its neighbors.

Designed in a streamlined Gothic style, Opus Hall houses about 400 students in a seven-story, 120,000-square-foot struc-





Opus Hall, the newest dormitory on the Washington, D.C., campus of Catholic University, is designed in a streamlined Gothic style whose features are fashioned after the oldest buildings on campus. At the same time, the environmentally sustainable building was crafted using state-of-the-art building techniques, including an energy-efficient precast concrete panel system.



ture, with two wings flanking a central pinnacled tower. The exterior is clad in red brick, tan brick, and precast concrete and features subtle buttresses and punctuated volumes that emphasize Gothic verticality in what might otherwise be a wide, monolithic building. At the same time, the building reflects a very contemporary approach to residence hall design, balancing students' needs for social interaction and private contemplation. The incorporation of sustainable design elements is expected to earn the project a silver rating under the U.S. Green Building Council's LEED system.

"The oldest buildings on campus are Gothic, but the residence halls are mostly brick," says Beth Buffington, AIA, LEED AP, of Little Diversified Architectural Consulting and the project's design principal. "We needed to reflect both elements. But it's such a big building that we wanted to give it a rhythm, use the different colors, and draw the eye upward." According to Buffington, the architects also worked to make the building relatable on a pedestrian scale, so the ground-level exterior features grooving and other details to enliven its appearance.

The building's sustainable elements are rather subtle and, sometimes, invis-









# OPUS HALL

The dormitory is designed to include options for both social connection and quiet contemplation, including window seats (opposite). The ground floor has several larger gathering spaces and smaller spaces, like this chapel (above) where students can retreat and meditate.

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ible. The walls are fabricated using an innovative precast concrete panel system, which sandwiches a layer of insulation between a layer of precast concrete with an interior wall surface and an exterior concrete panel inlaid with a thin brick veneer. When installed, the seams between panels—which were up to thirty feet wide in places—virtually disappear. In addition to facilitating construction, the panels are highly energy efficient. Thermal imaging taken on a 30-degree day earlier this year shows next to no heat loss or “hot spots” in Opus Hall; by contrast, similar imaging of the shrine and other nearby buildings taken on the same day showed dramatic heat loss. The panels are manufactured with a high percentage of recycled materials, as well.

All windows in residential units are also operable, helping to reduce students’ reliance on heating and cooling systems. Day-lighting is also an option with the large windows in all of the living areas and public spaces, which saves on energy consumption in general. When needed, mechanical systems are controllable from unit to unit and floor to floor.

Other sustainable products include recycled-content carpet tile and flooring materials and paints with low-to-zero volatile organic compounds. A so-called gearless elevator system also saves energy, according to Buffington.

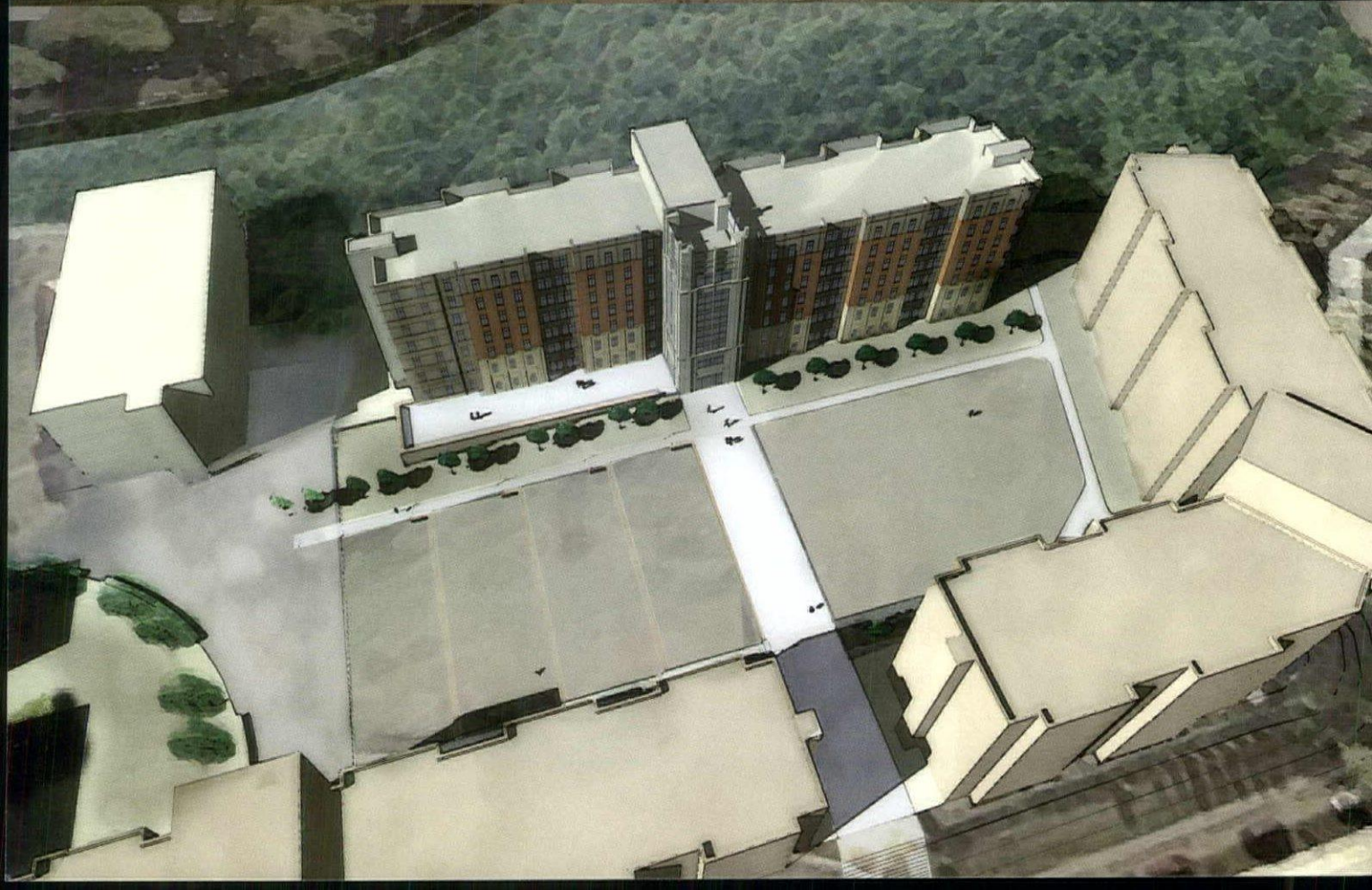
As for layout, Opus Hall has several places where students can hang out by themselves or in small or large groups. The central tower serves as a bank of student kitchen-lounges that are centrally located on all the floors (except for the ground floor).

In her research about student dynamics, Buffington found that, if students had to open an opaque door to a student lounge and saw even just one other student inside, they would feel like they were intruding—even if the room was large. Buffington countered this tendency by lining the lounges with glass doors and ample windows that invite in multiple users. She also created rooms within the rooms through the use of partitions and movable furniture so that multiple individual and groups could occupy the space without feeling like they were monopolizing it.

Each floor has two wings, a central lounge, and a resident assistant apartment. Each wing holds six student suites, and each suite includes a living room, three single rooms, and one double room. Lavatory facilities are compartmentalized, meaning that the commode, sinks, and showers are all separated so that multiple residents can use the facilities at once. (No one at Opus has to carry a toothbrush and shampoo down the hall to a large community bathroom, for instance.)

The ground floor also has student suites, as well as apartments for the resident director and a faculty member. A large ground-floor lounge, complete with fireplace, can double as a lecture or meeting space. On a blustery day in October, however, the most used public space in the building was the laundry room and its adjacent lounge (“Laundry is a social time,” Buffington says). Throughout the building, furniture is of the overstuffed, yet durable, variety that one might find at a hotel or a Barnes & Noble, which gives the interior a slightly corporate feel but is a vast improvement over the straight-backed, uncom-









Typical Floor Plan



Ground Floor Plan

Furniture in the dormitory (opposite above) is overstuffed and comfortable. Now complete, Opus Hall is the first phase of a planned complex of new buildings and a new quadrangle (opposite left) that will revitalize an underserved part of campus.

fortable, industrial-strength dorm furniture of years past. Buffington contends that students feel better about their residence and respect the furniture more if it is of better design and higher quality. Finally, the ground floor includes a small "contemplative space" that one might liken to an airport chapel. It is simply a place where students can retreat when they want to be alone.

During a recent visit to Opus Hall, a resident director named Ryan McKinney noted that the first six weeks of the school year tend to make or break students. Those who make friends and feel like they belong to a social group will stay, while the ones who feel left out may transfer to another school or drop out altogether. At Opus Hall, in addition to sustainability, a major goal for the architects was to create communal spaces that would help students thrive.

"We want to encourage people to meet and see other casually and have different types of interactions," Buffington says. "The building gives you a sense you're in a special place."

**Project:** Opus Hall

**Architect:** Little Diversified Architectural Consulting (Beth Buffington, AIA)

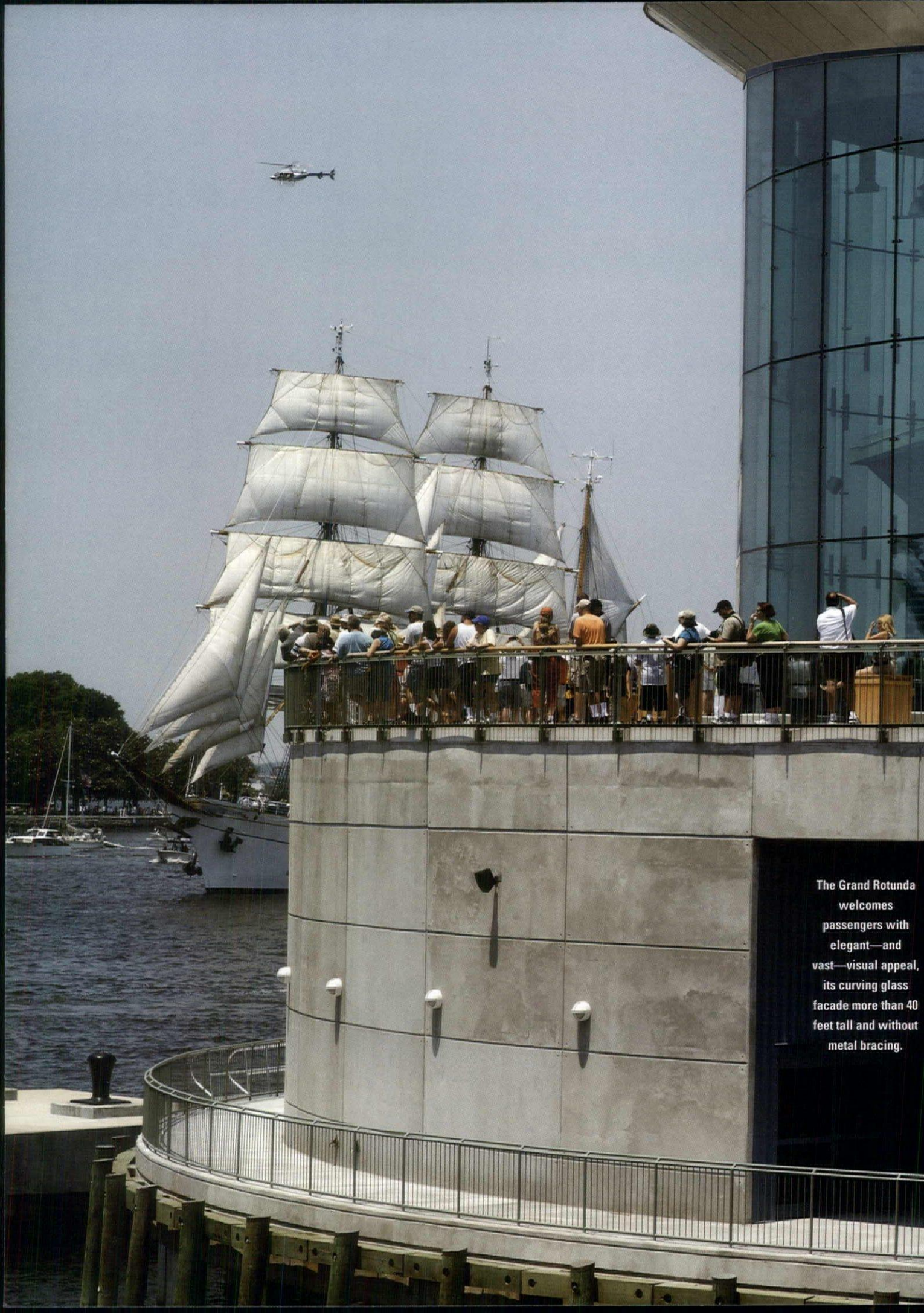
**Contractor/Developer:** Opus East (Kevin Tarantino)

**Owner:** The Catholic University of America (Carl Petchik)

## RESOURCES

**ARCHITECT:** Little Diversified Architectural Consulting (see ad., p. 1); **PRECAST STONE:** Gate Precast Company (see ad., back cover); **PAINT:** Sherwin Williams (see ad., p. 39); **CIVIL ENGINEER:** A. Morton Thomas & Associates; **LANDSCAPE ARCHITECT:** Mahan Rykiel Associates, Inc.; **STRUCTURAL ENGINEER:** Opus Architecture & Engineering; **ELEVATOR:** Otis Elevator; **MECHANICAL, ELECTRICAL, PLUMBING:** Schlenger/Pitz & Associates; **INTERIOR SHADES:** Valley Lighting LLC, Shading Division





The Grand Rotunda welcomes passengers with elegant—and vast—visual appeal, its curving glass facade more than 40 feet tall and without metal bracing.





# Half Moone . Rising

*Norfolk's Clark Nexsen creates a shipshape—and elegant—luxury cruise terminal for Nauticus*

*By Bland Crowder*

The astounding success of Norfolk's luxury cruise business, which began in 2001, overwhelmed the city's cruise "terminal"—a municipal pier with tents housing ticketing and customs. Security needs after 9/11 put further pressure on the arrangement. The solution was the Half Moone Cruise and Celebration Center, a \$40 million, 80,000 square-foot facility designed by Norfolk-based Clark Nexsen Architecture & Engineering and completed in 2007. Located on Waterside Drive at Town Point Park on the Elizabeth River, Half Moone is adjacent to and part of Nauticus, the Maritime Center. Both are owned by the City of Norfolk.

Photos: John Wadsworth





"We wanted to create a facility that would give cruise ship passengers a memorable experience, starting with their departure from the city, or welcoming them to the city," said Chris Stone, AIA, project designer and Clark Nexsen president. They also sought "an iconic image for the cruise terminal and for the City of Norfolk."

They succeeded on both counts.

Half Moone comprises two buildings. At the western end of the recently revitalized Town Point Park stands the entry pavilion, and in the river, the terminal. The two are attached by an upper gangway for departing passengers and a lower, mobile one for those who have just disembarked.

The terminal evokes a ship: in large part, it is a great blue oval structure, and

topped by a remarkable copper-covered, slightly tilted "crown" that "allows for multiple angles of discovery," Stone said. Just below, the Grand Rotunda provides elegant, and vast, visual appeal, its curving glass facade more than 40 feet tall and without a single strip of metal bracing. A terrazzo depicts the City of Norfolk's trademark mermaid, stretching the breadth of the chamber and seemingly overlaying a compass. The rotunda gives onto the Promenade Deck, with its teak tables and chairs, and looks out on Portsmouth, across the Elizabeth River. "It's the best view in town," said Brian Fair, development director of Nauticus.

The adjacent Bermuda and Virginia rooms have unexpected attractions for passengers: museum exhibits illustrating the history between Bermuda and

Norfolk (destinations from the Half Moone include Bermuda, the Caribbean and Nova Scotia) and featuring artifacts from the Jamestown-Yorktown Foundation. Beyond lies the Vista, the largest room and, on cruise days, the most terminal-like, where passengers enjoy the view as they present tickets and passports.

A hallmark of the facility is its versatility. When there is no cruise ship docked, the rooms may be rented, individually or separately, for conferences, weddings, banquets or corporate meetings. Together, the four spaces can seat 550. State-of-the-art audiovisual and conference technology has been installed, and facilities are set up to order. A new kitchen allows full catering.

Construction began in the fall of 2004. The Commonwealth of Virginia





Seen from within or without, the Grand Rotunda's glass façade lends elegance and awe (at left). With its magnificent appointments and terrific view, the space is the perfect setting for a fete and offers "the best view in town." Its copper "crown" (at right) is slightly a tilt, adding interest to the unique feature.



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At the entry pavilion, embarking passengers leave their baggage with porters and take the upper bridge to the terminal. A lower gangway, for those disembarking, can be retracted, allowing pleasure craft access to a small marina between the Half Moore and Nauticus.







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From the terminal's Lido Deck, the building recalls a ship's stack (top). The passenger gangway, (center and opposite), designed in Spain and built in Mexico, can be maneuvered into position with a diesel engine and compensates for a vessel's movements and the tides. The entry pavilion (right) stands where a fort, in the shape of a half-moon, was built in 1673.

deeded the river-bottom site, and instead of cooling towers, which would have ruined the look, the mechanical system uses river water, warming it only slightly while cutting visual, noise and chemical pollution, a solution applauded by the Virginia Department of Environmental Quality, Stone said. "We just have some concrete piles in the water, the river actually flows freely under the building."

The big challenge turned out to be security. The Half Moone is the first cruise terminal constructed in the U.S. since 9/11, and Homeland Security was still developing guidelines when the project began. Changes in needs meant changes in design. Customs and Homeland Security require a physical separation between arriving and departing passengers, Stone said. "We just found creative ways to keep them separated while making the space feel like it was one." For a non-cruise function, for example, glass doors within glass partitions are opened, allowing free movement throughout all spaces.

Arriving passengers have only one route available: an es-

calator ride to the lower level, which, in industrial counterpoint to the rotunda's beauty, "is all about function," said Fair. There's baggage pickup, and the signs and offices are like those you'd see at an international airport. The trail leads, of course, to customs, and then back out to the Town Point Park side.

Accolades have come from all sides. Clark Nexsen has garnered a number of awards, including the 2009 ACEC National Engineering Excellence-Grand Award, the 2008 APWA National Public Works Project of the Year and the 2008 Outstanding Engineering Achievements Award.

"What we ended up with is a spectacular venue, not only for special events but the Half Moone center was voted for a few weeks the number one cruise terminal in the country," said Fair. "It's passenger-friendly, and it makes for a near experience."



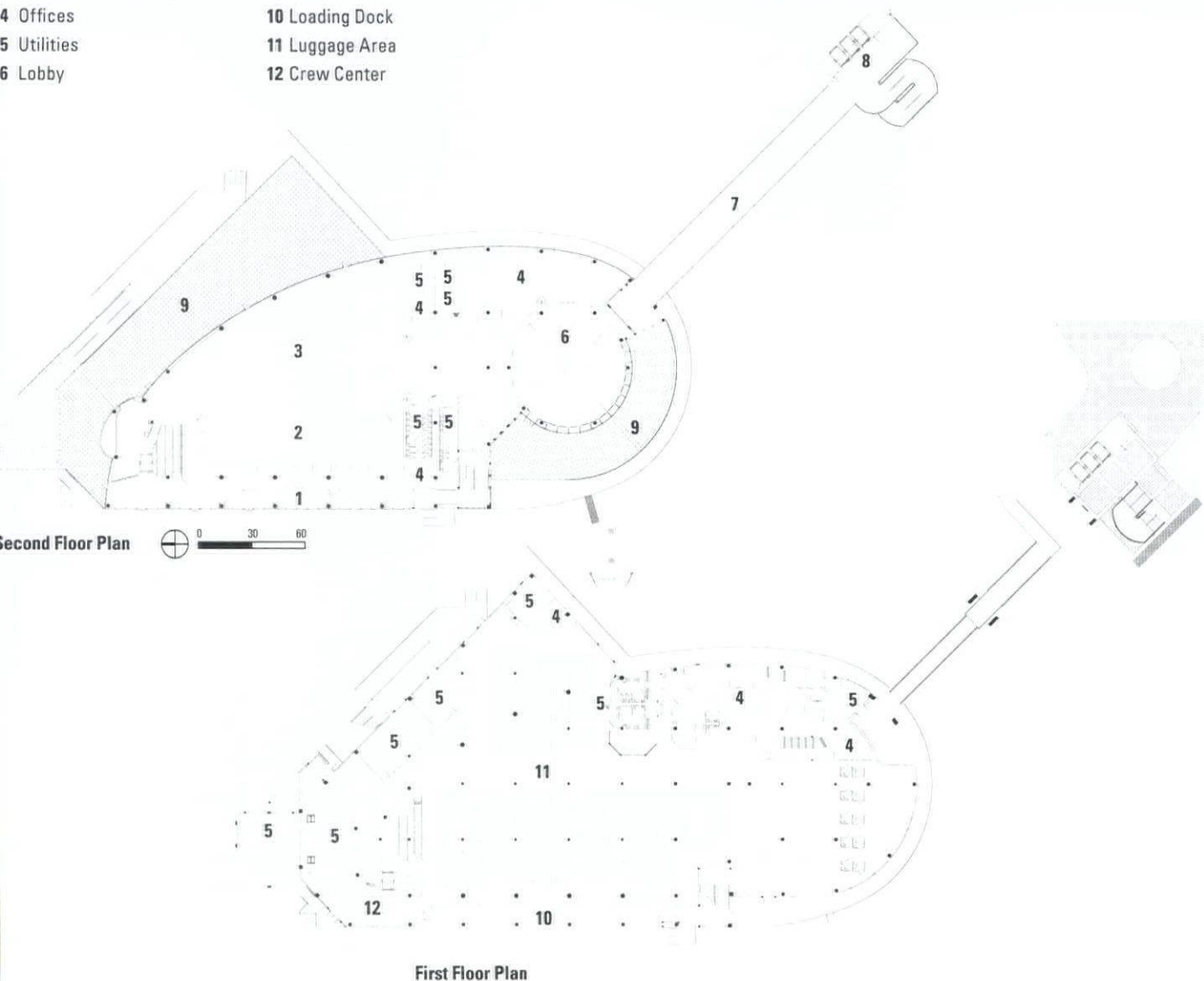
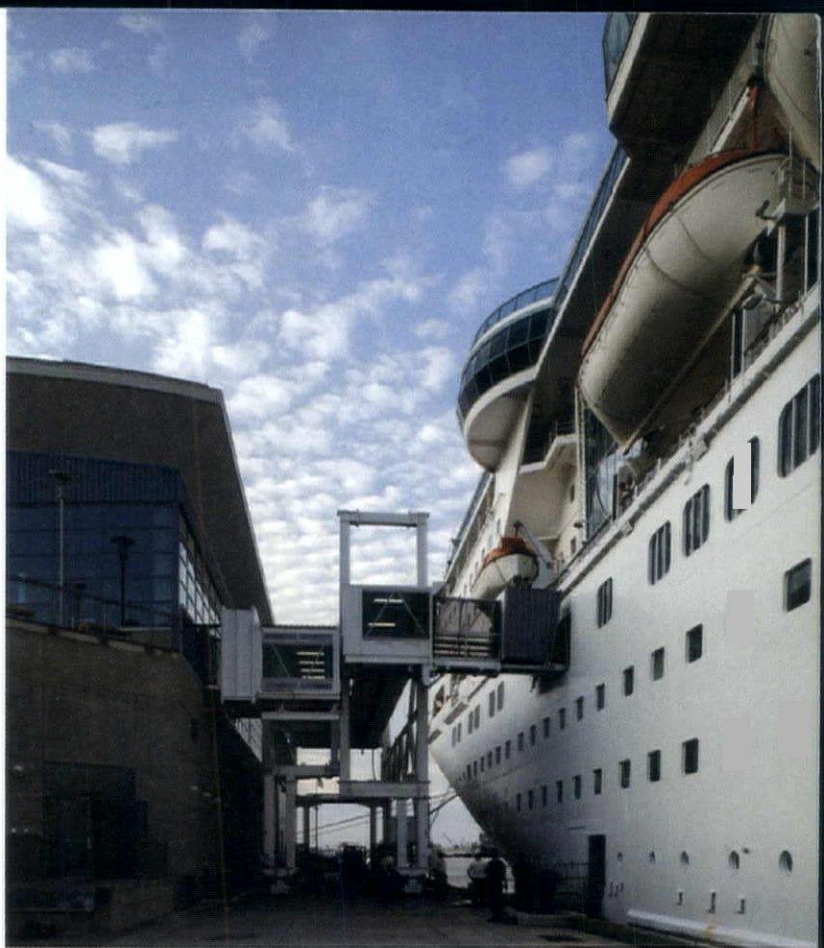


**Project:** Half Moone Cruise and Celebration Center  
**Architect:** Clark Nexsen Architecture and  
 Engineering (Chris Stone, AIA, principal-in-charge)  
**Contractor:** SB Ballard (Steve Ballard)  
**Owner:** City of Norfolk

# RESOURCES

**LANDSCAPING:** A&R Diversified Landscaping;  
**CONCRETE:** Capital Concrete; **TILE & TERRAZZO:**  
 David Allen Company; **METALS:** Globe Iron;  
**ENVIRONMENTAL CONSULTANT:** Map  
 Environmental; **MILLWORK:** Premier Millwork  
 & Lumber Company; **PRESTRESSED CONCRETE**  
**PILES:** Waterfront Marine Construction; **MARINE**  
**ENGINEERING CONSULTANT:** Waterway Surveys  
 & Engineering; **MECHANICAL:** Bay Mechanical

- |                       |                 |
|-----------------------|-----------------|
| 1 Embark/Disembark    | 7 Upper Bridge  |
| 2 Ticketing           | 8 Elevators     |
| 3 Waiting Area/Lounge | 9 Terrace       |
| 4 Offices             | 10 Loading Dock |
| 5 Utilities           | 11 Luggage Area |
| 6 Lobby               | 12 Crew Center  |





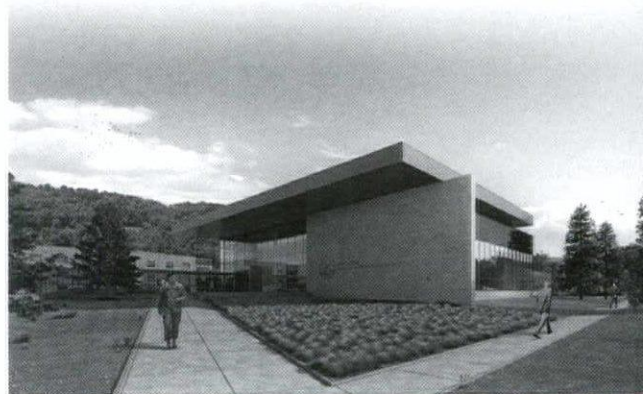
## On the Boards



**Architect:** AECOM, National Capital Office, Washington, D.C.

**Project:** Sheik Zayed University, United Arab Emirates

The vision for this new campus in Abu Dhabi is to create a world-class campus for 10,000 students that contains classroom and laboratory facilities and embodies the country's culture, climate, and context. Tel: 703-682-4900/www.aecom.com

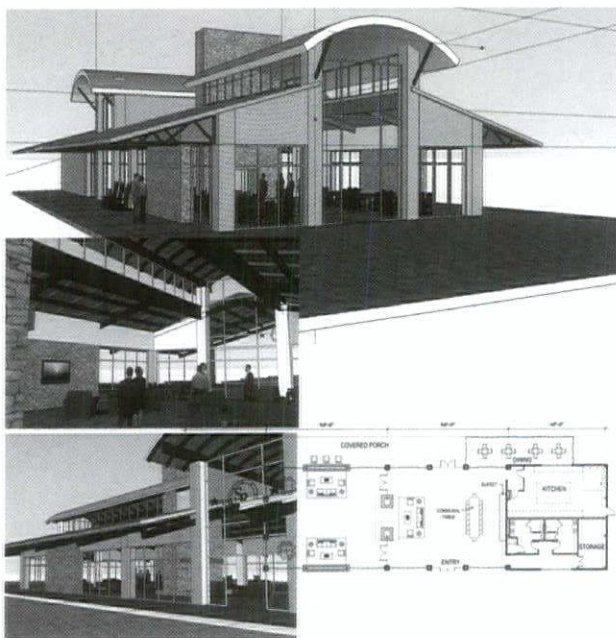


**Architect:** AECOM, National Capital Office, Washington, D.C.

**Project:** Joint Interagency Training and Education Center (JITEC)

The JITEC is a 330,000 s.f. campus at Camp Dawson in West Virginia that includes a 600-room hotel, a 70,000 s.f. headquarters building, and a 28,000 s.f. expansion to the education facility. Tel: 703-682-4900/www.aecom.com

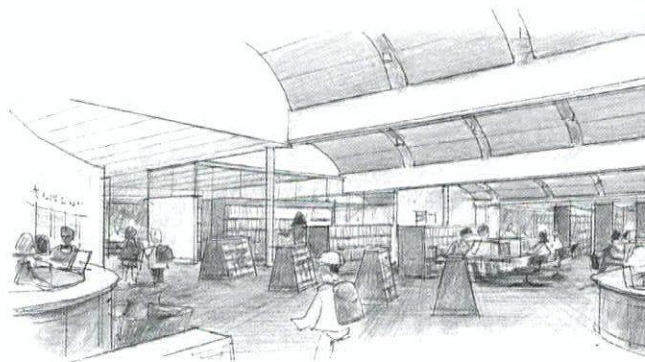
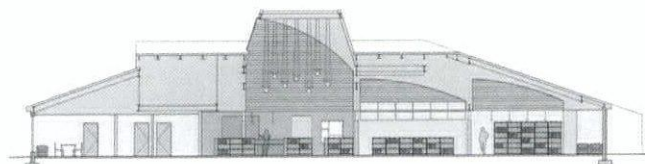
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**Architect:** Baskervill, Richmond

**Project:** Slate River Ranch Pavilion, Buckingham County

The pavilion will serve as an entertainment facility for the Slate River Ranch located in the heart of the Commonwealth of Virginia. Tel: 804-343-1010/www.baskervill.com

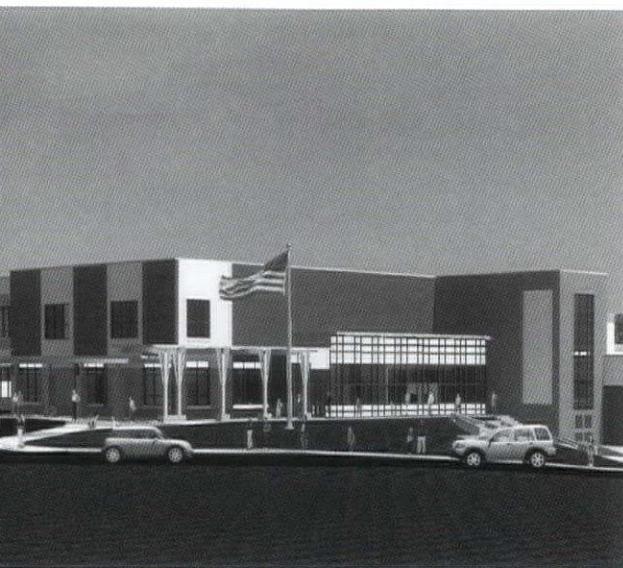


**Architect:** BCWH Architects, Richmond

**Project:** Gayton Branch Library Renovation, Henrico County

The renovations to the 12,700 s.f. branch library transform it into a popular materials library with a neighborhood bookstore aesthetic and seeks LEED certification. Tel: 804-788-4774/www.bcwh.com





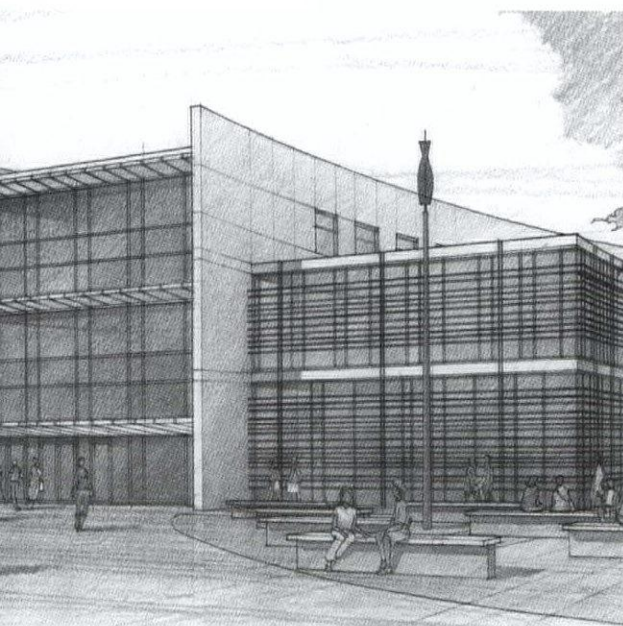
**Architect:** BeeryRio Architecture & Interiors, Springfield  
**Project:** Carderock Springs Elementary School, Bethesda, Md.

The new 67,410 s.f. elementary school has been submitted to the US Green Building Council as the first LEED for Schools Project in Montgomery County, Maryland. Tel: 703-426-9057/www.beeryrio.com



**Architect:** Bowie Gridley Architects, Washington, D.C.  
**Project:** Arlington Public Schools, Arlington

The new 338,000 s.f. Wakefield High School features gathering areas to complement traditional learning spaces and administrative spaces encourage student and faculty interaction. Tel: 202 337 0888/www.bowiegridley.com



**Architect:** Clark Nexsen, Norfolk/Richmond/Washington, D.C.  
**Project:** Germanna Community College, Fredericksburg

The new 50,000 square foot Academic Services Building provides additional science classrooms, science laboratories, faculty offices and a library/learning resource center. Tel: 757-455-5800/www.clarknexsen.com



**Architect:** DJG, Inc., Williamsburg  
**Project:** Marshall Courts Apartment Renovation, Newport News

This comprehensive, multi-phase renovation gives the city's largest public housing project a neighborhood feel. New porches and varied façades provide residents with individuality and a sense of home. Tel: 757-253-0673/www.djginc.com



## On the Boards



**Architect:** Morgan Gick McBeath & Associates, Falls Church  
**Project:** Associated Builders and Contractors, Inc., Sterling

MGMA designed ABC's new Virginia headquarters utilizing tilt-up technology. The documentation was created with REVIT and is slated to achieve a LEED NC Silver rating.  
 Tel: 703 538 7100/www.morgangick.com



**Architect:** HKS Architects, Richmond with Beatty Harvey & Associates, Baltimore  
**Project:** Four Seasons and Legg Mason Towers, Baltimore, Md.

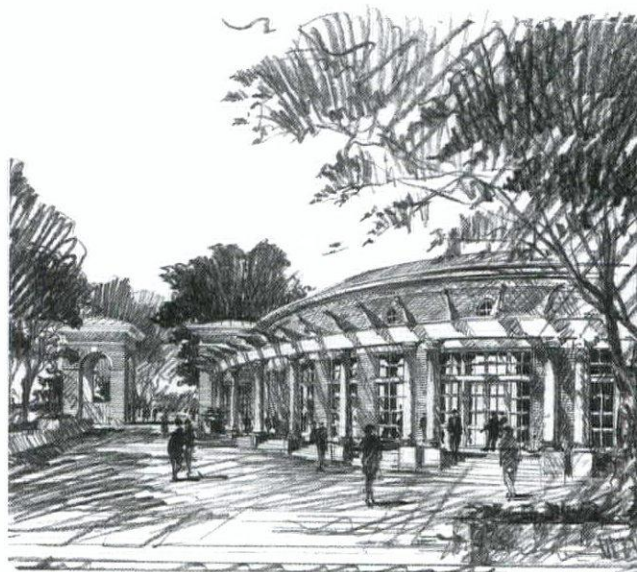
Anchoring a 32-block mixed-use development, this new 200-room hotel will connect Baltimore's Inner Harbor with eclectic and historic residential neighborhoods.  
 Tel: 804-644-8400/www.hksinc.com

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**Architect:** The Lukmire Partnership, Inc., Arlington  
**Project:** Silver Spring Library and Art Center, Silver Spring, Md.

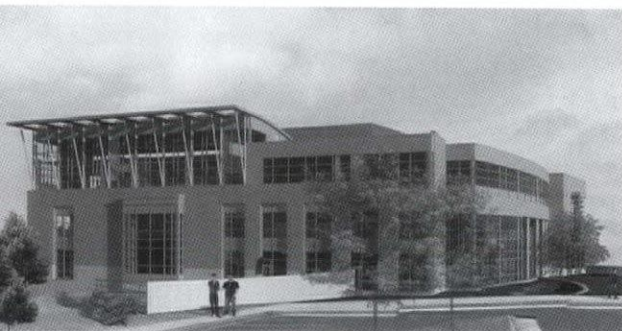
Cantilevered over a light rail station and public park, this new 7-story, 100,000 s.f., mixed-use facility includes a library, art education center, public meeting rooms, and offices.  
 Tel: 703-998-0101/www.lukmire.com



**Architect:** Mitchell/Matthews, Charlottesville  
**Project:** Park Place, Norfolk

Designed in 2000, this is the second office-building project in recent months to come back to life after almost a decade. This 180,000 s.f., multi-building commercial condominium complex incorporates the tenets of new urbanism.  
 Tel: 434-977-7550/www.mitchellmatthews.com





**Architect:** Moseley Architects

**Project:** Alexandria Campus Tyler Academic Building, Northern Virginia Community College

This LEED-registered facility will support digital graphic design, photography, dance, and drama programs and will feature a bookstore/café, and a Head Start facility. Tel: 757-368-2800/ [www.moseleyarchitects.com](http://www.moseleyarchitects.com)



**Architect:** nbj Architecture, Glen Allen

**Project:** Hotel at Pantops, Charlottesville

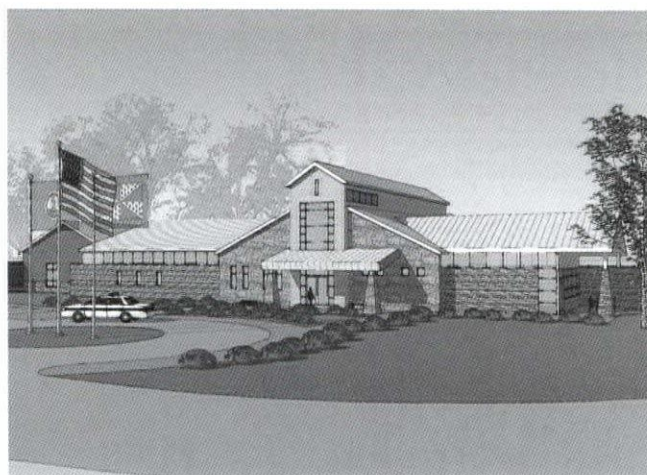
This 5-story, 120-room hotel is designed to compliment the Charlottesville context and incorporates sustainable design principles to minimize building's carbon foot print. Tel: 804-273-9811/ [www.nbjarch.com](http://www.nbjarch.com)



**Architect:** Odell Associates, Richmond

**Project:** SportsQuest master plan, Midlothian

Located at Route 288 and the Powhite Parkway, SportsQuest is a 250-acre site for high performance athlete training, family recreation and sporting event entertainment. Tel: 804-287-8200/ [www.odell.com](http://www.odell.com)



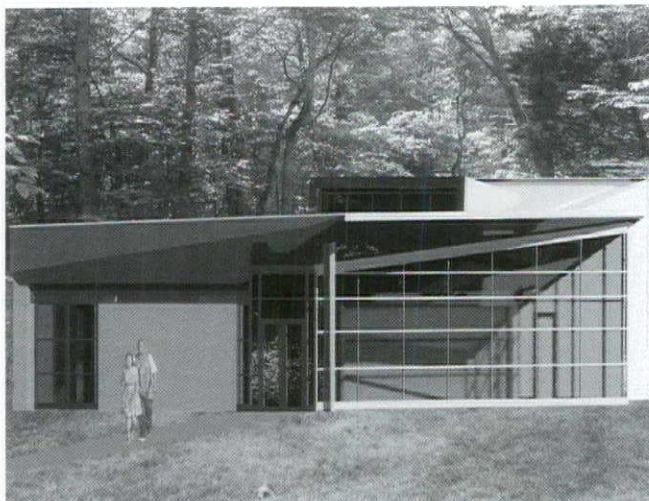
**Architect:** PSA-Dewberry, Inc., Fairfax

**Project:** Western Loudoun Sheriff's Station, Round Hill

With LEED-Silver certification, this 16,300 s.f. facility will provide public safety services to the community including patrol, crime prevention, and traffic enforcement. Tel: 703-698-9050/ [www.psa-dewberry.com](http://www.psa-dewberry.com)



## On the Boards



**Architect:** SFCS Inc., Roanoke

**Project:** Central Virginia Community College, School of Culinary Arts, Lynchburg

CVCC's School of Culinary Arts will include a working kitchen, classroom and pre-function space, where demonstration meals will be served in a restaurant setting. Tel: 540-344-6664/[www.sfcs.com](http://www.sfcs.com)

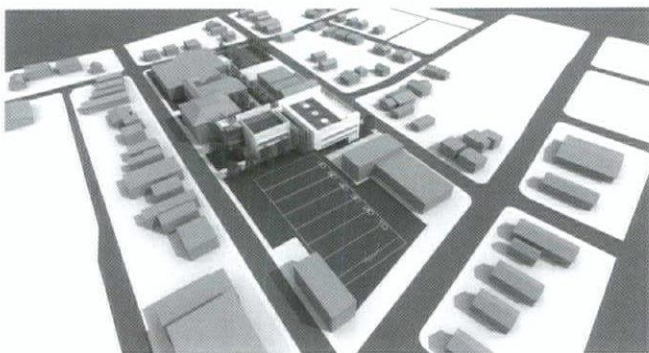


**Architect:** SHW Group, Reston

**Project:** CCHS New High School 2013, Charles County, Md.

The new high school will prepare students for success post-secondary study and careers while providing 21st century skills in a world of constant change. Tel: 571-521-7511  
[www.shwgroup.com](http://www.shwgroup.com)

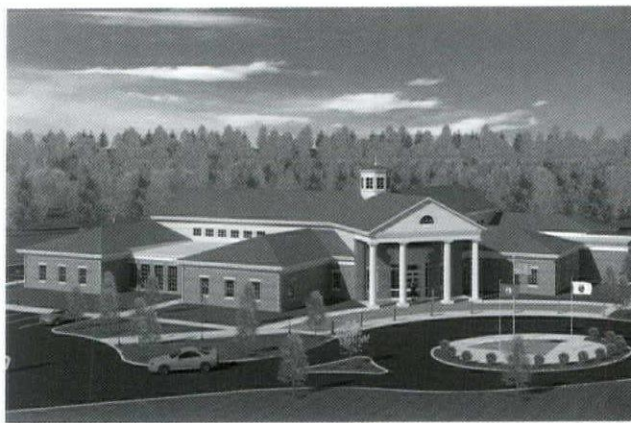
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**Architect:** VOA Associates, Washington, D.C.

**Project:** IDEA Charter School Health & Wellness Center, Washington, DC

For this addition to an existing academic campus, IDEA has retained AtSite as owner's representative and VOA Associates as architectural designer. Tel: 202-822-8227/  
[www.voa.com](http://www.voa.com)



**Architect:** Wiley|Wilson, Lynchburg

**Project:** New Judicial Center, Lancaster County

The building's unique "L" shape design affords visual security of each court area with the minimum number of staff who clerestories fill courtrooms with sunlight. Tel: 434-947-1900  
[www.wileywilson.com](http://www.wileywilson.com)



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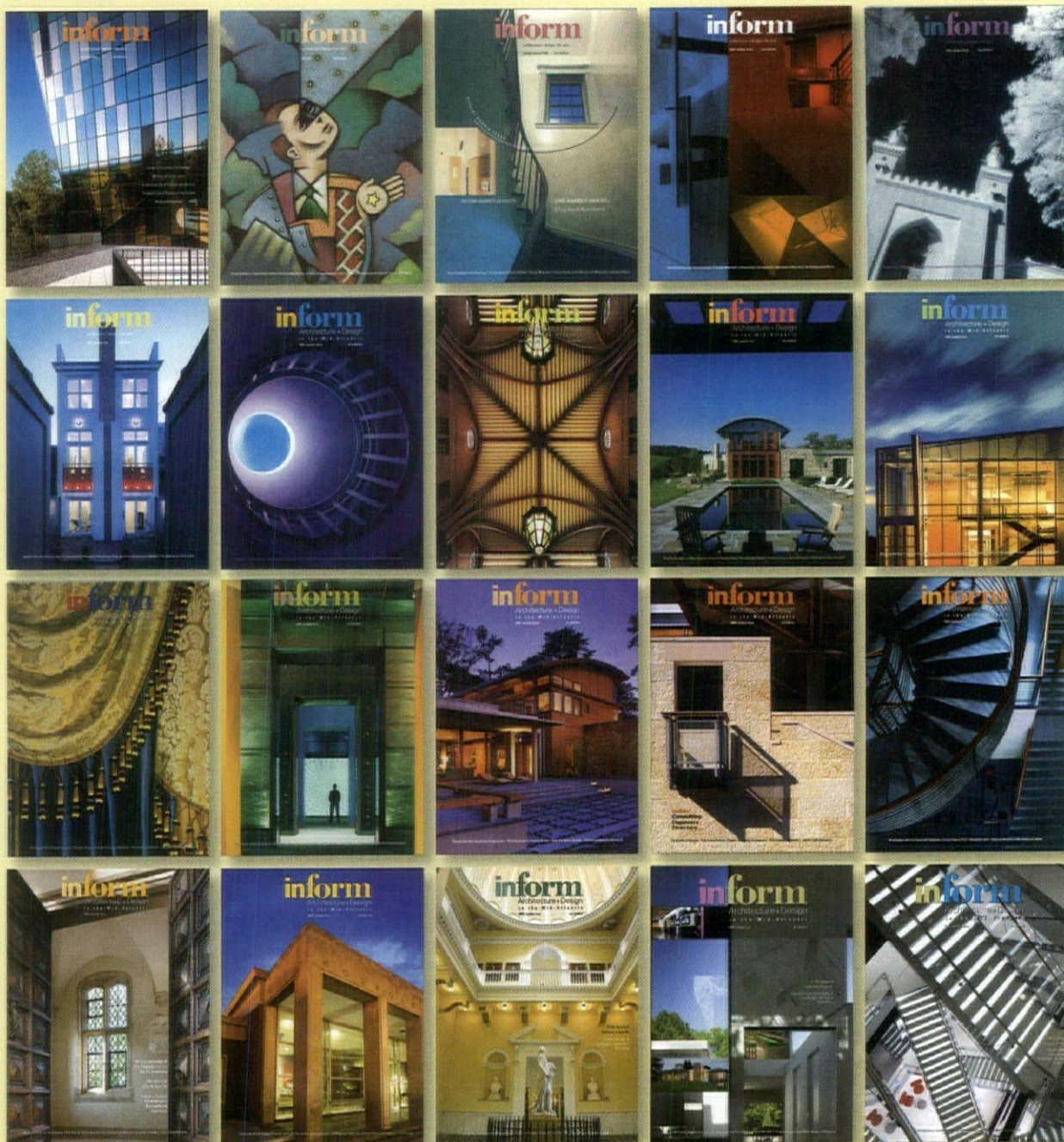
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Looking back over two decades of covers, *Inform's* graphic designer, Steven Longstaff, is hard-pressed to name a favorite. "There are so many, but the third issue from 1994 stands out," he says, wide-eyed (top right). "At the Landmark Theatre in Richmond—what we used to call The Mosque—the photographer used infrared film and skewed the angle to create a captivating, glowing effect." Prakash Patel's image still captivates us and is, in many ways, the quintessential *Inform* cover: an unexpected view of a familiar project in the region.

*Inform's* cover has always been a big part of its identity: whether it presents details like an oculus or a scrim, or raises topical issues like preservation theory or the role of art in architecture, the cover must reveal enough to entice, but conceal even more to compel you to actually open it.

"A good cover should pull you into the page and capture the personality of the subject matter," says Longstaff who has helped shape this magazine's look for the past 16 years "I try to understand the nuances of each project we are representing and imagine myself in the space."

Citing "white space" in design as a "good friend," Longstaff consistently approaches each layout with aplomb; his signature restraint lets the work—textual, photographic, and architectural—speak for itself.

For the cover's role, what does it say about the magazine's identity?

"Modern Memorable," he reports. "Sometimes this is accomplished by focusing on an abstract detail and other times it can be more literal. No matter the perspective, it should always engage."

*Inform's* mandate, precisely.

—William Richardson



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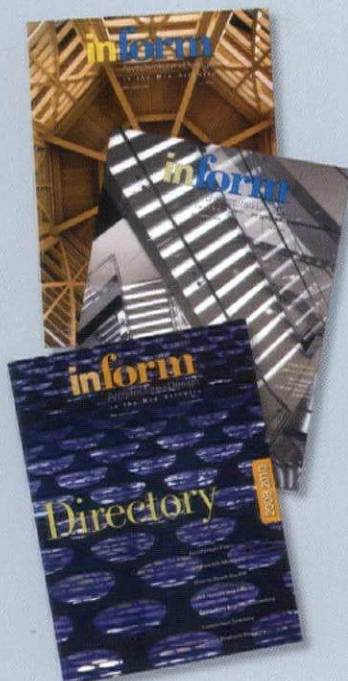
University of Virginia Architecture School addition  
Duke University Center for Integrative Medicine  
American University Katzen Arts Center

#### Issue 2 – 2009

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Raleigh Convention Center  
Virginia Museum of Fine Arts

#### Issue 3 – 2009

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Interior Design Directory  
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#### 2009 Directory Issue

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