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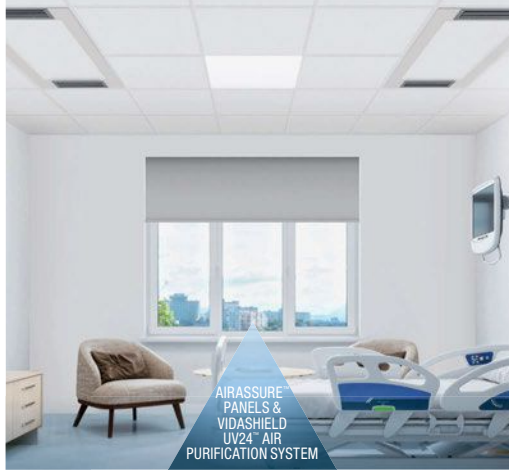
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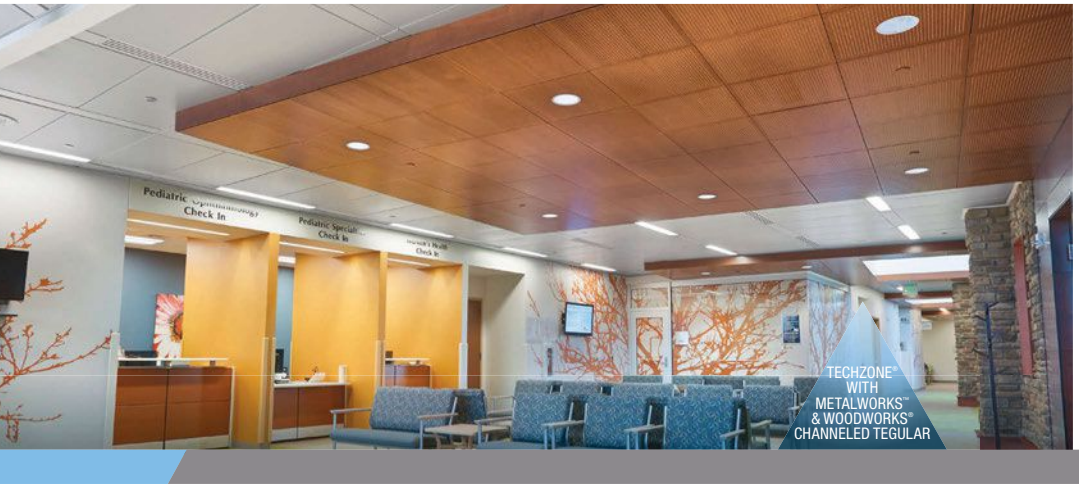
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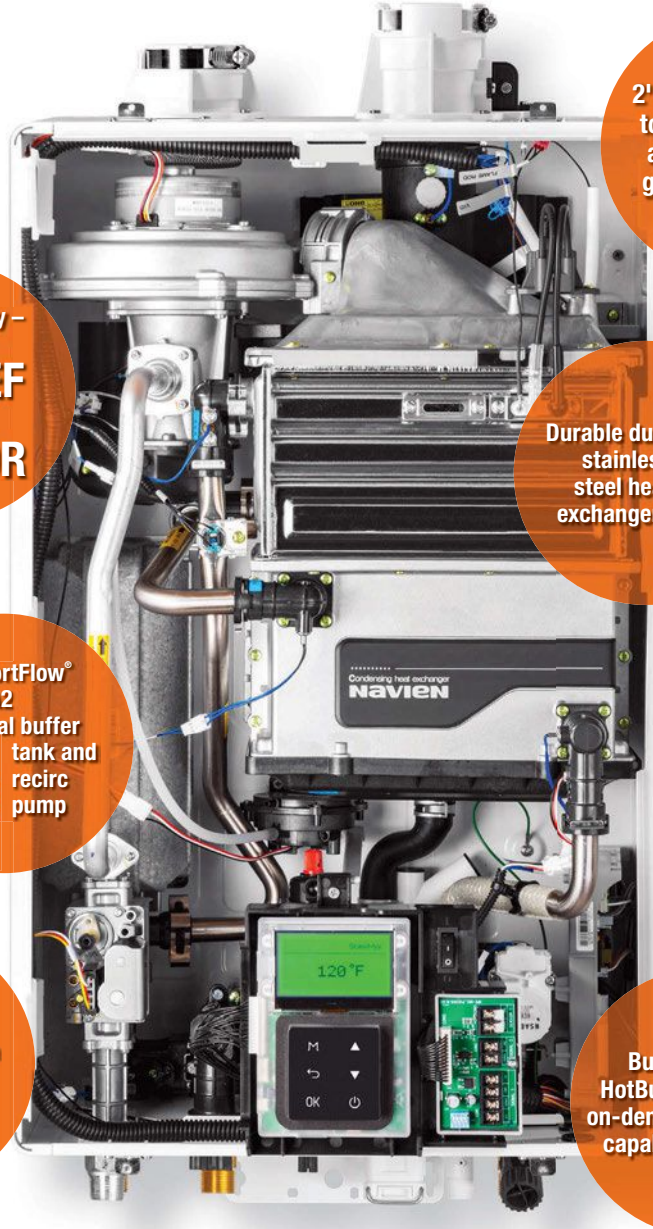
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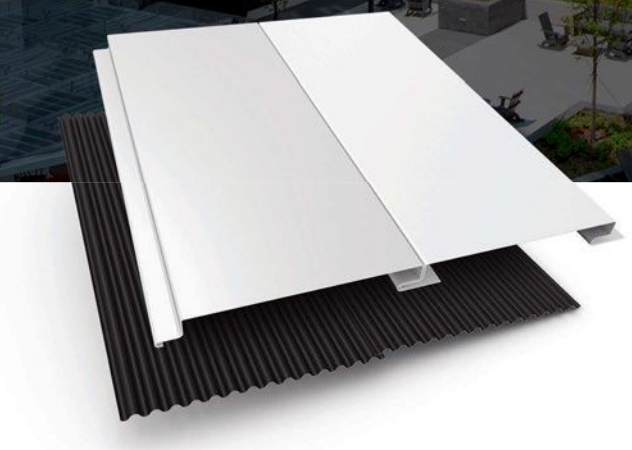
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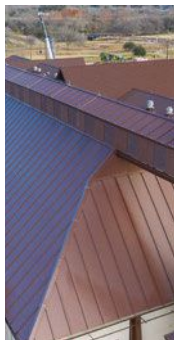
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- Cartridge Brewing, Kings Mills, Ohio
- Caesars Forum Conference Center, Las Vegas
- Wurstfest, New Braunfels, Texas
- Rand Tower Hotel, Minneapolis
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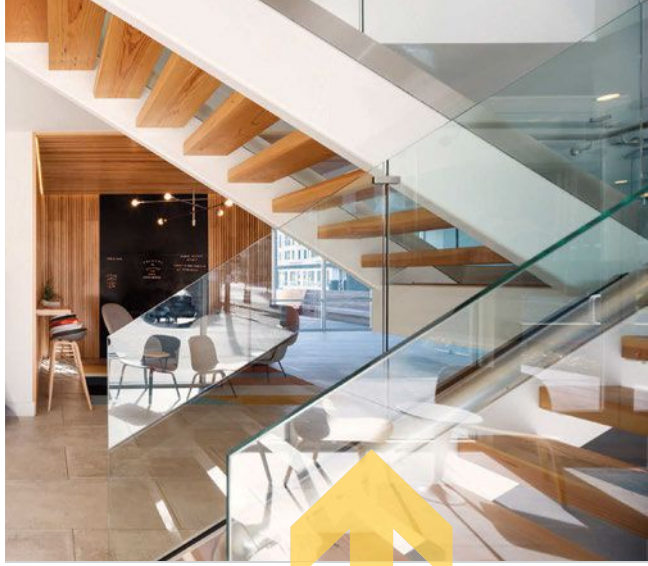
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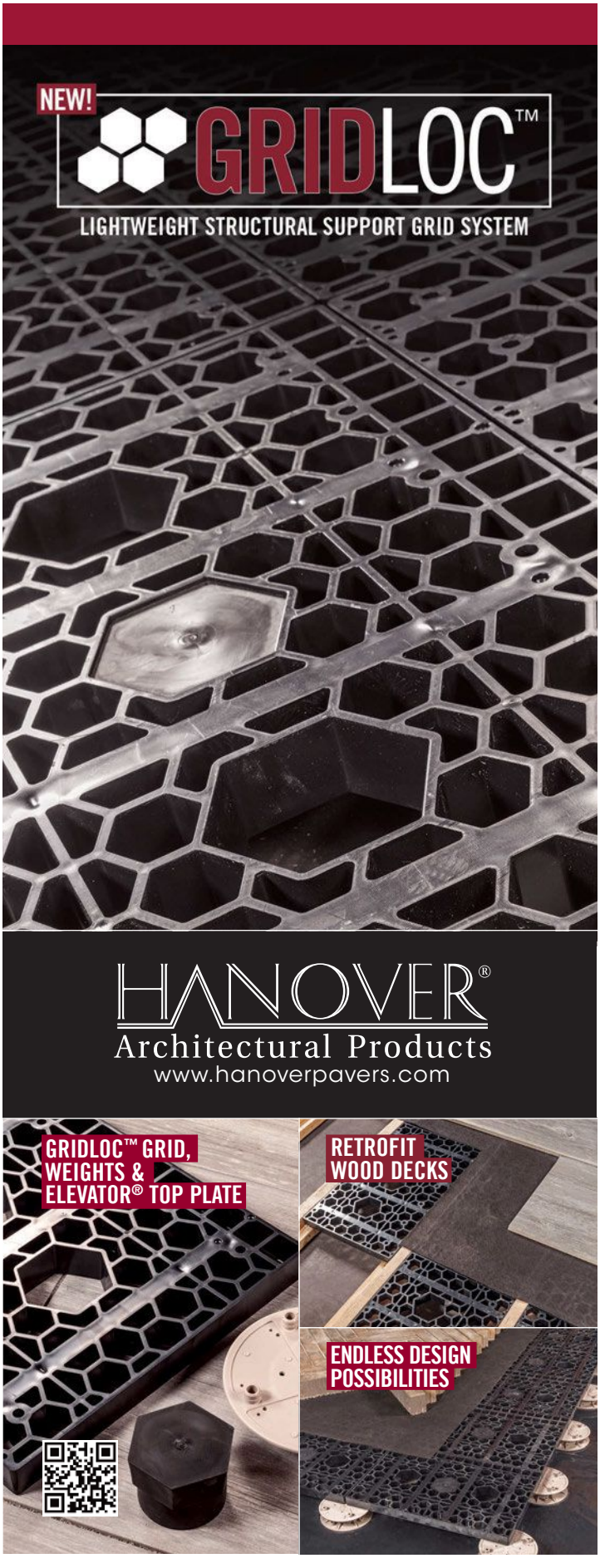
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WHAT A DIFFERENCE A YEAR CAN MAKE

One year ago, I struggled with the words for this column. COVID-19 had gripped our country and the world, and most of us were experiencing some form of lockdown. Today, I'm happy to report that I and several members of the ***retrofit*** team have received our COVID vaccinations and are ready to greet the reopening world. What a relief!

To say I'm ready to get back out again, traveling personally and professionally, is an understatement. Not only did I miss meeting with you, our readers and advertisers, at industry events, but I missed out on important family travel in 2020, including a five-year anniversary trip to Hawaii with my husband, during which we were going to spoil ourselves at a resort and visit Pearl Harbor.

Obviously, the travel and hospitality and entertainment industries were hit hard during the pandemic. Last year, while putting together this, the hospitality and entertainment issue, I felt so much sadness knowing I wouldn't get to visit any of the venues we showcased for the foreseeable future. Maybe the not-knowing was the most difficult part. This year, I'm downright giddy to get to every single one of the hotels, restaurants and event venues we featured in this issue's pages—and I'm not kidding!

First stop: the Kimpton Cottonwood Hotel, which is located a hop, skip and jump from me in Omaha, Neb. The 1916 hotel welcomed Hollywood elite, as well as launched Richard Nixon's presidential candidacy in 1967. It was shuttered in 1976 and retrofitted into office space in 1984. An interior designer with DLR Group, Staci Patton writes in "Transformation", page 76, how the design team essentially stripped the interior spaces down to the bones, peeling away remnants of the office center, and referred to historic imagery and files to meticulously rebuild historic features. The article about and photos of the Kimpton Cottonwood Hotel certainly appeal to my wanderlust!

Second stop: a movie in the historic Capitol II Theater inside Hotel Maytag in Newton, Iowa. Built in 1926 by Frederick Louis Maytag, owner of Maytag Corp., the mixed-use building provided housing and entertainment for this community of less than 15,000 people. Difficult economic conditions, including the closure of the last Maytag factory, a major employer in Newton, ultimately caused the building's decline. Today, the venue again is an economic asset for Newtonites, offering housing, entertainment and retail spaces. Read this inspiring story by Matt Coen, AIA, senior partner and architect at RDG Planning & Design, in "Mixed Use", page 60.

Third stop: the former Cook County Hospital, which is just outside Chicago's famous Loop. I lived in Chicago for 14 years and before I moved away in 2014 there were rumblings about saving the defunct hospital building. Walsh Construction is overseeing the multi-phase development, which began with the retrofit of the former hospital into a dual-branded Hyatt House and Hyatt Place, Dr. Murphy's Food Hall and a daycare center, all venues that had been sorely lacking in this part of the city. I had the pleasure of interviewing Ken Johnston, senior project manager with Walsh Construction, and Rachel Will, an associate principal with Wiss, Janney, Elstner Associates Inc., specifically about the $25 million façade restoration of Cook County Hospital, which is our "Cover Story", page 28. After reading the story, I encourage you to watch the embedded video about the project in our digital edition, page 29. The video is so well done, underscoring what a staple Cook County Hospital has been in Chicago and the monumental challenges tackled by the large, diverse team who saved it. The video gives me goosebumps every time I watch it. Stories like the ones in this issue are what make editing ***retrofit*** such an honor.

I've run out of room to discuss all the gorgeous buildings I plan to visit from this issue but I should mention we added extra pages to accommodate as many outstanding hospitality and entertainment retrofit projects as we could. I have a feeling I'm not the only one itching to get out into the world, and it won't be long before Americans are traveling and patronizing these and other wonderful venues, defining what will be our century's Roaring '20s.

Christina Koch

CHRISTINA KOCH
Associate Publisher/Editorial Director
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TAKE A PEEK INSIDE OUR EDITOR'S HOUSE

Like millions of Americans stuck at home during COVID-19, Editorial Director Christina Koch and her husband were motivated to improve their home. Read about their kitchen remodel, which began in November 2020 and hopefully—by the time this issue reaches you—is complete. Read the blog series at www.retrofitmagazine.com/category/blog.

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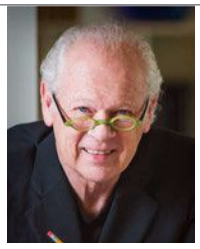




Mark Pratt (left), AIA, is vice president, global hospitality practice leader, and **Ryan D. Martin**, AIA, NCARB, is vice president, director of design, hospitality, for LEO A DALY. The duo analyzes in "Business", page 18, the prototypical hotel-guest journey in search of new ways to re-engage guests and rebuild trust during and after the pandemic.



David Rader, AIA, is an architect and senior project manager who brings 20-plus years' experience to Dyer Brown. He supports the firm's hospitality, workplace, and retail studios and is currently working on several restaurant, hotel and amenity-space projects. Rader shares in "Business", page 24, certain lessons learned from the pandemic will have a significant impact on which venues restaurateurs are likely to lease and how those spaces are renovated, updated and designed.



Curtis Fentress, FAIA, RIBA, is the founder and principal in charge of design at Fentress Architects. In 2010, he was the recipient of the American Institute of Architects' Thomas Jefferson Award, considered the highest honor in public architecture worldwide. Sharing his expertise in "Component", page 52, Fentress writes about the Miami Beach Convention Center's modernization. Given its location just two blocks from the Atlantic Ocean, the building features a contextually appropriate aesthetic while meeting stringent guidelines to address sustainability and resiliency.



Matt Coen, AIA, is a senior partner and architect at RDG Planning & Design. He has focused his career on community revitalization and economic-development efforts, and Hotel Maytag featured in "Mixed Use", page 60, is one such project from Coen's portfolio. Built in 1926 and in pitiful shape when work began in 2017, the renovated building again will contribute to its small community's economic development and population growth, as well as create enhanced quality-of-life amenities for visitors and residents alike.



PHOTO: NICK SIMONITE

Southerleigh Fine Food & Brewery is located within an 1890s-era building in the heart of what is now dubbed the Pearl in San Antonio. **Sam Manning**, AIA, a partner with Clayton Korte, writes in "Historic", page 64, how the design team worked to bring the gritty magnificence of the brewhouse back to life while adapting it for contemporary needs.



Matt Wittman, AIA, LEED AP, is the founder of Wittman Estes, an integrated design studio focused on bringing architecture and nature into a unified expression. In "Transformation", page 70, Wittman writes about the newly remodeled Civic Hotel, which was built in 1962 and now is connected to its optimal location between the Seattle Space Needle and South Lake Union neighborhood.



Staci Patton is an award-winning interior designer and a key leader within DLR Group's Hospitality Studio. Her expertise includes boutique and branded hotels, restaurants and gaming environments. Patton demonstrates in "Transformation", page 76, how intimate details can enhance the overall guest experience via the Kimpton Cottonwood Hotel, which has been restored to its original grandeur, operating as a boutique hotel in the thriving Blackstone District of Omaha, Neb.



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DESIGNING THE NEW GUEST JOURNEY

WRITTEN BY | MARK PRATT, AIA, AND RYAN D. MARTIN, AIA, NCARB

How Can Hotels and Resorts Offer Warmth, Luxury and Wellness in the COVID-19 Era and Beyond?

Although the hospitality industry is beginning to see signs of life after a historic pandemic, it's clear that there will be no "going back to normal." There remains the challenge of overcoming the traveler's real and profound uneasiness about health and wellness. While there is significant pent-up demand for travel, the real winners in the post-pandemic period will be hoteliers who can reimagine their properties to support a guest journey that reinforces health and wellbeing through every step.

In this article, we'll analyze the prototypical guest journey in search of new ways to re-engage guests and rebuild trust. We'll start by breaking the hotel into discrete zones of activity and identifying potential touchpoints. Next, we'll look closer at the key spaces along the guest journey, including entry, public spaces, food and beverage, the guestrooms and back-of-house areas. Throughout, we'll identify ways hotels can adapt to make guests feel safe and remain healthy.

Understanding the Guest Journey

No hospitality space exists in a vacuum. Each one is part of a continuum of experiences that stretches from the home, office or airport, to the guestroom, on and off property, and back.

Arrival at the hotel involves a one- or two-phase entry sequence with multiple potential touchpoints, including vehicles, valets and doors. Once in the lobby, the guest may meet a porter, front-desk clerk, concierge and other guests. Circulating through the property, there are various lobby amenities, meeting spaces, food and beverage options, and other touchpoints.

Throughout, there are handrails, door handles and elevator buttons to contend with. In the guestroom, everything is a touchpoint—the windows, walls, floors, ceiling, every finished surface and piece of furniture and equipment. Beyond that, we must consider the entire range of activities a guest participates in during their stay, inside and outside the hotel.

Every step in this journey must be considered in terms of infection control while still retaining everything that is warm, comfortable and stylish about the hospitality experience.

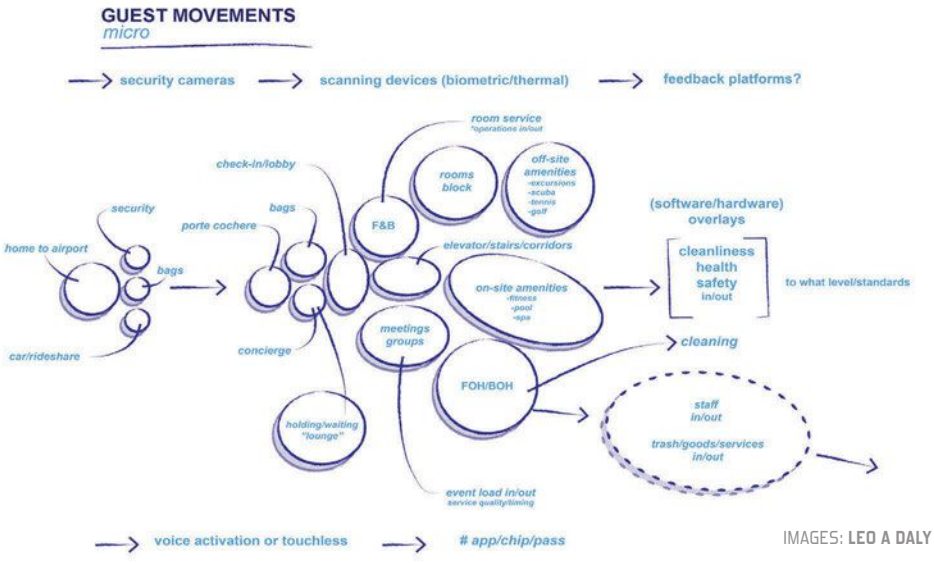
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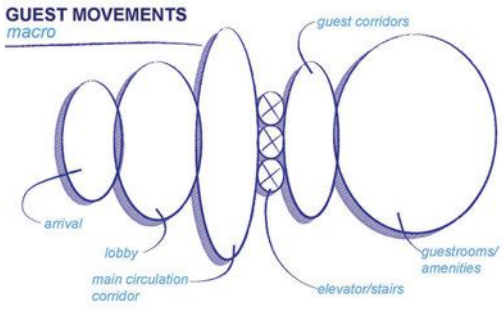
Most infection opportunities occur after the guest checks into the hotel. For this reason, it is important to control the introduction of pathogens at the earliest



PHOTOS: DON RIDDLE

Hotels could be made more porous and spacious through the use of open and indoor/outdoor spaces, more fresh air flowing through and increased access to naturally decontaminating sunlight. The result may be an architecture that is more engaged with its urban context, turning outward rather than retreating inward.





IMAGES: **LEO A DALY**

LEO A DALY's analysis considers each step of the guest journey, including macro- and micro-level movements and behaviors.

possible touchpoint. The sooner high-risk individuals are assessed, the less risky each touchpoint within the hotel becomes.

As hotels are increasingly responsible for health screening and testing, the idea of a "wellness concierge" has emerged. With the right hospitality touch, wellness screening offers an opportunity to show personal service and slow the guest experience to a more leisurely pace. Hotels may consider creating a wellness lounge prior to check-in to offer guests a private and comfortable environment for screening.

High Tech, Low Touch

Technology will play a variety of important roles in the new guest journey. Automatic door openers, mobile key cards and voice-command elevator interfaces are already widely used and will become ubiquitous. Room-service robots and electronic baggage handling may replace their in-person equivalents, and much information exchange will occur electronically. Valet parking likely will be replaced by an increased reliance on ride-share apps.

We have already seen big changes in how surface materials are specified. Furniture, fixtures and equipment are being updated to include more antimicrobial, self-cleaning, non-porous and dust-free options. Manufacturers will be pushed to implement resiliency and infection-control testing for countertops, flooring and wallcoverings, and these products will need to be bleach-cleanable while still feeling hospitality-centric. UV-C lighting may become a standard feature of many spaces for the purposes of decontamination.

Clean Air

Controlling airborne pathogens will be a top concern going forward, leading to new ways of thinking about architecture and engineering for hospitality.

Floor-to-floor heights and mechanical-room size may need to be increased to accommodate high-performance air-handling systems. Increasing ventilation through operable windows may require changes to the traditional building envelope.

Hotels with this focus could be made more porous and spacious through the use of open and indoor/outdoor spaces, more fresh air flowing through and increased access to naturally decontaminating sunlight. The result may be an architecture that is more engaged with its urban context, turning outward rather than retreating inward.

Food and Beverage

The pandemic has made a big impact on F&B outlets. Outdoor dining spaces have seen a renaissance, and this trend is expected to continue. Indoor dining spaces

(continues on page 22)

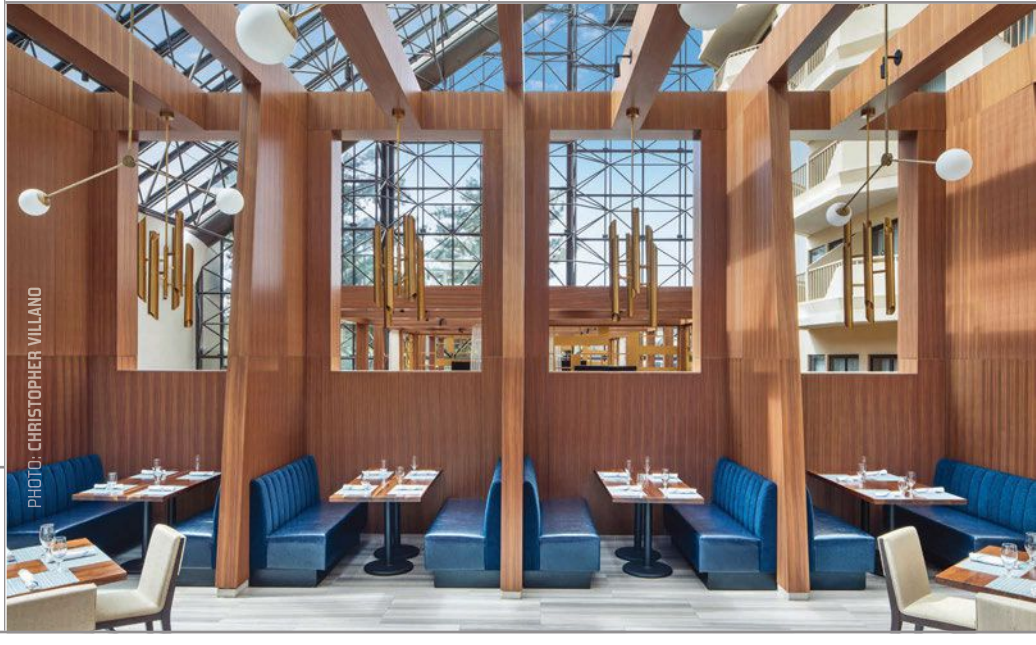


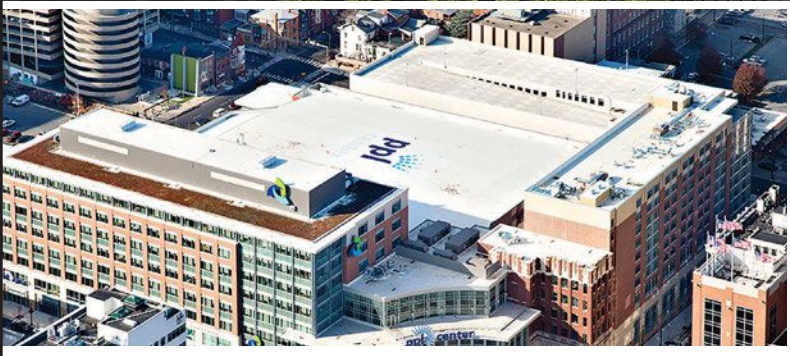
PHOTO: CHRISTOPHER VILLANO

Indoor dining spaces need to be more thought out to avoid crowding. This is an opportunity for restaurants to raise the service level, focusing on individualized service and fine dining and capturing additional revenue.

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need to be more thought out to avoid crowding. With the death of shared food-service amenities, like buffets and salad bars, there is an opportunity for restaurants to raise the service level, focusing on individualized service and fine dining and capturing additional revenue.

Beyond the restaurant and bar, there will be an increased focus on how hotels handle coffee service and pre-packaged fresh meals in the grab-and-go. Retail spaces will become more boutique, with less merchandise directly on display, and a more service-oriented, one-on-one sales experience. This can be viewed as another element in slowing the guest experience to a more leisurely pace.

Guestroom of the Future

The guestroom is a sanctuary from the outside world and must offer a complete retreat from anxiety while remaining accommodating and user-friendly.

Surfaces in the guestroom should use the latest technology to provide the perfect balance of antimicrobial properties, cleanability, durability and luxury. Air filtration, operable windows and UV-C decontamination fixtures should all be considered, in addition to smart technologies and owner/operator cleanliness protocols. Voice-activation and/or smart-phone integration can be used for any item the guest would need to control, from lighting to window treatments, air filtration and thermostat, wet area fixtures, and TV entertainment or AV systems.

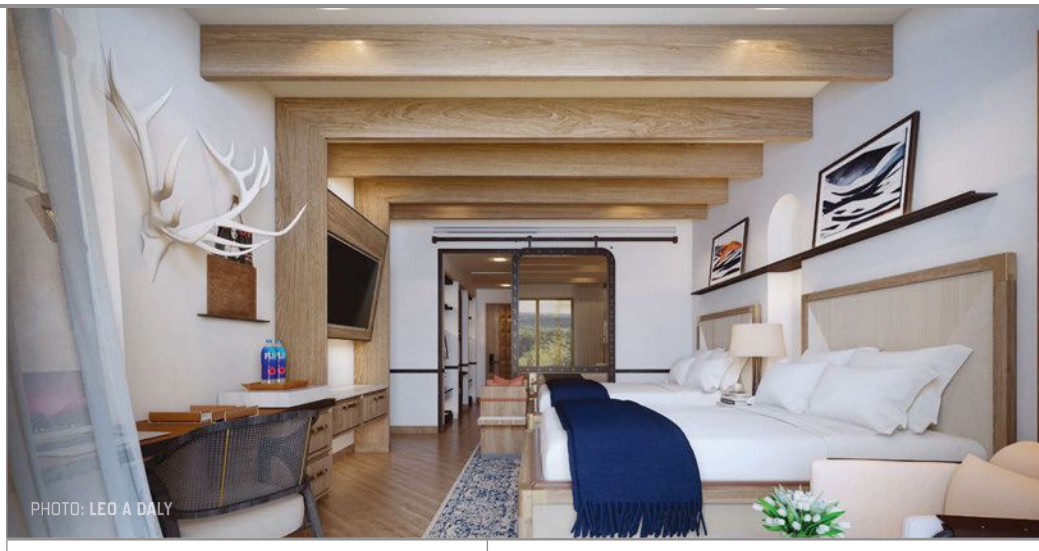


PHOTO: LEO A DALY

Because gyms, spas and yoga studios are now viewed with scrutiny by guests, hotels should consider accentuating in-room fitness and wellness options. Guests could choose between a variety of fitness-enabled room types, including those with Peloton bikes, Tonal smart fitness systems, yoga and Pilates equipment, all equipped with on-demand training programs via a smart mirror or TV. A higher level of luxury in wet areas should be considered, as well as furniture to allow in-room treatments.

Front-of-House /Back-of-House

With added demands on hotel operations, it's important to consider the behind-the-scenes and back-of-house needs. An increase in IoT devices, such as virtual touch systems, proximity/motion sensors, smart speakers, digital artwork, automatic shades and smart temperature controls will require hotels to closely consider their low-voltage needs.

Looking further behind the scenes into the seldom-seen choreography of running a hotel, there are impacts on the inspection of goods and services moving in and out. Enhanced screening, cleaning and health regimens for property, staff and equipment, along with greater scrutiny of staff health and hygiene, will likely increase the need for support space in back-of-house areas. For some, this will be a challenge to existing business models. For others, it will be an opportunity to celebrate the responsible practices and protocols that are in place.



PHOTO: OCEAN PROPERTIES

Wellness and Wellbeing

The new hospitality journey post-COVID-19 will require designers to think differently about safety and sanitation while seeking to elevate and transform the guest experience. Although solutions vary across markets and product types, they share many themes in common for enhancing wellness and wellbeing.

As we look forward into the post-pandemic period, it's clear that travelers are eager to re-engage; they just need to be shown how. Now is the time to rethink the guest journey; regain guests' trust; and offer a safe, healthy experience that is still every bit as stylish and decadent as hospitality can be.



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RETURNING to RESTAURANTS

WRITTEN BY | DAVID RADER, AIA



A Look Ahead at Renovation Strategies in a Post-pandemic World

PHOTO: JARED KUZIA, COURTESY DYER BROWN

Throughout the recent pandemic, restaurateurs have been fighting for the survival of their businesses. But Americans love to dine out, and ingenuity has uncovered strategies for staying open when government restrictions have permitted. Remarkably, according to CNN (cnn.it/3lM4zgP), openings for new restaurants and food service businesses was down only 16 percent in 2020 from the 2019 data, and straight comparisons of the fourth quarter of 2019 to 2020 showed a drop of only 4 percent. Although many of these new venues are likely focused on takeout or service counters, it is apparent that the appetite of consumers for restaurant experiences has not diminished and is likely to recover robustly in 2021 and 2022.

Yet it's hard to imagine that the food-service industry will ever be the same. Certain lessons learned will be with us for years to come, and these will have a significant impact on which venues restaurateurs are likely to lease and how those spaces are renovated, updated and designed. But at the same time the basic premise has not changed: People want pleasant and memorable dining experiences, and restaurant environments will still need to be functional and appealing. For those who will be leasing existing spaces and venues, what follows is a look at some emerging trends in renovation and design for this industry as it gets ready to stage a comeback.

RETHINKING MATERIALS AND SURFACES. The most common and impactful renovations we are likely to see in the months and years to come will be simple replacements of existing finishes with those that are more durable or have natural antimicrobial properties—or both. In early 2020, our designers at Dyer Brown, working from home suddenly, began to think about the next wave of materials and finish choices and how the pandemic would shape those decisions for restaurants, bars and hotels, as well as workplaces, schools and universities. We applied some of those ideas in conceptual designs for a global competition, NEWH Beyond, focused on designs for restaurants with the pandemic in mind. Our concepts included copper and brass for plumbing and lighting fixtures, as well as tabletops, because of the natural antimicrobial properties of those metals. The conceptual designs also utilized solid-surface technology, which is easy to clean and stands up to a frequent cleaning schedule.

For seating materials choices, the designs specified state-of-the-art vinyl with non-migrating nanotechnology, which neutralizes microbes on contact. Embedded within the vinyl finish, the potent technology does not wear away over time from use and cleaning, as typical antimicrobial coatings do. Materials, finish and surface choices like these represent a cost-effective renovation strategy for owners who want to be more careful about sanitation going forward and are thinking about more aggressive and frequent cleanings.



PHOTO: DARRIN HUNTER, COURTESY DYER BROWN

CONNECTING INDOORS AND OUTDOORS. Restrictions on indoor dining capacity led to a renaissance in outdoor seating, as owners worked with local authorities to maximize space for tables—and with builders of temporary shelters to address the realities of weather. The result is that diners often feel more comfortable and secure under a tent on a sidewalk, park or patio—or even in a street-parking space—than they do at a table inside. In all likelihood, diners will continue to appreciate access to plentiful fresh air and a feeling of being connected to the outside

General contractors are fielding an increasing number of requests to open up restaurant exterior walls. Some solutions include replacing fixed windows in exterior walls adjacent to patios or sidewalks, as well as installing garage doors, floor-to-ceiling bifold sliders or swinging doors they can simply prop open when needed.

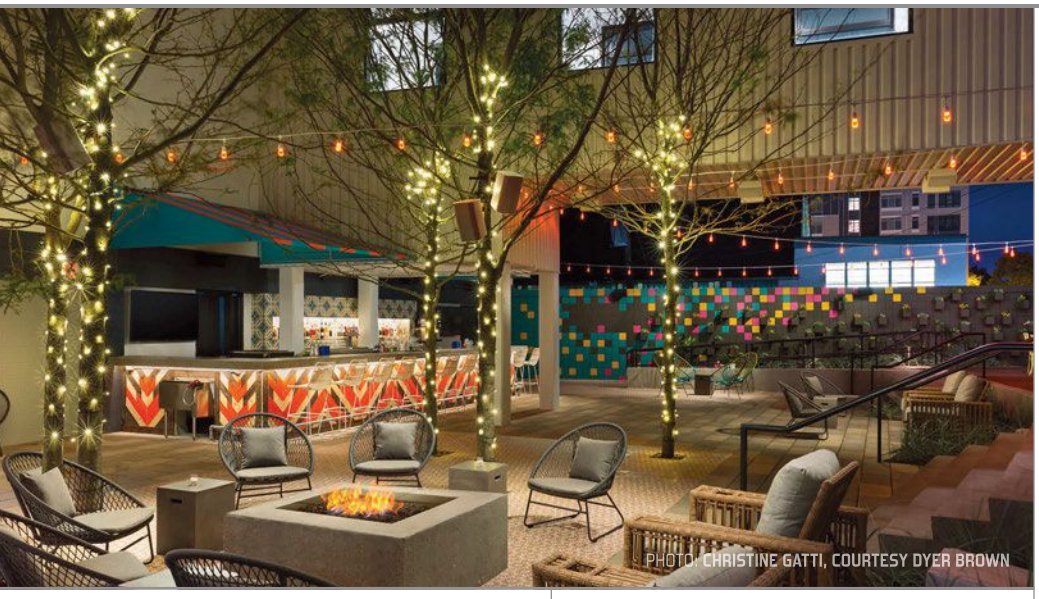


PHOTO: CHRISTINE GATTI, COURTESY DYER BROWN

even as restrictions are eased or lifted completely.

General contractors we work with say they are fielding an increasing number of requests to open up restaurant exterior walls. Some solutions include replacing fixed windows in exterior walls adjacent to patios or sidewalks, as well as installing garage doors, floor-to-ceiling bifold sliders or swinging doors they can simply prop open as needed. Projects here in the Northeast will likely start to take cues from designs in southern coastal areas, where dining tables and often the bar edge closer to the building exterior, some spilling out into outdoor spaces covered by a built-in soffit, ceiling or awning. Seamless transitions between interior and exterior will be especially important as existing restaurants come out of "hibernation," try to expand seating capacity and simultaneously project an image that makes diners feel safe.

RETHINKING THE BAR. Bars are poised to make an even bigger comeback as people look to socialize and be out with their friends and family once again. Bar design is likely to evolve as seating becomes more commonly grouped in pods or clusters. Recently we've seen a few examples of owners putting a two- or four-top table up against the bar to give groups the hybrid experience of sitting at the bar and at a table. This strategy was a popular one among restaurant owners looking for creative ways to maximize capacity and get value from the bar when restrictions limited or prohibited bar seating—and this new style of seating arrangement is already evolving into a new type of permanent built-in table.

With the new premium being placed on privacy and separation, it's also likely that we will see more restaurants and bars outfitted with cozy alcoves, nooks and private areas for couples. Combining a carved-out booth design with a bar seating application,



this idea essentially replaces temporary solutions for separation, like plexiglass dividers, with a built-up niche occupying the same space. Solid walls between tables could provide an intimate space that retains a bar seating feel. Owners who prefer a more open vibe around the bar could limit this use to the ends of the bar.

VARIED SEATING TYPES. Most restaurants operate with some combination of booths, banquettes, built-ins, and loose tables and chairs spread out through the space—a recipe that turned out to be less flexible than needed. Renovations should focus on strategic placement of any built-in seating, so that the venue can quickly adapt to evolving conditions. One of the NEWH Beyond design concepts mentioned earlier focused on making sure fixed seating areas were properly distanced from each other and configured to create privacy between neighboring patrons. By placing banquettes on one side and fixed booths in the middle, the layout allows the management to use loose tables and chairs to make easy adjustments when restaurant-capacity requirements fluctuate. Also, the booths used more decorative and aesthetically designed elements to separate diners instead of using the plexiglass barriers that were the quick fix for restaurants.

On a final note, the evolution of technology will also be on the minds of restaurateurs considering renovations and redesigns. For example, the touchless environment made possible by QR-coded online menus is here to stay, in part because of the flexibility it offers with respect to specials and menu changes. Other technological advances will have their own impacts, too: From the low-tech (foot-operated door openers) to the more modern (hand-wave-operated door openers, touchless plumbing fixtures), guests will be enjoying dining experiences that feel safer and cleaner.



PHOTO: JOHN HORNER, COURTESY DYER BROWN

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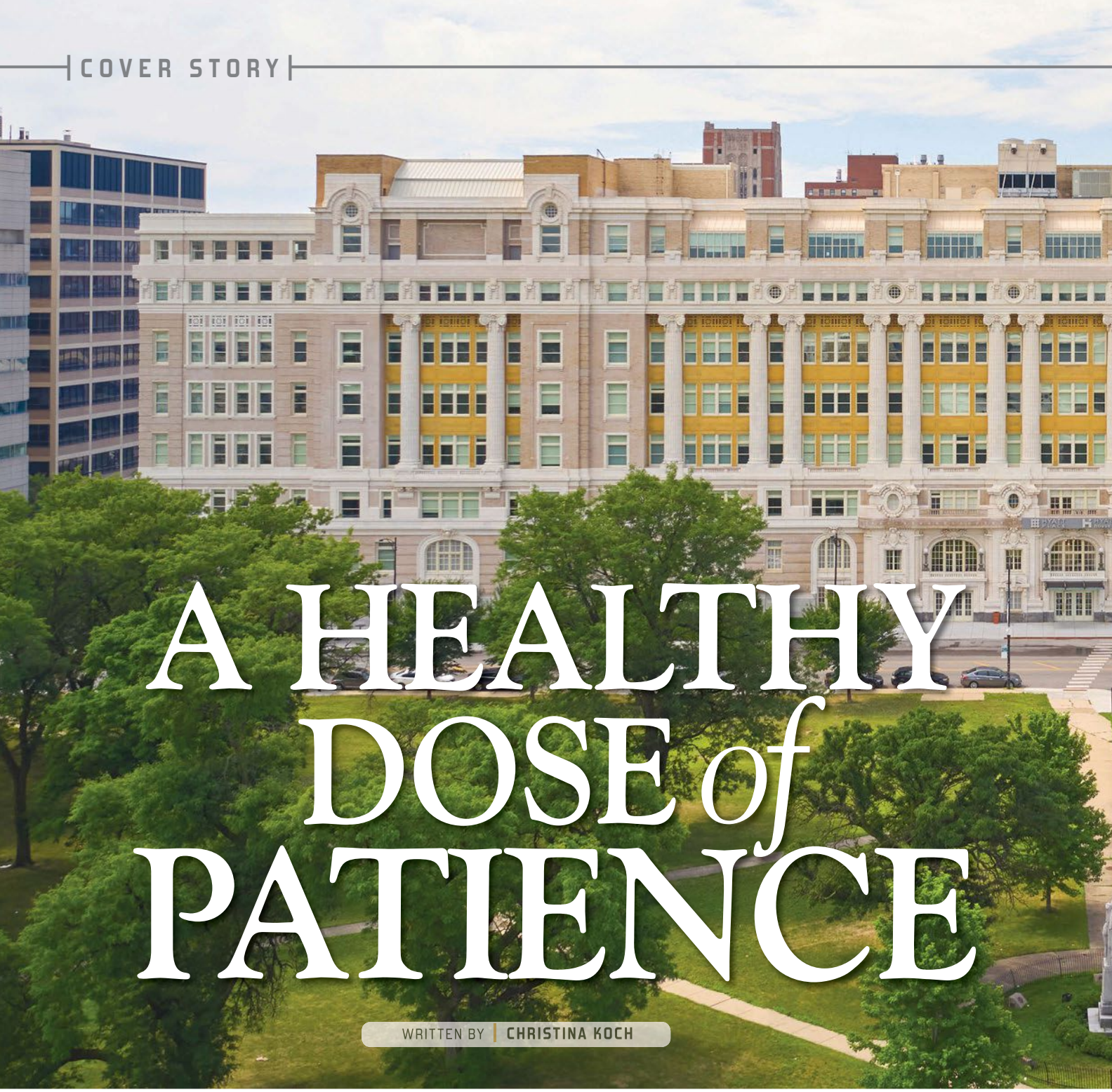
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WRITTEN BY | CHRISTINA KOCH

AFTER ALMOST TWO DECADES OF EVADING THE WRECKING BALL, CHICAGO'S HISTORIC COOK COUNTY HOSPITAL IS REDEVELOPED INTO A HOTEL AND FOOD HALL

PHOTOS: **MARK SCHWARTZ PHOTOGRAPHY** unless otherwise noted



» FAST FACT

COOK COUNTY HOSPITAL was known as a teaching hospital. It again earned that reputation during the renovation when Walsh Construction sponsored two eight-week pre-apprenticeship programs, which allowed candidates to gain construction exposure and experience by participating in the project. After completion of the program, the pre-apprentice candidates were hired directly into local trades.

Built in 1914, Cook County Hospital often has been referred to as Chicago's Ellis Island. The 2-block-long, 8-story Beaux-Arts building, constructed just outside the city's famous Loop in the Illinois Medical District, or IMD, was built to provide for the growing immigrant population in the city. Word traveled quickly that no matter your income or whether you spoke English, the hospital would care for you. That reputation stuck throughout the 90 years Cook County Hospital served its community.

"While we were working on this building, many of the tradesmen would say, 'My ancestors, when they came from Europe and couldn't speak English, knew they could go there and get care,'" explains Ken Johnston, senior project manager with Walsh Construction. The firm served as the general contractor for the 2018-20 rehabilitation project that transformed the abandoned hospital into much needed hotel and restaurant space for the IMD.

Cook County Hospital's story began its final chapter in 1998 when the city of Chicago broke ground on the John H. Stroger Hospital of Cook County, which was designed to replace Cook County Hospital and was built just south of the original. The city intended



NOT MANY THINGS ARE TOUCHED BY HUMAN HANDS ANYMORE, LIKE TERRA COTTA IS. EACH ARTIST STAMPS HIS OR HER PIECES WITH THEIR SYMBOL AND NUMBER, AND THEY'RE VERY PROUD OF THE PIECES THEY MAKE.

—Ken Johnston, senior project manager, Walsh Construction

to raze Cook County Hospital by 2003. That is when Landmarks Illinois, along with Toni Preckwinkle, president of the Cook County Board of Commissioners, began their multi-year effort to save the building.

In 2015, Cook County put out a request for proposals for the hospital's next iteration. As part of that RFP, the county offered several other parcels of land it owned in the IMD for development. Civic Health Development Group, a joint venture led by Chicago's Murphy Development Group along with MB Real Estate, Walsh Investors and Granite Cos., was very strategic about its proposal. "Skidmore, Owings & Merrill was the architect on our team, and one of their real strengths is their master-planning ability," Johnston says. "We were very clear that our approach was to renovate the old hospital first. I think our presence in Chicago and our approach ultimately got us selected because we knew how important it was to the county to save the old hospital."

The $135 million project is the first phase of development for Harrison Square, a micro-neighborhood within the IMD. (The entire redevelopment project has a potential of almost $1 billion worth of work.) Cook County Hospital required major interventions after 15 years of abandonment. Among the most important was restoring the historic façade with its ornate terra cotta, monumental columns, and lion and Cupid figures. The historic windows and decaying roof also were main focuses of the exterior rehabilitation.

THE PLAN MEETS REALITY

According to Johnston, the IMD's location just outside the Loop means it has been "out of sight and out of mind." Therefore, there weren't any existing hotels in the area, and food choices for the team during the renovation project were slim. A hotel was a part of the plan for Cook County Hospital very early on, and Hyatt Hotels Corp., which has a major presence in Chicago, was interested in making approximately two-thirds of the building into a Hyatt House, its extended-stay-style hotel, and Hyatt Place, its standard hotel. "Hyatt really liked having the dual brands in the building and they liked the location," Johnston recalls.

Cook County was interested in 75,000 square feet for medical office space. This left what were anticipated to be two retail spaces within the facility. Dr. Murphy's Food Hall took 12,000 square feet and another 13,000-square-foot space now hosts a daycare. "I want to say close to 100,000 people a day go to the IMD, whether it's for work or other business or something else," Johnston notes. "To be able to have a place where a doctor or a nurse or anyone working in the area can drop off their kids while they work was super appealing."

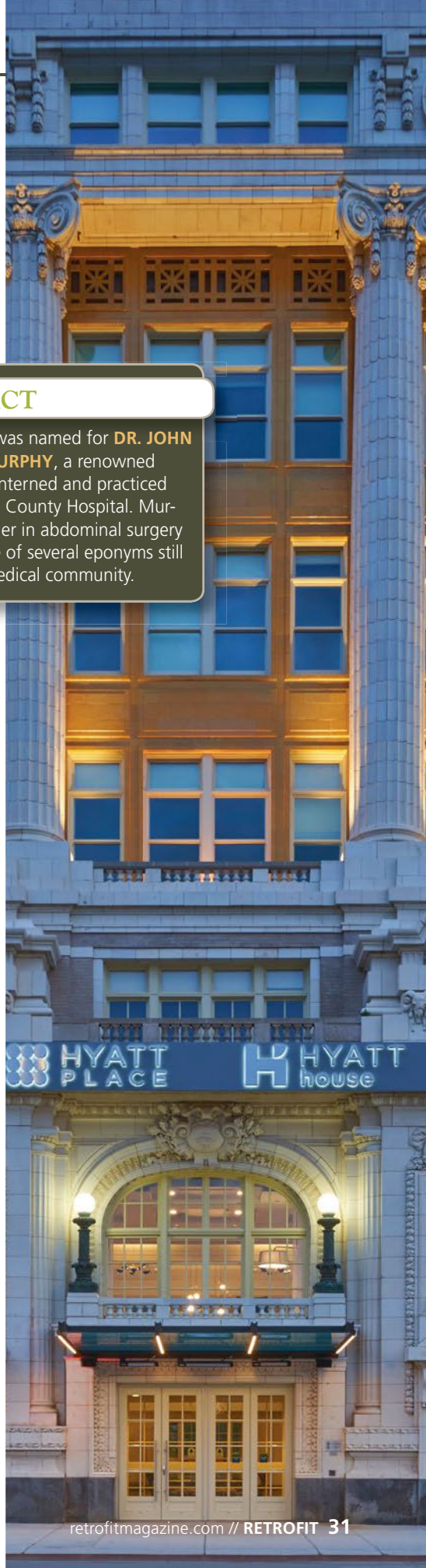
Johnston notes the 345,000-square-foot building lent itself well to this varied programming. "The old hospital is about 550-feet long and 70-feet deep, so it's almost like a 55-story high-rise just laying on its side," he says.

The project received around $24 million in historic tax credits, without which it would not have moved forward. The team relied on credits from the City of Chicago Landmarks Commission, the State Historic Preservation Office, as well as the National Park Service. MacRostie Historic Advisors documented the building's existing conditions, as well as completed the surveys required for tax credits. "Everyone was all for saving the building, but the project and our plans were absolutely scrutinized by all those groups to make sure we were following the guidelines but able to complete the project, as well," Johnston recalls.

The challenges encountered as part of garnering tax credits were minor in comparison to the challenges of rescuing the building itself. "The county had left the old hospital to die," Johnston states.

» FAST FACT

The food hall was named for **DR. JOHN BENJAMIN MURPHY**, a renowned surgeon who interned and practiced briefly at Cook County Hospital. Murphy was a leader in abdominal surgery and the source of several eponyms still used by the medical community.



THE FORMER HOSPITAL IN THE ILLINOIS MEDICAL DISTRICT IS ABOUT 550-FEET LONG AND 70-FEET DEEP. ITS **345,000 SQUARE FEET WERE ADAPTABLE** FOR THE BUILDING'S NEW USES AS A 210-ROOM HYATT PLACE AND HYATT HOUSE, DR. MURPHY'S FOOD HALL, DAYCARE CENTER AND MEDICAL OFFICES.



COOK COUNTY HOSPITAL'S HEAVY-DUTY CONSTRUCTION—ITS STEEL STRUCTURE AND COLUMNS WERE ENCASED IN CONCRETE, AND ALL THE DECKS WERE ALMOST 2-FEET THICK WITH A CLAY TILE ARCH AND A TOPPING SLAB—HELPED IT WITHSTAND 15 YEARS OF ABANDONMENT.

When the design and construction teams set foot in the building, there was no power, no water mains and the roof had leaked for at least 10 years, wreaking havoc on the interior. Despite the fact that the hospital required many more structural replacements than other renovations Johnston has seen, Cook County Hospital was built to last. "Construction at the turn of the century was very heavy-duty," he says. "If the building hadn't had that type of construction—its steel structure and columns were encased in concrete, all the decks were almost 2-feet thick with a clay tile arch and a topping slab—the building wouldn't have been able to put up with the abuse it was getting. I'm very glad it didn't sit another 10 years though."

HANDCRAFTED FAÇADE

Johnston says he has overseen entire projects that cost less than the façade restoration at Cook County Hospital, which was approximately $25 million. The entire building's

exterior comprises about 135,000 square feet, and approximately 100,000 square feet of the façade was restored. "The façade is the reason why that building was saved. Just the details and really how beautiful that façade is saved the building from being demolished," Johnston says.

Wiss, Janney, Elstner (WJE) Associates Inc., which served as exterior envelope restoration consultant, first became involved with the Cook County Hospital project in 2013 when the county asked the firm to complete a façade inspection. Based on WJE's experience with the building, it again was hired to complete due-diligence assessments for the development team. During construction, WJE was charged with designing and providing construction administration support for the façade restoration, which included terra cotta, brick and stone, window replacement and restoration, and roofing replacement.

» FAST FACT

Cook County Hospital is renowned for creating the nation's first **BLOOD BANK** and discovering **SICKLE CELL ANEMIA**.

"The building was in really rough shape before the exterior repairs because of weathering and lack of maintenance," explains Rachel Will, an associate principal with WJE, who served as project manager for Cook County Hospital's exterior envelope rehabilitation. "The building had been abandoned long enough that it was a stabilization effort at that point. Nobody was really maintaining it from a water-infiltration standpoint and that likely was not happening much before the building had closed, knowing that it was a municipal building. Funding is always a challenge and funding for maintenance for exterior work is even more scarce."

» FAST FACT

The refurbished building includes a **MUSEUM** that chronicles the hospital's noteworthy contributions to the region and medical field.

Stainless-steel strapping and netting had been previously installed as temporary stabilization measures to hold the terra cotta in place on the building. WJE's team began their inspections in June 2018. Will says the month-long inspections were very detailed, especially for the terra cotta. "We did a full investigation of a drop location, documenting it so we could share what we found with the entire team," she says. "We use Bluebeam with survey sheets, photos and annotations to share information with the general contractor and the masonry contractors almost immediately, so everybody understands the existing condition of the façade."

There were more than 4,000 pieces of terra cotta replaced, and then another 10,000 pieces were removed, repaired and re-installed. WJE also oversaw 10,000 square feet of brickwork replacement/reconstruction.

Will explains every retrofit job has concealed conditions, some of which can be anticipated based on experience with these historic masonry-clad buildings, but there also are many conditions you can't foresee. "What was interesting about this building is some of the detailing that would have been typical of the original construction time period—things that we know from history of working on other buildings—wasn't always what was expected at a specific location," she explains. "The best way to describe it is early value engineering. We'd find issues where the steel support terra cotta units and brickwork were not connected to the structural steel frame. Additionally, significant amounts of deterioration were caused by unrestricted water infiltration for years."

Late in the process, some original drawings of the façade were found but no original details or terra-cotta shop drawings existed. "We were hopeful we might find terra-cotta shop drawings, just because the original was from the Northwestern Terra Cotta Co., which had been located in the city of Chicago historically," Will says. "They have archives in the National Building Museum in Washington, D.C., but there was nothing. You don't ever expect that you're going to find drawings of these older buildings, but it's definitely a nice reward when you do."

Today, there are only two terra-cotta manufacturers operating in the U.S. The team selected Gladding, McBean, which is located in California, to manufacture terra-cotta replacement units. The process of making new terra-cotta pieces has not changed much over the years. "The process of terra-cotta restoration is pretty involved, and it really starts with the onsite survey," Will explains. "Following the survey, types of units designated for replacement are removed as samples and those

Retrofit Team »

DEVELOPER // Civic Health Development Group, a joint venture led by Murphy Development Group, murphyres.com/murphy-development-group-llc; along with MB Real Estate, www.mbres.com; Walsh Investors, www.walshgroup.com; and Granite Cos.

GENERAL CONTRACTOR // Walsh Construction, www.walshgroup.com

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ARCHITECT // Skidmore, Owings & Merrill, www.som.com

TAX-CREDIT ADVISOR // MacRostie Historic Advisors LLC, www.macrostiehistoric.com

MASONRY RESTORATION CONTRACTORS // Mark 1 Restoration, www.mark1masonry.com, and MBB, www.mbbmasonry.com

WINDOW REPLACEMENT // Reflection Window + Wall, www.reflectionwindow.com

WINDOW RESTORATION // Ward Contracting & Building Restoration, www.wardcontracting.com, with Restoration Works Inc., restorationworksinc.com

ROOFING CONTRACTORS // M Cannon Roofing, www.mcannonroofing.com, and Knickerbocker Roofing & Paving Co. Inc., www.knickroof.com

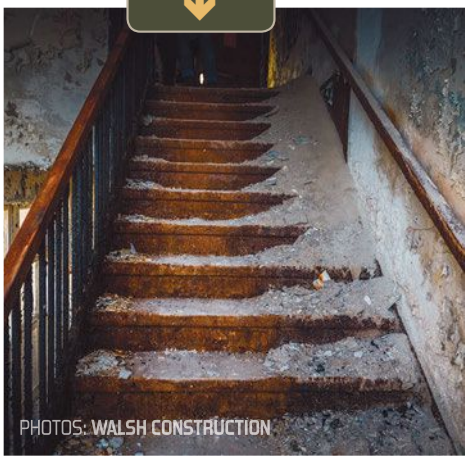
Materials »

TERRA COTTA // Gladding, McBean, www.gladdingmcbean.com

HISTORIC-REPLICA REPLACEMENT WINDOWS // Graham Architectural Products, www.grahamwindows.com

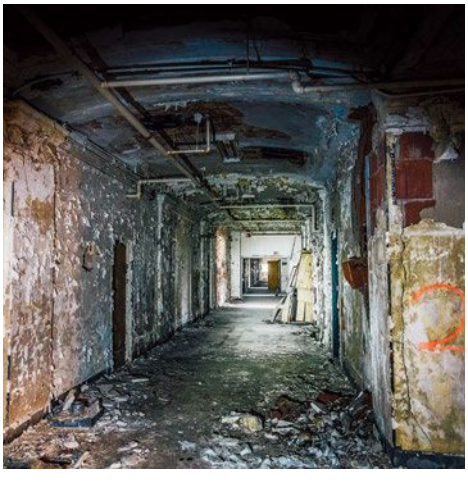
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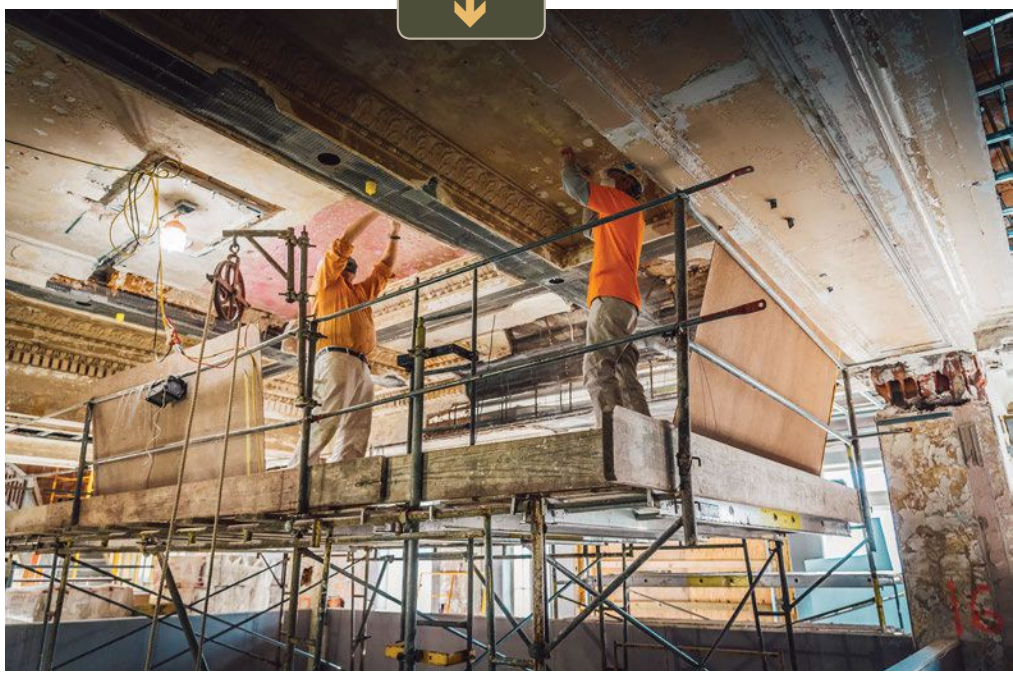
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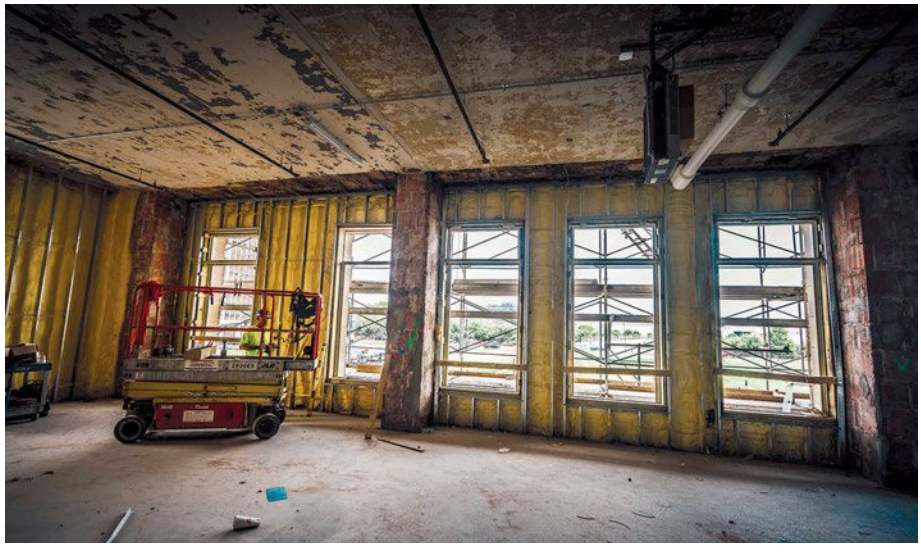
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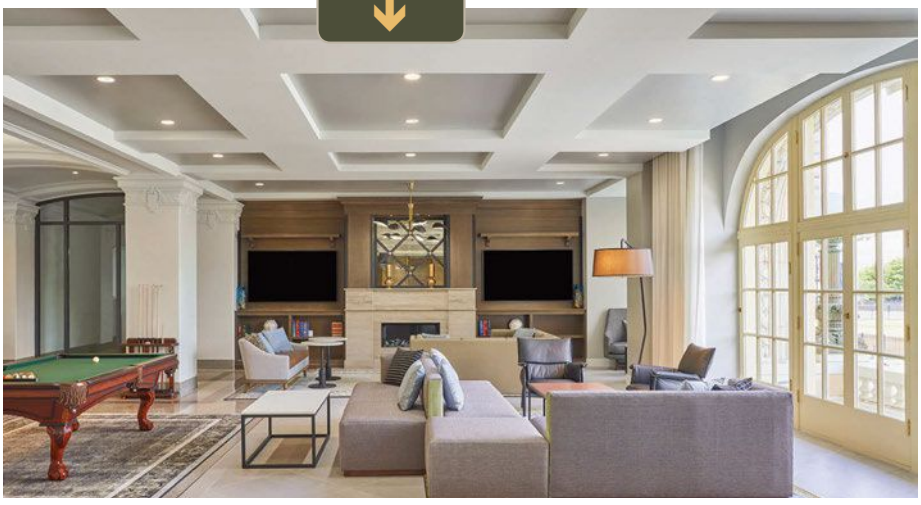






WHEN THE DESIGN AND CONSTRUCTION TEAMS SET FOOT IN THE BUILDING, THERE WAS NO POWER, NO WATER MAINS AND THE ROOF HAD LEAKED FOR AT LEAST 10 YEARS, WREAKING HAVOC ON THE INTERIOR. A DIVERSE TEAM OF PROFESSIONALS **REPAIRED EVERY CORRODED INCH OF THE EXTERIOR AND INTERIOR**, MAINTAINING COOK COUNTY HOSPITAL'S LEGACY FOR FUTURE GENERATIONS.

AFTER



samples get shipped to the manufacturer where they develop a series of shop drawings for each unit being replaced that then were reviewed by WJE and the masonry contractors."

Gladding, McBean developed shop drawings to create the models and molds required to fabricate the terra cotta. Will says the shop drawings are developed utilizing conversions for the dimensions to account for the shrinkage of the clay. "They can't just take a negative of the piece and make it from that because it would be too small," she explains. "From those drawings, they fabricate the pieces with different fabrication methods, including hand pressing, extrusion, slip casting and ram pressing. The majority of these fabrication techniques were utilized to create replacement units for the Cook County Hospital restoration."

"The whole process takes forever," Johnston adds. "Some of the pieces can be extruded, which is more like the Play-Doh factory, if you will, where they make the profile and then they're able to push the pieces out. But the bulk of the pieces are just hand-packed clay into molds. Then they get fired in a kiln and glazed. From the time we started pulling pieces, it was about a calendar year by the time the new pieces showed up."

Johnston visited Gladding, McBean several times throughout the project to view samples and ensure the process was moving forward smoothly. He explains: "I went into those first meetings as a construction-minded person, asking, 'How many pieces a day? How many pieces can you get on a truck? How long is the cooking time?' Once I saw the process, I realized it's more like artwork. Not many things are touched by human hands anymore, like terra cotta is. Each artist stamps his or her pieces with their symbol and number, and they're very proud of the pieces they make."

WINDOW WORK

Cook County Hospital boasted unique windows. On the first two floors, the arched monumental windows spanned the building's tall floor-to-ceiling height. The rough opening for each window was approximately 10 feet by 10 feet. These arched wood windows were prime candidates for restoration because of the aesthetic. "Those lower windows were just so unique that restoring them was something that ownership was absolutely interested in doing," Johnston says. "And thank goodness we did because they look really cool."

» FAST FACT

Cook County Hospital was the basis for the popular television medical drama, "**ER**," which aired from 1994 to 2009.

The crew pulled the oak frames, stripped and repaired them. Because the existing windows were single pane, 1/4-inch insulating glass units were placed in the restored windows. That addition, along with the fact that the wood frames are oak, ensures less thermal transfer. "The mullions had to be slightly modified to do that, but the new windows match the historic profiles," Johnston says.

Above the second floor, the windows were a typical rectangular shape, double-hung with transoms; many of these windows were significantly deteriorated, covered or inoperable. Aluminum replacement windows with historic-looking frames were manufactured to match the appearance of the original windows. "The profiles were fabricated to match the original wood-window-frame profiles," Will explains. "It was a process for the tax credits. There were multiple revisions back and forth, making sure that the sightlines looked accurate per the original."

The roof was another major part of WJE's scope that Will says was in really rough shape. "The whole top floor of the building, which was essentially acting as a roof, was wet," she says. Today, the single-ply main roof of the building features R-30 insulation. And the balcony roofs were covered with a PMMA liquid-applied product with a modified underlayment, ensuring years of watertight performance.

LABOR OF LOVE

Despite completing the project in March 2020, just as pandemic lockdowns began, the former Cook County Hospital opened to a wonderful reception from the preservation community and Chicagoans. Johnston anticipates as travel continues to increase, the 210-room dual-branded hotel and food hall will be very popular.

"It was a little bittersweet as we were finishing up," Johnston recalls. "There's a lot of pride in bringing back an old historic building that has touched so many lives. To be a part of ensuring that the stories of people who were born there, worked there or visited there can continue to be told for another 100 or maybe 200 years is just really something I take a lot of pride in."

"For me, it literally was a labor of love," Will adds. "I will always remember this job not only because the visible transformation was really incredible, but also because I had twin daughters during this project. I can always point the building out to them and say, 'This is the job I was working on when I was pregnant with you.'"

For a hospital that touched so many, saving lives and delivering others into the world, it is fitting that Cook County Hospital would be rescued by a diverse array of professionals reflective of the people it so long served. The descendants of immigrants, an expectant mother and many others collaborated to preserve this special place and maintain its legacy for future generations.

NEVER NEVER | Nashville, Tenn.



PHOTOS: **STEPHEN MORTON**

RETROFIT TEAM

ARCHITECT: Manuel Zeitlin Architects, mzarch.com

- Manuel Zeitlin, AIA, LEED AP
- Kristen Newton
- Ethan Levine

MATERIALS

Jamie and Bryan Kenney purchased an old welding shop in the Wedgewood-Houston neighborhood and tasked Manuel Zeitlin Architects (MZA) with converting it into a neighborhood bar and restaurant. The brothers fell in love with the existing character of the building, which had been built by hand by the previous owner, and wanted to preserve as much of it as possible. The project reflects this intent in how new design elements are introduced, weaving in and out, to create a contrast that enhances the existing building and its unique features.

The team reused existing elements from the original space, such as electrical devices and wall fans, as design features and fabricated a sliding steel door to open the interior space up to the rear courtyard.

Front and back patios wrap around the exterior, introducing wood to the project. This intentional material selection was chosen as a way to add warmth and contrast against the existing metal and concrete walls of the building, creating inviting gathering spaces for patrons.

THE RETROFIT

The unique shape and slope of the site provided some challenges in how to offer access to the main entrance of the building. MZA used this challenge as an opportunity to construct a front outdoor patio that is raised above the sidewalk, creating a dramatic entry experience to the building while providing advantageous sightlines across the adjacent railroad track.

There are two existing sets of large doors that were used to bring in large pieces of equipment when the building operated as a welding shop. These doors have been preserved and are now design features that open up the interior of the building, connecting it to Houston Street and the back patio.

The project is a great example of how to create a special space on a very tight budget while utilizing a building that others may have demolished. Named Never Never, the bar/restaurant is a place without time, so when patrons step inside, their adult worries disappear.






BAR


BEFORE
HINES WELDING
REPAIR SHOP
PORT SERVICE


BEFORE


BAR


EXIT



LE MÉRIDIEN HOTEL

Clayton, Mo.



BEFORE PHOTOS: COURTESY HOK

PHOTOS: HOK

PHOTOS: LAUREN RUBINSTEIN PHOTOGRAPHY

RETROFIT TEAM

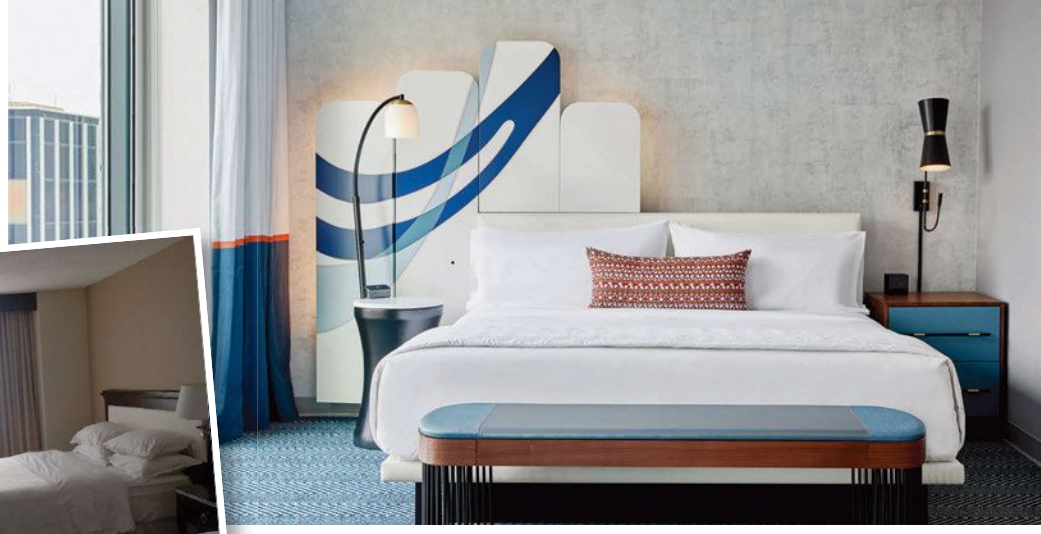
ARCHITECT, INTERIOR DESIGNER AND STRUCTURAL ENGINEER: HOK, www.hok.com
CONSTRUCTION MANAGER: DAE Group, daegroupllc.com
CONTRACTOR: Russell, www.russellco.com
CIVIL ENGINEER: Stock & Associates Consulting Engineers, stockassoc.com
MECHANICAL & PLUMBING ENGINEER*: Murphy, www.murphynet.com
ELECTRICAL ENGINEER*: Guarantee Electric, www.geco.com
ACOUSTICS: Longman Lindsey, longmanlindsey.com
GARAGE STRUCTURE: EDM, www.edm-inc.com
FAÇADE/ENCLOSURE: Mosaic Engineering & Consulting, www.mosaiceng.com
INTERIOR LIGHTING DESIGN: Reveal Design Group, www.revealdesigngroup.com
FEE PURCHASING FIRM: Bray Whaler, www.braywhaler.com
ART CONSULTANTS: DAC Art Consulting (Guestrooms and Ballroom/Meeting Rooms), dacartconsulting.com, and Eaton Fine Art (Exterior Façade, Lobby and Bar/Restaurant), www.eatonfineart.com
**Design-build contractors*

MATERIALS

GUESTROOM/GUESTROOM CORRIDOR AND BALLROOM/MEETING ROOM CARPET: Lexmark /Tarkett, lexmarkcarpet.com
LOBBY & BAR/RESTAURANT CARPET: Shaw, shawfloors.com/flooring/carpet
CUSTOM LIGHTING: Innovations in Lighting, www.innovationsinlighting.com; Light Annex, www.lightannexus.com; Mix by Trinity, mixbytrinity.com; Munn Works (Bathroom Mirrors), munnworks.com; and Remington Lighting, remingtonlighting.com
CUSTOM SEATING: Marquis Seating, www.marquisseating.com
KEY FABRIC SELECTIONS: Demar Leather, demarleather.com; KB Contract, kbcontract.com; Kravet, www.kravet.com; Opuzen, www.opuzen.com; Swavelle, swavelle.com; Wolf Gordon, www.wolfgordon.com; and Valley Forge Fabrics, www.valleyforge.com
TILE: Iris (Guestrooms), www.irisceramica.com, and Florim (Public Spaces and Guestroom Shower Floor Mosaic), www.florim.com/en
OFF-SHELF FURNITURE SELECTIONS: Arteriors Contract, www.arteriorshome.com/contract; DWR, www.dwr.com; Industry West, www.industrywest.com; ISA Seating, havaseat.com; Restoration Hardware, rh.com;













Stellar Works, www.stellarworks.com; and West Elm Contract, www.westelm.com/pages/business-sales-programs/hospitality
WALLCOVERINGS: Carnegie, carnegiefabrics.com; Koroseal, koroseal.com; and Wolf Gordon, www.wolfgordon.com

THE RETROFIT

Silverwest Hotels selected HOK for the major renovation and interior design of the 300,000-square-foot Le Méridien Hotel in downtown Clayton, just outside of St. Louis. To refresh the 17-story building's exterior, HOK provided all new glazing work; façade updates; a new window system, increasing natural light by 30 percent; and a new porte cochere, giving the building a sleek, modern feel.

For the interior, Le Méridien wanted to create a sophisticated space highlighting St. Louis and its roots as a French city. Upon entering the third-floor lobby, check-in desks echo French writing desks, accented by subtly arching standing lamps of blackened steel and polished brass. Art in the foyer uses organic shapes to create a map of the city of Clayton. The lobby also includes the Salon, a living room and informal business center for guests to gather, filled with mid-century modern furnishings along with dramatic and playful artwork.

Steps from the lobby, guests pass the Inner Parlour restaurant, which features a private dining room for events, a buffet, grab-and-go area, and bar that transitions from breakfast to liquor via sliding panels covered with abstract art. The Grand Salle ballroom features a fleur-de-lis motif and includes a pre-function area, as well as small meeting rooms on the second floor with all new finishes. Denim-blue colors and walnut wood accent the restaurant and ballroom for a Midwestern feel.

For the guestrooms, HOK's design evokes a modern pied-a-terre. Room furnishings feature a mid-century modern influence with pops of denim-blue color and Hermes orange. Thoughtful design elements help guests unwind as if they were at home, including a large bathroom with an expanded shower, illuminated mirror and more. Amenities include a new outdoor pool on the fifth floor with a lush, open terrace overlooking downtown Clayton. HOK also converted a storage area on the 17th floor into a new fitness center filled with natural light.

The project won a 2021 Building St. Louis Award—Renovation More than $5 Million—from the *St. Louis Business Journal*.

PHOTOS: TIMOTHY HURSLEY











CO-OP | Bentonville, Ark.

RETROFIT TEAM

ARCHITECT: Marlon Blackwell Architects, www.marlonblackwell.com

MATERIALS

Located in a reimagined disused food-processing plant, 8th Street Market is a community-focused food hub and part of the reinvention of downtown Bentonville into a vibrant destination for locals and visitors. For CO-OP, a fast, casual ramen restaurant, the design team used simple and unrefined materials, such as concrete masonry units and plywood, which they assembled in an unexpected composition, creating a visually arresting interior.

The view of the restaurant from the exterior storefront windows is filtered through a continuous length of steel beaded curtain, which reflects and softens the light and delays the full experience of the space until one enters. Embracing the Japanese notion of wabi-sabi, which celebrates the asymmetries and imperfections in natural and unrefined objects, Marlon Blackwell Architects used construction-quality plywood, a simple material which was elevated by employing careful joinery and edge detailing.

Highlighting the restaurant are the generously spaced booths with full-height partitions rising between them, creating a feeling of being seated inside a cave, where diners are tucked away into a private space. Passing through this compressed articulated space, guests are released into a spacious communal seating area, spatially connected beneath a deeply coffered plywood ceiling. The recessed light fixtures allow for an interplay of light and shadow across the entire space. Surrounded by carefully laid concrete block walls, softened by a 12-foot-tall living green wall, guests can watch the chefs at work in the open kitchen, creating refined versions of simple food, itself a celebration of the same spirit of wabi-sabi.

THE RETROFIT

Of the process of designing CO-OP, Meryati Blackwell, principal and director of Interiors with Marlon Blackwell Architects, says: “The design began with listening to our client, Rob Apple, the former CEO of Ropeswing Hospitality Group. He wanted to advance the idea of an Ozark ramen house, by taking the idea of Japanese ramen comfort food and adding a local Arkansas twist, such as an addition of fried chicken to the ramen bowl. It was his vision that we brought to life—an atmosphere that is welcoming, never alienating, yet sophisticated and a reflection of our local culture”.

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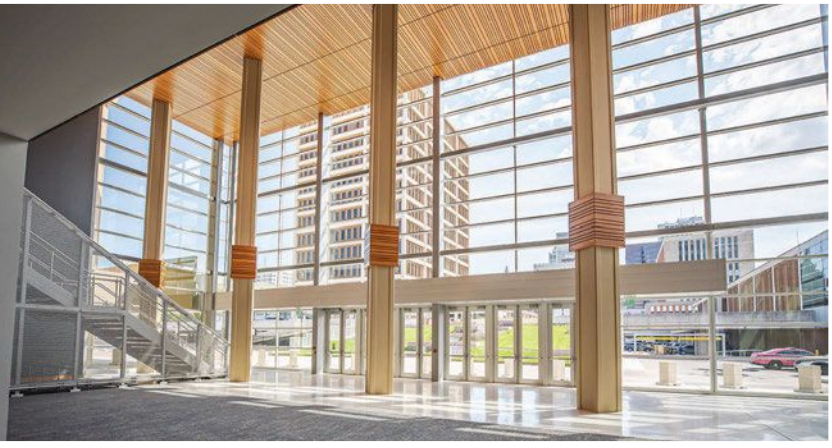
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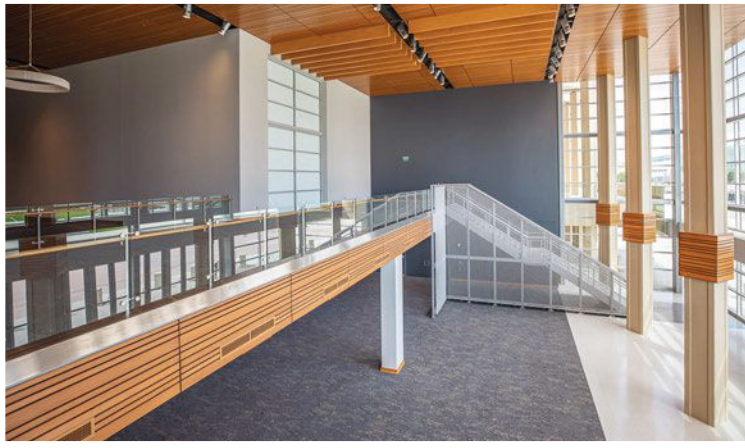
TRANE

MITSUBISHI ELECTRIC

COX BUSINESS CONVENTION CENTER | Tulsa, Okla.

PHOTOS: CAMBRIDGE ARCHITECTURAL MESH





RETROFIT TEAM

ARCHITECT OF RECORD AND INTERIOR DESIGN: Matrix, matrixae.com
DESIGN ARCHITECT: Forest for the Trees, www.ffttrees.com
METAL MESH INSTALLER: Oklahoma Stair Craft Inc., www.oklahomastaircraft.com

MATERIALS

Woven metal mesh is included in the convention center's 2020 modernization. The stainless-steel fabric provides a protective barrier on the new entry stairway while adding an appealing reflective aesthetic to the sunlit lobby.

Cambridge Architectural's Scale mesh with 59 percent open area also was selected for interior accents during the center's 2008 ballroom expansion, according to Cecil Ricks, president and director of Architecture and Interior Design for Matrix. "Now and back then, we liked the scale and the openness of the mesh pattern and how, despite being very open, it reflected enough light to create a nice exciting sparkle as you entered the lobby," he explains.

Eclipsed tensioned hardware was angled at the top and used to attach the infill mesh to the stair frame by Oklahoma Stair Craft.

MESH AND ATTACHMENT SYSTEM: Cambridge Architectural Mesh, cambridgearchitectural.com



IL VERDI, TROPICANA CASINO AND RESORT | Atlantic City, N.J.





PHOTOS: TIM DINOFA PHOTOGRAPHY

RETROFIT TEAM

ARCHITECT: SOSH Architects, www.sosharch.com
CUSTOM ARTWORK ON TEMPERED GLASS: Graphic Encounter Fine Art, graphicencounterfineart.com/il-verde1
DEVELOPER: Eldorado Resorts, www.eldoradoreno.com

MATERIALS

Graphic Encounter Fine Art (GEFA) was chosen to take on the challenge of creating seven unique large-format works of art that would become the focal point of the restaurant while being sensitive to the fact that no specific budget had been established for the art. GEFA's creative team elected to use a mix of vibrant colors and intense designs that were applied to the #2 and #4 surfaces of ultra-transparent, low-iron glass to achieve the truest color and give depth to the design. The Alice direct-to-glass printing process yields high-resolution imaging, varying levels of opacity; the ceramic frit paint that is fused into the glass upon tempering ensures lasting color and quality. Each work of art is backlit with optical-grade LED lighting that truly brings to life the creative vision of David Jordan Williams.

1/2-INCH LOW-IRON TEMPERED AND LAMINATED GLASS WITH ALICE DIRECT-TO-GLASS PRINTING OF CUSTOM ART DESIGN ON SURFACES #2 AND #4: GGI, generalglass.com

CARTRIDGE BREWING | Kings Mills, Ohio







PHOTOS: VIEGA

RETROFIT TEAM

GENERAL CONTRACTOR: Furlong Building, furlongbuilding.com
PIPE INSTALLER: Nelson Stark, www.nelsonstark.com

MATERIALS

Beginning a century ago, the Peters Cartridge Co. building was a factory that produced munitions for the U.S. military through the end of World War II. The Superfund site—abandoned and covered in graffiti, feral cats and running rampant with ghost stories—was cleaned up by the U.S. Environmental Protection Agency, and developers got excited about what could be. Enter business partners Kyle Hackbarth and Anthony Cook, owners of Cartridge Brewing, an upscale brewpub that is now an anchor of the mixed-use redevelopment that will include apartments, a banquet hall, retail and more.

Because the building is on the National Register of Historic Places, there were some things that couldn't be changed and had to be worked around. Floors were opened to place underground plumbing for the kitchen and bathrooms. Drains were installed for the brew deck, and Nelson Stark piped overhead water mains and gas lines for the brewpub, as well as lines for the kitchen equipment, furnaces, boiler and two domestic water heaters. Nelson Stark, is a dedicated Viega installer, so finding press fittings on the site is no surprise.

Plumbing work on the brewpub started in March 2020, when research and planning began for the cutting and drilling necessary. Underground work began in April, with overhead water mains in progress in May. By August, Nelson Stark was hooking up kitchen equipment.

For the natural-gas lines, Viega MegaPressG was used across the board, from 1/2- to 4-inch fittings. It was the first project Nelson Stark did with the larger-diameter MegaPressG fittings and, after borrowing a MegaPress PressBooster, the contractor has since purchased a couple of boosters for future needs.

Although much of the plumbing is hidden, the 3- and 4-inch gas-main lines in the brew area and service corridor are exposed.

PRESS FITTING TOOLS: Viega, www.viega.com

THE RETROFIT

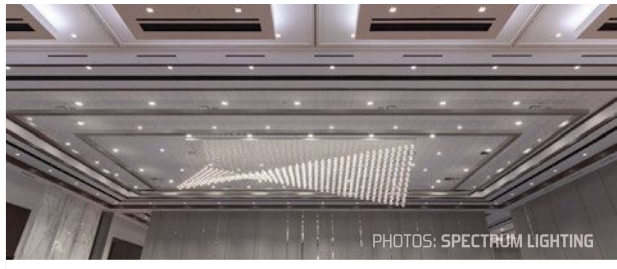
Long a popular destination, Peters Cartridge Co. is listed on multiple travel websites as an interesting site to observe—from afar. Today, the location, which is along a popular bike path, is open with a 10,000-square-foot taproom and elevated pub-style food.

"Honoring the past, brewing the future" is brewery owner Hackbarth's motto, and the brewery's name, Cartridge Brewing, pays homage to the building's original occupant.

CAESARS FORUM CONFERENCE CENTER | Las Vegas







PHOTOS: SPECTRUM LIGHTING



RETROFIT TEAM

ARCHITECT: Friedmutter Group, friedmuttergroup.com
GENERAL CONTRACTOR: Penta Building Group, www.pentabldggroup.com
INTERIOR DESIGNER: KGA Designs, kga.design
LIGHTING DESIGNER: John Levy Lighting Productions, www.jllp.net
DMX INTEGRATOR: Pharos Architectural Controls Ltd., www.pharoscontrols.com

MATERIALS

The lighting design team contacted Spectrum Lighting to design a special downlight luminaire to be used in the conference center. Caesars Forum contains the two largest pillarless ballrooms in the world and required very specific lighting fixtures and configurations. The fixtures were to deliver 7,000 lumens from 35 feet with 30-degree beam, kelvin tuning range from 1800-5500K, DMX controls, and feature 6- and 8-inch square apertures.

Spectrum Lighting designed the optical and LED package to meet the specifications. In-house designers engaged with the lighting design team and developed IES files and samples. Within three months, luminaires were produced that matched specifications. Other requirements of the project were to match the kelvin tuning ranges of 1800-5500K with DMX in 3-, 4- and 6-inch downlights, adjustable accent, cylinders and other luminaires.

"The most complex aspect of this project was truly adaptability to scale," explains Chelsea Lavell, principal and director of Interior Design at KGA Designs. "The grand ballrooms are each 100,000 square feet of open floor plate divisible into limitless configurations of smaller breakout spaces. Our design gestures needed to be appropriate to configurations as small as 1,200 square feet, as well as to the ballroom as a whole."

All metalwork for the optics, trims, housings, heatsinks and other components were made in Spectrum Lighting's 250,000-square-foot Massachusetts factory. Production schedules were supplied to the electrical contractor each Monday and timelines were met on more than 40 fixture types and approximately 7,000 fixtures in total.

All fixtures supplied were required to utilize the same LEDs and drivers for ease of long-term maintenance by the convention center. Throughout the process, Spectrum Lighting's tech group engaged with the DMX integration team and ensured there were no communication issues with the fixtures. All fixtures were 100 percent tested by Spectrum Lighting on DMX prior to shipment.

CUSTOM DOWNLIGHTS: Spectrum Lighting, www.speclight.com

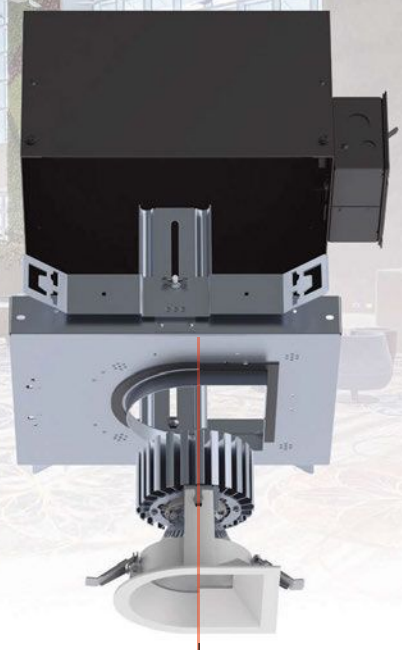
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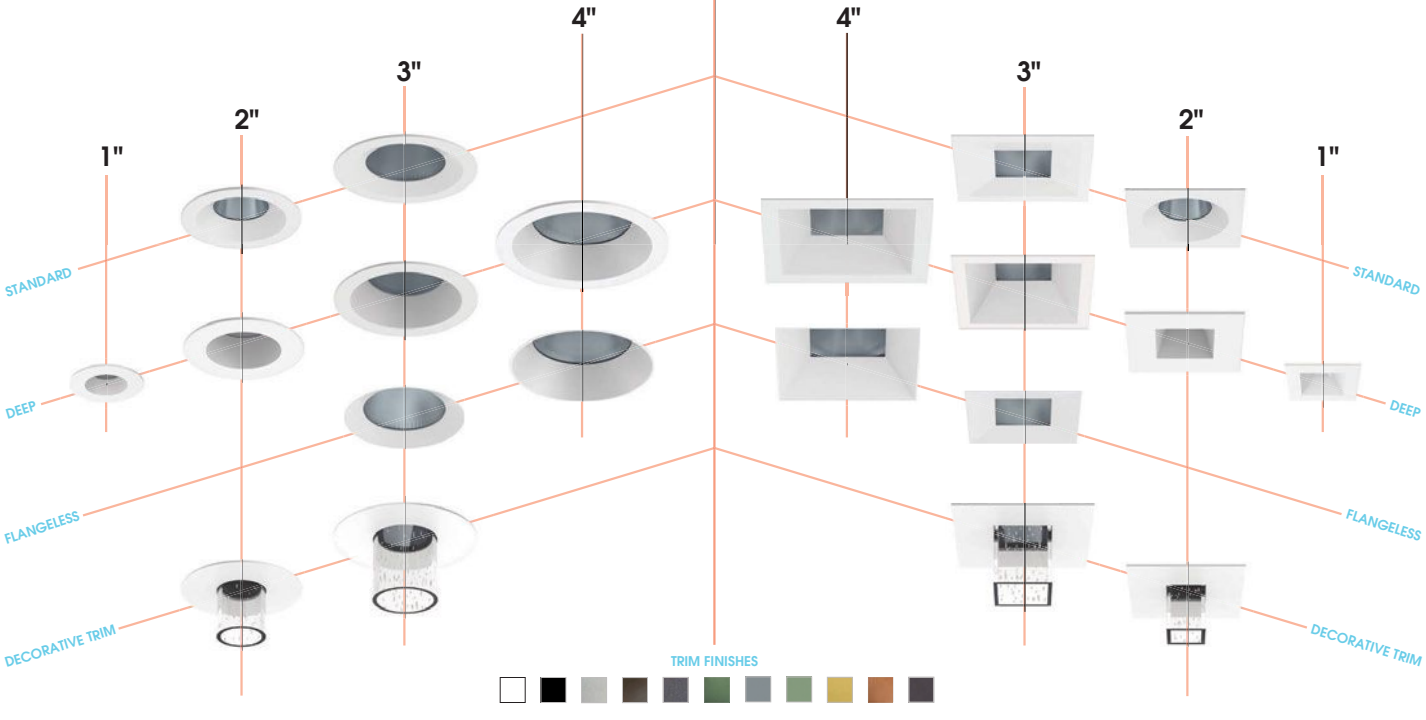
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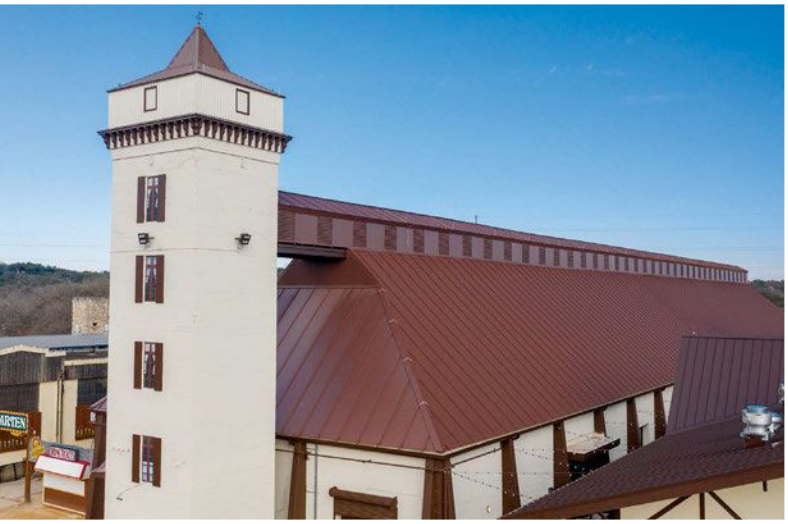
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WURSTFEST | New Braunfels, Texas





PHOTOS: METL-SPAN



RETROFIT TEAM

ARCHITECT: MarmonMok Architecture, marmonmok.com
IMP INSTALLER: Earnest Roofing, (512) 766-7663
GENERAL CONTRACTOR: Byrne Construction Services, www.tsbyrne.com
CONSULTANT: Wiss, Janney, Elstner Associates Inc., www.wje.com

MATERIALS

Wurstfest is a popular annual celebration of German culture. Just days after the successful November 2019 event wrapped, a fire damaged the 27,000-square-foot facility that hosts the 10-day festival. With less than a year to reconstruct the facility for the 60th annual event in November 2020, there was no time to waste.

Because there was a deadline to meet, insulated metal panels (IMPs) from Metl-Span were specified. "We went with insulated metal panels on this project because it was just easier and quicker than installing insulation and a single skin panel," says Kevin McClellan, AIA, RID, senior associate at MarmonMok Architecture.

Soffits and roof ventilation at the peak had been boarded up, reducing airflow in an attempt to keep the building warmer for the November event. However, the roof batten insulation was damaged by decay over the years because of condensing moisture from the crowds. This issue is eliminated by the use of the IMPs, which are sandwiched 2-inch urethane core metal panels.

Mitch Schuetz, director of commercial production at Earnest Roofing, says his firm was able to use most of the steel purlins left in place after the fire, but approximately 25 percent had to be replaced because the fire's heat had melted the steel. After the damaged purlins were replaced, the Earnest Roofing crew started installing the insulated metal panels, some as long as 41 feet on the 11:12 slope. The cupola roofing section at the peak has a 6:12 slope.

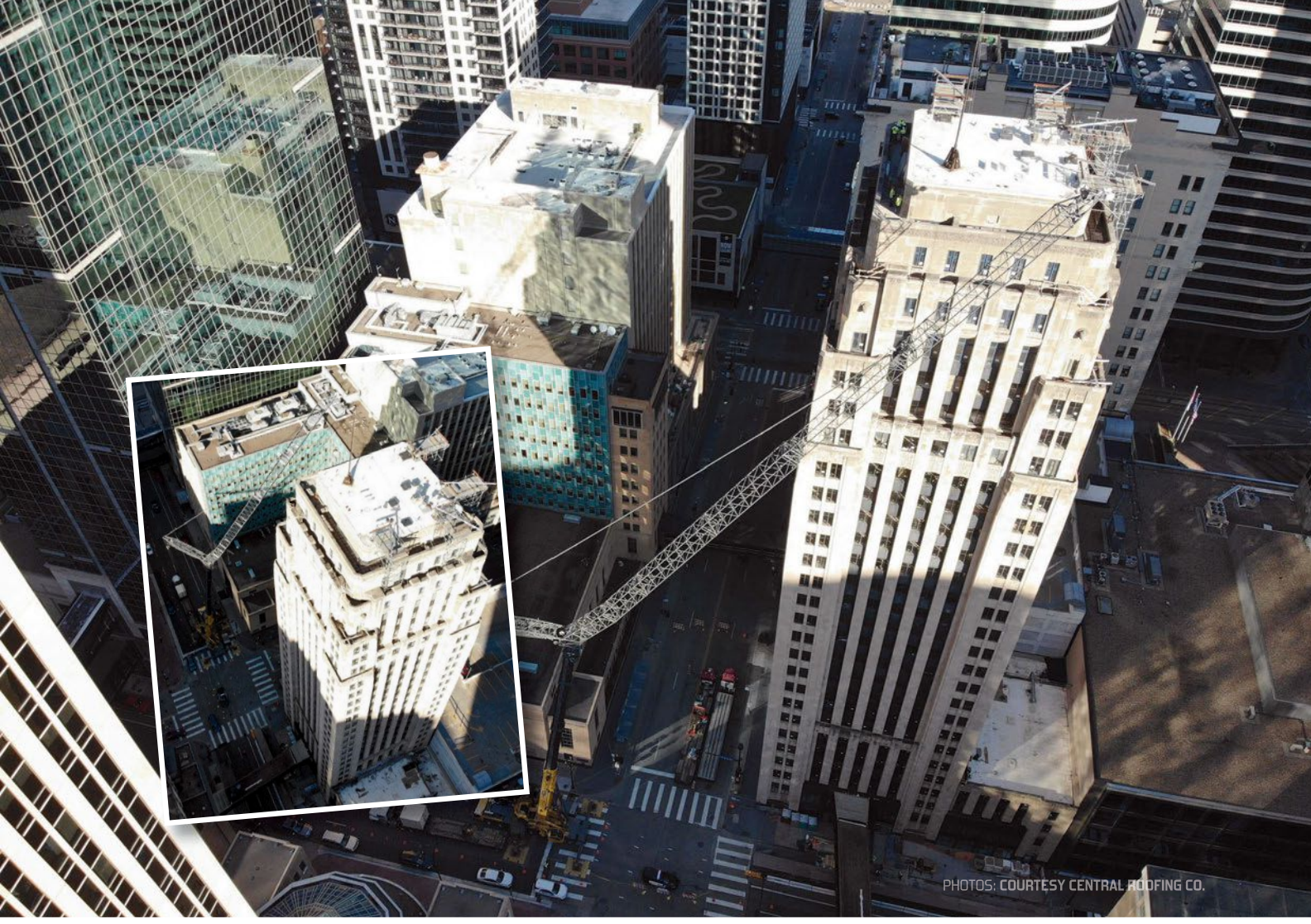
A boom lift inside the building lifted crew members to where panels were being installed. Schuetz explains: "From there, they would climb out on the purlins and be in position to put each panel in place. We used a CladBoy vacuum lift for the panels to get them into place. The longest panels weighed about 350 pounds. We had six guys outside in position to guide the panels into place. It really was fun watching this all come together—even better than we had hoped."

Earnest Roofing installed more than 40,300 square feet of 2-inch thick CFR42 panels. The exterior panels are 24-gauge Galvalume coated with a premium silicone polyester in Koko Brown. The interior panels are 26-gauge Galvalume coated with polyester coating in Igloo White, which Wurstfest chose to paint Turkish Coffee to match the project's color scheme.

Metl-Span CF42 panels were installed as 3-foot-wide wall panels on each side of the building. Almost 3,500 square feet of the 2-inch CF42 panels were installed in the same Koko Brown as the roof. Between each panel is a 3-foot-wide louver, fabricated by Earnest Roofing.

Construction was on schedule so the 2020 event could be held but, because of COVID-19, the event was canceled. The new facility is ready for the 2021 Wurstfest, however. Schuetz, who can trace his ancestry to the Wurstfest founders, says he was personally invested in the project. "From Austin to San Antonio, people know that Wurstfest is a big deal," he says. "I've been going for years and I'll be able to take my kids and grandkids and tell them I had a part in rebuilding what will stand there for a long, long time."

INSULATED METAL PANELS: Metl-Span, www.metlspan.com



PHOTOS: COURTESY CENTRAL ROOFING CO.

RAND TOWER HOTEL | Minneapolis

RETROFIT TEAM

ROOFING CONTRACTOR: Central Roofing Co., www.centralroofing.com
GENERAL CONTRACTOR: Ryan Cos., www.ryancompanies.com
ARCHITECT: ESG Architecture & Design, www.esgarch.com

MATERIALS

Eight different roofs had to be replaced on the structure from the 26th to the third floor. "We worked on this project from April of 2019 through July of 2020," says Mike Mehring, vice president of commercial sales with Central Roofing. "The different phases of work were all challenging. The revitalization of this building means a lot to everyone in our city. For our part, we gave it our absolute top attention."

Because swing stages (otherwise known as suspended scaffolding) were used for most of the roofing work, all activities had to be precisely coordinated. Often the work was scheduled down to the minute or hour, instead of just for a particular day. After installing anchors on the upper roof areas, the swings could be tied off. Multiple swings were installed around the building with each contractor taking turns on the stages. This required the eight roofs be completed in different phases.

The roofing project started with the removal of a 15-year-old EPDM roof covered with pavers on the 26th floor. Several rooftop-unit curbs and fall-protection anchors were then installed. The Central Roofing team installed a Johns Manville 60-mil fully adhered EPDM system. The pavers were reused to help protect the roof while tradespeople performed mechanical equipment repairs.

As Mehring remembers, the roofing on levels 25, 24, 23, 21 and three were leaking profusely. "We came up with a plan to replace them with the same Johns Manville EPDM membrane we used on the top level," he says. "We took out the existing copper sheet metal roofing that was covered with a coating. Our solution with the 60-mil membrane system should keep the roof solid and leak-free."

On level five, the existing TPO roof and even older BUR system were removed to create a new rooftop dining area. A retractable skylight/roof and outdoor patio were added. Central Roofing installed sheet metal within the retractable roof area to mask areas on the building walls with imperfections. The roofing crew then installed an American Hydrotech 215-mil fabric-reinforced waterproofing system and Wausau Tile pavers to the outdoor patio.

EPDM ROOFING: Johns Manville, www.jm.com
FABRIC-REINFORCED ROOFING: American Hydrotech, www.hydrotechusa.com
PAVERS: Wausau Tile, wausautile.com

THE RETROFIT

Aviator Rufus R. Rand would love the recently renovated Rand Tower. He built the 26-story structure in 1929. Now, almost a century later, the historic building serves as a luxury boutique Marriott hotel with 270 guestrooms, again proudly taking its place on the downtown Minneapolis skyline. The hotel pays tribute to art deco style and Rand's love of aviation.



EMPIRE STATE BUILDING | New York

RETROFIT TEAM

OWNER: Empire State Realty Trust, www.empirestaterealtytrust.com
ARCHITECT: Corgan Associates Architects, www.corgan.com
GLAZING CONTRACTOR: Infinite Glass and Metal Inc., www.infinitegm.com

MATERIALS

The Empire State Building hosts more than 4 million visitors from around the globe annually. As part of the $165 million total redevelopment of the Observatory, the opportunity to transform the attraction's famed 102nd floor posed a great opportunity and unique challenge.

A critical part of the experience is the journey to the top, which now is traveled in a new, custom-made glass elevator. Visitors arrive on the 102nd floor in a glass shaft that immediately greets them with jaw-dropping, 360-degree views of the dramatic city skyline before the elevator even opens its doors. Technical Glass Products' Fireframes Curtainwall Series fire-rated frames and Pilkington Pyrostop fire-rated glass form an interior elevator surround that preserves the city's spectacular views while providing critical fire resistance. The UL-classified fire-rated glass and framing system on the 102nd floor will block the transfer of flames, smoke, and radiant and conductive heat for up to two hours safeguarding the Observatory floor's critical area of egress.

"Thanks to its new floor-to-ceiling fire-rated glass enclosure and state-of-the-art elevator, the 102nd floor Observatory provides awe-inspiring cityscape views," says Anthony E. Malkin, chairman, president and CEO of Empire State Realty Trust. "Along with providing fire resistance, the interior curtainwalls help maintain purity of view, ideal for tourists looking for an unrivaled view from 1,250 feet above New York City."

The frames and corners were provided by TGP and then clad in stainless steel by Infinite Glass and Metal, the metal/glass contractor, creating a system that blends seamlessly with the Observatory's interior aesthetic.

CUSTOM GLASS ELEVATOR: Otis Elevator Co., www.otis.com, with Fireframes Curtainwall Series and Pilkington Pyrostop from Technical Glass Products, www.fireglass.com



PHOTOS: TECHNICAL GLASS PRODUCTS

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RISING ABOVE

The Miami Beach Convention Center Meets Stringent Guidelines for Sustainability and Resiliency with Its Façade and Landscape

WRITTEN BY | **CURTIS FENTRESS, FAIA, RIBA**

Miami Beach Convention Center recently underwent a $620 million renovation, which transformed it into one of the most technologically advanced meeting facilities in the U.S. It now comprises more than 1.4 million square feet on a 12-acre site. Swooping curves, glistening white columns and subdued lighting throughout the facility draw inspiration from Miami's famed Art Deco District. Interior finishes emulate receding water, sea foam and local coral reef patterns. Together with high-efficiency replacements of nearly all mechanical and electrical systems, these architectural and interior design motifs make the 60-year-old center—built in 1957 and last updated in 1989—feel new once again.

Given the center's location in South Beach—just two blocks from the Atlantic Ocean—the design team led by Fentress Architects in association with Arquitectonica sought to modernize and elevate the center's unique and contextually appropriate aesthetic while also meeting stringent guidelines to address sustainability and resiliency. Those guidelines include FEMA's Guidelines for Coastal Building, the Resilience Strategy of Miami Beach's Rising Above Commitment and U.S. Green Building Council's LEED program. An integral part of this project included raising the street-level floor elevations and critical building systems above future FEMA flood elevation.

Façade Upgrades

Among the numerous design solutions that work in conjunction with one another to meet the demands of this project are two highly visible elements: the façade and the landscape. The façade's fluid rhythm comes from more



BEFORE PHOTOS: FENTRESS ARCHITECTS

PHOTO: ROBIN HILL



The restoration of Mangrove habitats and native vegetation along Collins Canal Park help address sea-level rise, which is a critical concern for the city of Miami Beach.

PHOTO: TOM CLARK



PHOTO: ROBIN HILL

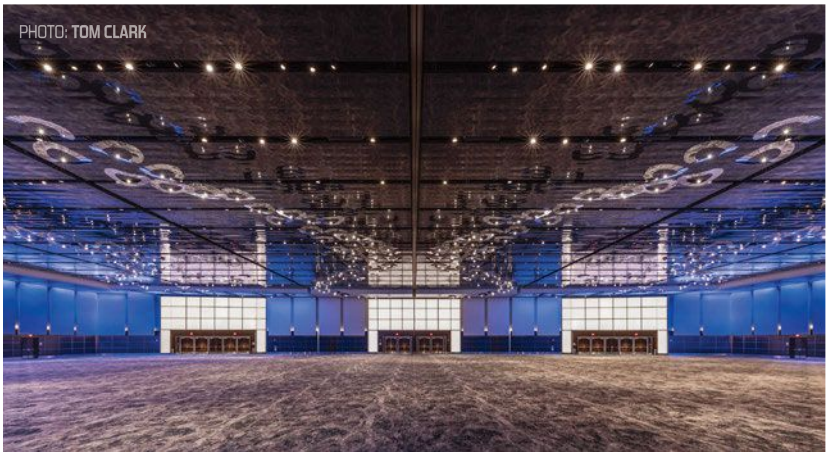


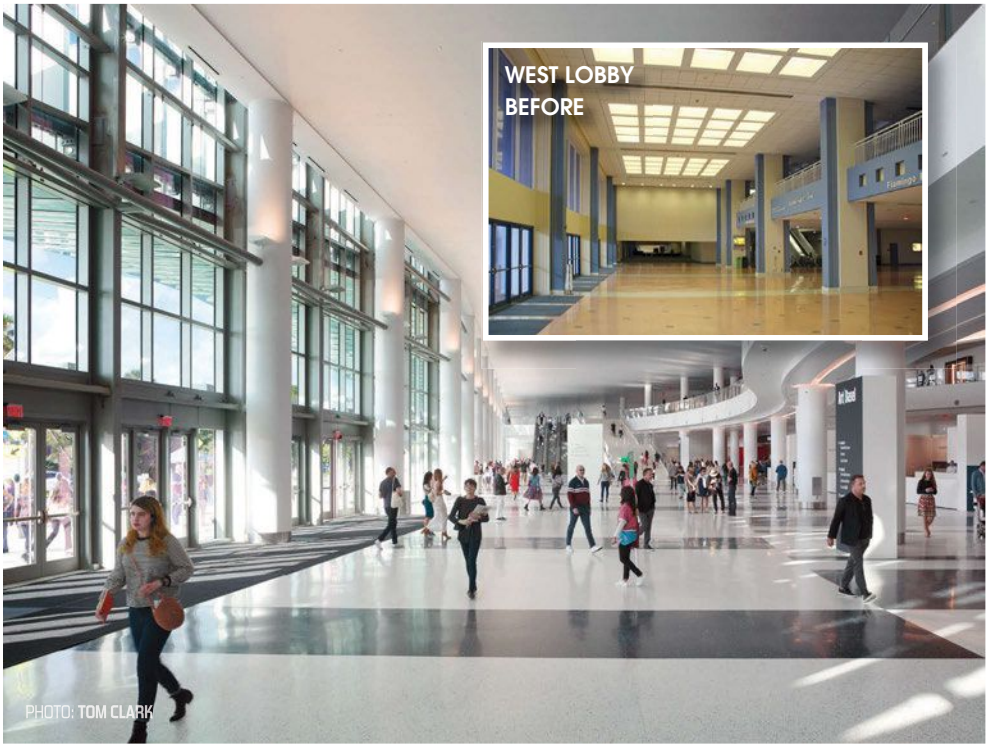
PHOTO: TOM CLARK

than 507 uniquely shaped aluminum fins of up to 32 feet in height, which represent the local environment: rolling ocean waves and the undulatory motion of stingrays.

The fins also respond to the solar orientation on each façade. They filter dappled light throughout the lobbies and pre-function spaces to provide a seamless transition between indoor and outdoor environments. They also reduce energy consumption—approximately 15-percent overall—by preventing excessive solar heat gain.

The fins are supported by an exterior rail structure and the entire sub-structure is made from HSS tube steel. Hurricane- and corrosion-resistant connections and projectile-resistant laminated glass establish a strong and stable building envelope. By using a high-performance glazing with a low-emissivity coating, the glass minimizes the amount of ultraviolet and infrared light without compromising the amount of visible light that is transmitted.

The design team conceived a customized parametric software to automate the design and development of the unique shapes for the aluminum fins, which would have traditionally been detailed by hand and laboriously redrawn with each design modification. The software seamlessly interfaced with and provided accurate, real-time updates with every design and documentation model employed, including Rhino, Grasshopper, Revit and Inventor. The software also facilitated the fabrication process by enabling coordinates to be directly imported into the manufacturer's modeling software.



Landscape Enhancements

Altogether, 12 acres of green space were added to the center's 25-acre campus, which is now 245 percent more pervious. More than 100 trees were preserved and over 1,300 new trees were planted.

Six acres of green space were achieved through the transformation of surface parking lots that were an urban heat island into a vibrant public park. The park is comprised of a tropical garden, game lawn, shaded areas and veterans' plaza. Additionally, the park is home to Bent Pool, a public art installation by international artists Elmgreen & Dragset that celebrates Miami Beach's dynamic culture and natural environment. Parking, comparable to what was provided in surface lots, is now available on the building's roof, which is also designed to accommodate solar capacity in the future.

The restoration of Mangrove habitats and native vegetation along Collins Canal Park help address sea-level rise, which is a critical concern for the city of Miami Beach.

Also to address sea-level rise, the elevation of the first floor was raised to 1-foot above FEMA flood elevation b. Likewise, critical building systems—emergency generators, communication systems, electrical switchgear, electrical panels and emergency responder radio enforcement systems—have been elevated to the second floor at 23.1 feet (NAVD 88) to enable the building to remain operational during hurricane recovery efforts.

While the maximum stage for site drainage retention has been raised to a 25-year storm event, water pollution from stormwater runoff has been significantly reduced by increasing onsite filtration by removing contaminants from the stormwater runoff prior to outfall to Collins Canal. Two vortex treatment stormwater pump stations are onsite, designed to capture and treat 100 percent of the average annual site rainfall and further reduce water pollution by removing 80 percent of the total suspended solids that enter the pumps.

The expanded and renovated Miami Beach Convention Center is proving to be an exceptionally vibrant, innovative, and successful facility that is enhancing the experience of users and constituents alike. The renovation was constructed while the center remained operational, hosting more than 40 shows, including a record 83,000 attendees for Art Basel.

Some of the sustainability measures included in the design were recycled materials, reduced-flow fixtures, high-efficiency LED lighting and light sensors throughout. During construction, 96 percent of the construction waste was recycled. These attributes recently helped the center garner LEED Silver certification, highlighting the city's commitment to sustainability and resiliency.

■ RETROFIT TEAM

ARCHITECT // Fentress Architects, fentressarchitects.com

ASSOCIATE ARCHITECT // Arquitectonica, arquitectonica.com

LANDSCAPE ARCHITECT // West8, www.west8.com

GENERAL CONTRACTOR // Clark Construction Co., www.clarkconstruction.com

STRUCTURAL ENGINEER // Wallace Engineering & Structural Consultants Inc., www.wallacesc.com

MEP/FP ENGINEER // ME Engineers, me-engineers.com

CIVIL ENGINEER // Kimley-Horn, www.kimley-horn.com

LIGHTING DESIGNER // ME Engineers, me-engineers.com

TERRAZZO INSTALLER // David Allen Co., davidallen.com

■ MATERIALS

UNITIZED CURTAINWALL // Harmon Inc., harmoninc.com

ALUMINUM FINS // Sentech Architectural Systems, www.sentechas.com

GLASS // Viracon, www.viracon.com

CUSTOM CARPET // Milliken, milliken.com

CUSTOM CEILINGS // Armstrong Ceiling & Wall Solutions, www.armstrongceilings.com

CUSTOM LIGHT FIXTURES // Yellow Goat Design, yellowgoatdesign.com

BATHROOM FIXTURES // The Splash Lab, thesplashlabusa.com

ACOUSTICAL WALL PANELS // Knoll Textiles, www.knoll.com

LOBBY TERRAZZO // Terrazzo & Marble Supply Cos., www.tmsupply.com

BATHROOM TILES // Royal Mosa, www.mosa.com, and Apavisa, apavisa.com



PHOTOS: CAMBURAS THEODORE LTD.

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■ RETROFIT TEAM

ARCHITECT // Camburas Theodore Ltd., www.camburastheodore.com

EIFS APPLICATOR // G & J Services, www.gandjservicesinc.com

■ MATERIALS

EIFS // StoTherm ci from Sto Corp., www.stocorp.com

EIFS BRIGHT WHITE FINISH // Stolit Milano from Sto, www.stocorp.com

In the north Chicago suburb of Skokie, Ill., surrounded by strip malls, furniture stores and restaurants, Greenhouse Dispensary is a retail outlet that the *Chicago Tribune* described as, "The world's most visually arresting pot shop." The building in which the dispensary resides was not always so aesthetically appealing, however. The job of giving the structure a long-overdue facelift was awarded to architecture firm Camburas Theodore Ltd., under the direction of project leads, Peter Theodore and Stephen Coorlas.

The challenge facing the architects was not a small one. Designed by esteemed Chicago architecture firm Epstein and built in 1956, a number of additions and aesthetic injustices left the building an architectural mess. "It was a mix of colonial and modern architecture and neither was done very well," Theodore explains. "It was a hodge-podge of additions over the years by different people."

The duo updated the look with a style that Theodore describes not as modern but simply "of its time". Fluid lines give the illusion of motion; flowing waves rise to converge at a center point, framing a 2-story wall of windows. Executing the design was a feat of creative thinking involving the use of proven products and technologies in new ways—specifically an EIFS exterior wall cladding system.

The Greenhouse Dispensary design features free-flowing organic shapes that traditionally would have been rendered by skilled artisans, working tediously with their hands, literally shaving away material until the desired forms emerged. Instead, the shapes were created efficiently and accurately in G & J Services', the applicator's, facility. Drawings from Camburas Theodore were converted into 3D computer models, and, using CNC laser-cutting technology, G & J Services' team shaped the foam into 2-foot sections that were numbered and delivered to the job site. Once there, it was a simple matter for the crew to assemble them following the original design.

Theodore says the EIFS system and computer-modeling tools made execution of the design possible. "We took technologies, building materials and computer animations and

(continues on page 58)

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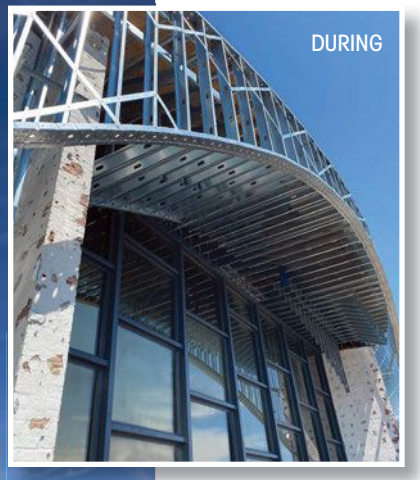
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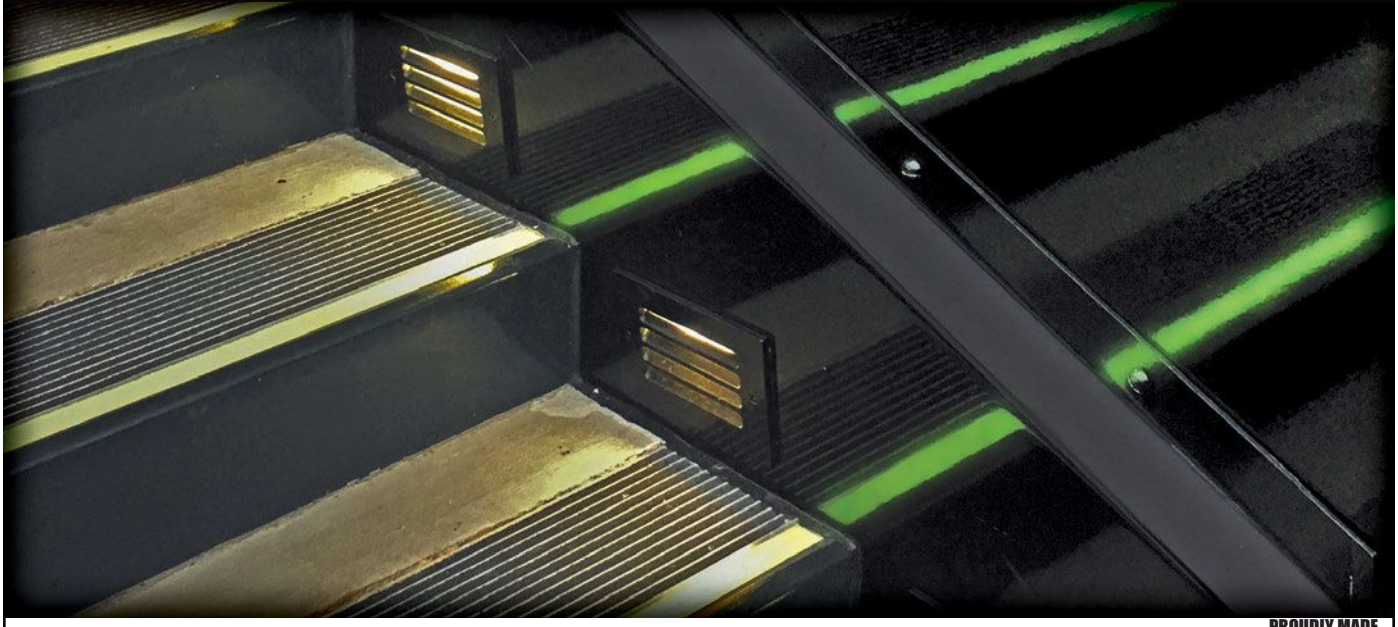
The Greenhouse Dispensary design features free-flowing organic shapes that traditionally would have been rendered by skilled artisans. Instead, Camburas Theodore's drawings were converted into 3D computer models, and, using CNC laser-cutting technology, G & J Services' team shaped the foam into 2-foot sections that were numbered and delivered to the job site.





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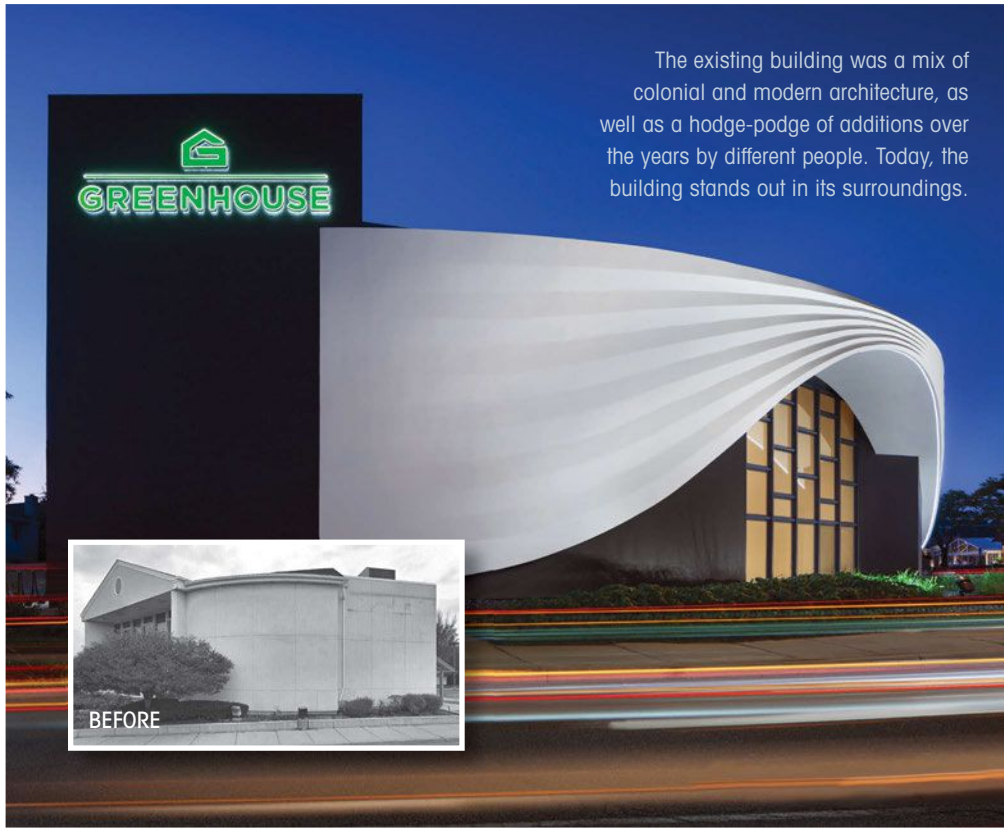
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merged them all together to do things that typically aren't done," he explains. "We showed that EIFS could be used in a way that creates artful shapes, and those shapes could have gradients and degrees of complexity."

A smooth texture adds to the free-flowing feel of the façade. A bright white finish makes the flowing organic forms pop even more, especially when illuminated at night by white LED lights. The overall effect of the building is soothing and striking, especially in relation to the neighboring buildings. "When you put this building in context to its surroundings, it's separate, it's unique and it stands alone, which is somewhat counter-intuitive to what you want to do in architecture, which is to be harmonious," Theodore notes. "But the vocabulary wasn't worth repeating in a design that, I thought, offered promise for tomorrow."



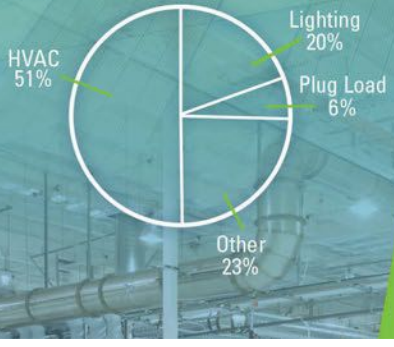
The existing building was a mix of colonial and modern architecture, as well as a hodge-podge of additions over the years by different people. Today, the building stands out in its surroundings.

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WRITTEN BY | MATT COEN, AIA



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The year is 1926. The place: Newton, Iowa. In the northeast quadrant of the city's town square, a luxurious 5-story building is officially opening its doors. Designed by Chicago architect Henry Raeder and constructed by Frederick Louis Maytag, owner of Maytag Corp., the Hotel Maytag boasts finished brick, terra-cotta panels, and classical columns and motifs. At once elegant and understated, Hotel Maytag is the perfect addition to Newton's small-town culture, offering Newtonites a place where they can live, gather, celebrate and be entertained. This magnificent structure houses 100 hotel guestrooms, apartments on the fifth floor, a grand ballroom and banquet hall, as well as a coffee shop. Some say it is the first air-conditioned hotel west of the Mississippi. The Capitol Theater, which opens inside the building one year later in 1927, shows silent pictures accompanied by a live orchestra.

During the next 40 years, the Hotel Maytag would serve as Newton's primary event hub, hosting everything from weddings and dances to graduation ceremonies and musical performances. Judy Garland and Gary Cooper performed at the Capitol Theater, scrawling their signatures into the wall in the basement dressing room. In the mid-1960s, however, the main ballroom closed, and the hotel's interior spaces were chopped up to create apartments, offices and commercial spaces.

The 81,979-square-foot structure endured multiple ownership changes during the next several decades and began to decline. Walking into the building at the depth of its decline, one could be forgiven for thinking it was beyond repair. The once grand ballroom had been divided into more than 20 different offices and

The Historic Hotel Maytag Once Again Is an Economic Contributor in a Small Community

WONDERFUL

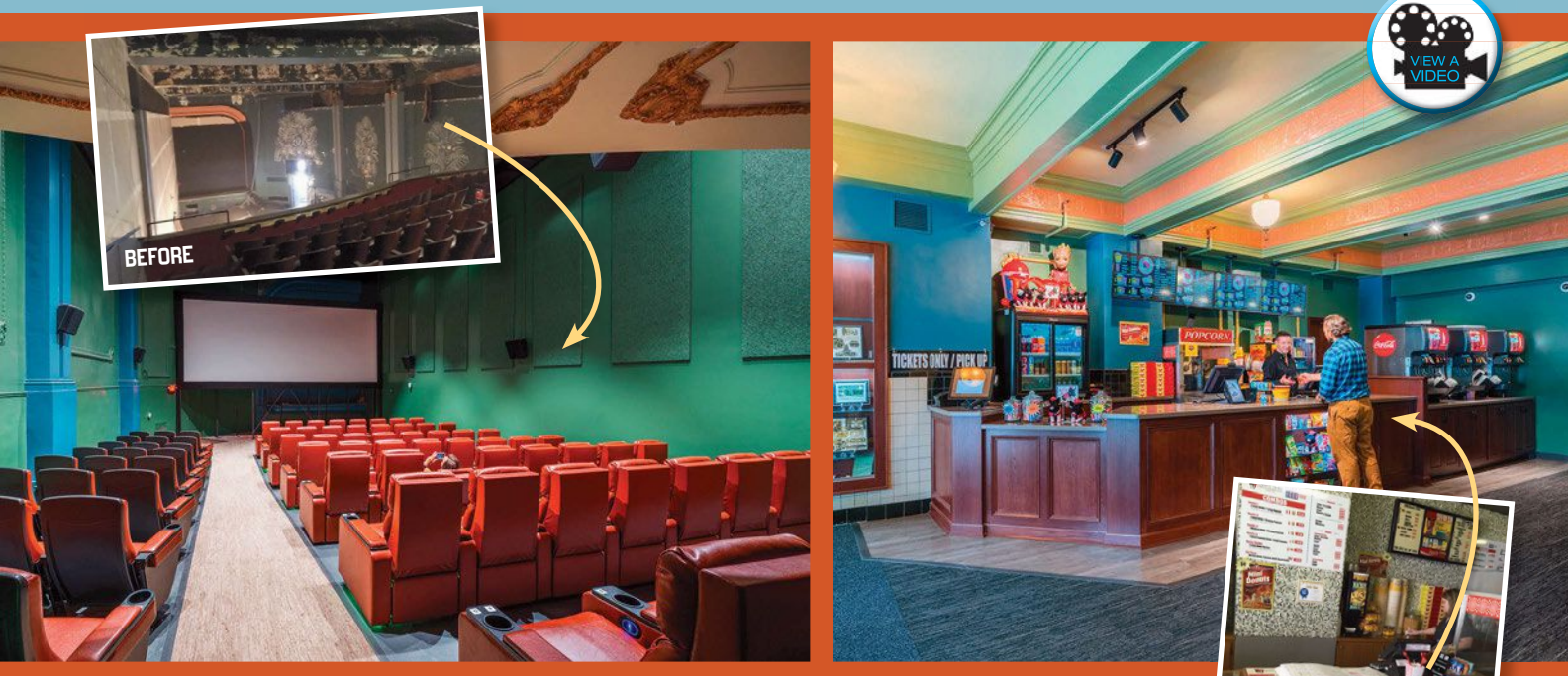
enclosed by a drop ceiling that concealed the skylight and intricate plaster relief above. Rooms and apartments throughout the building had deteriorated nearly beyond recognition. Pipes were bursting or rotting and leaking into the movie theater. In short, the Hotel Maytag was in serious disrepair.

Over the years, difficult market conditions and economic challenges, including the closure of the last remaining Maytag factory—one of the city's largest employers—led to the building's continual decine. It remained this way until the city of Newton determinedly sought partners to rehabilitate the structure, not just to its original grandeur, but to its status as an economic contributor and boon to Newton. As the city's largest building, local leaders knew they had to do all they could to rehabilitate the Hotel Maytag and, in 2015, began considering what it would take to restore the original structure. The city officially acquired the building for $412,000 in 2016 and continued to search for the right partners and secure funding. Newton also invested in the programming and design of the building to ensure the future restoration and adaptive reuse would qualify it for historic tax credits. Then, in 2017, through a competitive selection process, the city turned the deed over to former Iowa senator Jack Hatch and his company, Hatch Development Group.

Once funding was secured—a combined $16 million that included support from the city of Newton, a $75,000 challenge grant from Main Street Iowa, historic preservation tax credits from state and federal agencies, low-income tax credits and a personal investment from Hatch himself—the design and development team devised a plan to repair, replace and restore every piece and part of the historic Hotel Maytag.

Restoration and Design Efforts

Although the history of the building was significant, when the team first set foot in the building, the former Hotel Maytag was in pitiful shape. The first-floor commercial spaces were mostly vacant, and the two-screen movie theater was fighting a battle on two fronts: against the new multiplex cinema 15 minutes away and against the broken sewer pipes and failing radiators. At best, the apartments were awkwardly configured, cobbled-together habitations; at worst, they were not suitable for healthy living conditions. The dwellings



The Capitol II Theater includes technology-rich, modern upgrades and expanded concession offerings set against a uniquely historic aesthetic, which position the independently owned theater as a competitive economic asset and unique experience unachievable by today's chain theaters.

Retrofit Team

ARCHITECT // RDG Planning & Design, rdgusa.com
ACOUSTICAL CONSULTANT // D.L. Adams Associates, dlaa.com
CONSTRUCTION MANAGER // Estes Construction, www.estesconstruction.com
DEVELOPER // Hatch Development Group, hatchdevelopment.com
HISTORIC TAX CREDIT CONSULTANT // History Pays!, (515) 274-3625
CONSTRUCTION SPECIFIER // SPECcetera, www.speccetera.com
STRUCTURAL ENGINEER // Tometich Engineering Inc., www.tometichengineering.com
MEP ENGINEER // Twin Rivers Engineering, twinriverseng.com

Materials

CARPET TILE // Shaw Contract, www.shawcontract.com
CERAMIC TILE // Daltile, www.daltile.com
DOOR HARDWARE // ABH Manufacturing Inc., www.abhmfg.com; Dorma Door Controls, www.dormakaba.com; National Guard, www.ngp.com; and Rockwood, www.assaabloydoor accessories.us/en/about/about-rockwood
ELECTRIC TRACTION ELEVATOR // Kone, www.kone.com
FIXED AUDIENCE SEATING // Irwin Seating Co., www.irwinseating.com
LIGHTING // Hubbell Lighting, www.hubbell.com; Lithonia Lighting, lithonia.acuitybrands.com; and Philips, www.usa.lighting.philips.com
PAINTS AND COATINGS // Sherwin-Williams, www.sherwin-williams.com
PLEATED WINDOW SHADES // Graber Crystal-Pleat by SWFContract, www.swfcontract.com
PLUMBING FIXTURES // American Standard, www.americanstandard-us.com, and Delta, www.deltafaucet.com
RESIDENTIAL APPLIANCES // Frigidaire, www.frigidaire.com, and LG, www.lg.com/us/home-appliances
RESIDENTIAL CASEWORK // Moehl Millwork, www.moehlmillwork.com, and Smart Cabinetry, www.smartcabinetry.com
RESILIENT FLOORING // Six Degrees Flooring Surfaces, sixdegreesflooring.com
TOILET SHOWER BATH ACCESSORIES // EPCO, epcoltdinc.com/restroom-accessories
TPO ROOF // Versiweld from Versico Roofing Systems, www.versico.com
WOOD DOORS // Masonite Architectural, architectural.masonite.com
WOOD WINDOWS // Marvin, www.marvin.com



were so substandard and the lack of maintenance so profound that the feeling of despair was palpable. The 3,500-square-foot second-floor ballroom had been converted into blank, windowless offices in the 1980s. In the process, the original terrazzo floor with inlaid brass strips, the decorative plaster on the walls and ceiling, the wood wainscot and the 200-square-foot skylight had all been concealed or destroyed.

As the team worked, it gradually uncovered the building's original design logic, discovering that half of the upper floors were originally intended as office space and the other half as hotel rooms. The evidential differences were subtle—trim profiles, flooring, transom windows to the corridors, panels in the doors—but as the design team learned to read the building, team members understood it was masterfully designed and well-built. The mere fact that it had survived for so long was a testament to its pedigree.

As work began—and the challenge shifted from discovery and understanding of the building to the design of the new spaces—the ultimate design intent as both a restoration project and adaptive-reuse development was revealed. The challenge, as is always true with adaptive reuse, was to thread the needle between aspiration and reality. Architect RDG Planning & Design's team had to protect the character-defining features of the historic building while gutting and replacing all the building systems, adding modern life-safety features and creating apartments that were not only habitable but also desirable to renters. There was also the added challenges of conforming to the requirements of the affordable housing tax credit program; ensuring low-VOC materials and healthy indoor air quality; as well as being creative with minimum square footages for apartments, accessibility and value-add amenities.

Through iterative, collaborative processes, RDG began to design plans for comfortable, modern apartments on the upper four floors that could accommodate the building constraints and capitalize on the building's historic features. Corridors were reconfigured to complete a loop of the building and allow for safe exiting from every apartment. The building's super-sized window openings were restored by replacing the 1970s single-pane windows with high-quality historic replicas that include insulated double-pane glazing. The apartments were intentionally laid out to maximize daylight and dramatic views of the nearby Jasper County Courthouse. RDG's design also revitalized the structure's original historic features, including classical plaster detailing, moldings and wood wainscoting, as well as the ballroom's iconic terrazzo floors.

A Revitalized Community Asset

The project completed in summer 2019 and brings to life 45 new workforce and market-rate apartments, a rehabilitated Capitol Theater, a rehabilitated Midtown Cafe and several new retail shops. With vision, hard work, commitment and teamwork, the community of Newton not only saved the Hotel Maytag as a foundational historic and iconic building but also turned it into an attraction that's re-energizing the community.

The project provides needed affordable housing in the mid-size city of approximately 15,000 residents. Now known as the Hotel Maytag Apartments, 39 of the apartments are reserved for low- to moderate-income tenants. The theater, now known as the Capitol II Theater, has emerged as an essential cultural landmark. Although it still faces competition in nearby Altoona, Iowa, the incorporation of technology-rich, modern upgrades and expanded concession offerings set against its uniquely historic aesthetic, position the independently owned Capitol II Theater as a competitive economic asset and unique experience unachievable by today's chain theaters. And the restored ballroom, now known as the Maytag Event Complex, has reemerged as a thriving event center. Thanks to a partnership with Des Moines Area Community College, the complex serves as a full-service banquet facility that can accommodate a single large event of up to 250 people or several small groups simultaneously.

The combined efforts to transform the Hotel Maytag from worn-out to wonderful restore a unique piece of Newton's history.



PHOTOS: RDG PLANNING & DESIGN

JUDY GARLAND and GARY COOPER performed at the Capitol Theater, scrawling their signatures, which still are visible, into the wall in the basement dressing room.

More than that, the renovated building has and will continue to contribute to the city's economic development and population growth, as well as create enhanced quality-of-life amenities for visitors and residents alike. Ultimately, RDG's challenge as the architect was the same challenge as the collective team's—to do whatever it took to make it possible to pass this remarkable historic resource on to future generations, as it was given by those who came before.

// AS THE DESIGN TEAM LEARNED TO READ THE BUILDING, TEAM MEMBERS UNDERSTOOD IT WAS MASTERFULLY DESIGNED AND WELL-BUILT. THE MERE FACT THAT THE HOTEL MAYTAG HAD SURVIVED FOR SO LONG WAS A TESTAMENT TO ITS PEDIGREE. //

AN EXERCISE IN JUXTAPOSITION

WRITTEN BY | **SAM MANNING, AIA**

Southerleigh Fine Food & Brewery celebrates cross-cultural southern cuisine and craft beer within the historic Pearl Brewery, an 1890s-era building located in the heart of what is now dubbed the Pearl in San Antonio. Architecture firm Clayton Korte worked to bring the gritty magnificence of the brewhouse back to life while adapting it for contemporary needs.

When the firm was approached about the project, the space was in rough shape. Cracked and peeling paint, rust stains, rotted windows and a leaky ceiling provided some major challenges but, at the same time, the 7,600-square-foot space offered an opportunity to leverage the embodied history and patina of the existing architecture to the advantage of the new use.

An exercise in juxtaposition, Southerleigh's design seams together an inherently gritty space and layers delicate and ornate moments through tactile materials and details.

Strategic Design

The Pearl Brewery had operated as a commercial brewing facility until 2001, after which it was redeveloped as a food, beverage and cultural destination center within the city. Constructed in 1894, the brewhouse instantly became a symbolic feature of San Antonio industry. The building was designed by Chicago architect August Maritzen who had specialized in breweries. Over the years the brewhouse had received various additions, which left much to peel back and undo to make the space ready for a modern restaurant and brewery.

The team designed Southerleigh as a restaurant, bar and brewery complex, which includes 5,000 square feet of combination restaurant and bar and a 2,600-square-foot brewery. Southerleigh consists of three distinct dining rooms—each with its own signature bar—at the entry of the restaurant, in the middle of the space and at the back. The front dining room features original columns, a cast-iron staircase, and a new steel and concrete mezzanine. The second, middle dining area features a view into the kitchen. Working closely with interior design firm Joel Mozersky Design, the third, back dining room displays blue and white murals over plaster, inspired by historic photos and floor plans of the original brewery.



PHOTOS: **NICK SIMONITE** unless otherwise noted



A Historic Brewhouse's Existing Patina and Salvaged Equipment Are Embraced for a Contemporary Brewery

To preserve as much of the existing building and its patina as possible, new construction was strategically inserted to work with the existing architecture and spatial configuration. The massive, unreinforced load-bearing walls posed a structural challenge for the project and required careful placement of new openings and steel to accommodate the new floor plan. The narrow spacing of the existing walls wasn't conducive to the kitchen and brewery layout. To respect the original architecture as much as possible, the design team elected to leave the beautiful original masonry arches in all of the areas visible to the public.

For example, existing large masonry openings and original demising walls that separated the large interior volume into smaller work areas were preserved to create the distinct dining rooms. Southerleigh Chef Jeff Balfour explains this design strategy is a highlight of the project, "Seeing the space, which was pre-set, come together in a workable way—it is tight but it functions and keeps all of the beauty of the original architecture."

However, a couple arches, deep in the bowels of the brewery, had to be sacrificed to allow fermentation tanks into the space. Designed with every inch in mind, the limited ceiling height made squeezing in the new second-floor brewery no easy task. It was paramount to retain the existing vaults at the ceiling, and raising the ceiling was not an option. The decision leaves openings and additions from years past intact, which then were simply filled in with concrete, working around them to add texture and character to the ceiling.

Maintaining History

Clayton Korte retained vestiges of the deep history at Pearl through the repurposing of remnant historic equipment, transforming the equipment into functional and decorative elements throughout the space. For example, production-line conveyors were reused as decorative wall cladding above the main dining area's centrally located bar, drawing attention to the bright tanks above and showcasing the brewing process. The tanks sit behind a simply detailed wood storefront with historic chicken-wire safety









PHOTO: CHLOE HOPE GILSTRAP



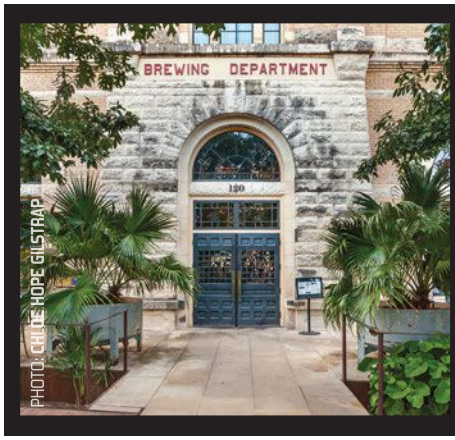
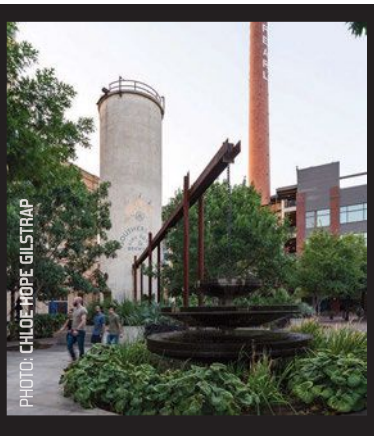


PHOTO: CHLOE HOPE GILSTRAP


PHOTO: CHLOE HOPE GILSTRAP


PHOTO: CHLOE HOPE GILSTRAP

Retrofit Team

ARCHITECT // Clayton Korte, claytonkorte.com

INTERIOR DESIGNER // Joel Mozersky Design, joelmozersky.com

GENERAL CONTRACTOR // Guido Construction, www.guidoconstruction.com

LANDSCAPE ARCHITECT // Ten Eyck Landscape Architects, www.teneyckla.com

MEP ENGINEER // Blum Consulting Engineers Inc., blumeng.com

STRUCTURAL ENGINEER // Danysh & Associates, (210) 341-5161

LIGHTING DESIGNER // Bos Lighting Design, (713) 869-9559

PRESERVATION ARCHITECT // Jeff Fetzer, FAIA, J. Fetzer LLC, (210) 722-8663

CUSTOM LIGHT FIXTURES, HISTORIC STAIR AND ZINC COUNTERTOPS // Flux Metal Studios, (210) 224-7677

OYSTER BAR GENERAL CONTRACTOR // Troy Jessee Construction, troyjesseeconstruction.com

Materials

WINDOW AND DOOR PAINT // Peale Green from Sherwin-Williams, www.sherwin-williams.com

WALL SEALER // Blok-Guard from PROSOCO, prosoco.com

KITCHEN FLOOR TILE // Ashen Gray from Daltile, www.daltile.com

SUBWAY TILE // Interceramic, interceramicusa.com

PENNY ROUND TILE // Cepac, cepactile.com

RESINOUS FLOORING // Stoneclad UL from Stonhard, www.stonhard.com

SIGNAGE // Ion Art, ionart.com





PHOTOS: CHLOE HOPE GILSTRAP

Clayton Korte renovated a 60-foot-tall grain silo into a private dining room with a custom 15-foot-diameter steel light fixture salvaged from the original brewing tanks.

glazing. In addition, the building's historic copper-clad mash tun and boil kettle sit in their original locations, serving as a focal point as patrons enter the main dining space.

The cracked and peeling existing finishes were grit the team recognized couldn't be manufactured and it needed to stay. Loose bits were knocked off and the patchwork layers of paint applied over the years were left intact and sealed in place, subtly showcasing the history of the building. "My favorite part of the space was its existing patina. It is rare that you get to work in a space that has so much history and character. It was our priority to leave what was already there and beautifully patinaed in place and just work around it," says Joel Mozersky, the interior designer.

Exterior wood windows and doors were completely overhauled and rebuilt. Preservation Architect Jeff Fetzer, FAIA, who is known as the "protector of the historic fabric" at the Pearl, took point, and the team collaborated to ensure the windows and doors were compatible with the soul and flow of the restaurant. The new windows and doors feature painted wood with historic glazing installed in the traditional method of putty glazing, keeping true to the past.

Other salvaged parts that emphasize the embodied history of the brewery include a unique pendant fixture, hanging in Southerleigh's entry, created from repurposed bottling line parts. Fifteen-foot-tall original stainless-steel kettle tops were recreated as a centerpiece for the back dining room. Clayton Korte also renovated a 60-foot-tall grain silo into a private dining room with a custom 15-foot-diameter steel light fixture salvaged from the original brewing tanks.

Reclaimed white oak floors complement hammered zinc countertops and leather seating, which over time will develop their own patina.

The activity inside easily flows out into the adjoining graveled terrace that offers additional seating and wraps the building. A new outdoor oyster and beer bar designed by Clayton Korte offers refreshments to strolling crowds. Materials for this pavilion include antique pipe columns and pop-up steel windows, salvaged from Pearl's own warehouses. The steel windows can be lowered to completely close the bar when not in operation. Pearl's popular parks and outdoor courtyards surround Southerleigh and add to the energy of the revived building.

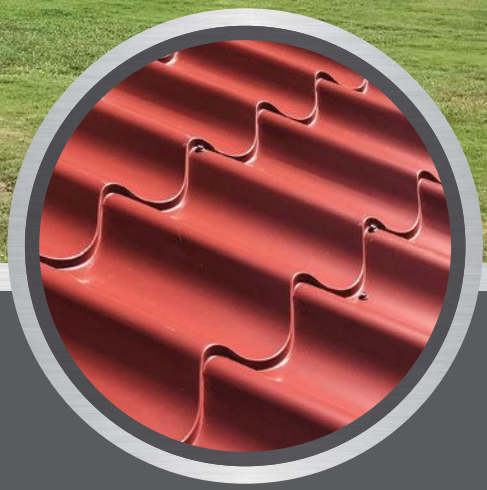
A Full-sensory Experience

Clayton Korte preserved the historic structure while breathing new life into its shell. Chef Balfour remarks: "It's one of the oldest breweries in Texas and by far the prettiest. Restoring it and preserving its history is absolutely amazing." Sights, sounds and smells of Southerleigh Fine Food & Brewery now combine within the venue to create an exhilarating full-sensory experience.

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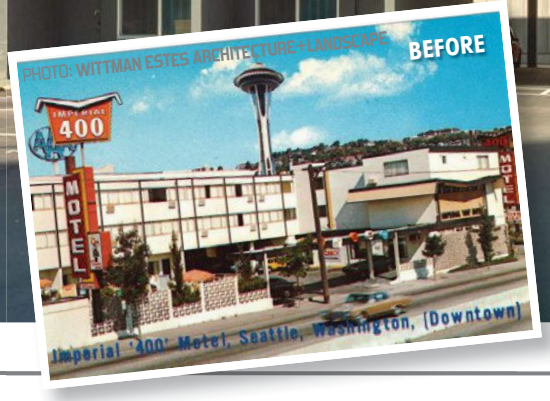
Above: Techo Tile in Redwood

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MEET THE CIVIC HOTEL

Built for the 1962 World's Fair, a Mid-century Motel Is Reimagined as a Boutique Destination



The hotel had been badly renovated over several generations, masking the original bones of the architecture and turning inward from the noise of adjacent SR99/Aurora Avenue. Wittman Estes Architecture+Landscape created a fresh and contemporary boutique hotel that drew from the original spirit of its mid-century modern architecture.



PHOTOS: NIC LEHOUX

Civic Hotel is a newly remodeled boutique hotel located between the Seattle Space Needle and South Lake Union neighborhood. Built in 1962 for the Century 21 World's Fair, the building has been reimagined with modern interiors and outdoor spaces in the spirit of jet travel and optimism, with a distinctly Seattle blend of technology and nature. Building on themes of lightness, speed, flight and connection with nature, the design is fresh and bright, stylish and relaxed.

WRITTEN BY | **MATT WITTMAN, AIA, LEED AP**

The hotel had been badly renovated over several generations, masking the original bones of the architecture and turning inward from the noise of adjacent SR99/Aurora Avenue. Therefore, the lobby was dark and disconnected from the city and the guestrooms. With the new tunnel that located the nearby highway underground, the owners were ready to create an indoor-outdoor experience on the lobby level where the new energy of the city and pedestrian activity could be brought to travelers and guests. The clients also desired a fresh and contemporary boutique hotel that drew from the original spirit of its mid-century modern architecture. "We honor Space Age optimism with our own spirit of innovation," says Owner Neha Nariya. "We want people to join us as we build our own 'world of tomorrow'."

This vision resonated not only with me, but also with my partner, Jody Estes, who focused on the architecture of the Seattle World's Fair in her doctoral program for Architectural History at the University of California, Berkeley. We are deeply interested in the history of mid-century modern housing and landscapes and how that era embodied optimism and embraced the future and technology. We welcomed the challenge of this project. "Ultimately, the spirit of the Century 21 Seattle World's Fair was brought to life and modernized for our contemporary age," explains Estes, who served as the project's landscape designer.

Advantageous Street Location

Located on the corner of Harrison and Aurora Avenue North in Seattle's South Lake Union neighborhood, the Civic Hotel's site is at the nexus of the newly reconnected street grid, which had been cut in two in 1953 by Highway 99. Now with the highway underground, a more pedestrian corner at Harrison and Aurora Avenue positions the hotel as a northern gateway into the rapidly transforming neighborhood of South Lake Union.

To welcome guests and passersby, Wittman Estes Architecture+Landscape worked with Noble Neon on an iconic neon sign that is visible from southbound SR99. At the corner of Harrison Street and Aurora Avenue, a batu deck and façade-spanning accordion doors open the hotel to the sidewalk and look north toward Lower Queen Anne and the Gates Foundation, as



well as the Space Needle.

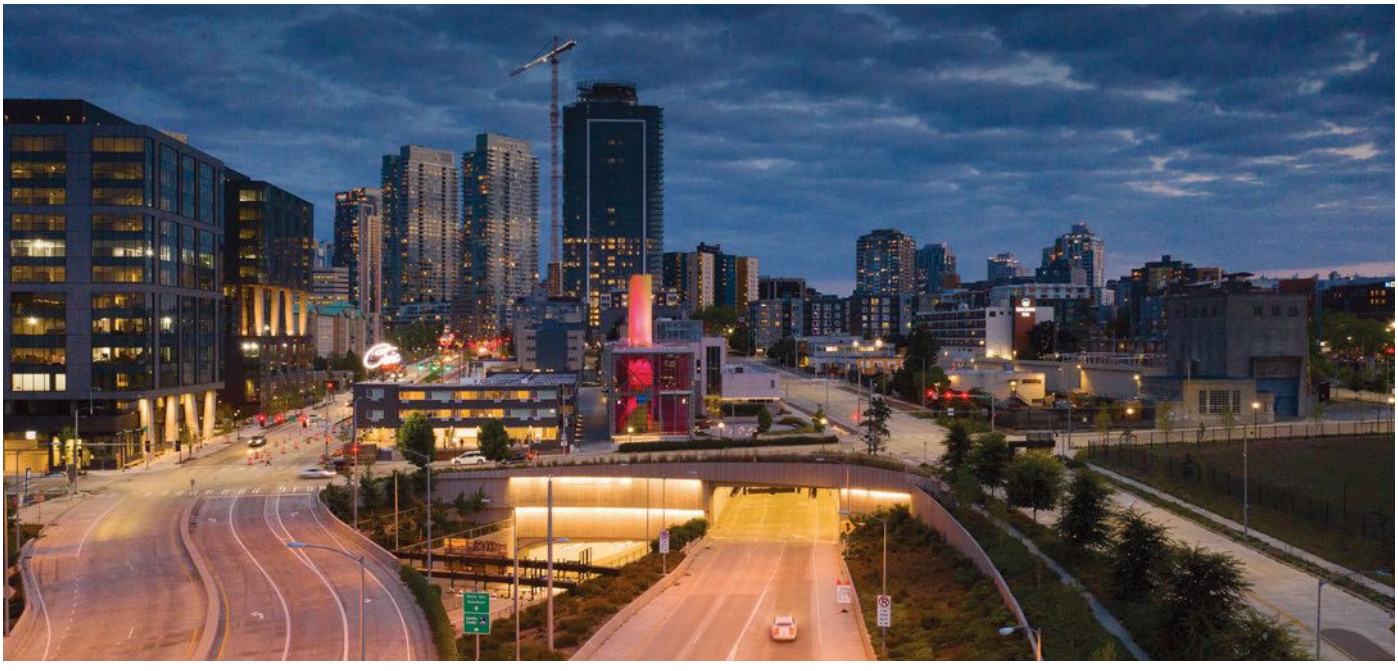
Because of the building's location, Wittman Estes focused on creating indoor-outdoor connections to beckon guests to experience the vitality of the neighborhood. Narrow linear plank carpet tiles in the event space lead to the accordion doors, making the interiors flow outside visually and functionally. The 1,200-square-foot batu deck includes built-in seating, which will be at a premium when a forthcoming coffee shop opens at the northeast corner of the lobby.

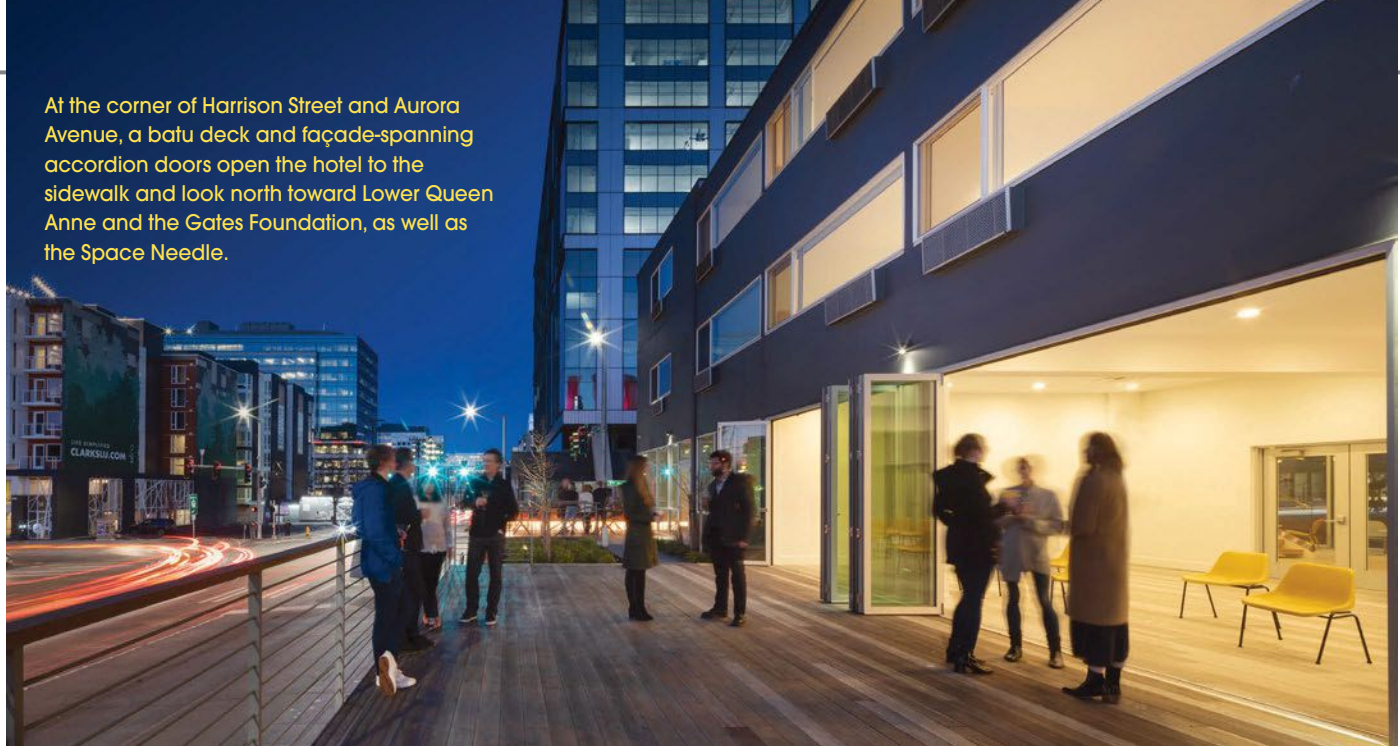
Wittman Estes renders "classic modernism in tactile materials," allowing people to "experience the beauty of nature and history through architecture." The transformed Civic Hotel now brings in sunlight, views and a new awareness of the vibrant South Lake Union neighborhood. Our team sought to stitch the urban fabric back together. We wanted the new design to be an icon at the entry to the South Lake Union neighborhood and also fit in with the surroundings.

Distinctive Levels

The 27,433-square-foot Civic Hotel is 3 stories and comprises 52 guestrooms. Its three levels include the ground-level lobby and

To welcome guests and passersby, Wittman Estes Architecture+Landscape worked with Noble Neon on an iconic neon sign that is visible from southbound SR99.





At the corner of Harrison Street and Aurora Avenue, a batu deck and façade-spanning accordion doors open the hotel to the sidewalk and look north toward Lower Queen Anne and the Gates Foundation, as well as the Space Needle.

event space, second-floor guestrooms and gym, and third-floor guestrooms. (A rooftop Sky Lounge is planned for a future phase.)

Inspired by jet travel, the lobby features an Arrival area for incoming guests and Departure paths leading to the public spaces and outdoor deck. The new design allows the guest to have a new awareness of the outside, where the energy of the city can be experienced from the lobby. A new glass staircase with floating fir treads is a focal point of the lobby.

The 1,000-square-foot event space can be partitioned into smaller rooms with sliding panels.

The guestrooms are furnished with custom furniture designed by Wittman Estes. The furniture draws from the hotel's mid-century vibe and brings a sense of home to each room. A simple and durable palette of maple plywood, colored laminate and tube steel provide high-strength, low-maintenance furnishings. A custom headboard, writing desk and wardrobe give the rooms a clean, bright and warm feeling. Single-curve finger pulls on drawer faces draw from classic mid-century furniture design. Our team chose simple blues, whites and wood tones to evoke a feeling of minimalism and calm. "The light and

The 27,433-square-foot Civic Hotel is 3 stories and comprises 52 guestrooms. Its lobby, which features a glass staircase with floating fir treads, provides guests with a new awareness of the outside.

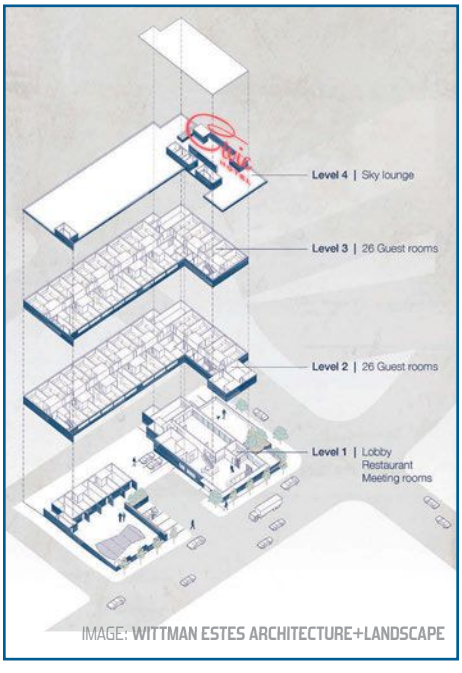


IMAGE: WITTMAN ESTES ARCHITECTURE+LANDSCAPE





RETROFIT TEAM

ARCHITECT AND LANDSCAPE ARCHITECT // Wittman Estes Architecture+Landscape, www.wittman-estes.com
- Matt Wittman, AIA, LEED AP
- Jody Estes
- Naomi Javanifard

STRUCTURAL ENGINEER // Fossatti Pawlak, www.fossatti.com

INTERIOR FURNISHINGS AND LIGHTING // Inform Interiors, informinteriors.com

BUILDER // Baker Construction & Development Inc., bakerconstruct.com

MATERIALS

LARGE-FORMAT PORCELAIN TILE // Iris Ceramica, www.irisceramica.com

MAPLE PLYWOOD FURNITURE WITH COLORED LAMINATE FACES // Nu Design, www.nudesigninc.com

ALUMINUM STOREFRONT WINDOWS AND DOORS // Kawneer, www.kawneer.com

ANODIZED ALUMINUM ACCORDION DOORS // LaCantina Doors, www.lacantinadoors.com

STEEL STAIRS WITH SOLID FIR TREADS // Baker Construction & Development Inc., bakerconstruct.com

GLASS GUARDRAILS WITH STAINLESS-STEEL HANDRAILS // C.R. Laurence Co. Inc., www.crlaurence.com

CARPET TILES // FLOR, www.flor.com, and Interface, www.interface.com

SCONCE LIGHTS IN GUESTROOMS // AJ by Louis Poulson, www.louispoulsen.com

BATU HARDWOOD EXTERIOR DECKING, BENCHES AND SCREENWALL // Baker Construction & Development Inc., bakerconstruct.com

PLANTING MATERIALS // Carex grasses, Gingko trees and Acanthus mollis



The furniture draws from the hotel's mid-century vibe. A simple and durable palette of maple plywood, colored laminate and tube steel provide high-strength, low-maintenance furnishings.

reflections of the urban landscape around the hotel were brought into the interior design," Estes notes.

In addition, large expanses of glass were cut into the rooms to make indoor-outdoor connections. Working with the existing bones of the building, we found strategic moments for visual delight and views to nature outside.

The guestroom corridors originally were dark and dreary. Our team reimagined the corridors with a "front porch" concept, in which each room has a light above the door and a carpet-tile welcome mat draws the eye to each door. Flush trimless steel jambs with bomber hinges provide a highly durable but minimalist detail around each door entry.

"We understand the importance of heritage, family and tradition and celebrate it like no other property in Seattle," Nariya explains. "Although the hotel is anchored by its incredible history, we've updated for the new millennium. We made an intimate boutique hotel that combines the polish of a luxury property with the comfort of your neighborhood hangout."

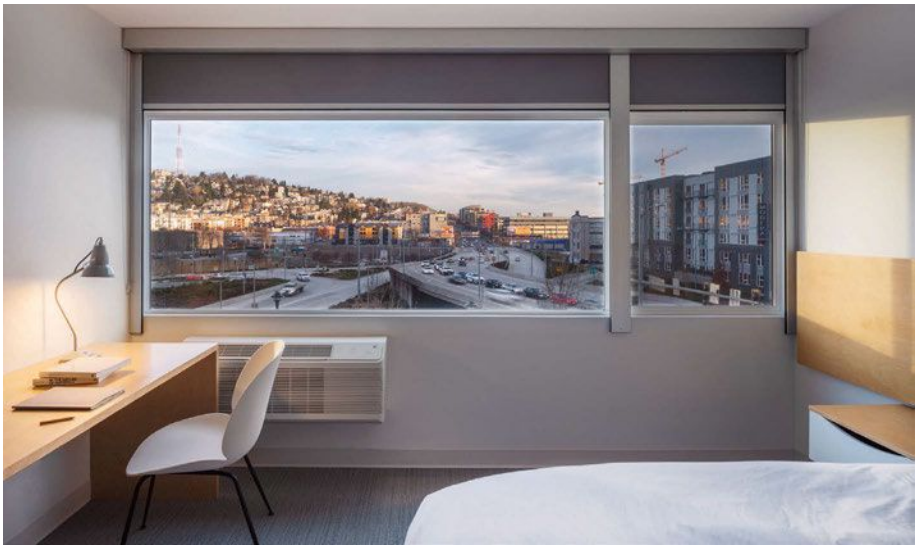
A Hotel for Today and Tomorrow

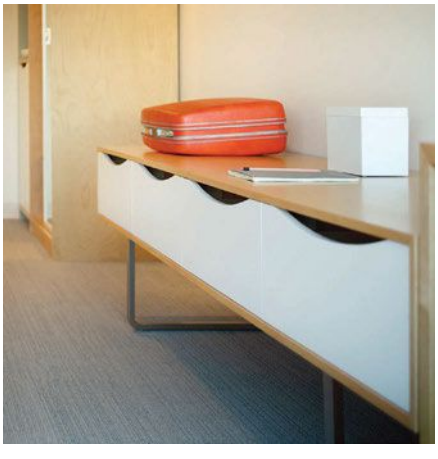
When the global pandemic impacted travel and hotels in early 2020, the Civic Hotel transitioned to an emergency shelter. In coordination with King County and the Salvation Army, the Civic Hotel is housing 50 residents from local shelters.

The easily cleaned and durable carpets, fixtures and custom plywood furniture lent a quick transition to a highly sanitized and healthy shelter. Pragmatic design solutions brought high design impact for low cost. We designed for high strength and low maintenance.

An open floor plan and flexible spaces allow for a number of activities that suit a new urban hotel—and emergency housing during a pandemic. The public-health benefits of fresh air, light and minimalism that underpinned modernism make an adaptable and resilient architecture that looks to the future.









"Although the hotel is anchored by its incredible history, we've updated for the new millennium. We made an intimate boutique hotel that combines the polish of a luxury property with the comfort of your neighborhood hangout."

—Neha Nariya, owner, Civic Hotel



MODERN TWIST on HISTORIC LUXURY

A Dedicated Team Restores a Century-old European Revival Legacy Hotel

WRITTEN BY | STACI PATTON

The storied past of the historic Blackstone Hotel in Omaha, Neb., reads like a movie script, each era building excitement and anticipation for the property's next act. The Blackstone Hotel opened in 1916 and by the 1920s it had become the preferred travel destination for elite circles of Hollywood A-listers, cinema stars and presidents alike—a status it enjoyed until it was shuttered in 1976. Then, from 1984 to 2017, the beloved property was repurposed as office space. Today, it is restored to its original grandeur, once again operating as a boutique hotel in Omaha's thriving Blackstone District in midtown.



PHOTOS: ©KIMPTON/DANA DAMEWOOD, COURTESY OF DLR GROUP



The adjoined Garden Tea Lounge, full of fresh plantings, is a jewel box taking the place of what was originally an outdoor courtyard. New, modern, black accented glass walls and skylights create a connected, yet separate social zone seen from arrival.

RETROFIT TEAM

BRAND // Kimpton Hotels & Restaurants, www.kimptonhotels.com/hotels/us/en/reservation

OWNERS // Partnership by local Blackstone District developers Clarity Development, www.claritydevco.com, and GreenSlate Management, www.greenslateomaha.com

OPERATOR // Pivot Lifestyle Hotels, a division of Davidson Hospitality Group, davidsonhospitality.com

ARCHITECT OF RECORD, ARCHITECTURE AND ENGINEERING DESIGN SERVICES // LEO A DALY, leoadaly.com

INTERIOR DESIGN AND EXPERIENCE PROGRAMMING // DLR Group, www.dlrgroup.com

LIGHTING DESIGNER // LS Group, www.ls.lighting

CONTRACTOR // Lueder Construction, www.lueder.com

ARTWORK CURATION // Watie White, watiewhite.com, and Soho Myriad, www.sohomyriad.com

GREENSCAPE DESIGNER // Mulhall's, mulhalls.com

As with any exceptional performance, a cast of characters worked collaboratively to reinvent what's now called the Kimpton Cottonwood Hotel. DLR Group led interior design and experience programming and, as architect of record, LEO A DALY provided architectural and engineering design services. Owned in partnership by local Blackstone District developers Clarity Development and GreenSlate Management, the Kimpton-branded property is operated by Pivot Hotels & Resorts, a division of Davidson Hospitality Group.

Renewed Spirit and Legacy

In an age when each hotel owner is seeking a unique differentiator, those of us on the design team tuned our minds to the original legacy of this historic property. Free from demands to create an aesthetic foreign to the hotel's origin, the design is honest and authentic—feeling like a dream vacation of other worldly locations, yet in Omaha's backyard. At the onset of the design process, we chose to not recreate but rather celebrate the spirit and heritage of the original Blackstone Hotel by blending old with new and fashioning a guest experience like no other in the community.

One of the biggest challenges we faced was suitably reintroducing a formal lobby into the hotel. The original design encompassed a series of distinctly connected rooms, which is the opposite of the open social landscape we have become accustomed to in hospitality design. To remedy this condition, we pulled from modern artists and film inspirations to design a feeling for guests as they move through the lobby area.

The lobby itself is bright and ethereal because of its ambient capture of sunlight. It acts as connective tissue: a white, frothy network of meandering paths of restored

(continues on page 80)

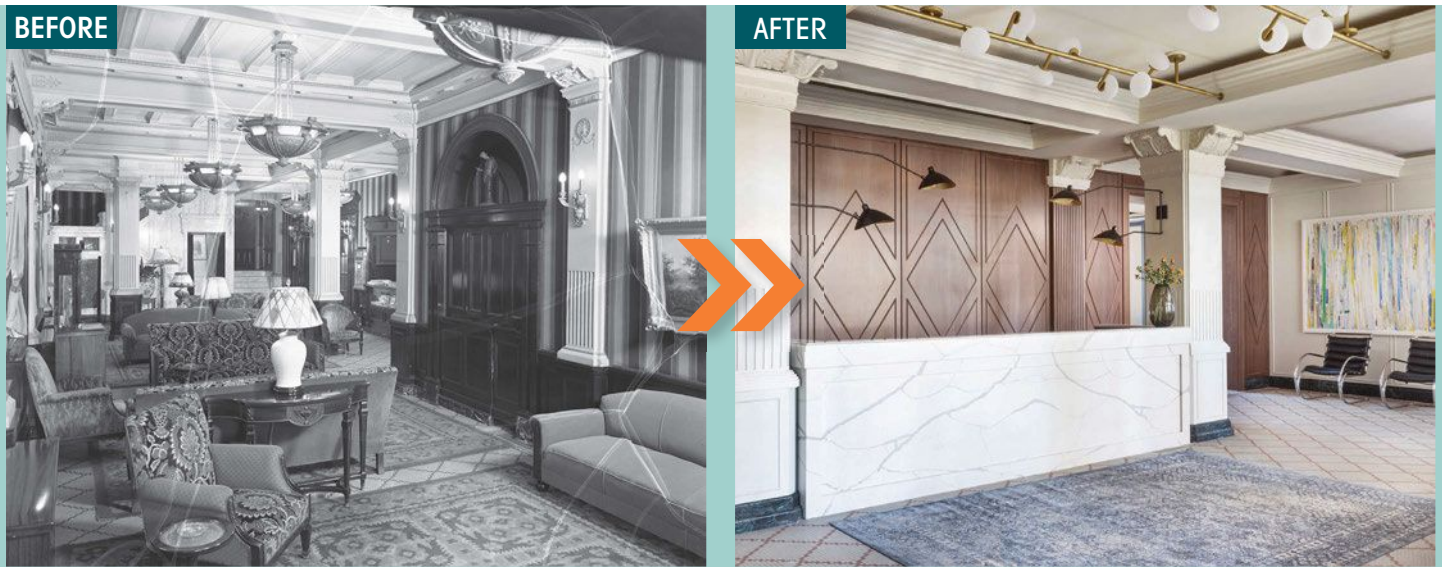




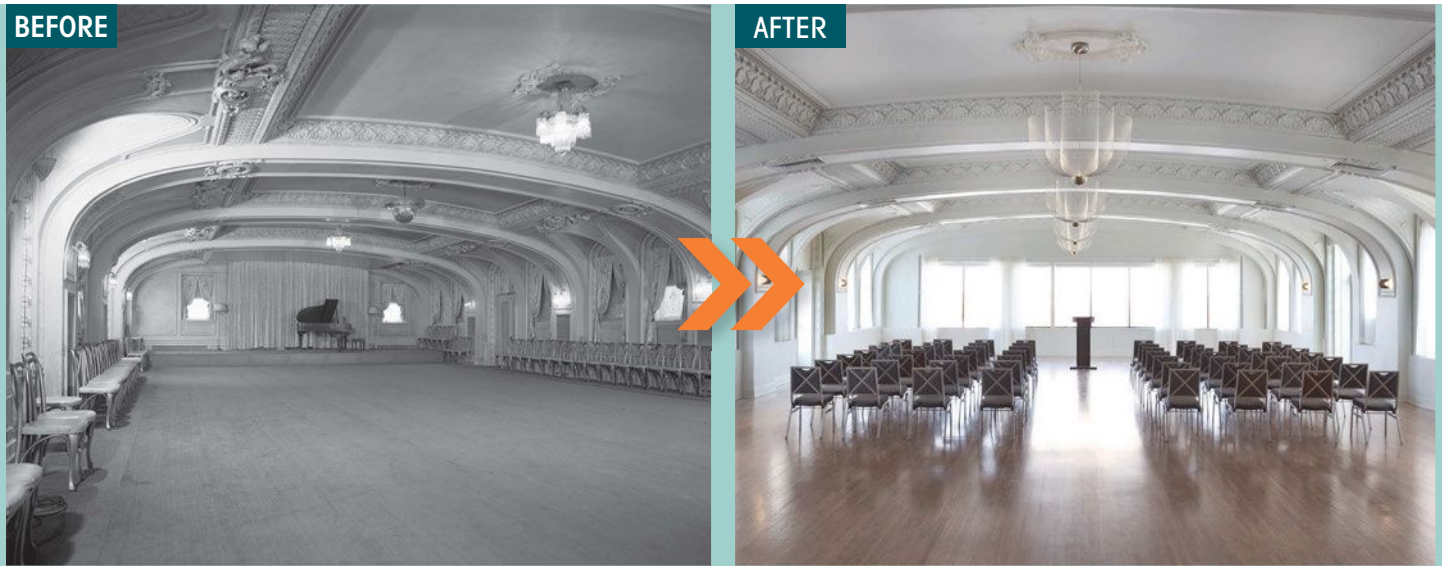
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BEFORE PHOTOS: **KMTV/BOSTWICK-FROHARDT PHOTOGRAPH COLLECTION, PERMANENTLY HOUSED AT THE DURHAM MUSEUM**

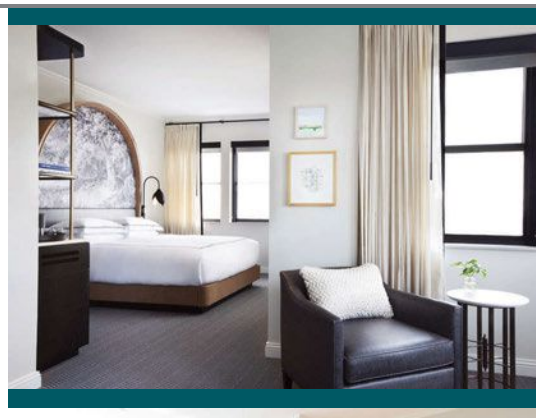
historical elements. The adjoined Garden Tea Lounge, full of fresh plantings, is a jewel box taking the place of what was originally an outdoor courtyard. New, modern, black accented glass walls and skylights create another connected, yet separate social zone seen from arrival. Peering through the glass reveals additional explorations, such as the coffee and macaroon morning shop, meeting rooms and garden terrace. The lobby's final touches are the commissioned pieces of art, all by local artists. Each piece was hand curated and placed to tell the story of Omaha's unique art community. In total, public areas of the hotel feature 71 pieces of artwork by 20 artists in the collection curated by Watie White, a painter, printmaker and public artist based in Omaha. Guestroom artwork is provided by Soho Myriad.

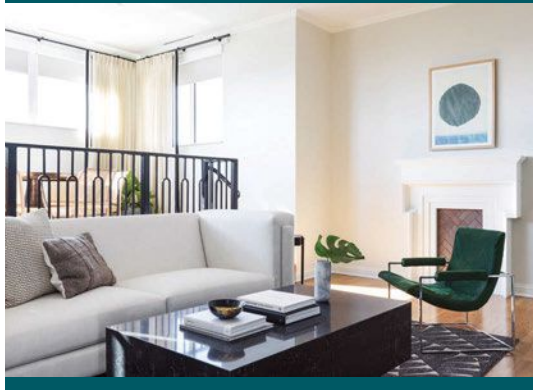
Transitioning from public to private spaces, the inspiration behind our guestroom concept is a calmness brought on by the reflective lawns of the original hotel. Travelers enter their guestrooms to find restrained and serene finishes symbolic of the indigenous Nebraska prairie, features that offer a respite from the energetic main-floor amenities.

A crowning moment, the headboard harkens back to the original Blackstone Hotel guestroom beds with wood frame and lace canopies. The arched silhouette of the new headboards is a contemporary take on its predecessor while the scene within blends iconic Parisian design with a monochromatic naturistic tableau. Custom wallcoverings in the guest baths are reflective of Midwestern prairie illustrations and reminiscent of the hotel's early days when wallpaper and cheerful patterns were plentiful.

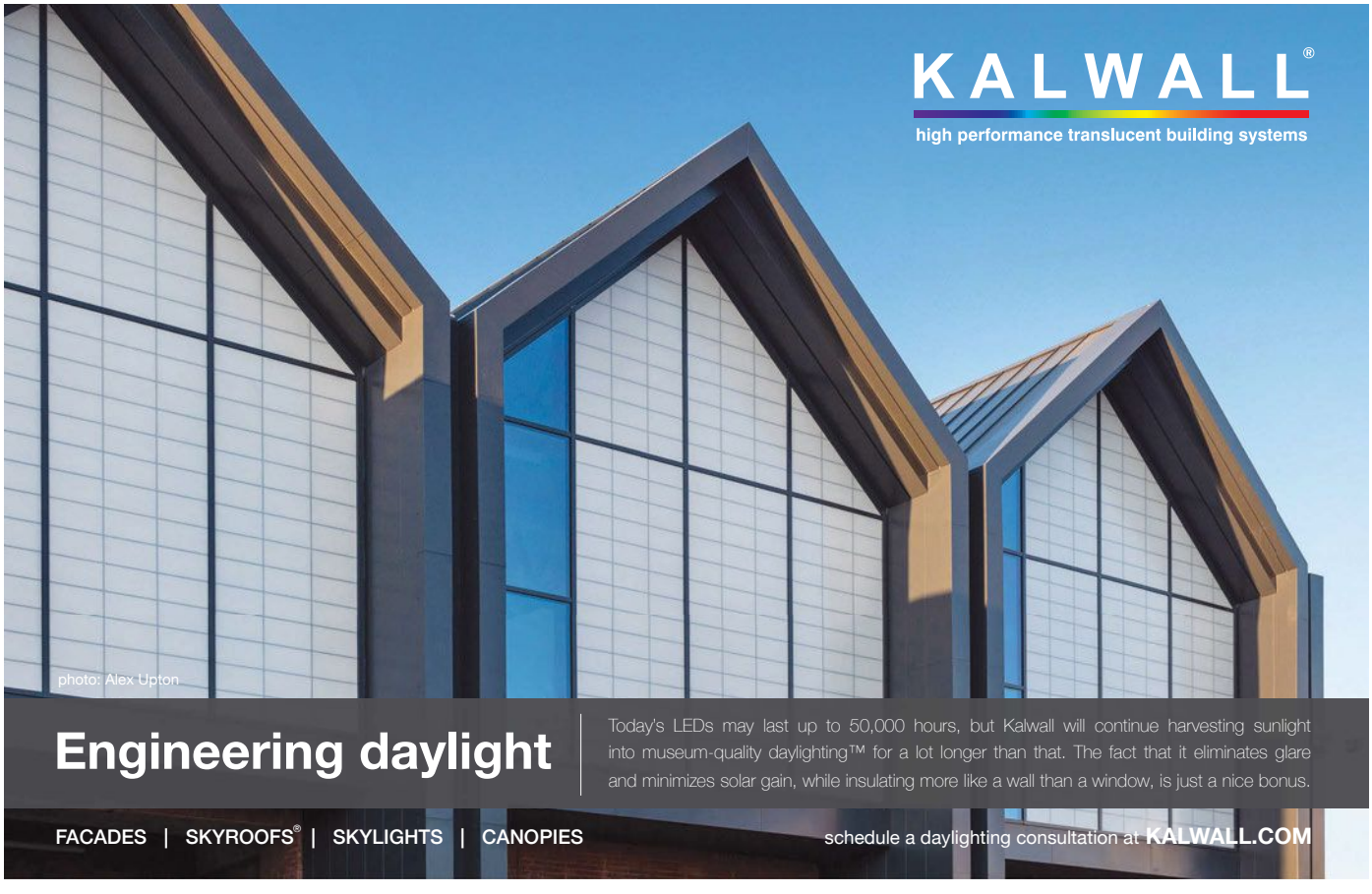
Drink and Dine

Visitors can choose from a variety of eateries on the premises. In addition to the Garden Tea Lounge, the once thriving Orleans Room makes its return to the hotel's lobby. One of Omaha's premier restaurants, the Orleans Room is best known by sandwich enthusiasts as the birthplace of the Schimmel Reuben. Another dining venue making a comeback is Petit Orleans, a hidden destination tucked away off the





Travelers enter their guestrooms to find restrained and serene finishes symbolic of the indigenous Nebraska prairie.



VISITORS ENTER THE PROPERTY AND, FOR A MOMENT, TRAVEL BACK IN TIME TO THE 1920s—THE ERA WHEN THE STORYLINE OF THIS NOTABLE HOTEL WAS FIRST SCRIPTED.

Orleans Room. Petit Orleans' bright and airy design with comfortable mint-green seating and Parisian-styled marble bistro tables is understatedly refreshing. The floor of original terra-cotta tile remains while the space above is reinvented with new, arched, bleached-oak millwork and vintage touches. The new menu is a sampling of a modern, Midwestern take on classic Parisian cuisine.

Patrons once again have the option to sip a cocktail in the Cottonwood Room bar. A re-creation of the original speak-easy cocktail bar in the basement, the Cottonwood Room features a historically accurate circular feature bar, canopied by a shimmering metallic cottonwood tree, all set against a restored translucent photo mural of the Missouri River. The Committee Chophouse—a nod to the roaring '20s with poker, drinks and lively nightlife—is steps away from the Cottonwood Room.

Modern Meets Classic

Repurposing historic structures takes a delicate hand, and this property is no exception. The design team approached the project with a gentle touch, causing minimal impact to existing features and careful not to penetrate the existing structure. We essentially stripped the interior spaces down to the bones, peeling away remnants of the 1984 office center only to find limited salvageable interior character that remained.

To ensure every square inch was restored in accordance with historic requirements, the team searched historic imagery and files, working in tandem to meticulously rebuild historic features, such as original terra-cotta floor tiles, hardwood floors, mosaics, a winding marble staircase, terraces overlooking Omaha from the structure's eighth floor and the grand ballroom with vaulted ceilings. These materials are well documented through historical accounts, including coverage of Richard Nixon's presidential campaign launch from the grand ballroom in 1967. Other unseen improvements that have a significant impact on the guest and staff experience include quiet, modern heating, cooling, ventilation, lighting and technology systems woven seamlessly into the 105-year-old structure.

To accommodate additional space needed to modernize the property, the main historic tower is joined to a newly constructed 3-story annex that houses 42 guestrooms and conference and event space. After opening in November 2020, the 112,900-square-foot Cottonwood Hotel currently operates as a full-service, upper-upscale hotel with 204 guestrooms and suites, two restaurants, two bars, a lounge, ballroom and meeting spaces featuring two outdoor terraces, a fitness center and business center. Continuity of

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design provides guests with a seamless transition between old and new, offering them a sense of luxury no matter where they are within the hotel.

The Cottonwood Hotel is a boutique hotel with European flare. It's a modern twist on historic luxury. Visitors enter the property and, for a moment, travel back in time to the 1920s—the era when the storyline of this notable hotel was first scripted. Guests pick up on subtle cues that pay homage to the original Blackstone Hotel and, as they continue their journey through the hotel, they uncover modern amenities, fixtures, furnishings and features designed to create a nostalgic experience that elegantly meets the demands of today's travelers.

MATERIALS

- **HEADBOARD //** Valley Forge Fabrics, www.valleyforge.com
- **WALL TILE //** Ceramic Technics, ceramictechnics.com
- **BATH ACCESSORIES //** Paradigm Trends, www.paradigmtrends.com
- **RUGS //** Jamie Stern, jamiesterndesign.com
- **CORRIDOR CARPET //** Desso Carpet, www.desso-hospitality.com
- **PUBLIC AREA CARPET //** Royal Thai, www.royalthai.com
- **GUESTROOM CARPET //** Mohawk Group, www.mohawkgroup.com
- **FABRICS //** Architex, www.architex-ljh.com; Brentano, www.brentanofabrics.com; Integra Fabrics, www.integrafabrics.com; JF Fabrics, www.jffabrics.com; Kravet, www.kravet.com; and Opuzen, opuzen.com
- **CASEGOODS AND FURNITURE IN GUESTROOMS //** Bryan Ashley, bryanashley.ofs.com
- **CASEGOODS AND FURNITURE IN PUBLIC AREA //** Mandi Li, mandylicollection.com
- **OUTDOOR FURNITURE //** Summer Classics, summerclassics.com
- **CHAIRS //** Bryan Ashley, bryanashley.ofs.com
- **DRAPERY //** CDI, www.creativedraperies.com
- **TABLES //** Industry West, www.industrywest.com
- **SEATING //** Industry West, www.industrywest.com; Marquis, www.marquisseating.com; and Palecek, www.palecek.com
- **MIRRORS //** Best Art and Mirror, bestart.com
- **LIGHTING //** Arteriors, www.arteriorshome.com; HB Lighting, www.hblightinginc.com; Hudson Valley Lighting, https://hudsonvalleylighting.hvlgroup.com; and Viso Lighting, visoinc.com
- **WALLCOVERINGS //** Astek, www.astek.com; Koroseal, koroseal.com; and MDC, www.mdcwall.com



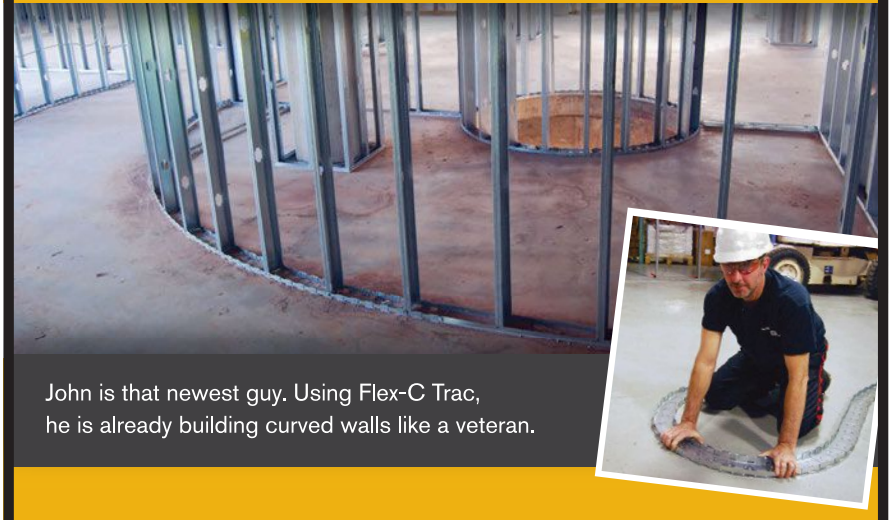
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RECLAIM & REUSE



ARCHITECTURAL SALVAGE AND REUSE HELP ADDRESS THE TRIPLE BOTTOM LINE

PHOTOS: **BILLY HUSTACE PHOTOGRAPHY** unless otherwise noted

WRITTEN BY | **ALLAN BARRY**

The construction and demolition of buildings is an extremely material- and energy-intensive endeavor. According to data from the U.S. Environmental Protection Agency, an estimated 600 million tons of construction and demolition debris was generated in 2018. (Learn more at bit.ly/31b2r8Z.) That's more than double the amount of municipal solid waste generated in that same year.



That is an immense quantity of waste and, as the building industry looks to ramp up its efforts to combat climate change, it is calling for solutions and change. One way to help bring that level of waste down is to rethink how and from where materials are sourced and how the elements of a building are treated when they have reached the end of their life.

The idea of material salvage and reuse is far from new. Since the dawn of civilization, buildings have utilized raw materials salvaged from other buildings. For example, the Romans reused salvaged building materials in the construction of many buildings and monuments, including the Arch of Constantine in Rome. The builders used marble tiles and other materials from other structures, including the Arch of Marcus Aurelius, which had been built almost 150 years earlier (bit.ly/3fbSqk2).

It is logical to maximize the usefulness of materials in building, particularly when you consider all the effort, energy and natural resources that go into creating those components in the first place. In the modern era, all too often we've ignored salvage and reuse in favor of sourcing something new. As the focus shifts to conservation, reclamation is getting a fresh look.

"In some applications, it's both sustainable and aesthetically beneficial to reuse materials," says Marcy Wong, partner at Marcy Wong Donn Logan Architects, Berkeley, Calif. "Material selection is a crucial component of sustainability in design."

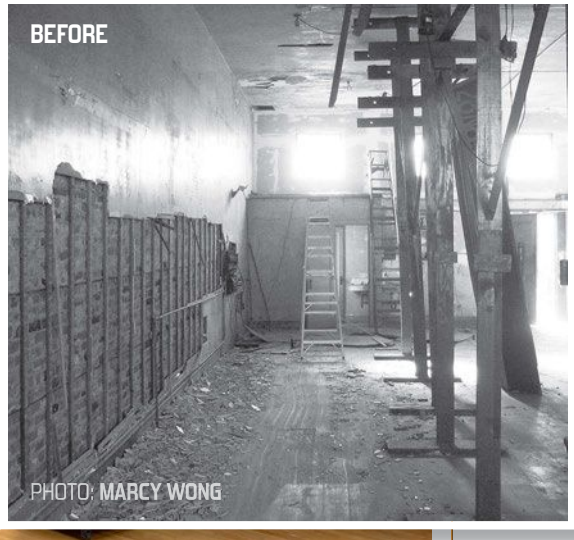
Diverse Customers, Varied Needs

Rising material costs and sustainability efforts are creating a growing interest in architectural salvage and reuse, and, fortunately, there are more places to find material ready for a second life. One such source is Bellingham, Wash.-based RE-USE Consulting, which has been leading the way in the deconstruction space for decades.

"When I was at university and wanted

Marcy Wong Donn Logan Architects worked with the structural engineer and client to use deconstructed and refurbished structural material in the roof structural system, newly constructed mezzanine and recycled wood stair of Alcatraz Photography Studio, Berkeley, Calif. The fir and redwood salvaged from the original building are about 100-years old and are beautiful as exposed finishes, retained as a testament to the endurance of wood.





to do an internship, someone asked if I wanted to help start a store that would basically be a used Home Depot to help keep things out of landfills," recalls Dave Bennink, owner of RE-USE Consulting. "That was 28 years ago, and we soon realized there were more materials available if we went out and got them. We started out taking kitchen cabinets and pulling flooring from old houses before they were demolished. Then we realized we could save even more things, such as insulation and 2 by 4s, if we disassembled the whole structure. One of the things we're most proud of is how much concrete we've saved. Because of the carbon footprint of that product, reusing it makes a real impact. We've reclaimed concrete pavers, concrete stacking blocks; we recently saved a precast concrete stair set."

"One of the things I love about our mission and our industry is the fact that there are so many benefits that all pass through a common system and process," adds Shannon Goodman, executive director of Lifecycle Building Center, a non-profit that sells used and refurbished building materials in Atlanta. "There is obviously the preservation of natural resources, as well as embodied carbon and embodied energy, but there is also the redistribution of economic and material wealth. Many of the people we interact with are not motivated by 'sustainability'. They care about saving money or they like that LBC gives free materials to non-profits."

For some communities, salvaged materials can be a game-changer. Properly recovered materials not only get diverted from landfills, but also can provide a lower-cost option to those unable to afford new components.

"One of the things we're most proud of is our diverse customer base. We have lower-income homeowners who otherwise couldn't afford to maintain their homes," Bennink says. "We give away insulation. We have doors that start at $9 and 2 by 4s for $1. Landlords might come in for vanity cabinets, and we have others that love the quality of old wood. In most cases, they wouldn't tell you their priority is the environment, but I value all their reasons equally."

Good Work

Along with the sustainability and cost benefits associated with using reclaimed materials, proper deconstruction can provide skilled, high-paying jobs. Through an organization called Build Reuse, a national community of organizations dedicated to building material reuse, Goodman sees great opportunities for education and job training in the reclamation trade.

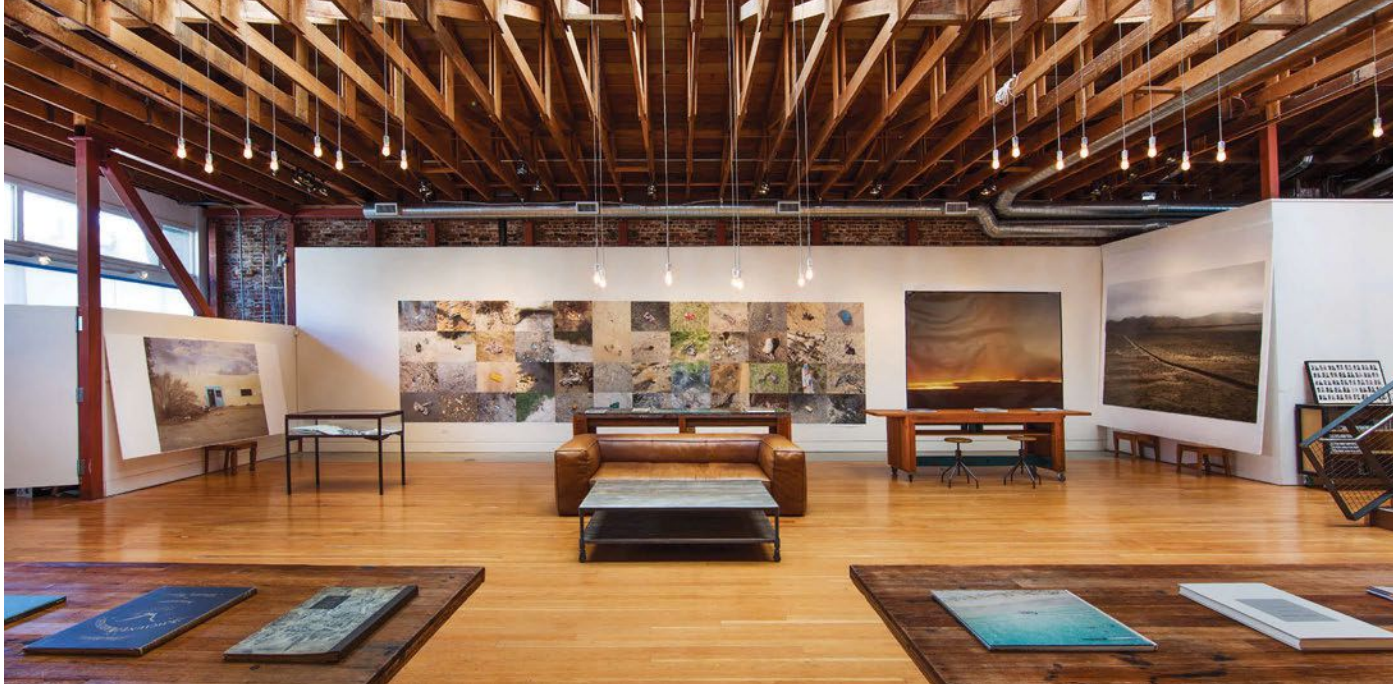
"We have been training people with barriers to employment in deconstruction and material recovery as a pathway to sustainable, living-wage jobs," Goodman says. "We have partnered since 2016 with a non-profit called Georgia Works; they work specifically with men who are rebuilding their lives after experiencing homelessness or incarceration. We've provided over 6,000 hours of training to 60 men over the past five years and hired several as full-time employees. Deconstruction and reuse can help create rewarding and impactful jobs."

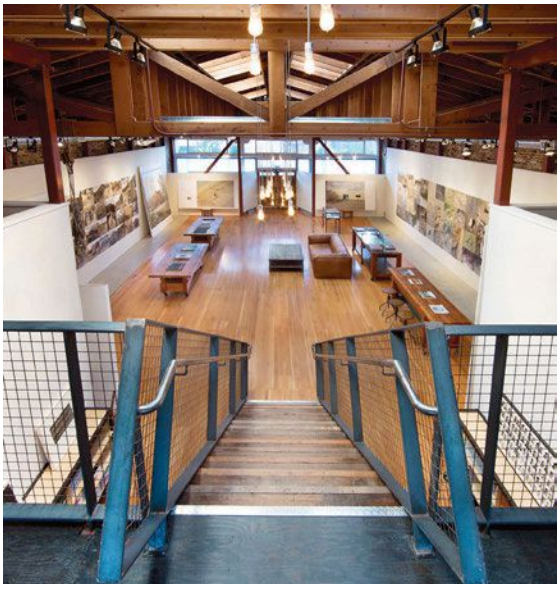
"We train groups to do this work all over North America and a good example was when we were in Buffalo, which had experienced a mass exodus of people over the decades, leaving thousands of vacant buildings," Bennink recalls. "Those buildings can become a blight on their communities. We came in to help a client who had a heart for unifying the population of Buffalo around their efforts. The idea was to remove the blighted buildings, hire people from the neighborhood who were unemployed and sell the materials at a low cost to those in need. The money being spent to remove those buildings, instead of going toward demolition and landfilling, stayed in the community and created a circular economy."

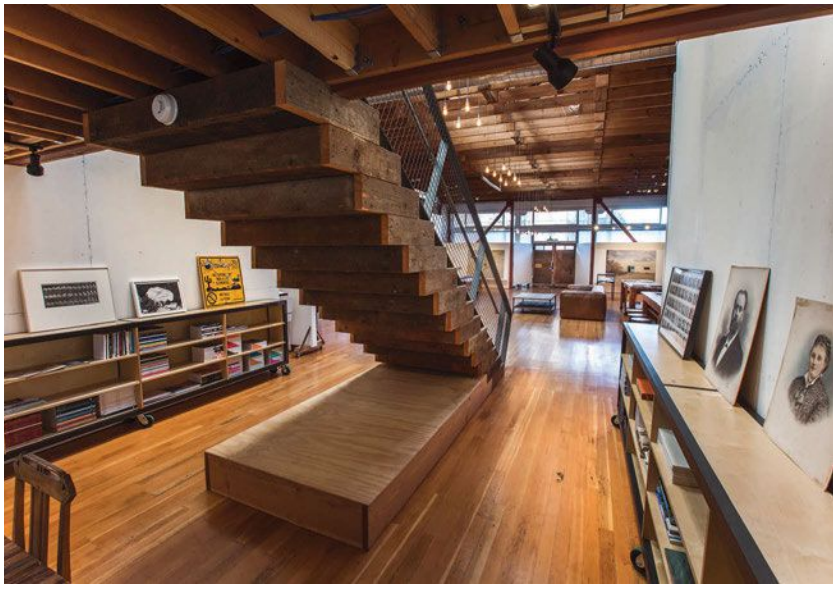
Look and Feel

More architects also are looking to utilize salvaged material in their projects, ultimately achieving multiple goals simultaneously. Wong's firm has been involved in several projects that gave buildings and their components a second life.

"One project in which repurposed materials are especially appropriate is the Alcatraz Photography Studio," Wong says. [Editor's Note: Alcatraz Photography Studio won a ***retrofit*** Metamorphosis Award in









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2019. Learn more about the project at bit.ly/2qrVvVT and the Metamorphosis Awards on page 95.] "The existing building was constructed of unreinforced brick walls, wood flooring, a wood upper floor structure and wood roof framing. Working with the structural engineer and client, we designed the project to use deconstructed and refurbished structural material in the roof structural system, as well as in the newly constructed mezzanine and recycled wood stair. The fir and redwood salvaged from the original building are about a century old. They are beautiful as exposed finishes, retained by design as a testament to the endurance of wood."

For this project, it was important to salvage as much material from the original structure for reasons of aesthetics and function, as well as sustainability.

"The use of recycled and local materials not only embraces the many positive characteristics of wood as a material, including low embodied energy, low carbon impact and sustainability, but it also helps achieve the architectural sensibility that the client and architect envisioned," Wong says. "Recycled wood, existing unreinforced brick and new steel braces for seismic upgrading form the palette of architectural and structural materials in the project. The structure is exposed to create a spatially dramatic context for the exhibited photographic art without overwhelming it."

"There is a wonderful project at Georgia Tech, the Kendeda Building for Innovative Sustainable Design," Goodman says. "The project pursued Living Building Challenge certification, which prioritizes material recovery and reuse. The project uses about 10 different kinds of recovered materials."

To support the Kendeda Building's achievement of the Living Building Challenge, Lifecycle Building Center spent a year collecting reclaimed 2 by 4s from multiple sources, including TV and film sets, for use within exposed nail-laminated timber panels forming the upper floor and roof structure. Although the project team was unable to use the salvaged lumber for structural purposes based on local code restrictions, a strategy emerged in which the reclaimed 2 by 4s were used as spacers between the structural 2 by 6 members, which met code requirements.

"The Living Building Challenge also includes requirements tied to equity," Goodman explains. "Only one out of 13 subs bid on the nail-laminated timber panels because they did not want to work with salvaged material, and the price of the submitted bid was too high. One of our board members serving on the project team personally organized a self-perform initiative to construct the panels in a donated warehouse on Tech's campus, and his company, Skanska, hired six men from Georgia Works to do the work. Not only were they able to put these materials back into use, provide workforce development training and create a beautiful aesthetic effect inside the building, they were able to do it at 25 percent of that sub's bid and save the project money."

Reclamation Considerations

As deconstruction and reclamation techniques and technology continue to improve, the availability and use of reused materials will keep growing. There are, of course, some limitations and considerations to weigh before deciding how and where to best utilize salvaged material.

"One challenge in using repurposed or retained components is

determining their structural integrity and strength, particularly when the history of the material is not fully known or the building has been unmaintained for an extended period," Wong explains. "For example, with the Alcatraz Photography Studio project, the function and year of construction of the original building are lost to history, though it appears about a century old. The seismic resistance of the original unreinforced brick masonry walls was highly inadequate and needed reinforcement."

While some architects, owners and contractors might express hesitation about the structural integrity of reclaimed materials, Bennink explains that it's just a matter of downgrading.

"For example, a deconstructed bridge girder would never get certified to be reused over an interstate highway, but what about someone's driveway?" he says. "If you're building with lumber and the inspector says you can't utilize used 2 by 6s, you often can use 2 by 8s. When it comes to energy, embodied carbon and resource conservation, we're OK with things being downgraded a little if it means they are being saved and reused."

Trends in reclamation and reuse are driven as much by supply—what buildings are being deconstructed locally and what can be salvaged from them—as by tastes and design. However, as it has with most things, the pandemic has changed the landscape of reuse.

"Since COVID started, we've seen increased demand in the reuse industry," Bennink says. "It has shifted much more toward residential. People are stuck at home and want to do home renovation projects but income may be unstable. If they can find affordable alternatives and get their projects done for less money, they'll do that. Restaurants had been a big part of our demand in the past, but unsurprisingly they haven't been buying much lately. We predict a big boom in that sector next year."

As technology continues to expand, with automation making salvage more efficient and effective, big data is also helping to expand awareness and availability of reclaimed materials.

"I have dreamt for years about integrating technology so you can come into a reuse center, scan a code on any of our materials and learn where it came from and what its history is," Goodman says. "There are companies like Rheaply that are making it easier for consumers to access information about reclaimed materials. This is the big frontier: How do we make it easier for everyone to access information about salvaged materials and help them see these materials as having value instead of seeing them as trash?"

"When there are multiple benefits happening simultaneously, that's where you get a glimpse of real sustainability," Bennink says. "We have seen win-win-win situations where materials were saved, the environment benefitted and jobs were created. It's a good feeling."

LEARN MORE ABOUT MATERIALS REUSE

RE-USE CONSULTING // www.reuseconsulting.com
LIFECYCLE BUILDING CENTER // www.lifecyclebuildingcenter.org
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GLASS REDUCES LIKELIHOOD OF BIRD COLLISIONS

Guardian Glass North America now offers Guardian Bird1st Etch glass in four distinct bird-friendly patterns for exterior building applications. The product joins Guardian Glass' family of bird-friendly products to give architects additional options to achieve their desired design aesthetic and glass performance while reducing the likelihood of bird collisions with windows. Available in four patterns on translucent glass, Guardian Bird1st Etch glass products include Threat Factor scores to quantify collision-avoidance effectiveness. These products are available on Guardian UltraClear low-iron glass and standard clear glass and can be paired with Guardian SunGuard SuperNeutral 68, SNX 62/27 and SNX 51/23 coatings on the same lite of glass, as part of an insulating glass unit. The glass can be heat-treated and used with laminated glass for safety and other benefits. Guardian Bird1st Etch glass is currently available in 96- by 130-inch size on 6-millimeter-thick float glass through the Guardian Select Fabricator network.

guardianglass.com/bird1st



WRITING SURFACES COMBINE DRY ERASE BOARDS WITH GLASS WHITEBOARDS

Magnatag has released its VisuGlass WhiteWalls, which combine the company's pre-existing lines of floor-to-ceiling dry-erase wall panels and glass whiteboards. The wall panels are manufactured using optically clear, low-lead glass; frameless finished edges; and a hidden frame and steel backer. Equipped with patented micro-adjustment standoff mounting brackets, installers can raise and lower each corner of the board to account for uneven and concave walls while matching with the next panel to create a smooth writing surface. VisuGlass WhiteWalls are available in 10 standard colors along with standard black and white designs. The panels also can be custom ordered.

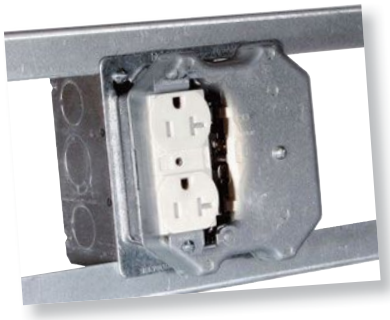
www.magnatag.com/glass-whitewall



PHASE DIMMING IS ADDED TO WIRELESS LIGHTING CONTROL SOLUTIONS

Lutron Electronics has launched Vive PowPak Phase Select modules, which offer a remote mountable dimming option that can adapt to the various phase-dimming needs of a project. Vive Phase Select modules feature Lutron PRO LED+ technology to dim smoothly down to 1 percent in reverse- or forward-phase situations. The modules mount horizontally or vertically in a 4 by 4 junction box on the wall or ceiling. Setup can be completed at the module or through an app when using a Vive Wireless Hub, for ladder-less configuration. The modules comply with UL 2043 requirements and feature configurable low/high-end trim for flicker-free dimming and energy savings. The PowPak Phase Select module communicates wirelessly to Lutron Pico remote controls and Vive wireless controls and sensors, making it easy to add additional wall controls without running new wire.

lutron.com/vivesavestime

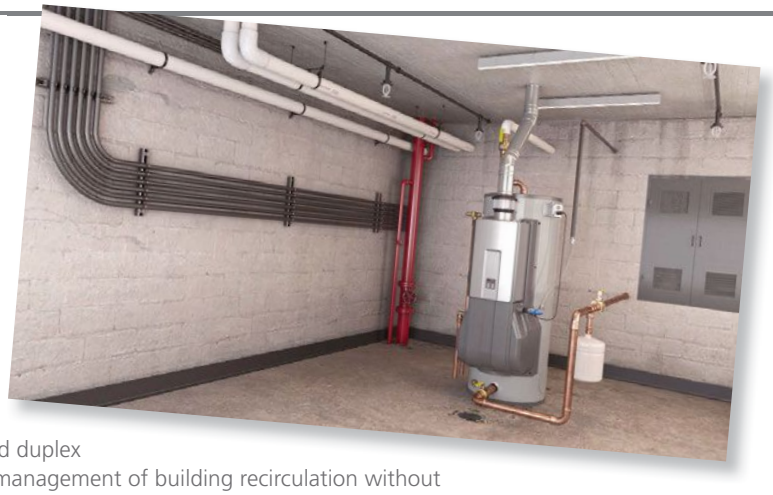


PREVENT DRYWALL DEBRIS FROM ENTERING ELECTRICAL BOXES

RACO has introduced two Protector Plates for use with mud rings. These products prevent drywall debris from entering the box or damaging devices. RACO's new single-gang 701AJT plate and two-gang 702AJT plate are raised to protect the electrical box and any installed devices from damage during drywall installation. That includes drywall compound, debris, paint or the router bit cutting the opening in the drywall for the box. The models are designed to offer protection for RACO's one- and two-gang steel adjustable mud rings, also called plaster rings, but also function on regular mud rings. After the drywall has been cut, the plates are removed and ready to be used again.

www.hubbell.com

HYBRID WATER HEATING SYSTEM OFFERS MULTIPLE EFFICIENCIES



To provide a quick and easy tank replacement solution to contractors and end-users, Rinnai America Corp. has created the non-condensing Demand Duo R-Series Commercial Hybrid Water Heating System. Its design connects easily to the existing 6-inch B-Vent, allowing contractors to quickly replace standard-efficiency atmospheric tanks. The end-user, too, can benefit by simply upgrading to a system featuring part-tank and part-tankless design. Sold in 80- or 119-gallon tank options, the Demand Duo R-Series eliminates the need for new vent penetrations. The pre-installed drip leg and 36-inch Swivel-Flex Gas Line create material efficiencies and reduce install time with a pre-installed electrical junction box and duplex outlet. The digital controller, which comes with the product, allows management of building recirculation without having to purchase an additional aquastat.

www.rinnai.us



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Seal-Fast Liqui-Flash from Mule-Hide Products is a one-component, 100 percent solids, non-shrink, polyurethane sealant that can be used in typical and difficult-to-access applications, including flashings, skylights, pitch pockets (filling and sealing), inlaid gutters, air conditioners, brick ties, roof vents, penetrations, ductwork, roof hatches, chimneys and seams. It is compatible with a wide range of substrates and goes on in one step, using a brush or a ribbon nozzle. It requires minimal tooling but is viscous enough to prevent running and drain-out. It is semi-self-leveling, allowing it to be used for sealing and repairing single-ply membranes at any slope. Fabric reinforcement is not required for repairs. Seal-Fast Liqui-Flash is available in three colors: black, white and gray. It is packaged in 10-ounce caulk tubes, 20-ounce sausage tubes, 1-gallon pails and 3 1/2-gallon pails.

www.mulehide.com

WARM COLOR PALETTE IS AVAILABLE FOR MODERN STONE PROFILE

Cultured Stone has made available Echo Ridge for its Sculpted Ashlar profile. Echo Ridge uses muted tawny undertones and hints of copper to offset the clean lines of the Sculpted Ashlar profile. Sculpted Ashlar utilizes mixed stone sizes to bring natural warmth to interiors and exteriors. The stones that compose the profile vary in size, starting at 2 1/4-inches high and extending to 20 1/2-inches long. The Echo Ridge color palette is part of several Cultured Stone profiles, including Dressed Fieldstone, Country Ledgestone and Southern Ledgestone.

culturedstone.com





KEEP PEDESTRIANS SAFE WITH EDGE-LIT LUMINAIRE

KIM Lighting has launched Ouro Edge-Lit, the latest addition to the Ouro architectural family of luminaires. The product, which is available in Arm, Wall and Post Top mounting, can be used at high mounting heights, as in parking lots, down to pedestrian-level cityscapes. The luminaire provides up to 16,091 delivered lumens with advanced light guide lens technology and optical precision. Controls are available in a range of options, from dawn-to-dusk photocell to advanced wireless solutions. Hubbell Control Solutions' SiteSync is an option for the Ouro, offering flexibility, ease of design, installation simplicity and wireless architecture.

www.hubbell.com


Wave and Blossom

HAND-PAINTED WALLPAPER DESIGNS INTERPRETED AS GLASS MOSAICS

New Ravenna has released the Gracie collection in collaboration with Gracie, makers of hand-painted wallpaper since 1898. Five Gracie designs were selected for interpretation into glass mosaics. The designs were chosen to represent international historic themes, from Roman and Chinese antiquity to the late Japanese Edo period and French art deco. Gracie's intricate designs were interpreted into mosaic by New Ravenna's master mosaicists through varied techniques, colors and textures. Central motifs were created in reflective jewel glass, allowing the natural hand-mixed variation of the glass sheets to replicate the feel of a hand-painted surface. Tumbled Sea Glass was used as background material to allow the characters in each design to remain dominant, and Gracie's metallic leaf pigments were honored by using honed antique mirror and 24-karat gold glass. Mosaics in the Gracie collection can be customized in size and color to suit a designer's preferences.

www.newravenna.com



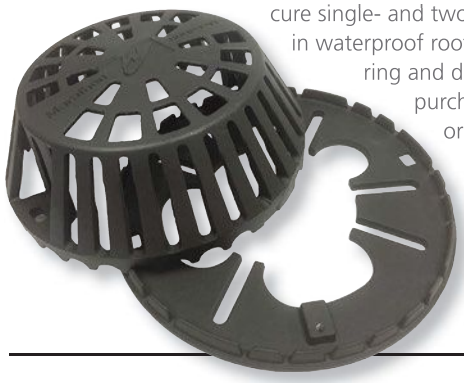
ENHANCE AUDIO AND VIDEO IN CLASSROOMS WITH FLAT PANEL DISPLAYS

Extron has released its PlenumVault Direct View System for classrooms with flat panel displays. This system provides enhanced audio and video quality for in-person, hybrid and remote learning environments. Customers can add their choice of user interface options, AV signal extension, speakers, mounting hardware and cabling for a complete classroom AV solution. Advanced audio capabilities include integrated amplifier, audio input mixing, and line level outputs for remote learning or assistive listening. The built-in control processor automates AV system functions so instructors can start teaching with AV tools the minute they enter the room. The system supports Extron ShareLink Pro wired and wireless presentation systems, allowing BYOD devices to share content on the flat panel display. It also integrates with the VoiceLift Pro microphone for instructor voice reinforcement.

www.extron.com

EASILY RETROFIT BROKEN OR MISSING ROOF DRAIN DOMES

Marathon Roofing Products has made available its Retrofit Ring & Dome, which will match up to most old-style existing drains. The ring is suitable to most standard three- and four-bolt pattern styles. By aligning the ring over the existing bolt holes in the old drain body and installing the new hold-down bolts with washers, the problem of replacing matching domes is resolved. Aligning "Open V" channels of the Retrofit Base Ring to the scallop openings of the Retrofit Dome creates optimum drainage. The low-profile cast-iron dome weighs 21 pounds and is designed for reroofing applications when a clamping ring is important to secure single- and two-ply membranes in waterproof roof systems. The ring and dome may be purchased separately or in combination.



www.marathondrains.com

STEEL REPLICA WINDOW IS MADE OF ALUMINUM

EFCO Corp. has introduced its 590X Steel Replica Window, an aluminum window that replicates the look of a classic, industrial steel window. It is available in three standard profiles—bevel, cove and t-grid—or in made-to-order options. When retrofitting historic buildings, customizable muntins allow building owners to easily and economically match existing sightlines. Finishes also can be specified with different colors on the exterior and interior to complete the desired architectural aesthetic. The 590X Steel Replica Window, which has a system depth of 3 1/4-inches and accommodates up to 1 3/8-inch glass, has earned an AW100 rating for casements and AW80 for project-out windows. It also meets AAMA 513 standards for accessibility and can be combined with hardware options to ensure easy operation for people with a range of physical abilities.

www.efcocorp.com/590x



PASSIVELY GENERATE SOLAR POWER WITH GLASS MODULES



Vitro Architectural Glass (formerly PPG Glass) has launched Solarvolt building-integrated photovoltaic (BIPV) glass modules, which combine the aesthetics and performance of Vitro Glass products with CO2-free power generation and protection from the elements for commercial buildings. The modules can be used to enhance various components of commercial building exteriors, including balustrades and balconies, overhead glazing and skylights, façades and opacified spandrel glass—all while passively generating solar power, reducing air-conditioning costs and even replacing conventional cladding materials. To meet a wide range of design and environmental performance targets, Solarvolt BIPV modules can be used with virtually any Vitro Glass product, and performance can be further optimized by using Solarban solar control, low-e coatings.

www.vitrosolarvolt.com

ARMIS VIAKOO

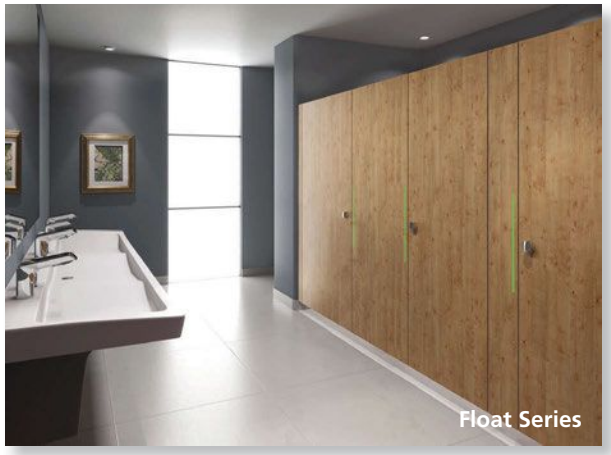
Find it. Secure it. Make it better.

MAINTAIN VISIBILITY AND SECURITY OF ENTERPRISE IOT DEVICES

Armis, a device security platform, and Viakoo, a provider of automated IoT cyber hygiene, have partnered to bring together IoT device discovery and remediation. The number of connected Enterprise IoT devices used in workplaces across all industries is exploding. Although these devices help improve efficiency and reliability, they lack the management and security needed to keep them safe from cyberattacks. When an out-of-compliance device is found, the best outcome is to remediate potential risks and to return the device to service. Armis detects such out-of-compliance devices, and Viakoo can trigger certain actions on them, like firmware updates, configuration modifications, certificate refresh and password changes, which can remediate risk. The Armis and Viakoo platforms are agentless, do not require the installation of any hardware in your environment and install in minutes, using the infrastructure you already have, with no network changes.

www.armis.com/technology-partners/viakoo

MODERN RESTROOM PARTITIONS OFFER PRIVACY AND EASY MAINTENANCE



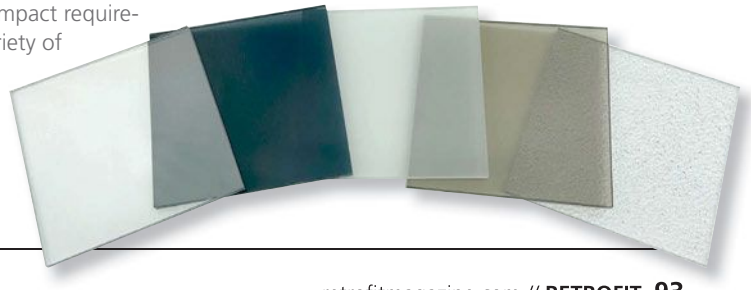
Float Series

Bradley has launched its collection of Euro style partitions, offered in three models: Float Series, Lucent Series and Loft Series. Characterized by modern design elements like enameled tempered glass, minimalist frameless construction and floating aesthetics, each Euro partition model provides privacy and easy maintenance. Available in many color options and with LED occupancy lighting, the partitions include dependable slow-close no-pinch hinges.

www.bradleycorp.com/euro-style-partitions

CHOOSE IMPACT-RESISTANT POLYCARBONATE GLAZING FOR GARAGE DOORS

Haas Door, a manufacturer of steel and aluminum garage doors, has expanded its impact-resistant polycarbonate glazing options in several residential and commercial product lines. The company's residential and commercial insulated series will now include five impact glazing color options: Clear with UV rating, Dark Gray, Frosted, Bronze and Pebble. Haas Door is expanding the five impact glazing options into its insulated door lines, including 2000, 5000, 700, 600 and American Tradition Series. Impact windows used in Haas Door garage doors meet impact requirements for a wide variety of areas, except for HVHZ and Dade County.



www.haasdoor.com

LIGHTING HAS BEEN LAB-VERIFIED TO INACTIVATE AIRBORNE PATHOGENS

Luminii has launched its architectural-grade germicidal lighting platform of products and systems branded PURIFII. Among its first releases is AER W, a mercury-free, always-on, contactless, GUV upper air system. Designed for occupied spaces, AER W has been lab-tested and -verified to reduce SARS-CoV-2 virus in the upper air by 99.98 percent within 10 minutes. It features a streamlined linear profile engineered to support the inactivation of airborne pathogens in high-traffic, indoor environments. The system emits an uninterrupted plane of UV-C light continuously, disinfecting the upper air in just minutes, eliminating viruses and other airborne pathogens. AER W incorporates a recessed LED UV source and convective design and has no moving parts. AER W is protected from environmental dirt and dust particles and operates silently. In addition, the product features an integrated or remote power supply.



www.luminii.com



SUGAR PALM PANELS FEATURE 3-D VISUAL TEXTURE IN LINEAR GRAIN PATTERN

Smith & Fong has released Durapalm Sugar Linear Panels, which are produced from Indian black palm (sugar palm). The graining of the panel is derived from the varying color range of stem wood available from this palm species. Colors of black coffee and nutmeg tones with eggshell whites appear in the panels, which are suited for walls, cabinetry and store fixtures. With a solid bamboo core for strength and stability, this 100 percent non-wood panel product is durable, versatile and accessible for fabrication. Installers can finish it with almost anything, but the company recommends natural oils or hand-rubbed poly finishes that give it a naturally tactile look and feel. Durapalm Sugar Linear panels are manufactured in 3/4-inch thickness in dimensions of 48 by 72 inches or 48 by 96 inches. Panels come Class C fire-rated and can be upgraded to Class B if specifications require.

www.durapalm.com

HANDS-FREE OPTIONS AVAILABLE FOR GLASS AND BOTTLE FILLERS

T&S Brass and Bronze Works has expanded its glass and bottle filler line with sensor-operated options that make water dispensing hands-free. The EC-1210 series of sensor-activated glass and water bottle fillers reduces contact in high-touch areas and is available in heights ranging from 8 to 12 inches to accommodate application needs. Fillers can be equipped with water-filtration kits to improve water quality and are suitable for any water-dispensing setting. EC-1210 glass and water bottle fillers include an optional auto-flush feature that flows water for 30 seconds after 12 hours of inactivity to prevent water stagnation.

www.tsbrass.com





CONDENSING TANKLESS WATER HEATERS OFFER NEW HIGH-EFFICIENCY FEATURES

Navien Inc. has launched the NPE-2 series, which is offered in four Standard (NPE-S2) models up to 199,900 Btu per hour and three Advanced (NPE-A2) models up to 199,900 Btu/h. New high-efficiency features include a turndown ratio up to 15:1, EZNav advanced multi-line control with built-in intuitive software and Setup Wizard, increased 2-inch PVC venting length up to 75 feet, vent installation detector, built-in HotButton on-demand system controls, expanded cascade capability up to 32 units and common venting capability up to 12 units. The NPE-2 will continue to offer the features of the NPE and support Navien accessories for enhanced installations, including the NaviLink Wi-Fi remote control system, NaviCirc recirculation crossover valve, H2Air for combination space heating and domestic hot water system, and ReadyLink manifold system for simplifying multi-unit installations on walls or racks.

www.navieninc.com

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NO PLACE LIKE Home

Architects Create Their Dream Home Within a Beloved Virginia Barn

WRITTEN BY | CHRISTINA KOCH

When making decisions, it typically is beneficial to follow our first instinct. Our intuition will lead us down the path that is right for us, and the choice becomes apparent. Such was the case for Nea Poole, AIA, NCARB, principal of MidBottom, Va.-based Poole & Poole Architecture. She had a gut feeling her family's home could be created within a Dutch gambrel barn in the Richmond, Va., countryside the moment she saw the barn. Her husband Mike Poole, AIA, NCARB, also an architect and a partner in Poole & Poole Architecture, was unconvinced. His dream down the little gravel drive and went something like this: Tear it down. Build a new one. To the back, there was an entire basement level that was open; it had once been used to store equipment. Each of the four bays was 10 feet wide by 40 feet deep, so you could park 16 cars under the barn. With our urban house, my husband's biggest gripe had been our two-car garage; it really just fits a car and

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ROOFTOP BUS

A Converted Greyhound Creates a Unique Experience for Patrons of a Rooftop Lounge

It's not an everyday occurrence to hoist a 1956 Greyhound Scenicruiser bus 10 stories to the top of a hotel, but the Bobby Hotel, a lifestyle boutique hotel located just a few boot-clad steps from Nashville, Tenn.'s historic downtown, did just that.

The bus features two hydraulic doors, one on the side and the other at the rear, to create space for customers of the Bobby Hotel's rooftop lounge. A dual-pump system for each door, with its electric motors, was placed 60-feet away inside the swimming pool mechanical room. They operate the hydraulic cylinders to lift and close the 18-foot, 6-inch by 8-foot side door and the 8- by 9-foot rear bus door. The doors can be opened and closed with handheld remote openers.

Castlerock Asset Management, which undertook the adaptive reuse of the Wells Fargo Plaza building into the Bobby Hotel, enlisted Hemphill Brothers Coach Co. to redesign the bus for the top of the 1970s office building. The Nashville-based company is a creator of custom tour buses.

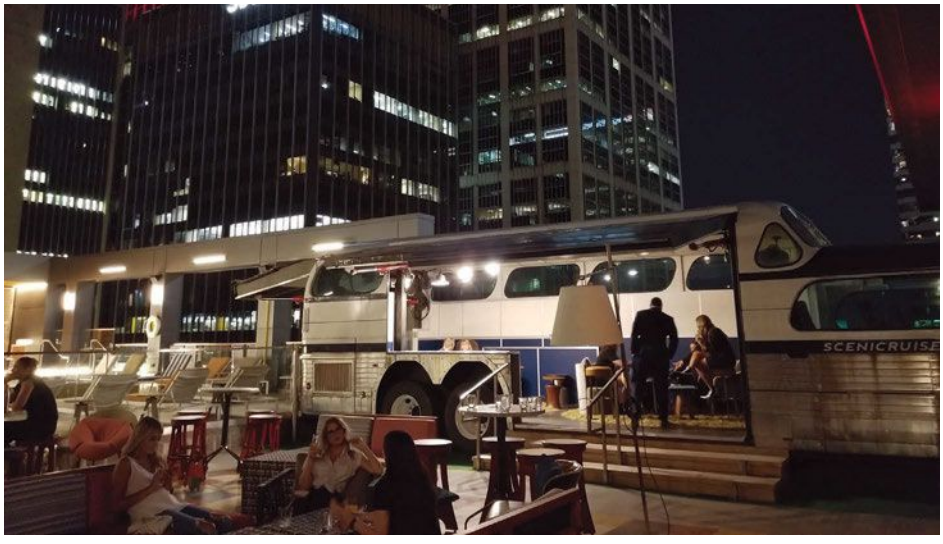
The bus had to be stripped down from its original 20,000 pounds to lighten the load before hoisting it to the rooftop with a crane. Hemphill Brothers Coach Co. gutted the whole drive train and interior and had to widen the bus by 4 feet. Where it's situated, the bus looks like it could be driven off the building.

"Bobby Hotel wanted the front half of the bus to appear like the original coach," explains Gary Favinger, technical support and fabrication for Hemphill Brother Coach Co. "The seats were all reupholstered with overhead lighting added. We searched around and found amazing doors with fail-safes built into the hydraulics. We cut half the side off the bus and built a structure to support it and rebuilt the back door opening. The people at the Bobby Hotel were blown away by the whole deal. There's never been a bus with side and rear doors opening up on top of a hotel. It's a one-of-a-kind."









Imagine flying over Nashville, Tenn., and seeing a Greyhound bus on the roof of the Bobby Hotel. The bus, which features hydraulic doors from Schweiss, www.bifold.com, also is partially visible from the ground.

PHOTOS: JEFF KING AND GARY FAVINGER, HEMPHILL BROTHERS COACH CO.


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