



# STRUCTURETONE

Organization *Insights*

Govan Brown | LF Driscoll | Pavarini Construction | Pavarini McGovern



# RELATIONSHIPS: *The Core of Our Business*

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**Relationships are at the core of any business. From clients, to partners, to employees and colleagues—these relationships are intertwined with and critical to the success of any endeavor taken on together.**

This idea certainly holds true for the construction industry. While embarking on new projects and new relationships is exciting and promising, there's nothing like returning again and again to a team you understand, a team you've shared experiences with and colleagues who have become true friends.

We enhanced one of our own relationships this year when Govan Brown officially joined the Structure Tone family. This Canadian firm is the premier interiors contractor in Canada and a long-time partner with Structure Tone and many of our clients. We are thrilled to have them on board. Read more about the firm and their expertise on page 16.

This issue of *STO Insights* is dedicated to how these relationships contribute to shared success, in both obvious and subtle ways. The mutual respect and understanding developed through long-term relationships with clients like Ivy Realty, the Philadelphia Museum of Art, and MFS Investments has resulted in dozens of projects together over the years, both large and small. Our evolving relationship with partners in targeted locations has also helped produce some amazing spaces, like the new offices of iCIMS in New Jersey's burgeoning Bell Works complex to the repositioned commercial office tower at 400 Record in the heart of Dallas. And, of course, the relationships among the entire project team can make or break a project's success. Both Time Warner's Joel Brenner and CBRE's Scott Allen comment on the role that collaboration plays on pages 4 and 22, respectively.

Thank you for continuing your relationship with Structure Tone, whether you're new to us or an old friend. Happy reading.

James K. Donaghy  
Executive Chairman

Robert Mullen  
CEO

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Cover Photo: Steve Kral

Time Warner's new Hudson Yards HQ brings together four brands across 1.5M sf

# Collaborator in Chief:

## Q&A with Time Warner's Joel Brenner

Designer. Listener. Interpreter. Collaborator. Those are a just a few of the roles Joel Brenner brings to the table as the vice president of global project management for Time Warner. Structure Tone is working with Brenner and his team to build Time Warner's 1.5M sf New York headquarters in Hudson Yards, which will bring together over 5,000 employees across four company brands. Here Brenner shares what he sees as the keys to teamwork and managing such a colossal project.

### You started your career on the design side. What made you want to switch to managing corporate real estate?

When I started my own practice as an architect, I worked on large, exclusive residential buildings on Long Island. I learned many lessons through those experiences about being an architect and the responsibilities that come with it. I eventually came back to New York City and joined Gensler, where I quickly learned how to be part of a big company and what goes into corporate workplace projects.

Goldman Sachs then asked me to join them as a project manager on loan from Gensler. I found the work to be much more fulfilling on the client side since, in a sense, I had more opportunity to influence design. I also learned a lot more about what is required to manage project work, manage a budget, see how decisions are implemented, etc. I was exposed to much more about a project than I would have as the architect, and I loved it. Eventually that led me to a whole new career path on the corporate real estate side.

I still hold my architecture license and registration, however. I won't let that go. It's an important credential that I worked hard for and I see myself as an architect regardless of the functional role that I play. It gives me added insight and credibility that I do think benefits my work.

### You're known to be a great collaborator. How did that become a central focus of the way you do business?

I've experienced working for all types of managers—those who work through fear, those who work as mentors, those who are collaborators. I have found collaboration is the best approach because it doesn't suggest that any one person runs everything. Yes, I might be the project executive on a building, but thousands of people contributed to that project. The best ideas come from pushing the envelope and challenging each other to find the best solutions. And that comes out of exchange, and discussion, and getting great people together to do great things. That's really the way I look at projects, especially those of the scale of our new Hudson Yards office.

### How has collaboration come into play in designing and building the new office?

This project brings together four very distinctly branded divisions: HBO, CNN, Warner Bros. and Time Warner. We had to find a way in the workplace strategy, color schemes, branding and the rest to provide a certain level of independence. But for efficiency, we also had to have some commonality. So we created a kit of parts—from the architectural elements, to the furniture, to the color palettes. Everything we did required enough diversity to satisfy the bandwidth of our divisions and their sense of individuality while at the same time create something reasonable, rational and manageable across 1.5M sf.

To help us do that, we set aside 10,000sf of space to test and model different furniture settings and

configurations, types, colors, carpets, lighting, etc. We brought different groups in from throughout Time Warner to get their opinions on what works given how they see the future of our workplace and the flexibility we need going forward as a company. They put sticky notes on what they wanted to see in various areas of the office. While we couldn't accommodate every idea, we were able to deduce some general themes: they wanted the office to be healthy, to give them a sense of being taken care of and to be an open environment that also has private spaces, quiet work spaces and group space.

That ultra-collaborative process helped us understand what was most important to our people. It also meant that there won't be any big surprises when we move in. They all had a voice in the decisions and won't walk in surprised from mandates from above.

### How do you balance having an overall, consistent approach to managing real estate projects with the specific needs of each group?

We listen. You have to be a good listener and really hear what people are looking for. Then you can interpret it into a solution. We put together everything we hear to come up with a strategy that responds to it. It's a difficult way to go about design and it takes longer to do it that way, but it results in the best end product.

At our new Hudson Yards space, it's not just office space. Out of the 1.5M sf, probably 800,000 is office space and the rest is for technical equipment, screening rooms, amenities, studios and the like. I'm no expert in broadcast spaces, but one thing that helped is at the beginning of the project, I went to one of our other broadcast facilities under construction so I could see what went into it. And I found who I should talk to in the various departments and teams that will be working in these spaces. We have experts who work in studios day in and day out. So we bring them in and stretch deep into the organization to find that skill set and engage them in the team.

### How do you identify the value that individual team members bring to such a collaborative approach?

That's a tough question. There's a diversity of skill

Below ▼

One goal of the new office is to create a sense of community across the organization



Above ▲  
Joel Brenner

sets that everyone brings to the table, from the designers and engineers, to the builders, to the vendors and their distinct skills. I don't pretend to know all of it. But being surrounded by that group of experts with those skill sets is what creates return on investment. When you bring a company like Structure Tone onto your team, you can now execute a design that's cutting-edge and have the expertise to do so under constraints like a tight budget and timeframe. We push each other and use everyone's strengths so that, at the end of the day, we have the best product we could create.

### What are the next challenges facing workplace design, in your opinion?

The biggest challenge is where technology goes and how it changes the way an office looks and feels. We obviously have to go more mobile and be more flexible. But we don't even know what the limits of flexibility are.

We have integrated smart building technology into our new building far beyond what we've done in any of our other buildings. We're breaking new ground for our company in integrating technology into buildings, from building management, to lighting, to conferencing. What comes of that and how it influences how we operate our buildings will also change. It's exciting to be a part of it. ◀



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# STANDARD PRACTICE: Maintaining Consistency at MFS

MFS Investment Management got its start in Boston, Massachusetts nearly a century ago, introducing the country's first mutual fund. Since then, the firm has grown in leaps and bounds, expanding to hundreds of employees in nine offices across the globe.



As a global firm, MFS requires sophisticated communication technology

As the firm has evolved, so has its real estate needs. Structure Tone's Boston office has worked with MFS for more than a decade, helping the firm make updates, reorganize floor plans and make similar adjustments as staff needs changed. But in 2008, MFS made the decision to relocate their Boston headquarters to a new space and leverage the move as an opportunity to set some consistent standards for their approach to managing their real estate in all locations.

## A CLEAN SLATE

The project team worked together with MFS to help them determine not only what design approaches best matched their staff and workplace goals, but also how they could meet those goals efficiently from the construction point of view.

"During preconstruction, we helped MFS formulate a new set of standards for their offices so they wouldn't have to go through all of these decisions each time they moved or updated a space," says Mark Fiorino, Structure Tone director of opera-

tions in Boston. "Employees got to try out full-scale mock-ups of different office layouts, different furniture, office fronts—a variety of choices that helped us determine what employees want and what makes sense for their typical project schedules and budgets."

Ultimately, those standards defined a number of features that MFS still employs today.

**Office partitions.** MFS wanted a modern look and function with the flexibility to easily rearrange their space, when needed. The Structure Tone team built three mock-ups with different systems, and MFS ultimately chose the DIRTT partition system. At the time, the project was the largest installation of DIRTT walls on the US East Coast, meaning the choice involved some education and problem-solving on the construction side.

"We went out to the DIRTT headquarters in Calgary to see how the system is made and how it works," says Fiorino. "We then had to establish the

dimensions that would work for an MFS office design, which also involved some changes to ceiling heights and other design parameters."

**Materials.** Because the decisions made for this project were setting the standards for MFS offices going forward, the choice of materials involved a thorough selection process. Structure Tone traveled with MFS representatives to the factories for various choices, such as the Italian stone. "We traveled together everywhere to help make sure potential materials made construction sense," says Fiorino.

**Configuration.** Structure Tone also helped with some office layout standards, from the best location for their conference center and conference rooms to creatively locating pantries in elevator lobbies to conserve space.

**Audio-visual technology.** With such a global workforce and client base, MFS needed state-of-the-art collaboration technology. To meet those goals,



Structure Tone helped MFS develop a set of standards for new office development

their office conference centers feature multiple screens, black-out shades, microphones and other features.

## LONDON CALLING

These new real estate standards—and their long-time relationship with Structure Tone—certainly came in handy when MFS decided to relocate their London offices a few years later. Structure Tone Boston put MFS in touch with Structure Tone London, and the office move process began anew, now with a set of guidelines to streamline design and construction.

"Having this set of standards right from the start definitely made things easier," says David Walsh, Structure Tone London project manager. "We immediately knew what their expectations were, and everything is clearly specified."

But, says London senior technical services manager Ashley Heel, truly understanding those standards is what allows for quick and effective problem-solving. "It was important for us to understand what the goals of their standards were so that if a procurement or lead-time problem arose, we could suggest solutions that may slightly change the plan but still fit within their expectations and preferences."

A case in point was the installation of the DIRTT partitions. Because the project was the first in the UK to use the DIRTT system, a team from the vendor came over from North America to complete

the installation. They had a very narrow window to complete the work, which meant the Structure Tone team had to make sure the space was ready for them.

"It was definitely a challenge from the logistics side of things," says Heel. "They had two or three weeks to install the system, so we had to make sure the fit-out progressed exactly on schedule so they could get to work as soon as they arrived."

The strong relationship between MFS and Structure Tone helped make sure similar logistical challenges were solved quickly. For example, there was a delay in kicking off the project, plus a number of issues cropped up with the base building, from unexpected MEP service complications to baseboard issues. Again, staying on schedule was critical, but the project team understood teamwork was the first order of business.

*"The relationships we had with MFS and our project team made a huge difference in working through challenges. Even though most of the MFS team was in the US, we checked in weekly and they were very approachable and involved throughout the process. The distance and time never really posed the challenge that it might have,"* says Walsh.

Since both the Boston and London offices relocated, MFS and Structure Tone have continued to work together, on everything from minor changes to the fit-out of additional office floors.

"It's a great relationship," says Heel. "They understand what they're building and how the process works. They're a terrific client to work with." ◀

## London Project Details

**Size:**  
57,000sf

**Client:**  
MFS Investment Management

**Architect:**  
HLW International

**Engineer:**  
Green Building Design

**Services:**  
Preconstruction,  
Construction Management

**Sector:**  
Commercial

**Completion:**  
2014



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# RECRUITED:

## iCIMS Anchors New Jersey's Bell Works Metroburb

Last November, recruiting software firm iCIMS opened its doors as the anchor tenant at Bell Works, the reinvention of the historic Bell Labs in Holmdel, New Jersey. This “metroburb” complex is bringing all the amenities of an urban office to a suburban location—and for iCIMS CEO Colin Day, that idea was appealing.



Above ▲  
The feature staircase keeps the four-story office open and connected

“This building offers so much more than simply our tower,” he says. “You walk outside of our doors into a 2M sf building with incredible atriums, pop-up food stores, coffee shops, a library, medical offices—it’s a mini-city in a building.”

Day himself has a history at Bell Labs where, early in his recruiting career, he often took candidates for interviews. But setting up shop in the reinvigorated space wasn’t about nostalgia—it offered practical benefits as well.

For starters, being able to occupy four full floors with large, open floorplates meant the growing firm had a huge blank slate to work from. They also

were going to be able to break through the floors with large, connecting staircases, maintaining a sense of connectivity and collaboration despite covering so much square footage. But perhaps, more importantly, the space fit the iCIMS culture.

“We wanted this to be the coolest place to work, with ‘work’ being the operative word,” says Len Carella, vice president of infrastructure and shared services at iCIMS. “And then we have all the entertainment and outside-of-work things right outside our front door.”

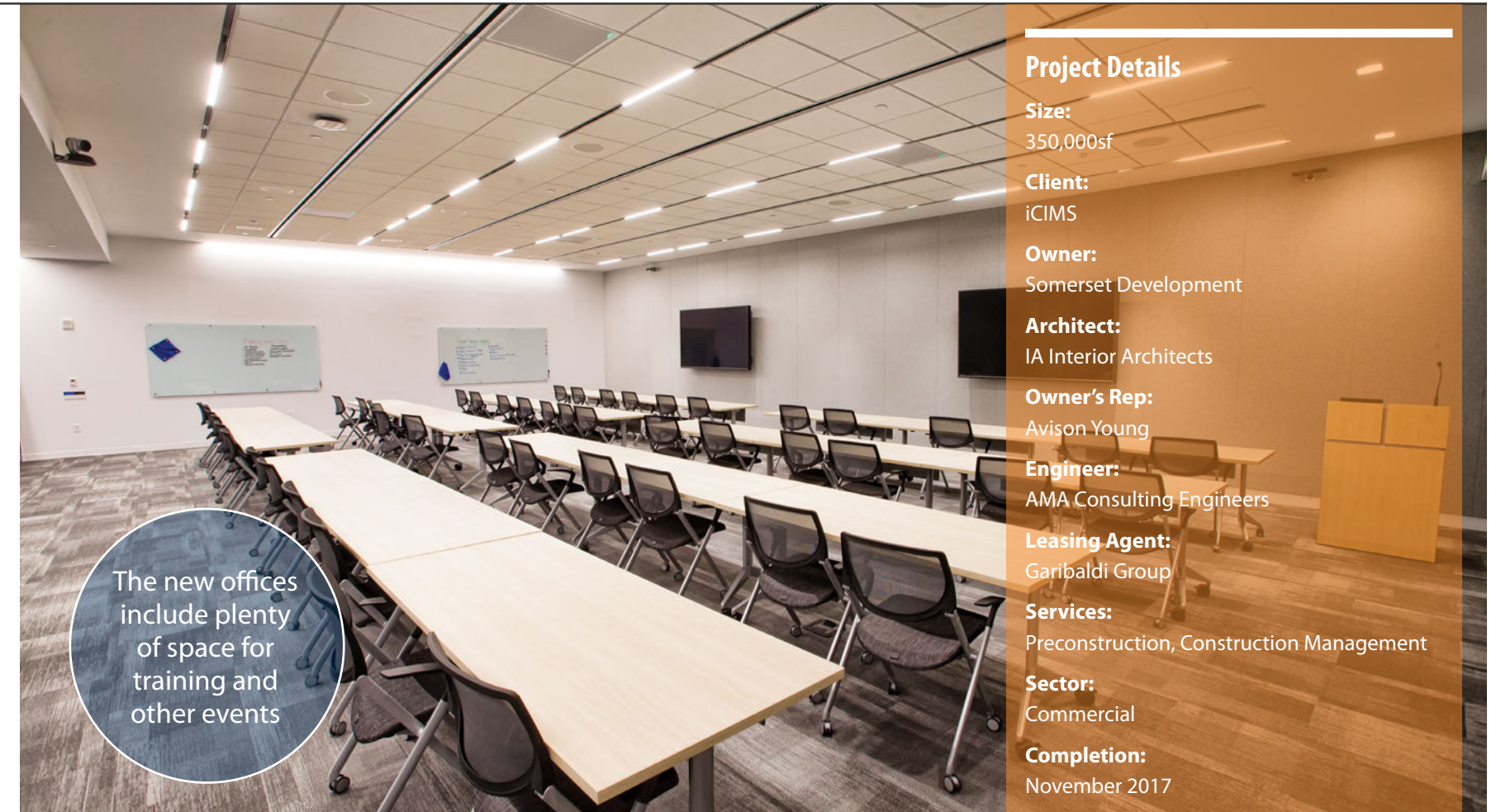
### EARLY ACCESS

iCIMS’ first phase, which is 200,000sf over four floors, features an open-plan workspace with whiteboard-covered walls, a grand connecting staircase, pantries on each floor, private and group meeting areas, a dedicated patio and abundant spaces, like the conference center and training rooms, for the many events and trainings the company holds for staff and clients.

When plans took shape to fit out the space as iCIMS envisioned it, Structure Tone was in a perfect position to help. The firm was already working with the developer, Somerset Development, to upgrade the building’s infrastructure and other spaces and was becoming familiar with its construction challenges and opportunities.

“We had started a few projects in the building before iCIMS began, so we got to be involved in much of the preconstruction,” says Michael Farrell, Structure Tone account executive. “That early access not only enabled us to start demolition and get to know the building better, but also to prepare for and plan around cutting the openings for the stairs and bleacher system that connect the conference space to the main reception area.”

That head start also helped solve some challenging ceiling conditions. The outdated aesthetic of Bell Labs meant many of the existing ceilings were low, with the building’s MEP systems and other infrastructure hidden above them. To upgrade the space to a modern, more industrial aesthetic, the team had to carefully consider how to reposition the ductwork, sprinklers, conduit and other systems in an exposed ceiling.



The new offices include plenty of space for training and other events

### Project Details

**Size:**  
350,000sf

**Client:**  
iCIMS

**Owner:**  
Somerset Development

**Architect:**  
IA Interior Architects

**Owner’s Rep:**  
Avison Young

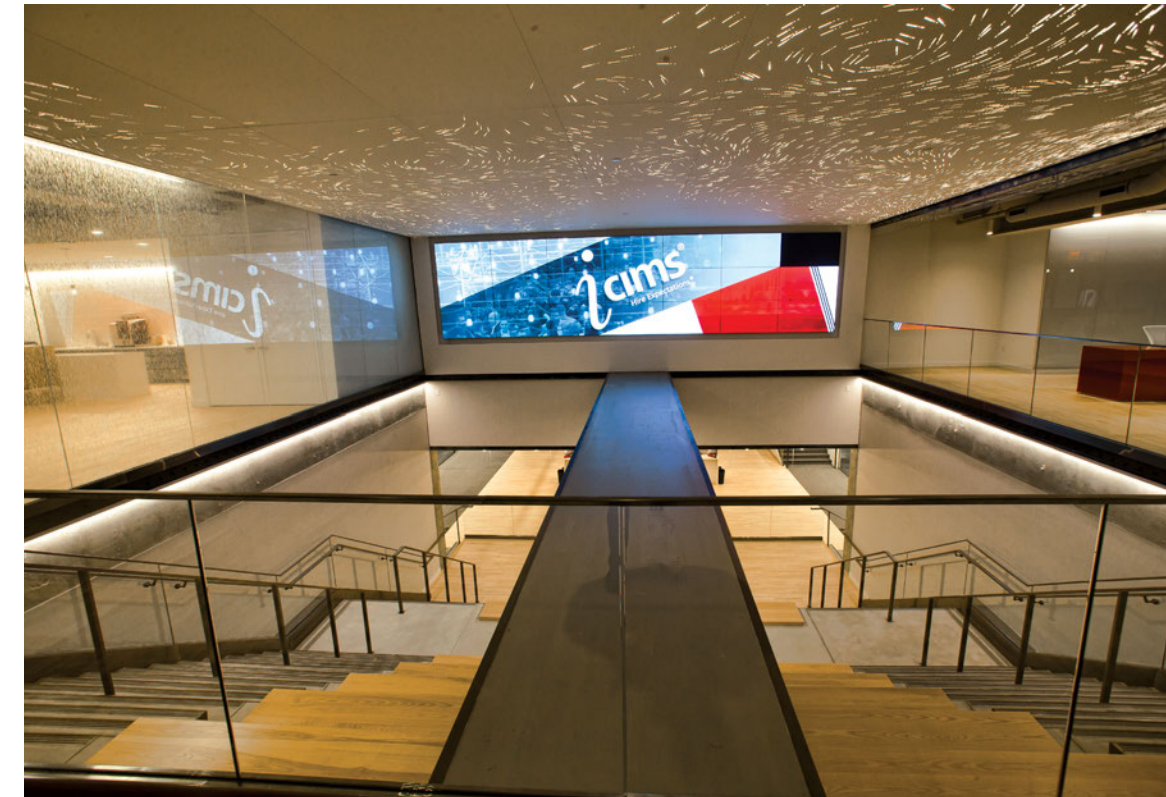
**Engineer:**  
AMA Consulting Engineers

**Leasing Agent:**  
Garibaldi Group

**Services:**  
Preconstruction, Construction Management

**Sector:**  
Commercial

**Completion:**  
November 2017



Above ▲  
The stairs double as stadium seating for large events

“We really had to make sure the MEP systems not only functioned properly, but looked good as well,” says Farrell.

### BALANCING ACT

While the experience and relationships developed working in the building certainly came in handy as work continued on the iCIMS space, it also meant the team had to carefully manage several projects at once.

From the continuing building infrastructure work, to installing the photovoltaic panels, to initial preparations for a proposed hotel, projects were happening on all sides of the iCIMS space. And all of these projects were important to keeping the overall Bell Works redevelopment on schedule. To keep on track, Structure Tone made sure the project managers and supervisors of each project communicated frequently with each other, as well as with the owner, designers and other consultants. It also meant carefully awarding work to their sub-

contractors in a way that didn’t overload them.

“It was never lost on us that iCIMS was leading the way for Bell Works,” Farrell says. “We were committed to making sure their space was done on time and exactly how they wanted it. But each job was important, so we had to come together to deliver.”

### JERSEY PRIDE

Ultimately, that all-hands-on-deck approach delivered the space iCIMS was hoping for, and it built an even stronger team in the process.

*“We worked with Structure Tone in almost a design-build fashion. It was a true partnership and we couldn’t have asked for more,”* says Carella.

The effect of the new offices on iCIMS staff and the emerging Bell Works community is palpable as well. Dozens of companies have moved in or signed leases, the town recently moved its library to the complex and lines now form at the coffee shops and other spaces.

“There is an incredible energy here,” says Day. “We’re hearing an enormous sense of pride. It’s always been there for our company and what we do, but we’re now extending that out to pride for this building, pride for our community and pride for what this means for the state of New Jersey.” ▲



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# Building on History: The Philadelphia Museum of Art

When you work on a facility for over a decade, you get to know the place and its owners. And that's exactly the relationship that has formed between the Philadelphia Museum of Art and the team at LF Driscoll, who have been working together to preserve, enhance and improve the museum experience through projects large and small—all while making sure construction is as inconspicuous as possible to staff and visitors alike.



The core project adds 90,000sf of new public space

## EXPANDING HORIZONS

The partnership dates back to 2004 when LF Driscoll was hired to renovate and expand the museum's newly acquired Ruth and Raymond G. Perelman Building, marking the first expansion to the museum's footprint since 1928 and the first phase of a master plan to expand and modernize their facilities. The LF Driscoll team converted the 120,000sf space into galleries and support spaces, including building a 59,000sf addition and upgrading the utilities underground to connect the Perelman building systems to the main museum building across two active roads. Designed by Gluckman Mayner Architects, the building now houses six new galleries, study centers, a library, an education resource center for teachers and a new café.

Once the Perelman Building was completed, the project team continued to work with the museum to execute their master plan vision, managing projects ranging from small updates and improvements that keep the museum humming, like department relocations and gift shop renovations, to large-scale initiatives, such as the restoration of the Rodin Museum and building a new, 440-space parking garage concealed beneath a green roof and sculpture garden.

## PRESERVING THE PAST

From the very first project, the LF Driscoll team understood how important it would be to make sure all construction protected the museum's landmark structures and delicate contents. Extensive planning, attention to every detail and abundant communication have become routine processes for even the smallest jobs.

*"As Philadelphians ourselves, we are incredibly proud of the historic nature of the museum. All aspects of these projects are scrupulously designed and purchased to make sure we preserve the museum's historic integrity,"* says Jeff Hutwelker, project executive at LF Driscoll.

As one of Philadelphia's most celebrated Art Deco structures, renovating and expanding the Perelman Building required exactly this kind of attention. For example, to accommodate new MEP systems, elevators and other modern upgrades, the team had to remove original finishes and oth-



Thousands of boulders unearthed during construction were reused throughout the new landscape

er details, including 600sf of Indiana limestone, wood paneling and floors, light fixtures and brick. Those materials were meticulously removed, catalogued, stored, cleaned, restored and then reintegrated into the building.

This precision has especially come in handy on the current effort to renovate and reorganize the museum building's core without sacrificing its historic character. Part of this Frank Gehry-designed initiative includes adding 23,000sf of new gallery space and removing and rebuilding walls. Because the museum was originally built using Kasota limestone from a quarry in Minnesota, the project team sent a delegation back to that very quarry to make sure any new sections maintained consistent colors, patterns and features.

The core project expansion also requires installing new windows, posing a similar consistency challenge. To solve it, the team removed one of the building's windows and sent it to the original manufacturer, Hope's Windows in Buffalo, New York, to make exact replicas for the expanded section. "There are plenty of window types that would suffice for the building," says Hutwelker. "But none would be exact. Returning to the original source may not be the easiest way, but we know it's the only way to ensure we uphold the authenticity."

## LOOKING TO THE FUTURE

When the core project is complete in 2020, the museum will be able to offer 90,000sf more public space, 61% more space for American art and 37% more space for contemporary art. And the museum isn't stopping there. With more phases of their mas-

ter plan still on the way, visitors to the museum can expect even more galleries, public spaces and amenities that will continue to mark the museum as one of the city's most dynamic public institutions.

The LF Driscoll team is proud to have contributed to this ongoing effort and to become, as Hutwelker puts it, almost like extended museum employees themselves.

"We've truly come to know their facility. As we've gotten involved in project planning earlier and earlier, we have come to understand their priorities and anticipate their needs and any potential issues," Hutwelker says. "We are completely dedicated to their mission and find it incredibly rewarding to see how the results affect not just the museum itself, but also the cultural pride and prominence of Philadelphia." ◀

Below ▼

The green roof atop the new parking garage features a sculptural garden



Rendering left: ©Gehry Partners LLP

## Core Project Details

- Size:** 160,000sf
- Client:** Philadelphia Museum of Art
- Architect:** Gehry Partners, LLP
- Engineer:** MKA, ASW
- Services:** Preconstruction, Construction Management
- Sector:** Cultural
- Completion:** 2020



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## Project Details

**Size:**  
348,000sf/17 floors

**Client:**  
City Electric Supply/Labora Real Estate

**Architect:**  
Gensler

**Structural Engineer:**  
BDD

**Owner's Rep:**  
Whitebox Real Estate

**Services:**  
Preconstruction, Construction Management

**Sector:**  
Commercial

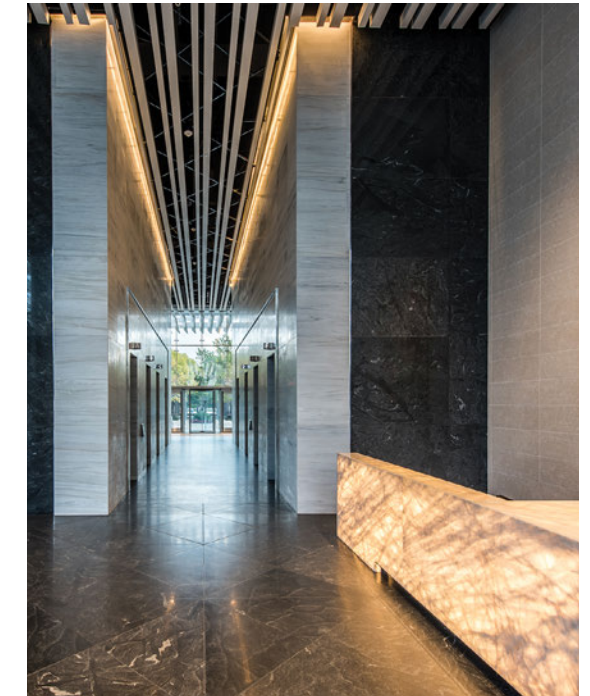
**Completion:**  
October 2017

# BACK TO THE FUTURE: 400 Record

The 1980s. A time of glitz, glamour and gold. When Labora Real Estate bought the '80s-era office building at 400 S. Record Street in Dallas, they wanted to recapture some of that glamour, but now as part of an updated, modern, amenity-rich workplace.



Above ▲  
The new restaurant, Bullion, has already become a downtown dining destination



Above ▲  
Striking new finishes helped update the building for modern tenants

Thanks to a significant reconstruction and repositioning effort, the 17-floor, 348,000sf building now features a new glass-walled, two-story lobby with an outdoor canopy, a fitness center, a conference center, renovated office space, abundant artwork, a rooftop terrace and an elegant new restaurant run by Michelin-starred chef Bruno Davailon.

## INTENTIONAL GROUNDING

The building's owners wanted the changes to make an immediate statement that the 30-year-old building was now a new and improved addition to the downtown. To do so, they focused much of the exterior work on the two most eye-catching areas: the ground level and the top of the building.

Designed by Gensler, the ground level features an aluminum canopy that extends overhead from the main entrance to the sidewalk and street, drawing the eye to the front of the building and creating an elegance that matches that of neighbors like the Omni Dallas Hotel. But perhaps the most striking feature of the lower levels is the restaurant. Raised on columns above ground level but beneath the canopy, the curvy, rectangular structure is covered in gold-hued scales, making it shimmer as the light changes.

"The restaurant is a tough shape. The belly is curved, meaning all the shingles had to follow that profile, as did the glass vestibule below the structure," says

Urmil Shah, senior project manager for Structure Tone Southwest, which led the construction. "From a construction perspective, it took a lot of coordination to make sure all of those details were correct. It was like a project within the project."

## FLYING HIGH

Coordinating many moving parts was also essential for the renovations at the top of the building. The original building had an all-glass ceiling on one side of the top floor. The design called for removing that ceiling and replacing the area with a sky garden for tenants to take in the amazing views of the city. In addition, one of the upper floors has a two-story shadow-box-type of outcropping that, again, provides breathtaking views of the city. Both features involved reconstructing the building's exterior—at dizzying heights.

"We had a 40-foot scaffold that itself was 350 feet in the air," says Shah. "We worked from that scaffold for about six months as we completed the shadow box structure."

Getting materials up to those heights—and finding a place to store them—was also a challenge. The team used a crane with a weight capacity of 550 tons to lift all the structural materials to the upper levels, and then added a work platform extending almost 6 feet from the edge of the building to work on the 17th floor terrace canopy. "We

were either working from or storing things on these platforms for weeks at a time," Shah says.

## SAFETY FIRST—AND ALWAYS

With crews working at such heights, safety was, not surprisingly, a vital component of the project.

"Everyone goes through safety training, of course, but we took it to a higher level for this project," says Shah. "We had a full-time safety manager for the job site, the supers did regular safety walk-throughs and we had a zero-tolerance policy for any safety violations."

That careful attention paid off—the project had no major safety incidents, which Shah is especially proud of.

*"Between coordinating with the city to close parts of the street while we worked above them, erecting the cranes and working from the platforms, a lot could have gone wrong. But we were vigilant so nothing did, and I'm really proud of that."*

Now 400 Record stands tall as a renewed fixture of the Dallas skyline, a representation of its past, present and future. ◀

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# TECH BOOM: Ireland's Reign as Tech Firm Hub

Amazon. Apple. Facebook. Google. LinkedIn. Each of these technology superstars has a significant hub in Ireland. And that's just to name a few.

Why Ireland, a small island nation with roughly the same size population as the Houston metro area, known for its scenery and cozy pubs?

"Originally it had to do with the low corporate tax rate. But it's much more than that now," says Richard Hemming, Structure Tone's preconstruction and business development director in Dublin. "We're an English-speaking country on the doorstep of Europe with a young population, strong economy, reliable infrastructure and pro-business environment. Add all of those factors together and it becomes quite compelling."

After the first few big tech firms set up shop in and around Dublin, a cluster of cosmopolitan young talent developed. Other tech companies noticed, opting not only to follow that talent but also to capitalise on Dublin's available office stock and robust economy—the second most competitive in the European Union, according to IDA Ireland.

## GREAT MINDS THINK ALIKE

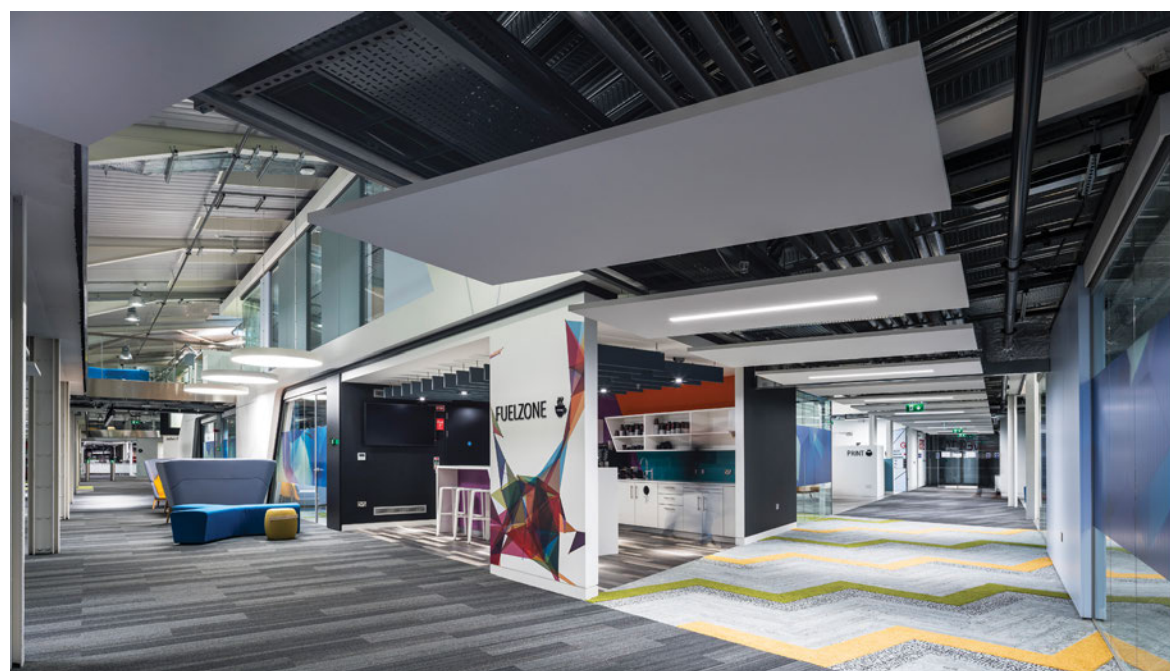
Part of that economy includes the real estate and construction community, which, says RKD Interiors director, Justin Treacy, is perfectly suited to the way tech firms operate. "Companies in Ireland tend to be agile and flexible, including consultants and contractors," he says. "So when tech companies started coming here and needed to move quickly, our market adapted to service that, which can be hard to find elsewhere in Europe."

Structure Tone Dublin's managing director James Reidy agrees.

*"These are sophisticated, forward-thinking companies. You have to be a flexible, intelligent, team player who understands that these firms want to hit the ground running."*

From the construction perspective, says Reidy, that flexibility that also requires becoming part of their development and visioning process. "We often join in on design workshops and discussing lessons learned," he says. "These clients have a number of key performance indicators for things like sustainability, and we often help them test those out."

This quest to find new and better ways is inherent in the tech industry, says Catherine Murphy, associate



Above ▲  
The tech industry pioneered today's open, collaborative workplace

director at Irish project management firm KMCS. "There is always a drive to find the newest, most inspiring way to fit out a building, a way to create biophilic spaces that connect the environment to the workplace," she says. "Most tech companies also provide the agile decision making which allows concepts to develop and architects to translate those ideas into wonderful, progressive spaces."

## CULTURE SHOCK

In addition to its effect on the Irish economy, the tech sector has certainly made its mark on Ireland's business culture. Even industries known for their formal, conservative nature have followed tech's lead when it comes to office design and supporting employee productivity.

"What the tech sector brought to the workplace is an authenticity and mindfulness around enabling people to do good work," says Treacy. "Everyone has realised the way people work isn't necessarily process-driven. It's more about allowing creativity and collaboration and creating an inclusive environment."

That doesn't mean the Irish offices of established financial institutions are adding slides and ping pong tables. But they are shifting away from a more deliberately hierarchical layout, whether it's adopting an open-plan design, trading the traditional board room for more casual meeting spaces or reserving the top floors of their building for shared social areas rather than executive offices.

"Very corporate organisations were never going to adopt all the wacky stuff tech firms were doing in the beginning," Treacy says. "But once that subsided, we saw a convergence where the tech sector matured to a point where more traditional companies were looking at those collaborative, inclusive environments and seeing that they work."

That focus on collaboration has also brought holistic employee wellness to the surface. KMCS project manager Fiona Mullaney says many of the wellness features now found in all kinds of workplaces started at tech firms. "Tech companies are at the forefront in providing the likes of mothers' rooms, quiet and sleep rooms, music rooms, bars, gyms, massage rooms, personal trainers and more," she says. "It's all in the quest to achieve a better market share and attract and provide the best working and downtime space for employees."

The global nature of these businesses means connectivity is also key, no matter their industry. Tech firms, of course, have substantial technology infrastructure needs, but now so do the offices of any global firm, from in-house IT networks for day-to-day operations to the complex database and software systems necessary to serve their clients.

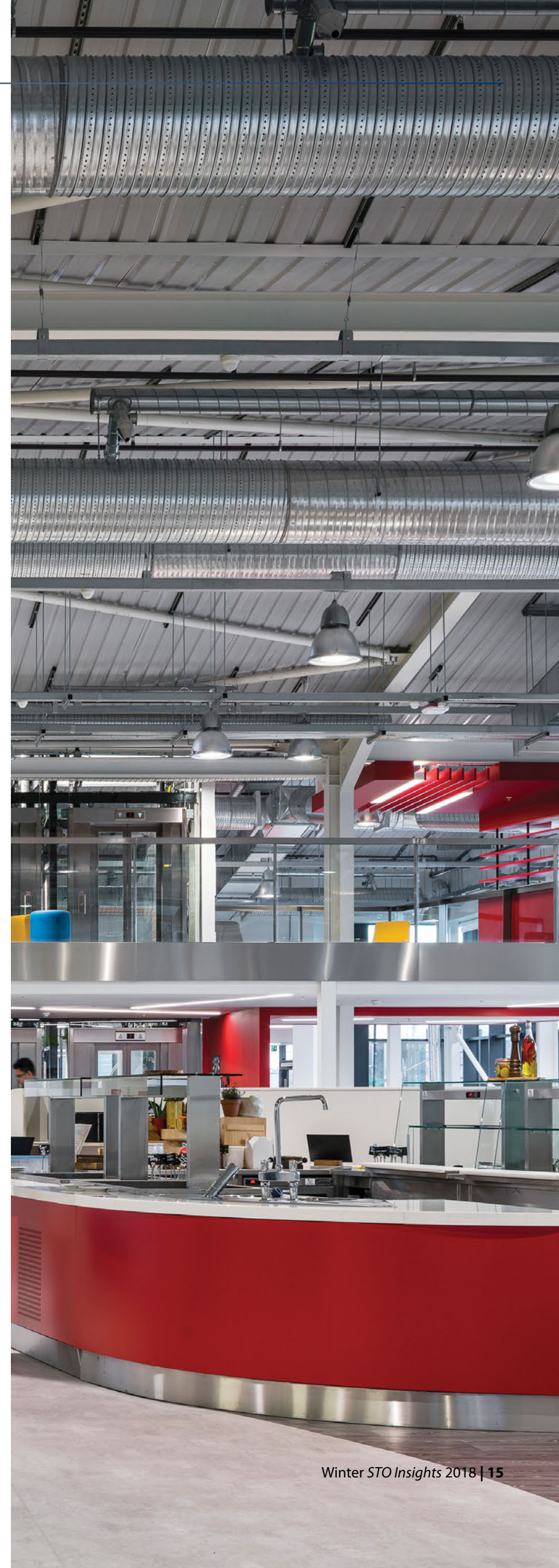
"We've seen some large US-based financial companies relocate their IT operations to Ireland," Reidy says. "Those offices are entirely based on technology. Plus, they want the collaborative spaces, kitchen areas, breakout rooms, video conferencing and so on of any modern office."

## SPREADING THEIR WINGS

While tech firms tend to drive trends like open plans and collaborative spaces, those features are likely here to stay no matter which industry becomes the next big influencer. In the near future, what an office looks like may be less important than where it is, says Treacy.

"The tech center has mostly congregated in certain parts of Dublin, but that may change," he says. "We're starting to see a bit of a move to suburban areas, thanks in part to a maturing workforce who still want to work close to home but can't afford to live with a family in city centre."

In fact, some companies have already migrated out to smaller cities like Cork, Galway and Letterkenny. If Ireland wants to maintain its sought-after status, it simply needs to keep up its reputation for flexibility and creativity, Reidy says. "You just don't know who will be the next big occupier. We want to keep executing, be the best in class and keep serving our clients, no matter their size." ▲



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# GOVAN BROWN:

## THE NEWEST MEMBER OF THE STO FAMILY

Earlier this year, Canadian construction management firm Govan Brown joined the Structure Tone family of companies, extending our expertise across the US, UK, Ireland and Canada. Govan Brown is well known across Canada as the leading interiors construction management firm making their expertise, professionalism and client-first mentality a perfect fit with Structure Tone.



Above ▲  
MEG Energy

### A BRIEF HISTORY

In 1994, Ralph Govan and John Brown formed Govan Brown from the ground up, literally—they started out in the basement of John's Toronto home. But from those humble beginnings they

grew quickly into a 190-person leader in interiors construction. By 2004, Jon Taylor had joined the firm as its third senior partner and expanded their market reach by adding offices in Ottawa and Calgary, and eventually into Vancouver, Edmonton and Winnipeg.

### LEADERSHIP

 <b>RALPH GOVAN</b> Principal	 <b>JOHN BROWN</b> Principal	 <b>JON TAYLOR</b> Principal
 <b>JOE KIRK</b> SVP The Govan Brown Group	 <b>TREVOR HOWIE</b> VP Business Development	 <b>COLIN GRAY</b> VP Project Management

### GAME-CHANGERS

**RBC Dexia (2008):** At 830,000sf, this interior fit-out project was the largest in Toronto's history and cemented Govan Brown's reputation as the leading interiors construction management firm in Canada.

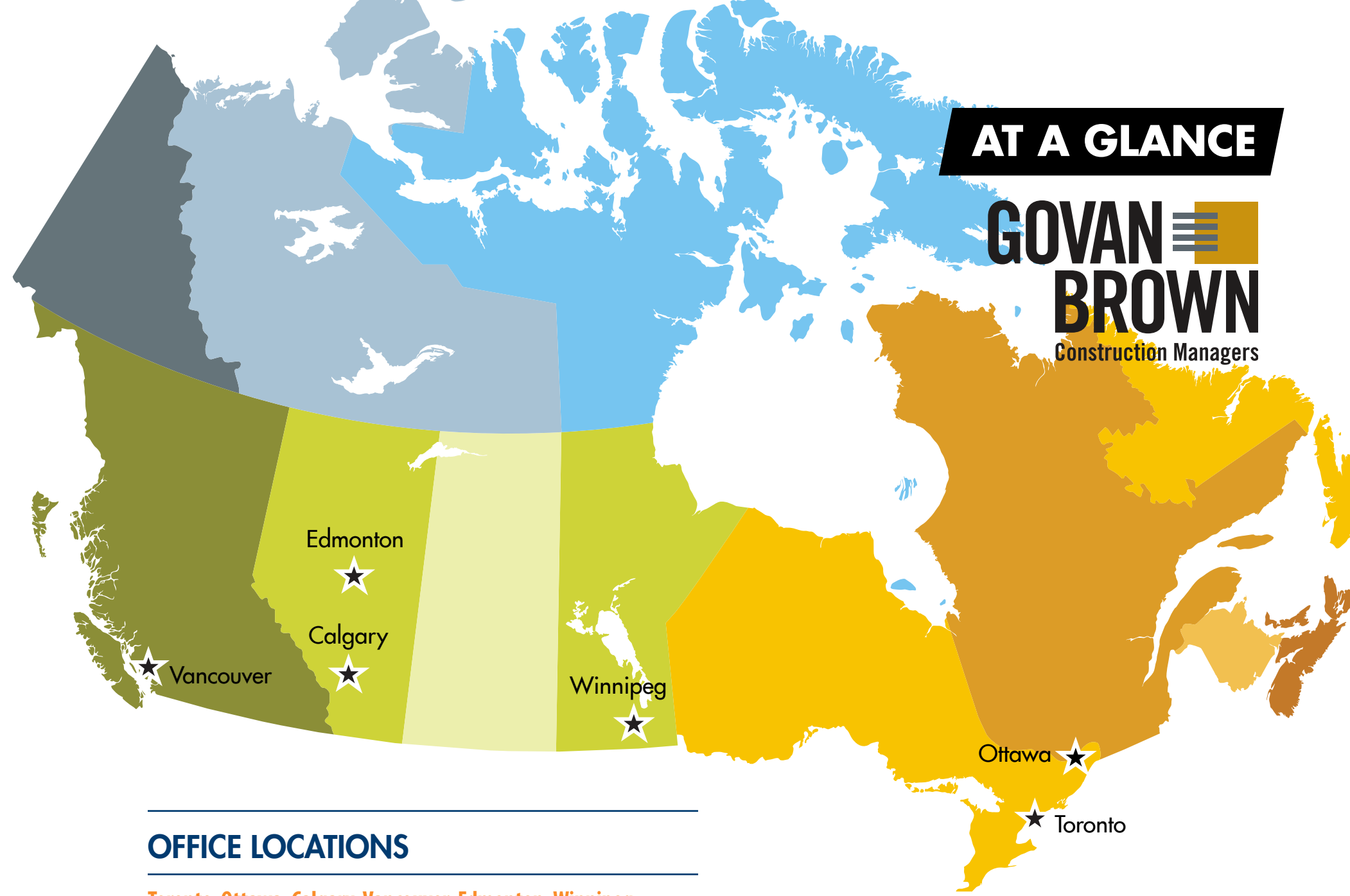
**Holt Renfrew (2009+):** During the economic downturn of 2007 to 2009 when corporate office work was slow, Govan Brown took to the retail sector. They led the construction of several projects for Holt Renfrew in Toronto and Calgary, which led to several more retail projects for Nordstrom and Simons. Their knack for retail construction then caught fire, leading to work with major retailers across the country.

**MEG Energy (2015):** While in the midst of falling oil prices, Govan Brown worked in a design/build approach to help MEG Energy save money and prepare for the future in their 140,000sf Calgary office, marking Govan Brown's largest project in the city.

**Rogers Sharespace (2015):** As one of Canada's largest media companies, Rogers is known to push the envelope. Starting with their 1M sf campus in Brampton, Ontario, the firm was an early adopter of the open, collaborative workspace, creating a model for their workspaces across the country.



Above ▲  
Simons Toronto



AT A GLANCE

**GOVAN BROWN**  
Construction Managers

### OFFICE LOCATIONS

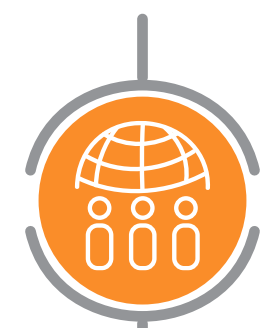
Toronto, Ottawa, Calgary, Vancouver, Edmonton, Winnipeg

FOUNDED 1984

### SPECIALTIES:

Interior construction for office, retail and hospitality markets, BIM, national real estate program implementation, sustainability, workplace wellness

### STAFF



190  
Employees

### CULTURE IS KEY

Everyone's an entrepreneur at Govan Brown, not only because that fosters creativity, but also because that's what is best for their clients. While process is important, reaching the outcome their clients expect is what matters most. Accountability, professionalism and creativity are the operative words. Big thinking extends to their community service efforts as well. Last year the firm organized a massive public concert—Cureapalooza—to raise money for breast cancer research. Over 700 people came to the show raising \$50,000 for the Canadian Cancer Society.



Read more about this ground-breaking event on page 18. ◀

# cureapalooza



## GIVING BACK: Cureapalooza

Golf tournaments. Dinners. Donation drives. These are some of the tried-and-true methods of corporate fundraising, and they have certainly helped make a difference to thousands of deserving charities over the years.

But Govan Brown didn't want to go the usual route. They wanted something unique. Something inspiring. They landed on the idea of hosting a charity rock concert—one they called "Cureapalooza"—to support the Canadian Cancer Society.

"Cureapalooza was borne from the idea to raise money for charity but with a completely different attitude," says Mackenzie Herd, Govan Brown marketing coordinator and organizer of the event.

*"We wanted it to be fun. The goal was to make it seem less corporate and more focused on younger generations. We like to call it the 'anti-corporate' corporate event."* says Joe Kirk, senior vice president of Govan Brown.

Hosted at the famed Phoenix Concert Theatre in Toronto on August 24, 2017, the concert was headlined by the Juno Award-winning rock band, Arkells, and featured performances from the up-and-coming folk band, Birds of Bellwood. Tickets cost \$100 and were available to anyone that wanted to attend. With admission, attendees received a Cureapalooza t-shirt that displayed the names and logos of the event's 20 corporate sponsors. In addition to ticket sales and sponsorships, Govan Brown sold corporate boxes as another fundraising tactic.

And it worked! "Over 650 concert goers were treated to a live and intimate performance, and all of the feedback we received from fans, the venue and our clients and trades were all positive, some even noting that this was the best Arkells concert they had been to," Herd says. "Birds of Bellwood have already asked if they could participate in next year's event!" Most importantly, the concert raised over \$50,000 for breast cancer research.

Cureapalooza's overwhelming success has inspired Govan Brown to continue the tradition every year. The concert name has already been trademarked and Govan Brown plans to help more nonprofits as their event evolves. "We tinkered with a few concept names, but eventually, we agreed upon Cureapalooza, mainly because we anticipate this event being a yearly initiative and are able to alternate the different charity organizations we want to be in receipt of our efforts," Herd explains. ◀

**STAY TUNED FOR DETAILS ON NEXT YEAR'S CUREAPALOOZA CONCERT.**

In the meantime, to catch a glimpse of last year's event, check out this video:

<https://structuretone.com/cureapalooza-2017/>

All photos these pages: Spencer Bowers, courtesy of Govan Brown

# DESIGNED *for* DANCE

For nearly 60 years, the Alvin Ailey American Dance Theater has been performing for audiences across the globe, using their signature interpretation of the beauty and humanity of African-American heritage to unite people of all backgrounds.



## Project Details

**Size:**  
10,000sf

**Client:**  
Alvin Ailey American Dance Theater

**Architect:**  
lu + Bibliowicz Architects LLP

**Engineer:**  
Jaros, Baum & Bolles (JB&B)

**Owner's Rep:**  
Landair, Inc.

**Services:**  
Preconstruction, Construction Management

**Sector:**  
Cultural

**Completion:**  
September 2017

But New York City is their home. And after 30 years of renting studio and administrative space, in 2005 they opened their own studios, the Joan Weill Center for Dance, creating the largest building dedicated to dance in all of NYC. At 80,000sf, the center spans two lots on its West 55th Street block, with six floors on the corner lot and three on the mid-block lot due to the neighborhood's zoning restrictions. Recognizing that they might grow even further, they left enough space within the zoning guidance to add a fourth floor to the mid-block section if the need arose.

And it did. Quickly.

"We weren't in the building for even 10 years before we were bursting at the seams," says Bennett Rink, Alvin Ailey's executive director. "It was a wonderful outcome."

## CURTAIN RISING

That's where the vision of the new wing began. Since the Weill Center opened in 2005, the dance company has expanded its programs substantially, adding more classes and programs for the general public as well as additional dance companies, a choreography lab and other facilities. After thoroughly assessing their space needs, the organization determined that adding only one floor—what zoning would allow—just wouldn't be enough. "We wanted to add three floors not only to give us the space we needed, but also to align with the other half of our building," says Rink.

That meant pursuing a variance with the city, which was ultimately granted given Alvin Ailey's nonprofit, community-based focus. So, together with the original architects of the Weill Center, lu + Bibliowicz Architects, the team enlisted the help

of Structure Tone to create the 10,000sf Elaine Wynn and Family Education Wing, which includes four new dance studios, two flexible classrooms and added administrative space, plus renovations to existing studios, dressing rooms, lounges, restrooms and the company's costume shop.

The new wing's design also included a monolithic glass curtainwall with an undulating frit pattern. "The pattern's inspiration is derived from the flowing ribbons of Ailey's signature dance, *Revelations*," says Carolyn lu, partner at lu+Bibliowicz Architects. "We first envisioned the gesture in the existing undulating building marquee and roof veil."

## BUILDING CHOREOGRAPHY

While the architects had anticipated the addition of at least one new floor when they designed the

original building, they had not planned for three. So, one of the first challenges to tackle was structural reinforcement of the existing building to take on that added load.

Adding new steel to the building wasn't easy, says Rich Schneider, Structure Tone senior vice president. "Between the existing conditions on the floors and the locations of the structural columns, it took some creativity to get it all installed. Plus, when we stripped off the existing curtainwall, that unearthed some repairs we need to make, which we hadn't anticipated."

Time was of the essence, so the project team pulled together to find ways to get the work done, including modifying the job site to work through challenging winter conditions. "This project had a deadline with no ifs, ands or buts," says lu + Bibliowicz partner Natan Bibliowicz. "The added scope

did alter Structure Tone's plans, but they never let the timeframe change."

Complicating matters was the extensive MEP infrastructure on the roof of the mid-block part of the building. The equipment housed there served the entire mid-block building as well as some of the corner lot building, but it obviously had to be moved to add on three more floors.

Structure Tone found a way to get around the issue—literally. The team framed the new floors

around the equipment, leaving it operating in place until the new MEP equipment was installed on the new sixth floor. Once the new equipment was energized, the team took out the old equipment and continued to finish the remaining interior work.

That sort of creative phasing became central to completing the work efficiently while the dance company continued to rehearse, teach and work in the building.

"It was a matrix of moves to keep the building operational during construction," says Schneider. "Al-

vin Ailey needed us to keep some studios open for their ongoing programs. So we would take certain studios out of service while we opened others, resequencing and shifting priorities frequently."

## AN ENSEMBLE PERFORMANCE

The relationships between and among all the project team members were crucial to making sure those changes worked. "Everyone on the team truly cared," says Bibliowicz. "We all really cared about the quality and the end result. If anyone saw something that needed to be fixed, it was simply taken care of."

And having a team that understood the special needs of a dance company and what was required for both interior and core and shell construction proved to be a rare combination.

*"It was a great team. Between the Alvin Ailey staff, Structure Tone, our architects, our owner's rep, everyone involved—we really created a great spirit in terms of being in constant communication, solving problems and working in a truly collaborative way,"* says Rink.

Schneider and the Structure Tone team agree. "This was a tough core and shell addition in an occupied building with a tight deadline. But we had a great client to work with, terrific consultants and a strong team. We adhered to our phasing program and finished on time, and now we get to see how much this organization means to the community. It's very rewarding." ◀



Above ▲ On October 18, 2017, the team celebrated the new wing's opening at a ribbon-cutting event

Photo at top and left: Michaela Verzella, Courtesy of Structure Tone

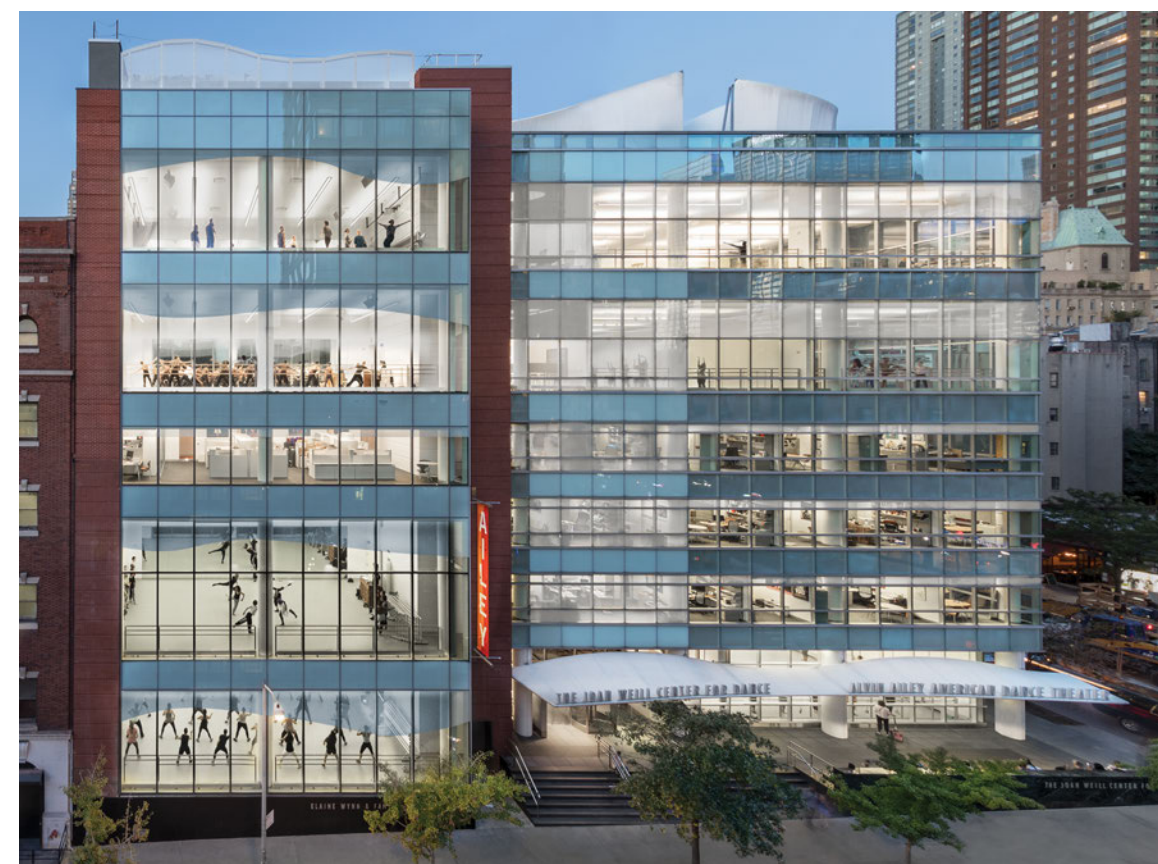


Photo at right: Fred Charles, Photography

Above ▲ With the new wing, both sections of the Center for Dance now span six stories



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# ULTIMATE PARTNER: Q&A On the Role of the Owner's Rep with CBRE's Scott Allen



The role of an “owner’s rep” in commercial real estate projects has evolved significantly in the last two decades. How has that affected the relationships among a project team—and why does that matter to clients? Philadelphia-based CBRE director of project management Scott Allen answers those questions and more in this industry Q&A.



Above ▲  
Scott Allen

## You started your career as a civil engineer. What drew you to shift to commercial real estate?

I always had an interest in commercial real estate. It was during my coursework in earning my MBA that I decided to pursue my interest in the industry. I realized that the combination of an educational background in civil engineering, a professional engineering license and an MBA was a perfect fit for the project management side of commercial real estate. It is an exciting industry. Every day presents new challenges and I have had the chance to develop incredible relationships with people across all corners of the market.

## Why do you think the “owner’s rep” role has become such an asset to commercial real estate clients?

At CBRE, our project management team looks at ourselves as an extension of our clients. We become entrenched in their culture and treat every project as if it were our own. That mentality has allowed clients to see the benefit of us as an ally and facilitates building a strong foundation of trust. Commercial real estate projects are complicated, and they are continuing to evolve. Managing professional services firms, construction and FF&E (furniture, fixtures and equipment) requires a skill set that not all possess. We are able to provide that to our clients by minimizing their risk and maximizing their value. The owner’s rep has become a role as critical as any other on the project team.

We foster the development of the project team, the relationship amongst the team, and ultimately work hand-in-hand with the client to ensure the team delivers.

## How do you approach managing the various members of a project team?

For us, it all starts with building a strong foundation of respect and partnership. As we begin developing a project team, it is important to keep those two aspects in the forefront. Everyone on the team has a job to do with the ultimate goal of delivering the project to our client to the best of our abilities. As the project manager, we are not the expert in each individual trade. It is our job to get the best we can out of the team and understand how each member can best fit in the partnership. To achieve that goal, it is critical that all team members respect each other’s role.

## What is most important when it comes to the owner’s rep/contractor relationship?

The most important thing in the owner’s rep/contractor relationship is communication. There needs to be an open line of communication in relation to every aspect of the project, including schedule, budget, unforeseen conditions, change requests, etc. There are a million different things that come up during the course of construction. Being able to lean on the contractor to help make things happen is important. Overall, every relationship on the project team is important and they must be built on a foundation of trust.



Top photo: © 2013 Don Pease Photographers; Photo below: © John Bar/Building Images Photography

Above ▲  
Drinker Biddle & Reath

## CBRE and Structure Tone have worked together on several projects. How does that kind of consistency benefit projects?

Over the years and over various projects (e.g., Drinker Biddle & Reath, Axalta Coating Systems, Five Below and Bayada Home Health Care, just to name a few), our respective teams have developed an understanding of how each other work. We understand the strengths of the different teams at Structure Tone and how to utilize those to the project’s advantage. Through our strong relationship with the leadership team at Structure Tone, we are able to work together to ensure those

team members are available and deployed effectively. This leads to a tremendous advantage for our clients and for each of us.

## What have been the biggest changes you’ve seen in the commercial real estate market over your career?

The biggest, in general, is the evolving workplace and how workplace strategy has changed the way clients are thinking about using their office space. This has posed new challenges as an owner’s representative. For instance, the professional services teams need to adapt to understand what each specific client is ultimately looking to achieve. Fur-

thermore, the evolving workplace has led to an increase in coordination effort as the integration of FF&E has become more critical. I have also seen a change in the speed at which projects are being completed. Clients are pushing harder and harder to get jobs done faster while keeping the same high level of quality. Lastly, the increased cost of construction (in Philadelphia specifically) has been a significant change. This makes the project manager’s involvement early in the process more advantageous to properly set budget expectations for the client.

## What has remained constant?

From a project management and owner’s rep perspective, the overall project delivery process and the need for established relationships has remained constant. No matter what may change in the real estate market, CBRE project management will always rely on the relationships that we have created in the market and the processes that we put in place to deliver world-class results.

## What are the trends you see on the horizon?

The new standards for workplaces will continue to evolve. We as project managers need to, as always, stay aware of these changes and be able to discuss the pros and cons with our clients. I foresee that there will be an increase in high-end technology, particularly automation, within the workplace, and it will become an increasingly critical part of the project manager role to understand how it integrates into the overall project. ◀



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# ADDED VALUE: Using Building Model Data for Facilities Management

By Xinan Jiang, ACT project coordinator, Structure Tone



Above ▲  
Xinan Jiang

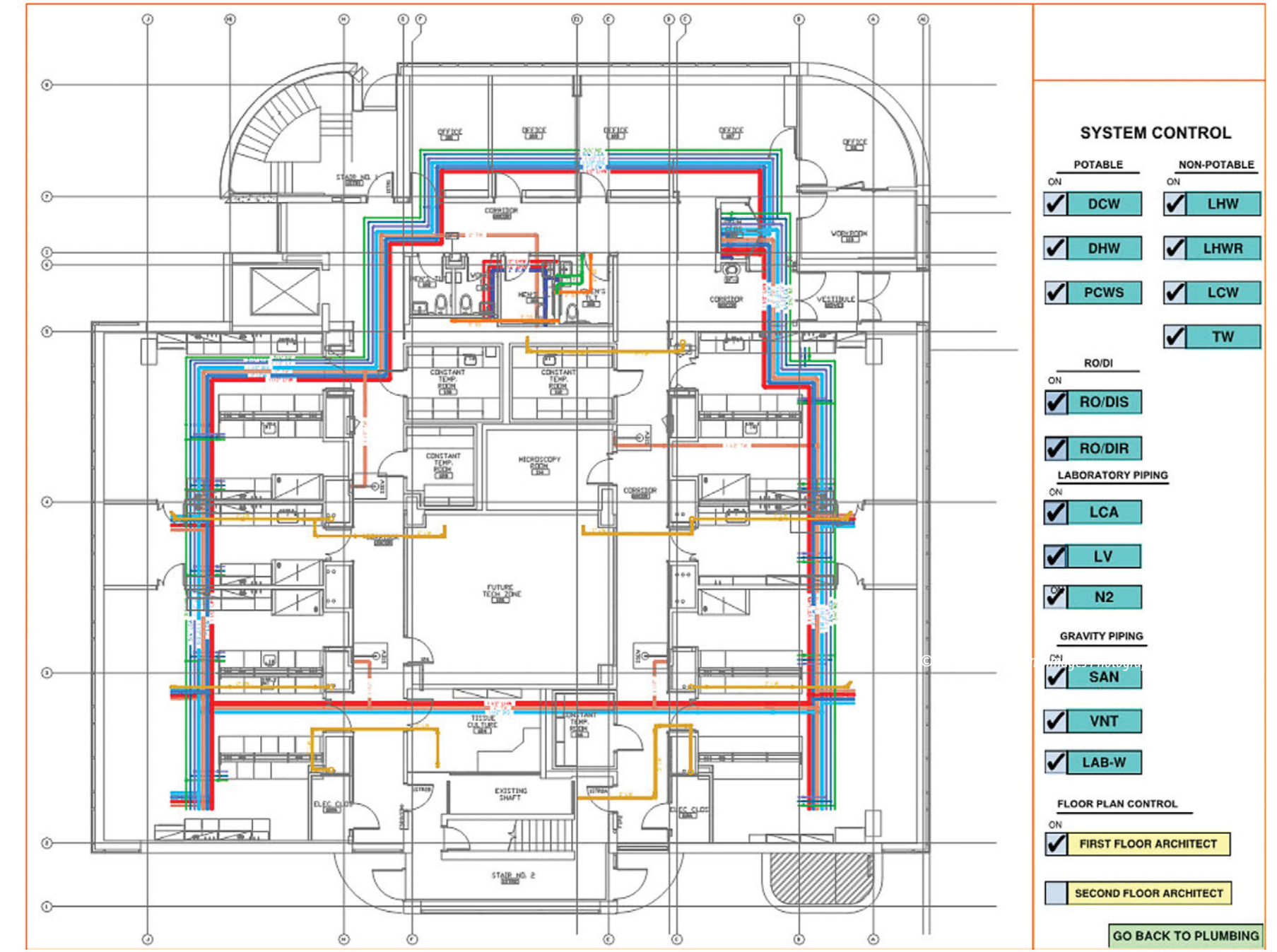
Your building project is done! Construction is complete, and all the 3D models have been coordinated, updated and filed away. So what happens to all of that valuable data?

In most cases, nothing—until it's time for a renovation or other construction project. But our Advanced Coordination Team (ACT)—who works with a project's design team to create a true-to-scale, coordinated model and 100% buildable set of design documents before work even begins—has found a byproduct use for that data, one that can help clients efficiently manage their new facilities for years to come.

Our team translates the model data into an interactive PDF with layers that can be turned on and off depending on the owner's facilities management goals. This simple PDF serves as the "as-built" documents for the building, essentially eliminating the post-project redlining process and expediting project close-out. In other words, because the model's data layers are continually updated and coordinated from the beginning and throughout construction, the data is up to date and the PDF is an accurate representation of the new space and its systems.

While a number of facilities management systems are on the market, this simple tool is easy for everyone from owners to facilities staff to use and can serve a number of purposes:

- 1. Operations and maintenance management.** Clicking on a system or piece of equipment in the PDF can pull up all of the maintenance details, from specifications to schedule. The PDF can also embed equipment start-up videos and link to a building or campus work order system.
- 2. Dissimilar materials.** In the same vein, this tool can help facilities staff avoid any miscommunication or lack of awareness of inconsistent materials throughout a building or campus. Consider this example: The facilities staff gets a call about a mechanical issue at a building on the other side of campus. They drive out to the building with their standard fittings and tools in hand only to discover this system was designed with different fittings than others on campus. With the facilities management PDF, the team could look up that system or piece of equipment before heading out so they arrive prepared with the right tools, parts and approach.
- 3. Emergency response.** This PDF tool can help responders understand the environment surrounding the issue and avoid any barriers to a quick response. They can, for instance,



hover over a door in the PDF to see what access card is required or learn if a research or lab space requires protective gear. If a pipe bursts, the PDF can display all of the piping and what valves control which sections. For hospitals or research facilities, simply shutting off the entire water line may not be the best solution. This tool can help inform those decisions.

- 4. Unifying a campus.** Most hospital or university campuses are a collection of old and new buildings, so a facilities management tool that only includes new buildings may not be that practical. This PDF process can incorporate the 2D data from older buildings since it's based on traditional layering standards (AIA, to be exact). With a little help from an intern, an institution can bring its entire campus—old and new—into one facilities system.

It all comes down to simplicity. Facilities management teams often don't have the time or resources to learn a complicated software system. They want a simple, easy-to-update document that shows them only what they need to know. This PDF format not only allows that flexibility, but also takes advantage of the products and processes already developed during the design and construction process. ◀

Above ▲  
The tool shows various systems in the building, which can be turned on or off from view

For more information on creating an interactive PDF facilities management tool, please contact our ACT group at [xinan.jiang@structuretone.com](mailto:xinan.jiang@structuretone.com).



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# BUILDING VALUE WITH IVY REALTY

Like many industries, the commercial real estate business tends to be cyclical—a building gets updated to keep up with trends and tenant preferences, and eventually needs upgrading again as those trends change and the building ages. Savvy developers understand this cycle and plan their investment strategies accordingly.



Above ▲  
Ivy Realty recently renovated 1 North Broadway in White Plains, New York

Along with architect Cardarelli Design & Architecture, Pavarini Northeast Construction has had the good fortune to work with a team leading that sort of strategic long-term investment to enhance commercial properties across the Northeast. Ivy Realty was founded in 1996 to invest and manage commercial real estate properties in New Jersey and quickly began expanding their portfolio across the Northeast, eventually expanding into southern Florida. Their long-term vision and carefully managed property investment strategy has resulted in over \$1.5 billion and 11 million square feet in commercial real estate assets.



Above ▲  
John Maxwell, left, and Arthur Moran, right

The Pavarini team first worked with Ivy Realty in 2008, managing some tenant renovations and base building infrastructure upgrades for one of Ivy's retail complexes in White Plains, New York. Since then, Pavarini has managed construction projects of all shapes and sizes across Ivy's properties, from tenant fit-outs ranging from law firms to engineering companies, to new exterior plaza renovations, to MEP infrastructure upgrades.

The team recently renovated several spaces for Ivy Realty at 445 Hamilton Avenue in downtown White Plains, including adding a conference cen-

ter to the lobby and upgrading the café and serv-  
ery. That work has led to a number of corridor and bathroom renovations, including work at their "sis-  
ter" building, located at 1 North Broadway.

"I came here for an eight-week job two years ago and have been working here since," says Arthur Moran, Pavarini superintendent. "At some points we have had overlapping jobs. There is never a dull moment."

The team is continuing interior work at 1 North Broadway, which has involved replacing finishes,

including a 3Form woven wall design feature, upgrading the millwork, completely replacing all the tile with new quarry tile, installing a new ceiling and new lighting and adding wire railings at the mezzanine level. On the exterior, the team is also rebuilding the entry area canopy with a steel-and-glass overhang, recladding, enhancing the lighting and updating the stucco and paint finishes.

"Much of the common space at both buildings was outdated, and Ivy's intention was to draw and retain potential tenants," says John Maxwell, Pavarini project manager. "It was a long-overdue facelift of sorts, and it has definitely proven its worth."

After working together on such a varied array of projects and building types, the combined project team has gotten to know each other well, including the tenants for whom the spaces were renovated. ◀

*"There are always challenges when working in occupied buildings and in the middle of cities like White Plains. We have established a great working rapport with the entire team, including Stefano Cardarelli and entities like the White Plains Public Works and Building departments. That sort of teamwork really helps in understanding how best to resolve any issues," Maxwell says. ◀*

All photos these pages: John Baer/Building Images Photography



Above ▲  
Renovations to the exterior at 1 North Broadway include a new overhang and updated lighting and finishes

## Project Details

- Size:**  
10,000sf
- Client:**  
Ivy Realty
- Architect:**  
Cardarelli Design & Architecture P.C.
- Engineer:**  
Lecce Engineering
- Services:**  
Preconstruction, Construction Management
- Sector:**  
Commercial
- Completion:**  
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