



# STRUCTURETONE Organization *Insights*

Structure Tone | LF Driscoll | Pavarini Construction | Pavarini McGovern



# Remaking History:

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 330 W. 34th Street, New York, NY  
 Editor, Alison Smith | Art Director, Sarah Lembo  
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**IN MEMORIAM**  
James F. Hurley

## A Message from Jim and Bob

When it comes to fostering a company's culture, we all know it involves more than offering free coffee and hanging inspirational posters on the walls. The physical spaces in which people work, learn, get well, think—they have an inescapable effect on the experience and perception of what it means to be part of that organization. In other words, the building matters to the culture—and maybe even helps shape it. In this issue of *Insights*, we explore how built spaces enrich and transform cultures, from global trading firms, to centuries-old faith organizations, to hospital networks.

But as much as the environment matters, the foundation of any culture is its people. Here at Structure Tone, our people are the heart of our business and have most certainly shaped who and what we are today. One of the most influential among them is our friend and partner, Jim Hurley. Jim passed away recently, leaving behind a legacy of leadership, mentorship and dedication that have become ingrained in the way we work. Jim joined Structure Tone in 1977 and helped build the company, developing the estimating, purchasing and account executive teams in our New York office for over two decades. He then applied the same signature mix of passion and determination to managing our Pavarini Northeast business in Connecticut, cultivating the successful, diverse company it has become.

We talk a lot at Structure Tone about "The STO Way," our philosophy and approach to the way we operate and treat our employees, subcontractors and clients. Essentially, the STO Way is our culture. Leaders like Jim embody that culture and show us all, in person, every day, how it's done. Their influence and impact is irreplaceable. Jim will be missed by all.

**Jim Donaghy**  
Executive Chairman

**Bob Mullen**  
CEO



## Remaking History: American Bible Society

American Bible Society is nearly as old as America itself. Established in 1816, the organization has been working to make the Bible available to everyone, everywhere, no matter the language they speak. For 199 years, they based their work out of New York City, most recently near Columbus Circle, where what was once a neighborhood of low-rise buildings and autobody shops has given way to ultra-luxury condo high-rises.

Feeling like their real estate was out-pricing their mission, the leaders of American Bible Society saw an opportunity for change. “We thought of it as mission equity,” says Geof Morin, American Bible Society’s senior vice president for ministry mobilization. “With such a change in property values, our ability to sell our property to support our mission made perfect sense. So we decided to look at some options.”

### Philadelphia-bound

With their employees’ input throughout, American Bible Society launched a 15-month, 8-city search, focusing on urban centers that both made sense for their mission of spreading God’s Word and for offering good quality of life for their staff. Two floors in a building along Independence Mall in Philadelphia quickly rose to the top, thanks to the overwhelmingly positive reception they received from the city’s faith, business and civic leaders. “Philadelphia truly did its ‘Brotherly Love’ thing for us in a big and powerful way,” Morin says.

What’s more, the city and American Bible Society shared an inherent, historic connection. Some of America’s earliest leaders—from Elias Boudinot, former president of the Continental Congress, to John Jay, John Quincy Adams and Francis Scott Key—served in first leadership roles at the society. To be able to complement that notable lineage with a headquarters located literally across the Mall from the building where the Declaration of Independence and US Constitution were adopted was, says Morin, “almost providential.”

### Telling the story

With their integral role in US history now brought to the forefront with their new space, the next challenge was to design a working environment that not only reflected but truly embodied their purpose. “In New York, we had a labyrinth of offices and cubicles,” says Morin. “We knew for the success of our mission that we needed to create a more collaborative space that reinforced connections.”

In came the design team from L2Partridge, who helped American Bible Society conceptualize its 90,000sf space into a physical manifestation of the organization’s story. “The design strategies always focused on American Bible Society’s mission of spreading the Word of God,” says Jeremy Drummond, principal at L2Partridge. “They talked a lot about the process of engagement as a ‘journey.’ So that concept defined our planning strategies and how we organized elements throughout the space.”

The central feature of the space is a grand staircase that connects both floors in a large, open bay. Composed of walnut veneer and adorned with fundamental scripture verses, the staircase represents the “Tree of Life” from which the rest of the organization flows. Surrounding the staircase is “The Hub,” the central community space for the office where everything comes together. Each floor has a long corridor—“The Journey”—that stretches from one end to the other, leading to The Hub. Then, branching out from The Journey

are a number of “messaging portals,” places to learn, inquire or reflect through scripture, artifacts, touch screens and other media. “We wanted to juxtapose the present and future with the past,” Drummond says. “We wanted to show a respect for the history of the organization and of the Bible mixed with ideas and technology that look forward.”

The Journey also brings employees and visitors to a number of gathering spaces, both facilitating and representing their collaborative mission. Along The Journey on each floor are collaboration areas, referred to as “wood sheds,” where employees can come together to have small meetings or work on a project. These spaces—designed with features from various cultures—purposely reflect the organization’s global outreach and multicultural environment.

### Designing in real time

While the modern design, distinctive features and intricate millwork involved in the space were complex, the project team’s biggest challenge was the deadline for getting the place up and running—just 18

weeks. “We absolutely wanted to be moved in by the papal visit,” says Morin. “We were already working with the Catholic Church to distribute 500,000 copies of the Bible with a special papal insignia related to his visit at the World Meeting of Families. We were part of a larger campaign that was blanketing the city, so we really wanted to officially be there.”

To meet that goal, the project team had to quickly get on the same page—literally. “We started construction prior to the completion of the design documents,” says Keith Bergen, Structure Tone project manager. “We worked with the architects almost like it was a design/build effort, helping each other along the way.”

Structure Tone’s estimators, for example, basically sourced materials on the spot and advised, in real time, how each design decision would affect the schedule or budget. The architects then phased deliverables to match the needs of construction, and the construction team helped drive design decision-making to stick to the established critical path. “We spent a lot of time with the

Structure Tone team and the fabricators to practically do shop drawings live,” says Drummond. “Together, the team brought a lot of intelligence to the table on how to get to where we wanted to be.”

### Coming full circle

In making the move to Philadelphia, American Bible Society wanted to hire a local team to help with outreach across the city, including a focus on rising generations. With the new space, they’ve been able to create an office environment that stands out, one that particularly attracts those younger employees. “We wanted people who visit us to think, ‘I want to work in this office,’” says Morin. “We’ve been able to hire 80 new people since we moved here—of all ages—and I know this new space played a part in that.”

Now, as American Bible Society wraps up its 200th year working to fulfill its mission of making the Bible accessible, it’s come full circle back to some of its original, historic roots, in a space that looks toward the future. ◀

### Project Details

- Size:**  
90,000sf
- Architect:**  
L2Partridge
- Engineer:**  
Bala Consulting Engineers
- Lighting Design:**  
Drago Illumination
- Owners Rep:**  
Watchdog Real Estate  
Project Managers
- Services:**  
Construction Management
- Sector:**  
Commercial
- Completion:**  
September 2016



VERMONT



Above ▲  
Dartmouth College, Karl Michael Pool

Below ▼  
Plymouth State University, Hyde Hall



MAINE

Below ▼  
University of New Hampshire, Fire Alarm System



Above ▲  
Liberty Mutual, Dover



Below ▼  
Phillips Academy, Graves Hall



MASSACHUSETTS

Boston ●

# NORTHERN EXPOSURE

This summer, Structure Tone expanded its geographic reach into northern New England, establishing a base in New Hampshire and tackling over a dozen projects throughout the region in just a few months. These projects ranged from the restoration of 200-year-old buildings on some of America's oldest academic campuses to renovations to corporate office headquarters. The following list highlights where we've been over the last few months and some of the companies and institutions we've been working with.

### Dartmouth College

Karl Michael Pool renovations

### Plymouth State University

Hyde Hall ADA ramp and HVAC system

### Phillips Academy

Oliver Wendell Holmes Library paver restoration

Power Plant masonry restoration

Graves Hall exterior restoration

5 Morton Street renovations

Bishop and Pearson Hall front stair restorations

Abbot House interior renovations

Davison House exterior renovations

### University of New Hampshire, Durham

Dorm complex fire alarm system replacement

Babcock Hall interior and main entrance renovations

### Liberty Mutual

Office lobby renovations

### Tom's of Maine

Corporate headquarters renovation

Manufacturing plant renovations

All images these pages: © Studio One



## A Tale of Two Cities—With a Common Goal

As construction professionals, Structure Tone has built some of the most modern, collaborative and inspiring workplaces for companies of all shapes and sizes. But as trends and working styles evolved over time, some of our own offices weren't necessarily keeping up.

So, when the opportunity came to make a move in two of our largest locations, we knew it was a good time to not only start fresh in a new space that reflected the caliber of our work, but also to reinforce our values and culture through our workplace.

### Opportunity knocks

In New York City, our Lower Manhattan office was nice enough, but when the building owner proposed an offer to help us relocate so they could expand the space of an existing tenant, it prompted a reevaluation of how well the space truly served our needs. "We did a thorough analysis and found that over 80% of our employees commuted through the Penn Station area," says Bob Yardis, senior vice president, corporate human resources. "We also looked at the location of our jobs sites and found that being in Midtown West would make more sense."

That analysis also made it clear that the existing office did not use space efficiently. "Our work areas were designed when our business processes were more paper-intensive, our cubicle walls were higher than what we were building for our clients and we didn't have enough team space," says Yardis.

More than 1,500 miles to the southwest, the Structure Tone team in Dallas, Texas, had come to the same conclusion. "We were scattered on several floors in a maze of offices," says Structure Tone Southwest president Joseph Cribbin. "That didn't really fit the way we work. We work collaboratively, and we needed a space to reflect that."

Both the New York and Dallas teams had helped redevelop many office buildings throughout their cities into modern, open workplaces and looked to those partners for new

space possibilities. "Our Pavarini McGovern group had recently helped reposition a 1920s former JC Penney warehouse in Midtown with new infrastructure, a new main entrance and lobby and other upgrades," says Scott Renneisen, Structure Tone New York project manager. "They had two vacant floors, which seemed like the perfect opportunity to start with a clean slate."

Similarly, in Dallas, another client's building had an opening—one that would help Structure Tone Southwest reach the goal of getting all employees onto one floor. "We were working with a client to reposition a building that included a lot of wellness and green amenities, and it had the space to fit everyone on one floor," Cribbin says. "The opportunity and the timing made a good fit."

### Making the shift

With the decision to move made, both offices got started on design, working with teams from Gensler in each city. In both cases, Gensler's early concepts centered on open floor plans with abundant space for collaboration as well as private discussions. But in initial employee surveys and focus groups, lack of privacy emerged as a major concern. "We had committed to creating 'we' space over 'me' space," Yardis says. "To help us alleviate those privacy concerns, Gensler helped us make sure employees' other needs were being met so that they would be willing to give up that individual privacy."

Lower cubicle partitions gave employees direct lines of sight to the windows, and the lighting was adjusted to boost energy. Employee wellness was a major focus, from sit-stand desks for all to a café with healthy food choices.

© Mike Venezia

Technology was upgraded significantly to help staff be more active and efficient, including a system in which employees print to a central copy room that holds the print job until they enter their personal code. With this system, employees have more incentive to get up during the day and avoid creating a stack of forgotten documents on the printer.

"This kind of open, active design was a complete culture shift from our old corporate standard," Yardis says. "But people really started to see how transparency, the visual cues of light and seeing those around them altered behavior."

### Insider info

As the design took shape, being both construction manager and client gave Structure Tone the additional insights to be able to quickly interpret the design intent and adjust it, as needed, to what we know about our employees and our culture. In New York, time was a major challenge, so the project became almost design/build in nature. We were implementing the design with only 25%-phase drawings and, in some cases, would work out design details on the spot with the architect in order to stay on schedule. "We literally had trace paper and sketches with us at all times as we worked," says Tom Clark, Structure Tone vice president.

Designing new offices at roughly the same time—and with the same collaborative vision—also gave the offices a chance to learn from each other. The Dallas team was able to travel to New York City to view workstation mock-ups with the New York

team and tailor them to fit their own space. "We used the New York mock-ups to talk to some employees about how they work," says Renee Carvan, Structure Tone Southwest account executive and design advisor for the new office. "We could then tailor those to come up with our own prototypes."

### Walking the talk

Now both offices have a beautiful new, sophisticated, modern space that truly reflects the culture and day-to-day functions of the business. In both offices, Structure Tone's logo now greets visitors immediately as the elevator doors open. The reception areas are large, open and welcoming and, by design, inherently suggest the level of quality visitors will find at Structure Tone. "We really wanted our reception area to show off our work in a more public way," Clark says. "The office is the best kind of showpiece for us."

In addition to the open plans and ample collaborative space, both offices also emphasize employee wellness. In fact, the New York City office is pursuing WELL Certification™, which includes a multifaceted program of health education, the first in-house café to meet WELL building standards in New York City, access to outdoor spaces and other amenities. With its access to the Katy Trail System, in-house fitness facility, showers and bike-sharing program, the Dallas office also emphasizes wellness and sustainability.

While having their own colleagues and managers as clients made life interesting during the project



Above ▲  
The board room in NYC

timeline, the Structure Tone teams enjoy seeing first-hand the impact of their work. "When we moved in, I was ready for complaints," says Clark. "But I really haven't heard any. This office directly reflects what we're building for our clients, and I think people are proud of that."

Clients are certainly responding. "We recently had a major, very sophisticated potential client visit the office," Yardis says. "One of the pivotal factors in winning work with them was that when they walked into our office, they were blown away."

The Texas team has received the same reaction. "We couldn't be happier," says Cribbin of the Dallas space. "We're all together now, and we have a beautiful space with reclaimed wood, lots of daylight and technology all around us. There's a lot to brag about." ◀

237 Park Avenue,  
New York City

# (RE)POSITIONING FOR SUCCESS ON PARK AVENUE

10 | Winter 2017



The bright new lobby  
takes advantage of  
natural light

The office market has heated up across Manhattan, making competition to draw tenants stiff. So, when the owners of 237 Park Avenue purchased the 100-year-old building, they knew they needed to make some major changes to reposition the space and restore some of its luster.

With its last renovations in the 1980s, the building's dark interior needed an upgrade to a more open, bright, modern look suitable for its illustrious address.

*“The goal was to update the building aesthetic, especially the public areas, while maintaining safe egress in and out of the building,” says Mariana Circiumaru, project executive at RXR Realty, which owns the Class A office building.*

So that's just what the Pavarini McGovern team did, working with RXR Realty and the design team during preconstruction to explore how best to reconfigure the entrances and first-floor spaces for efficiency and improved wayfinding. “The service life of those original entrances was definitely coming to an end,” says Mark Minchak, Pavarini McGovern project manager. “They needed some aesthetic updates, but they also needed to be more noticeable to visitors who, in the past, had trouble finding the address.”

The new entrance on Lexington Avenue takes advantage of vertical space, featuring a new awning and signage to mark the prominent 237 Park

address. Previously screened from view in a back alleyway, the Park Avenue entrance was incorporated into a reorganized pedestrian plaza, complete with new paving, an ADA ramp and lift and lighting. Depew Plaza now also aligns better with the Park Avenue entrance and shows off the building's new exterior glazing, column cladding and entrance features.

The lobby and 22-story atrium got a facelift as well. “We wanted to reduce the massive atrium space to a more human scale and take advantage of the interior window line,” says Circiumaru. A new aluminum trellis draws visitors' eyes to the glass roof, while a wood-clad feature wall breaks up the expanse of the elevator banks.

During the lobby renovations, the team ran into an unexpected hitch: the lobby's structural steel columns pierce through the foundation to the underground MTA train platforms of Grand Central Station. Removing the lobby column required reinforcing the existing building structure in the train shed. Between the lobby's more open design and the newly discovered structural issue, the project team decided to reconfigure the structural plan altogether so they could remove the lobby column while maintaining the structural integrity below grade. “Replacing a column through a sub-

way station doesn't happen very often,” says Minchak. “We did all the work at night during the train's lighter schedule.”

With the work now complete, RXR says the repositioning efforts were well worth it. “We now have a beautiful environment for our tenants and their visitors,” says Circiumaru. “And, leasing activity has increased—a direct result of this project.”

## Project Details

**Size:**  
150,000sf

**Owner:**  
RXR Realty

**Design Architect:**  
MdeAS Architects

**Engineer:**  
Thornton Tomasetti

**Services:**  
Preconstruction, Construction Management

**Sector:**  
Commercial

**Completion:**  
April 2016

All photos these these pages: © Mike Venezia



The Jordan Medical Education Center brings students into an active medical facility



Research centers like the CATC required intensive commissioning and validation

## All Together Now: New Spaces Bring Research, Education and Care Together

Guided by an updated strategic plan, Penn Medicine has been expanding—in a big way. To reach their goals of delivering individualized medicine, realizing their potential for innovation, creating interdisciplinary educational programs and optimizing their performance as a cohesive system, they needed more space.

In the tight, urban confines of a city like Philadelphia, brand new space isn't really an option. So rather than build out, the master plan calls for building up, adding a new 15-floor South Pavilion behind the existing Perelman Center for Advanced Medicine. With some creative, strategic thinking, all of Penn Medicine's services are being reorganized into the new spaces in a way that focuses not only on patient care, but also on pioneering research and teaching.

### Under one roof

Expanding the South Pavilion meant bringing together nearly everything the hospital system has to offer, outside of inpatient care. The ground level and first four floors offer outpatient clinics and offices, ranging from cancer support services to dermatology. Levels 5 through 7 are the new home of the Jordan Medical Education Center and faculty office space, while the 8th floor features the

Parker Institute for Cancer Immunotherapy and the 9th floor houses the Novartis-Penn Center of Advanced Cellular Therapeutics (CACT), both cutting-edge cancer research hubs. Floors 10 through 15 round out supporting faculty offices and mechanical spaces. As a result, under one roof, Penn Medicine intentionally opened the door of opportunity for all levels of the healthcare spectrum to interact.

"In one building we have outpatient services, clinical research and education," says Shannon Campbell, Penn Medicine project manager for the South Pavilion expansion. "We have researchers walking around the same place that students and physicians are. It's a highly collaborative space, unlike any other medical school in the country."

### Tackling challenges

Bringing all of these services together—in a brand new space in the midst of a functional hospital—

didn't come easily. Together, LF Driscoll and the Penn Medicine team faced a number of challenges.

**1. Phasing.** Between the varying needs of the institution and the programming requirements of the patient areas, medical school and CACT, different portions of the project were constructed in different phases. The project team worked closely to anticipate these obstacles and then plan ways to mitigate cost and schedule risks. "We had to do a lot of the work at night and on weekends," says Campbell. "That's hard to manage. You only have 52 weekends in a year and so much to jam pack into them. The Driscoll team really helped us there."

**2. Tight, urban location.** For a project of such considerable scope, accommodating construction in those tight quarters was challenging. The new building was bound by two existing buildings to the north and the west and was designed to extend out to the property lines on the south and

the east. "One challenging but creative idea was to install the tower crane in one of the high-rise elevator shafts," says Matthew Guinan, senior project manager with LF Driscoll. "This allowed us to get started on work right away without sacrificing fit-out square footage." Throughout the project, all material was carefully scheduled and delivered "just-in-time" since there was nowhere to store it, even temporarily. Instead, major materials and equipment were delivered via tractor trailer and hoisted with the tower crane immediately.

**3. Hospital operations.** Avoiding construction impacts to patients and staff whenever possible was a big concern. "The 5th floor atrium was built above the endoscopy clinic, and on another side cancer patients were getting infusions," says Campbell. "We had to be very cognizant of not only noise, but smells and vibrations." The LF Driscoll crew installed temporary weather protection and dust control barriers to help alleviate the effects of invasive demolition and welding. The team also completed multiple connection points, or "break-throughs," on the

lower floors at the last responsible moment to allow the existing building façade to stay intact as long as possible. To give hospital staff a better idea of what impact the work may have, the construction team simulated some of the activities that generate noise or vibration before each stage. "We find that communication is the best way to reduce impacts," says Guinan. "If the staff knew what we were doing and when, they could anticipate what to expect and properly notify whoever would need to know."

**4. Coordination.** With so many moving pieces, communication and coordination were paramount. To help ensure the entire project team was accessible and in regular, on-site contact if an issue came up, the owner and design and construction team were collocated in an office next to the site. "Communication was a major key to our success," says Marie Barajas, another senior project manager for LF Driscoll. "We were more aware of how the design was progressing and definitely had a more thorough understanding of the owner's concerns." In addition, the entire project was drawn in Re-

vit and coordinated in Navisworks. By having weekly BIM coordination sessions, the team could anticipate and solve issues before they were fabricated and delivered to the site.

**5. Specific operational standards.** BIM was also valuable in translating the stringent design of specialized mechanical equipment and systems into construction in the field. In particular, with its leading-edge cancer research activities, the Center for Advanced Cellular Therapeutics had to be built to exact specifications—called cGMP, or Current Good Manufacturing Process, standards—to avoid jeopardizing research integrity. To do so, LF Driscoll brought in third-party commission and validation agents to ensure the strict clean room standards were met and all systems functioned as needed for such an advanced facility.

Needless to say, with the majority of the work on the South Tower complete, Campbell and her team are exceedingly proud of the unprecedented new facility in the Penn Medicine family. ◀

*"This space is just wonderful. It all goes back to collaboration and creating a space for everyone," she says. "And the research being done in the CACT on the 9th floor is amazing. They are saving lives, and we helped give them the space to do it."*

### Project Details

- Size:** 540,000sf
- Owner:** Penn Medicine
- Architect:** Rafael Viñoly Architects, Cannon Design
- Engineer:** Ballinger, Odeh Engineers
- Services:** Construction Management
- Sector:** Healthcare
- Completion:** August 2016



The Standard Hotel,  
New York, NY  
(2009)



*Celebrating 15 years*

Pavarini McGovern is our “new building” business unit in New York. In 2016, they celebrated their 15<sup>th</sup> anniversary.



## COMPLIANCE CORNER: Going Beyond the Rules

*By Brian Fields, chief ethics and compliance officer, Structure Tone*

How often do you follow certain rules only because “those are the rules”? Chances are, it is simply because actually understanding these rules is more of a hassle. Following these rules is a formality that must be completed before moving on to the business at hand.

Alternatively, how often do you follow rules because they represent values you respect and want to advance, because you understand and appreciate their purpose or because you feel a personal connection to the goals they promote?

Some companies treat compliance and ethics as a set of rules to be mindlessly followed. They create libraries of ethics policies and put processes in place to prevent unethical behavior. Their leaders instruct employees to read those policies and require them to tick a box confirming that they did. Those policies are quickly forgotten until they must be read again the following year, and another box is ticked.

Establishing a library of policies and procedures should be a component of any company’s ethics and compliance program. But creating a culture of compliance goes well beyond a collection of rules and a check-the-box attitude. A true culture of compliance includes training, incentives, financial controls, third-party diligence, awareness campaigns and other elements that ingrain compliance and ethics into every practice and process of the business.

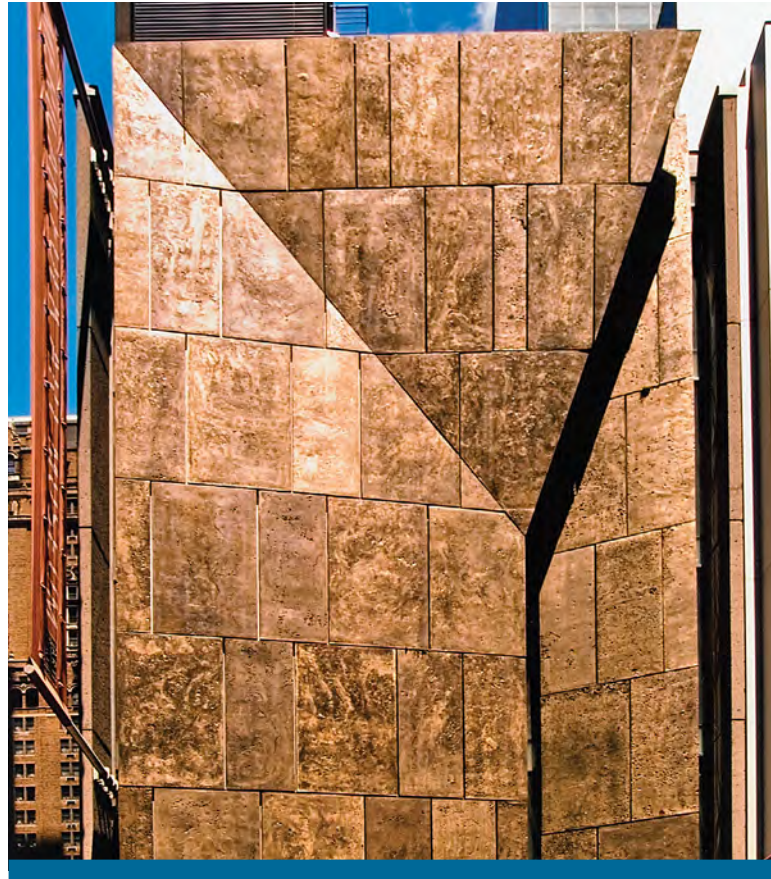
Most importantly, it takes engaged employees. No “rule” or “policy” will ever take the place of an engaged employee who truly wants to do the right thing. As put by author Frank Herbert, “Give me the judgment of balanced minds in preference to laws every time.” Engaged employees are not simply “following the rules”—they challenge outdated practices and are internally motivated to do the

right thing. They understand the personal and professional value in acting honestly. They appreciate the hazards of acting unethically. And, perhaps most critically, they are personally vested in promoting the company’s culture of integrity.

In the last several years we’ve seen dozens of leading companies in various industries—automotive, finance, pharmaceutical, you name it—get into hot water for alleged ethical breaches. These large corporations surely had compliance departments complete with ethics policies. But, that may be where they stopped, neglecting to invest in the most important component of a high-quality compliance program: a culture of integrity. For whatever reason, their leadership and the employees supporting them still went ahead with unethical behavior, despite the ethics policies and the many boxes that surely had been ticked.

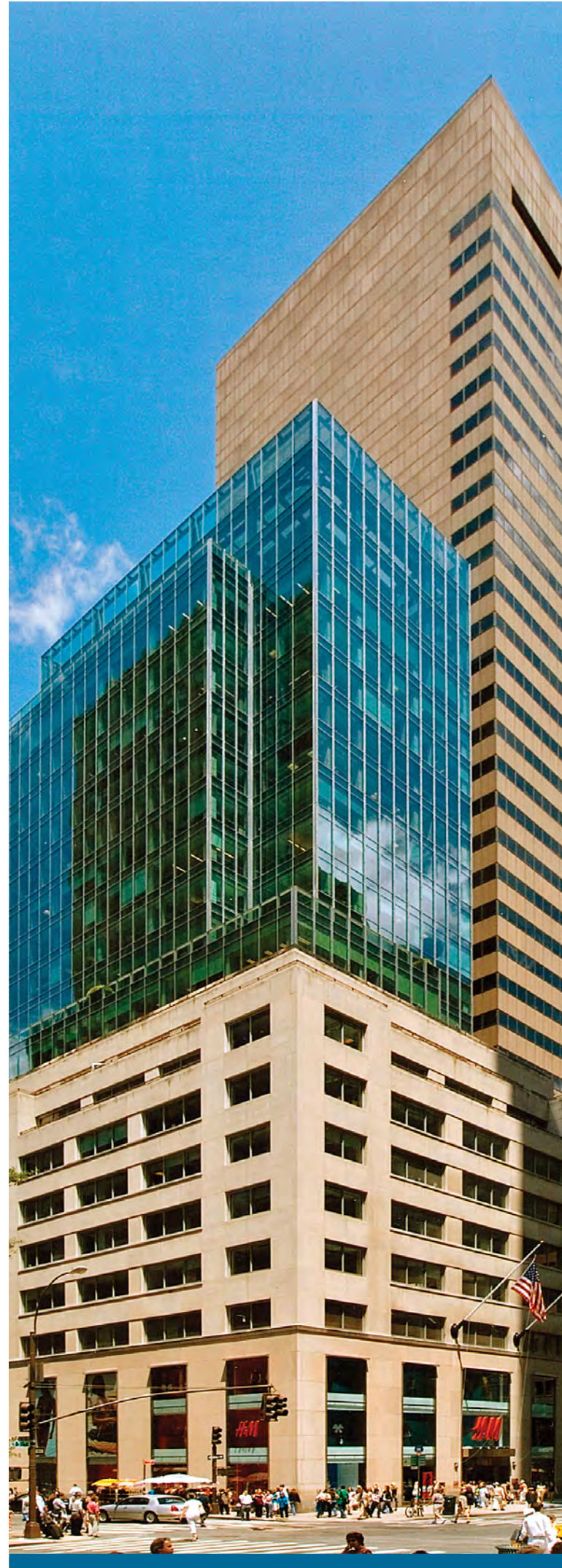
A company’s culture of integrity must be promoted every day, and words alone won’t do it. It takes a commitment from the company’s leaders to go beyond simply saying, “We are an ethical company,” to actually promoting and modeling ethical behavior. It takes a compliance program that elevates the company’s values above an assemblage of procedures. And it takes engaged employees personally vested in promoting a culture of integrity. These employees are not “following the rules;” they are following an internal compass far more powerful than any policy could ever be. ◀





**(2001)**

The uniquely-clad American Folk Art Museum was designed by Tod Williams Billie Tsien & Associates



**(2004)**

640 Fifth Avenue for Vornado was a "wedding cake" project that added floors to the existing building and a curtainwall facade



**(2002)**

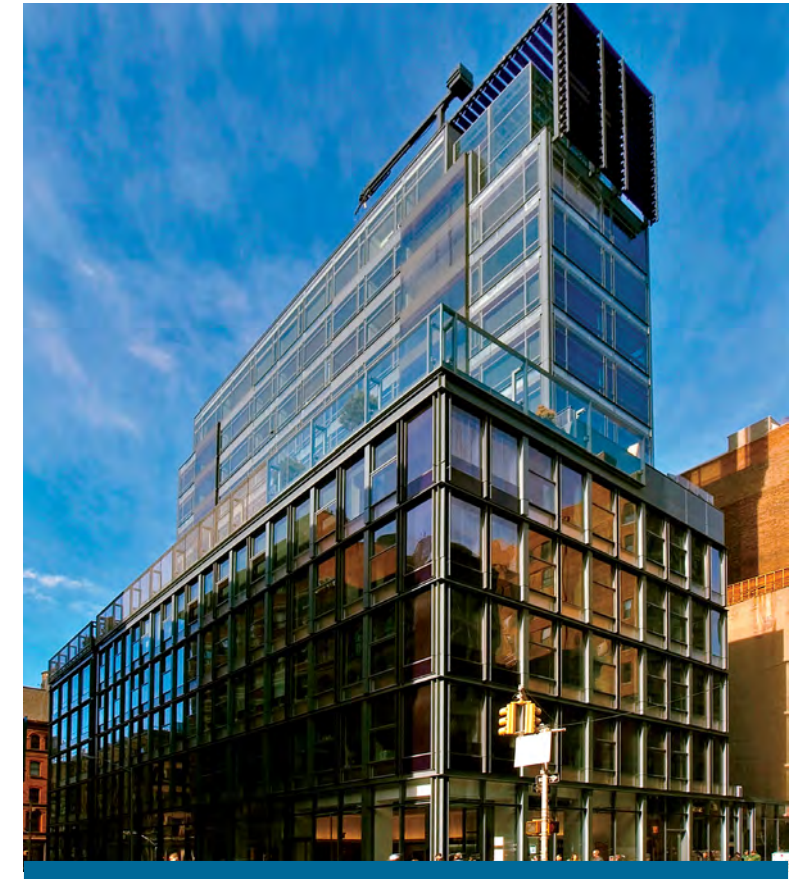
360 Madison Avenue combined two buildings into one for developer and long-standing client, Axel Stawski



**(2005)**

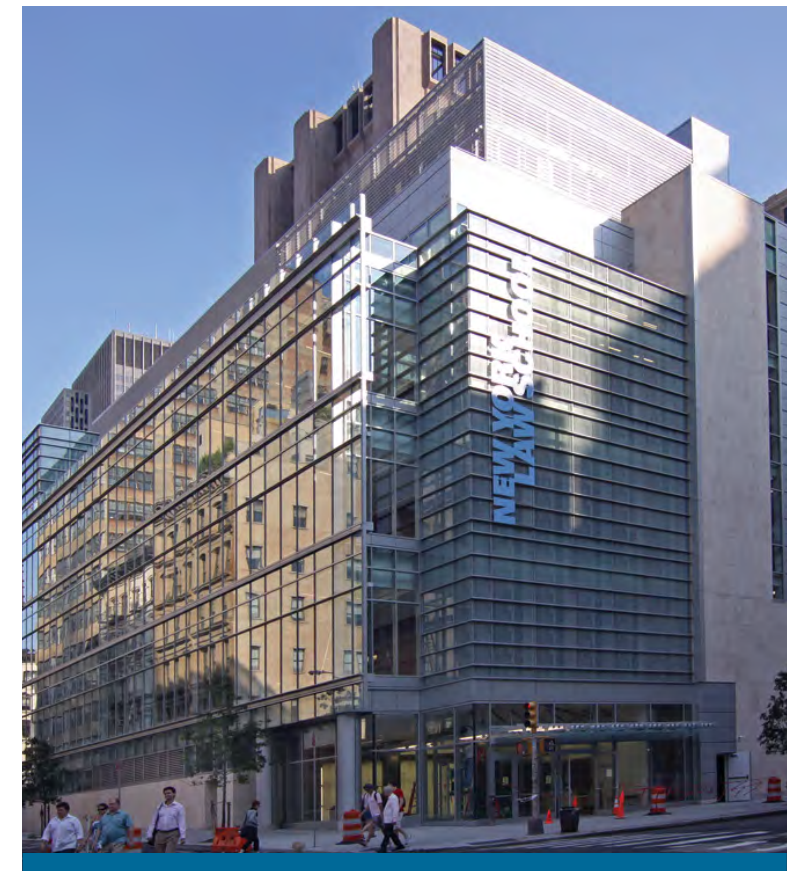
505 Fifth Avenue, designed by KPF for developer Axel Stawski, was a new commercial/office built on spec and used the latest in blast technology

*Pavarini McGovern is most proud of our 85% repeat client rate. We completed multiple projects over the last 15 years for clients such as Axel Stawski, Vornado Realty Trust, SL Green, SJP Properties and many others.*



**(2007)**

40 Mercer Street is a luxury condominium building designed by Ateliers Jean Nouvel and includes fully-operable curtainwall windows



**(2009)**

The new academic building for NY Law School has five stories above-grade, four stories below-grade and a deep, bathtub foundation that reaches 80 feet within a 100-foot deep slurry wall



**(2011)**

The 57-story Langham Place Hotel & Residences at 400 Fifth Avenue



**(2013)**

Columbia University's Campbell Sports Center designed by Steven Holl



**(2014)**

Diller-von Furstenberg High Line HQ designed by Renzo Piano



**(c. 2018)**

The 66-story condo building for Algin Management will be complete in 2018

## Giving Back to Our Communities



Our golf tournament in Dublin raised money to send Ella (front, center) to the US for cutting-edge surgery

### On Par for Local Charities

Warm weather means golf season, and this year the Structure Tone family hit the links hard with a mission to raise money for several organizations. In Philadelphia, Structure Tone organized a tournament for the **Charter High School for Architecture and Design**, raising over \$75,000 for this first-of-its-kind public school. Our LF Driscoll colleagues helped sponsor a **Kennedy Health tournament** that ultimately raised over \$150,000 for the neonatal intensive care unit. The Structure Tone team also helped raise \$373,000 through our involvement in the 24th annual **Friends of Saint Dominic's tournament** in New Jersey. In London, Structure Tone contributed to the over £19,000 collected for **Sparks**, a children's medical research charity, in the Jason Leonard Celebrity Classic. And in Dublin, Structure Tone donated the over €30,000 raised by its annual Charity Golf Classic to **Ella's Wish to Walk**.



Above ▲  
Our New Jersey team pauses for a group shot

### Gone to the Dogs

The Structure Tone Southwest team in Dallas partnered with Array Architects to design and build a luxury doghouse, which was auctioned off to benefit the **SPCA of Texas**. The team's creation earned the "Teacup Pup Design Award" and helped raise critical funding for this important organization. With houses like these, every dog can indeed, eh-hem, have its day.



Left ◀

The award-winning doghouse from Structure Tone Southwest and Array Architects

### Holiday Wishes, Granted

During the holidays, the spirit of giving is at its peak, and employees throughout Structure Tone did their part to ensure needy families could share in the magic of the season. In Boston, Dallas, New Jersey and New York, for example, staff donated toys and gifts to families in need, collecting hundreds of toys and clothes and well over \$2,100 in cash and gift certificates.



The in-house restaurant is one of many areas that has helped create a collaborative atmosphere



The open, bright atrium helps connect people vertically as well as on each floor

## Building Change, Shifting Culture

CRH plc is a leading global diversified building materials group, headquartered in Dublin and employing 89,000 people at over 3,900 operating locations in 31 countries worldwide. CRH is a top building materials company globally, the largest in North America, a leader in Europe and, in recent years, has added strategic positions in the emerging economic regions of Asia and South America.

Having grown extensively since its formation in 1970, CRH had outgrown its existing headquarters location by 2015 and was operating from a number of satellite offices scattered around the outskirts of Dublin.

As part of its vision to become the leading building materials business in the world, CRH recognized the need to facilitate greater collaboration between key head office functions in a modern, contemporary working environment befitting a global Fortune 500 company. To do this, CRH decided to bring together five offices and more than 200 CRH colleagues into one unified group administrative headquarters in Dublin.

### Making connections

CRH engaged Structure Tone Dublin and its design partners to identify an optimum location. In addition to considering CRH's existing corporate headquarters at Belgard Castle, this also involved assessing a number of buildings and sites around the greater Dublin area that could not only accommodate over 200 employees, but also act like a mini-city. "One of CRH's existing locations was Belgard Castle, a 450-acre estate," says Brian Doyle, Structure Tone senior project manager. "They were

looking for a similar environment, so they knew they would need to provide some on-site amenities to compete with both Belgard and workplaces closer to city centre."

After test-fitting several spaces, the team settled on the aptly named Stonemason's Way, a four-storey, 50,000sf former Glaxo SmithKline facility nestled in a somewhat residential area of Rathfarnham. Surrounded by a public park and a municipal playing fields complex, Stonemason's Way shared some of the green and spacious surrounds of the estate-like setting of Belgard, but with the size and flexibility to support the Group's future growth ambitions.

With the selection made, Structure Tone and its design partners got to work surveying employees at all levels to help CRH hone its vision. "This was the first time we'd had a chance to work with a client in developing what began as a very broad idea of what was required, all the way through to building out a robust vision," says Richard Hemming, preconstruction and business development director at Structure Tone Dublin. "We were helping the client drive a shift in its culture, so we had to begin with conversations and surveys of various groups to better understand the organisation and find

out what they like and don't like when it comes to the working environment."

The building was fully stripped back to grey box conditions so the crew could update the building's infrastructure, from the MEP systems, to the roof, to the façade. Inside, the open design called for removing offices and establishing collaboration, breakout and meeting areas, both formal and informal. Responding to survey feedback and the company's goals of creating a more collaborative atmosphere, the project team added several amenities for staff to share, including a library, a gym and a large in-house restaurant.

"As a design and construction team, we spent a lot of time focused on how to connect everything—from reception, to the floors, to the amenities," says Hemming. "We were looking to make big connections."

### Managing change

As the plan took shape, however, changes did pop up, meaning the project team had to adjust on the fly. But, because of the trust CRH had put in the team, making decisions came relatively easily. "They more or less sat back and let us do what we

All photos these pages: ©David Murphy Photography

do best," says Doyle. "They were very good facilitators but allowed us to lead the process, advise them and help them assess and make decisions."

For example, surveys had shown that employees were interested in a wider and more plentiful variety of meeting and collaboration space. In response, the team determined one logical location would be off the second-floor restaurant so that people could enjoy their lunch outside or meet with colleagues for a coffee during the summer months. Building a restaurant terrace, however, would require extending the restaurant's roof—an element not initially in the design plan. "We were able to do all the analyses on our end and then simply present them with their options," says Doyle. "We gave them scenarios and options for extending the roof, what impact that would have on schedule and costs and then our recommended plan."

One element CRH's leadership took a particularly active role in, however, was engaging with the surrounding community.

**“One of its goals to be a good neighbour, so we had to develop a strategy for the construction work that kept that in mind,” Doyle says.**

That strategy involved reaching out to the community in various ways from the very beginning, from hosting regular community update meetings to working with the neighbouring soccer club and small shopping centre to address parking and circulation needs. CRH even helped out with some small neighbourhood upgrades. "We were quite clear we wanted the community involved," Doyle says. "And they were receptive to it. Residents were happy to have a home-grown Irish company restoring a large empty building in their neighbourhood."

### Built to last

With its new group administrative headquarters now up and running, CRH considers the building its new standard for group office locations and has continued to work with the project team on additional office projects. "We're now in the midst of identifying performance standards and specifications on how to move forward in other CRH offices," Doyle says. "They had never done something like this before, so they're now using it as the model for projects in other parts of the world."

Most importantly, the company was able to achieve its ultimate goal of ushering in a new, modern, collaborative culture. "They used design to drive change," says Hemming. "They were very much an organisation that tended to work in separate departments. They used this project to help change that and continue its proud legacy of being a fulfilling place to work for many more generations of employees." ◀

### Project Details

<b>Size:</b>	50,000sf
<b>Owner:</b>	CRH
<b>Architect:</b>	Henry J Lyons
<b>Engineer:</b>	Ethos Engineering
<b>Owner's Rep:</b>	Bruce Shaw
<b>Services:</b>	Preconstruction, Construction Management
<b>Sector:</b>	Commercial
<b>Completion:</b>	November 2015

Hughes Hubbard & Reed  
New York City



## Should We Stay or Should We Go? What It Means to Restack

When a company's office lease is coming to an end, it's time to answer a tricky question: should we re-up and stay, or should we go? Both will inevitably involve some disruption and, likely, some costs, particularly if staying means making some improvements.

After 20 years in the same Lower Manhattan building, international law firm Hughes Hubbard & Reed LLP faced this very decision. Their traditionally designed office needed a modern facelift, and their lease was nearing its end. They could move and start fresh, or they could stay in the building they called home and embark on a restacking program, upgrading floor by floor.

### Why restack?

They chose to stay, enlisting Structure Tone, Gensler and AMA Consulting Engineers to plan a series of four 6-month phases to renovate the firm's eight full floors, including conference centers, practice floors and a full-service cafeteria. With two additional floors to use as swing space, staff from two floors at a time would move into the swing space, demolition and renovations would take place and then staff would return to the renovated floors, completing a 6-month cycle. Then the process would begin again on the next set of floors.

When tenants are happy with their current building and are prepared to manage a moderate level of disruption for many months, restacking can have several advantages:

1. **Submittals.** With plans generally similar for each phase, the project team can submit plans for each floor to the building department all at the same time. While there may be slight changes along the way, those early approvals can significantly reduce the amount of red tape and time eaten up by the review process.
2. **Buying in bulk.** By breaking the Hughes Hubbard project into smaller phases, the team, led by chief estimator Ed Rowan, was able to bid out materials, furniture, etc., based on the overall eight-floor effort, but then manage delivery and installation separately for each phase. "We got the cost benefits of buying the job as one large project but were able to manage and coordinate all of those orders as

if they were smaller jobs," says Karl Anoushian, senior vice president at Structure Tone.

3. **Lessons learned.** With a fairly consistent plan for each floor, the Hughes Hubbard team worked out any kinks in the first phase and then applied those lessons to the following phases. With the architect's input, the construction team shot point cloud survey data after demolition in each phase so the design team could adjust the documents based on the exposed conditions. "During the first phase we learned all about the building conditions and what our tradesmen needed and could solidify our cycles," says Stacey Dackson, Structure Tone project manager. "By the time we got to the fourth phase, we were able to knock four weeks off the schedule because we could factor in all the lessons learned."

### Six tips for restacking

If you decide to stay and restack, the following tips may help the process run smoothly.

#### Establish a consistent, cohesive team.

Gerard Cruse, the chief operating officer at Hughes Hubbard, had developed a long-time working relationship with a consistent design and construction team and, based on previous experiences, was confident in their ability to understand his firm's needs and to budget, plan and schedule effectively. As work began, that team became embedded within Hughes Hubbard, working closely with director of office services Laura Howe to ensure everyone was on the same page throughout. "Laura was intimately involved and handled the entire process diligently," says James Joyce, Structure Tone's full-time, on-site superintendent. "I was her partner and acted like an extension of her company together with our assistant superintendent James Bickerstaff."

#### Plan, plan, plan.

That kind of teamwork plays a major role in the success of planning the project as well. A methodical, well-planned strategy is a must for a restacking effort, and everyone on the team—from

owners, to designers, to subcontractors—needs to understand the overarching goals. "Restacking takes a very different approach versus new construction," says Anoushian. "Both work, but they have different factors and a different way to plan."

#### Focus on continuity.

One major difference between a restack and new construction is ongoing operations; construction can't impede the firm's business on the other floors. Mechanical, electrical, HVAC, fire protection, data infrastructure and other systems must remain operational at all times.

At Hughes Hubbard, one of the biggest challenges was installing a new digital IT system and backbone through all eight floors without any impact on day-to-day operations. The project team was able to maintain the existing system in order to keep the staff working while they built the new data center and corresponding infrastructure in the first phase, which they had to carefully weave through occupied floors.

#### Take advantage of technology.

Even with a fairly consistent design plan for each floor, not every floor will be identical to the others. Ob-

taining point cloud survey data from each floor helped the team make alterations to the plan as needed. Virtual construction technologies like these, supported and promoted by Natalie Zohar, AIA, lead architect for Gensler, helped the team document on-site conditions and improve the project quality.

#### Identify special considerations as early as possible.

At Hughes Hubbard, some differences between floors had more to do with individual choices than with building issues. Custom options in partners' offices varied from one floor to the next. Some wanted their own furniture brought in, for example, which affected the room layout differently for each office. What's more, as a bustling international firm, there were no true "off" hours of operation. "People were there at 3:00pm on a Sunday or at midnight on a Monday," says Anoushian. "It wasn't a problem for us, but we had to coordinate clearly with them to figure out our best windows of opportunity."

#### Give enough time.

Again, a restack isn't rapid production—it's going to take time. The four-phase effort at Hughes

Above ▲  
Hughes Hubbard employees now enjoy a "new" office in the same location

Hubbard took just under two years to complete. But the firm and the project team understood that timeframe right from the start, which helped manage expectations and ensured business continuity throughout the program. ◀

### Project Details

**Size:**  
250,000sf/8 floors

**Owner:**  
Hughes Hubbard & Reed

**Architect:**  
Gensler

**Engineer:**  
AMA Consulting Engineers

**Services:**  
Preconstruction,  
Construction Management

**Sector:**  
Law

**Completion:**  
September 2016



## DINING IN STYLE: Q&A with Chef Stephan Pyles

As a world-class chef and the founder of 20 restaurants over the past 30 years, Texas native Stephan Pyles knows what it takes to make dining a true experience. With the opening of his newest Dallas restaurant, Flora Street Café, designed by Wilson Associates, Chef Pyles shares how the physical space of a restaurant helps reflect and inform that experience.



Above ▲  
Chef Stephan Pyles

**Your new restaurant, Flora Street Café, has a smaller footprint than your previous establishments. Why did you want to make that kind of change?**

I simply wanted to offer a more refined, personalized experience, which can only be executed in a much smaller dining room accommodating fewer guests.

**How would you describe the design style of Flora Street?**

I would say it's "modern meets nature" in the Dallas Arts District. It's often been called glamorous, and I think that word is aptly descriptive.



All photos these pages: Kevin Bowers Photography

**How does that compare to your other restaurants? Has your style changed over the years?**

Flora Street Café takes its inspiration from my first restaurant, opened in 1983, called Routh Street Café. It was small, elegant and very contemporary. The food was very complex and multi-dimensional, much as it is at Flora Street Café. All of my restaurants between the two have had differing degrees of casual, which has been reflected in the design. Stampede 66, for example, is an over-the-top Texan design because we serve modern Texas food. The exception was Stephan Pyles, which was really the precedent for Flora Street.

**How do you match the design of the space with the style of the cuisine?**

It's my philosophy that within 5 minutes of walking into a restaurant, you should have an idea of what the food and service will be like. The food and the design are crisp and modern yet comfortable and very stimulating and satisfying to the eye and the palate.

**Do you try to make each restaurant completely different from the others or are there consistent elements in all of your spaces?**

Yes, each restaurant is completely different from the others. I compare my restaurants to having children. Each restaurant has its own identity and personality but is a creation of the same "parent."

Above ▲  
Pyles calls Flora Street "crisp and modern yet comfortable"

**What do you consider the most important features or components of a restaurant space?**

The answer is yes! Each component of the restaurant is integral to the overall aesthetic of the space. At Flora Street Café, the open kitchen, with its choreographed chaos, is complemented by the world-class lighting. The Tim Harding silk screen at the back of the dining room anchors the space. The European Opera House-inspired deconstructed chandeliers give a nod to the Pritzker award-winning performance venues within sight, while the Shylight from Studio Drift in Amsterdam conducts a private ballet for each guest.

**What do you think is next in the world of restaurant design?**

While there's no question that the majority of restaurant creations will continue to be casual with "organic" designs, I really think there will be a bit of a return to fine dining in more elegant settings, at least in major food cities. I say I have given Dallas an "adult" restaurant in Flora Street Café. I hope to see more of this return, if only on a small scale, such as table settings of fine china, real silver, exquisite crystal and luxurious linens. ◀

# BACK TO LIFE: New Offices

## Revitalize London's Sea Containers House

Sea Containers House was originally designed in the 1960s as a luxury hotel. But by the early 1980s, an economic recession forced the building to instead transition into an office block, housing a shipping company that gave the building its name for decades.



The design's open sight lines promote collaboration



Connectivity between floors was central to the design

Here members of the project team—from the client to the architect—shed some light on how they transformed the site and reminisce about getting through some of the site's challenges.

### Panel Participants:

- Max Holliday,**  
WPP (Ogilvy and MEC parent company)
- Guy Rockingham,**  
Colliers International (formerly Bollingbrook Ltd)
- Colin Macgadie,**  
BDG architecture + design
- Dean Manning,**  
Structure Tone London

Fast-forward 30 years and today those heavily partitioned offices are now home to a luxury hotel and over 225,000sf of office space for global communications and media firms, Ogilvy & Mather and MEC Global. Creating a modern, open workplace in a decidedly unmodern, segmented building was a daunting challenge.

**Dean Manning:** Sea Containers House on the South bank has not always been the most fashionable part of London. Plus, Sea Containers is an iconic building but has historically been a little challenging. How did you come to the decision to move here?

**Max:** We were not particularly fixated on any one location. We looked at a huge number of buildings. The choice was more about the building itself and its specific location rather than being in Southwark or Waterloo, for example. So had this building been two streets back, had it not had the sort of iconic elements that it has, we maybe wouldn't have chosen it. This was not an easy project to visualize. I remember looking at the building five years before anybody moved in and it was so heavily partitioned; it was a labyrinth. Only once it was all opened up and the floors were much more visible did we realise, "Actually, this could work."

**Colin:** There was a huge amount of intervention from the developer and landlord just to get it to the point where it was as open plan as it could be. It wasn't a very welcoming arrival experience. When you were in it, the floor-to-ceiling heights were so low.

**Dean:** The 12 floors of offices have 9 staircases connecting them. So, Colin, what's with your fixation with staircases?

**Colin:** In their location at Canary Wharf, Ogilvy and MEC were on two very big floors, with several of their brands housed there. Communication, connectivity between floors and interaction with each other was quite easy. Then the other brands in the company were over on Westbourne Terrace and isolated in their own spaces.

So we had two completely polar opposites. A major part of the brief was to enhance communication and interaction between all of the brands as they came together in one space.

They're moving into this building which has three completely different types of environment: a sky terrace, a central terrace and then the river terrace. And the hotel is in the middle. So the reason for

lots of stairs is to link all of them together and basically retain the ease of movement that some of them experienced before and enhance it for those who were in Westbourne Terrace. There are only six lifts yet over 2,300 people in the building.

**Dean:** What were the particular challenges on this project?

**Guy:** First of all, WPP have very high expectations in terms of extracting value for money. Given strong economic conditions at that time, we were procuring in a very buyer-unfriendly market, so achieving best value for money in those market conditions is tougher. Asking contractors to take risk is also tough, particularly when you have a complex scheme containing a high degree of structural work, overlapping the developer's work by nine months. As a result of the overlap we were working on live MEP services. All of that adds extra complications to what is already an efficient timeframe. It was a fairly sophisticated lot to manage.

**Colin:** With a fully functioning hotel thrown into the mix in the middle of the building.

**Guy:** Yes, and you add to that a fairly complex design from a visionary architect/designer/workplace specialist. Delivering all of that at a high pace is complex.

**Dean:** Managing multiple agencies all coming under one roof must have been a huge challenge as well.

**Max:** Yes, it was, but they had a good central leadership team.

**Colin:** The senior leadership of all of the businesses were involved in strategic decisions. I was surprised at the lack of politics. We had a really good all-around team—from the professional team, to the real estate team, to the client team.

**Guy:** The legal team, too. Everybody worked together well. The client knew from the outset that they had to properly consider what Colin and his team were offering up, then come back with some fairly efficient and solid feedback, which they did. Given their operation changes rapidly with new account wins and the like, we were fortunate to have such a businesslike approach. They had a good facilities team involved, appointed all the right people, took on

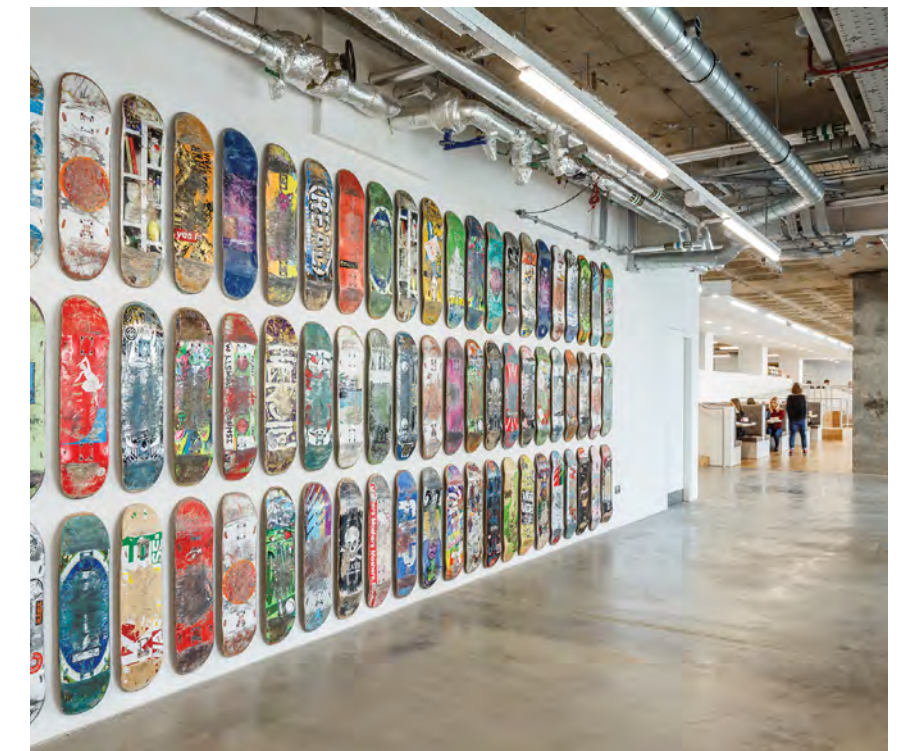
board the advice that was given to them and were very supportive.

**Max:** I think in a way the time pressure actually helped.

**Guy:** A lot of that was because they wanted to relocate from Canary Wharf to the new location as soon as possible, so they understood that any procrastination from their side would delay things.

**Dean:** An article in the *Financial Times* suggested that the vision for the space is going to create an environment with a genuine wow factor. Did it create that kind of wow factor with the staff who work there?

**Max:** I think so, yes. But "wow factor" is probably only going to apply the first few times you come into work. After that it becomes more a function of how the space works as an



All photos these pages: Gareth Gardner

office building and how it works for you individually. Having said that, first impressions from clients and from other people in the property industry have been incredibly positive.

**Guy:** Yes. I think “wow” in terms of location, views and design. The way the space is used, too—the offerings they have in terms of practical facilities like catering and meeting space.

**Max:** I mean, when you open the door it’s pretty impressive, isn’t it?

**Guy:** Yes, the building just works. That’s “wow” in itself.

**Colin:** I think Ogilvy and MEC are already seen as good employers, but this has an added level to it, hasn’t it? You always get the sense that people like working for Ogilvy, so to then give them an environment like this just pushes it to the next level. It’s great.

**Dean:** How about Ogilvy’s position in the market around this area, this sort of “Creative Mile” that is seemingly being developed?

**Colin:** There’s definitely an attraction in this part of town for the creative industries, in being around cultural buildings. You’ve got so much culture here—from the ballet, to the Tate Modern, to the Globe, to the National Theatre. Then you’ve got BFI, Royal Festival Hall.

**Max:** I’ve rarely kicked off a project within WPP where anyone is really fixated on location. Location matters, but I can’t remember anyone saying, “It must be Clerkenwell or it must be Shoreditch,” you know? Proximity to clients, good accessibility for staff and value for money are the main focus areas. Then, of course, it must be a decent building. I think a lot of the commercial demographics in London in the last few years have been created by pricing as much as anything else.

**Colin:** I agree with that. I think if this building had been pre-let full with multi-tenants you’d still have had 2,000-plus people here. But the fact that a couple of big, signature, creative clients in media moved here definitely enhances the location again.

**Dean:** What are you most proud of with this project?

**Max:** A number of things. Cost profile, for one. We’re definitely proud of the deal. It provides long-term cost certainty, which is something all businesses strive for. In addition, we’ve created an environment that gives us a really good platform for a lot of the other projects we’re doing. Particularly in terms of the design and the flexibility and amount of shared space we have in this building. That’s a real positive when we go to other markets and talk about the projects we’re going to be doing in the future. We can reference that roughly 40% of the space is shared and only 30% or 40%



*“It’s very difficult to describe this building as an office building. I think anyone who walks around it, you can spend over an hour in this building and never see a desk but you still know it’s a work space, you still see people working. I think that’s a real testament to the client’s commitment to making something unique and different from the norm.”*

of space is allocated desk space. You can talk statistics until you’re blue in the face but here people are actually seeing it in action and can say, “Well, actually, it works and it’s great.”

**Guy:** After seven long years of being involved, actually it comes down to the same metrics we’ve always held to, which are time, cost and money. We held to those three measures and the space looks amazing.

**Colin:** For me, pitching and winning the project was absolutely a highlight, particularly against a field of world-class designers from the UK and overseas. It’s very difficult to describe this building as an office building. I think anyone who walks around it, you can spend over an hour in this building and never see a desk but you still know it’s a work space, you still see people working. I think that’s a real testament to the client’s commitment to making something unique and different from the norm.

Above ▲  
One of 9 staircases on 12 floors of offices

**Max:** The interesting thing will be to see how it actually affects the business and the productivity of the people who work here. If you’re looking for a new job, one thing’s going to be salary, but another is going to be where you work and quality of the environment. With this new space, nobody is not going to join Ogilvy because of the office. I don’t think that was necessarily the case in their old offices.

**Dean:** Do you think the quality of the working environment will have a positive effect on Ogilvy’s and MEC’s bottom line?

**Max:** I think the property industry has struggled to come up with a way of measuring the impact of real estate on productivity and on business success. Anecdotally, we all probably accept that it’s true but there’s no hard evidence around that. We’re certainly making a case for it here. ◀

Gareth Gardner



Project Details	
Size:	200,000+sf
Owner:	Colgate-Palmolive Company
Architect:	HOK
Engineer:	PS&S and Langan Engineering
Services:	Construction Management
Sector:	Commercial/Life Sciences
Completion:	Late fall 2016/early winter 2017

## Big-Picture Building

Toothpaste. Deodorant. Soap. Pet food. Colgate-Palmolive makes them all. Such a big company has big needs when it comes to space. So when Colgate decided to enhance their Global Technology Center in Piscataway, New Jersey, and consolidate some operations from other facilities, they knew expansion would require some long-term vision.

Rather than plan the construction of new facilities one at a time as needs arise, the company developed a master plan that mapped out the Piscataway campus’ growth and improvements for the future. That plan involved expanding the campus with a brand new office building and a state-of-the-art Conference and Customer Engagement Center, a new parking garage and a café building expansion, as well as reorganizing the site’s complex infrastructure and utilities to support an expanding campus.

### Always on

With Phase 1 ready to begin, Colgate brought in Structure Tone to not only manage the master plan improvements but also position the site and its facilities for upcoming phases. “The relationship with the owner on an effort like this is very different from a one-off, lump-sum type of project,” says Barry Mauriello, project executive for Structure Tone.

Rendering courtesy HOK

“With the potential for changes to the master plan along the way, understanding the needs of the owner and how to accomplish those needs requires a close working relationship. It’s much more of a team effort.”

The first task was to reorganize the site itself to align utilities with the planned buildings and develop a new roadway and circulation system. The team did extensive underground exploratory work and site surveys to find as many utilities as possible on the 50-year-old campus, running the gamut from storm sewer lines to fire, electric and fiberoptic systems. The biggest challenge? The Piscataway campus is home to Colgate’s global IT department, meaning utilities had to remain operational throughout construction to support their work. “Their group works around the clock so we could not shut anything down entirely,” says Mauriello. “We had to plan very carefully with them to cut over the new services.”

In fact, planning around existing operations was a running theme throughout the project. With four buildings being renovated or constructed at once, logistics had to be established very early on. “Our main focus was keeping employees safe,” says Mauriello. “We developed a working plan showing where roads would be rerouted and when, where utilities would cross over and how we would maintain emergency egress.”

### Into the future

Phase 1 wrapped up in September 2016, giving Colgate-Palmolive employees a new three-story, 93,000sf building for operations and administration services. The existing buildings on campus also got a facelift, amounting to over 45,000sf of renovated office, conference and laboratory space. “The ultimate goal is that all scheduled departments get upgrades,” says Mauriello. “In general, some spaces required more extensive rehabilitation

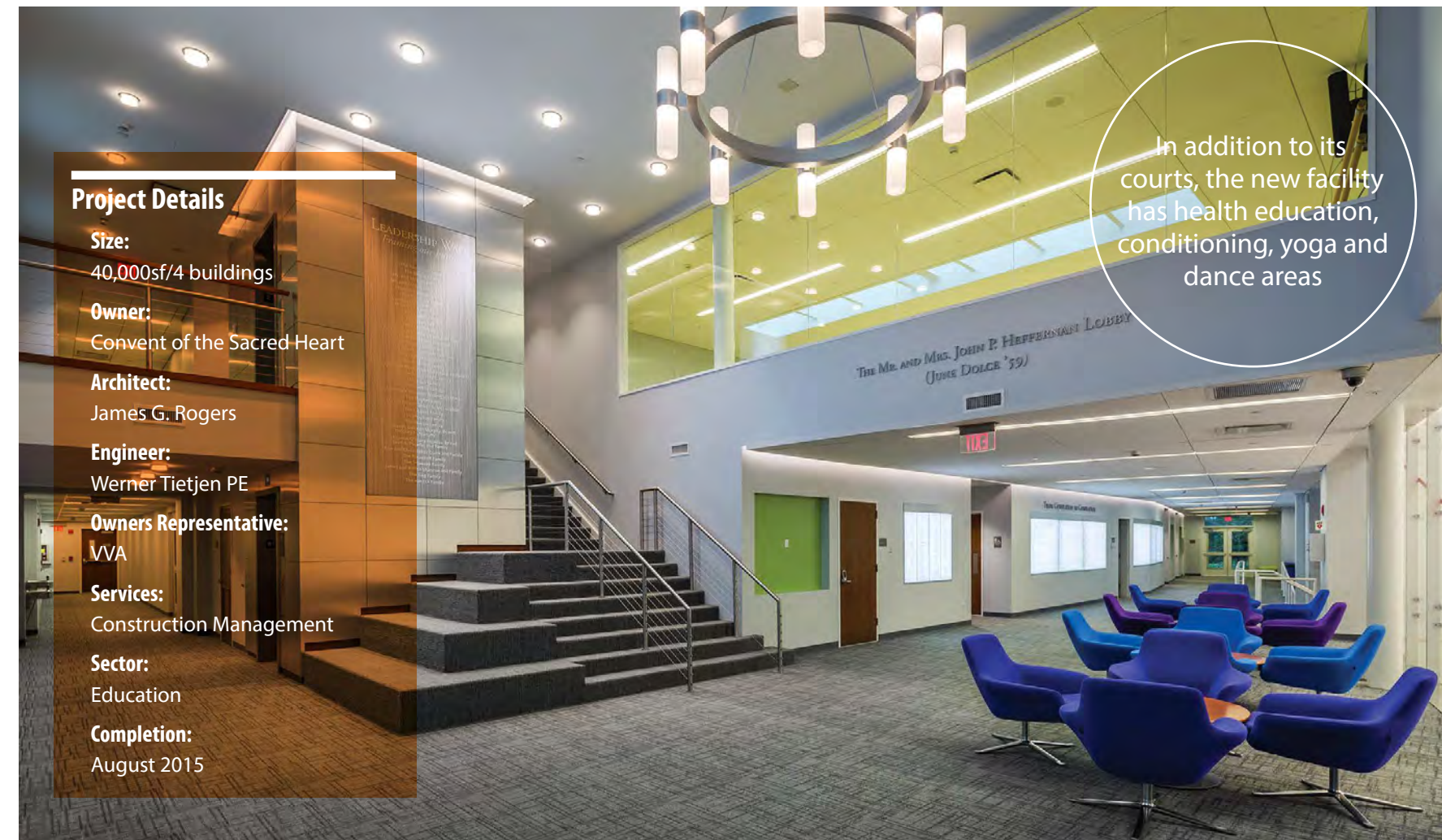
than others, but the goal for Colgate was modernization and uniformity throughout the facility.”

In addition to the new and improved office spaces, a new kitchen and server building spans over an underground pedestrian tunnel, connecting the four existing buildings on site to the new café. A new three-tier, pre-cast concrete parking garage accommodates approximately 500 cars.

With the success of Phase 1, Colgate-Palmolive decided to jump right into Phase 2 of the master plan. This phase calls for the construction of a sister building to the Phase 1 building and renovation of existing lab facilities. “Once the labs are complete, we will have essentially rehabbed all of the existing facilities on the campus,” Mauriello says. “We’re proud to be a valued partner in making Colgate-Palmolive’s vision a reality.” ◀

The new gym features three basketball and four volleyball courts

# A CULTURE OF EXCELLENCE, On-Field and Off



In addition to its courts, the new facility has health education, conditioning, yoga and dance areas

**Project Details**  
**Size:** 40,000sf/4 buildings  
**Owner:** Convent of the Sacred Heart  
**Architect:** James G. Rogers  
**Engineer:** Werner Tietjen PE  
**Owners Representative:** VVA  
**Services:** Construction Management  
**Sector:** Education  
**Completion:** August 2015

Since 1848, the students at Sacred Heart Greenwich in Connecticut have committed themselves to a history of excellence, as students and community leaders. That commitment extends to athletics, too, where an age-appropriate approach to wellness and fitness carries on from kindergarten well into high school.

With more than 730 students and 55 sports teams to serve, the school needed to upgrade its aging athletic facilities. With the help of Pavarini Northeast Construction team, the school settled on building a new 35,000sf athletic center to complement their existing gym, offering more team sport facilities as well as areas dedicated to health education, conditioning, yoga and sports medicine, among other features.

### An organized playbook

With so many student athletes learning, practicing and competing in a constant rotation of activities, Sacred Heart's courts and fields are in high demand. That meant the construction team needed an efficient, organized, well-communicated plan that allowed these fitness areas to remain open.

"We had a lot of logistics to work through," says Glenn Mazzeo, Pavarini's project manager. "We knew what we put on paper could change daily, so we had to communicate everything." Those communications included presenting the four phases of the construction plan to the Town of Greenwich, indicating how each phase would affect the area's roads and other

infrastructure. And, of course, the team was in constant communication with the school, coordinating with them to install safety measures to ensure students, staff and visitors—including those to the co-ed Barat Center for Early Childhood Education and the head of school's residence—remained well outside of construction areas. Between site fences, protection barriers and ample signage, the team created a safe haven for those traveling between the main school and the athletic facilities.

To complicate matters, construction was not limited to the new athletic building; the project also included renovating and adding 5,000sf to the adjacent dining hall, building a new maintenance facility and storage shed and repositioning the access road between the existing gym and the school's main buildings to direct traffic around the new facility. All combined, the entire center of campus was essentially under construction, meaning expert project management was critical.

"As always, communication was crucial to keeping everyone on the same page with so many projects happening at once," says Mazzeo. "Our team worked with the school daily to share our plans

and progress and to make sure the campus community was aware of what was happening."

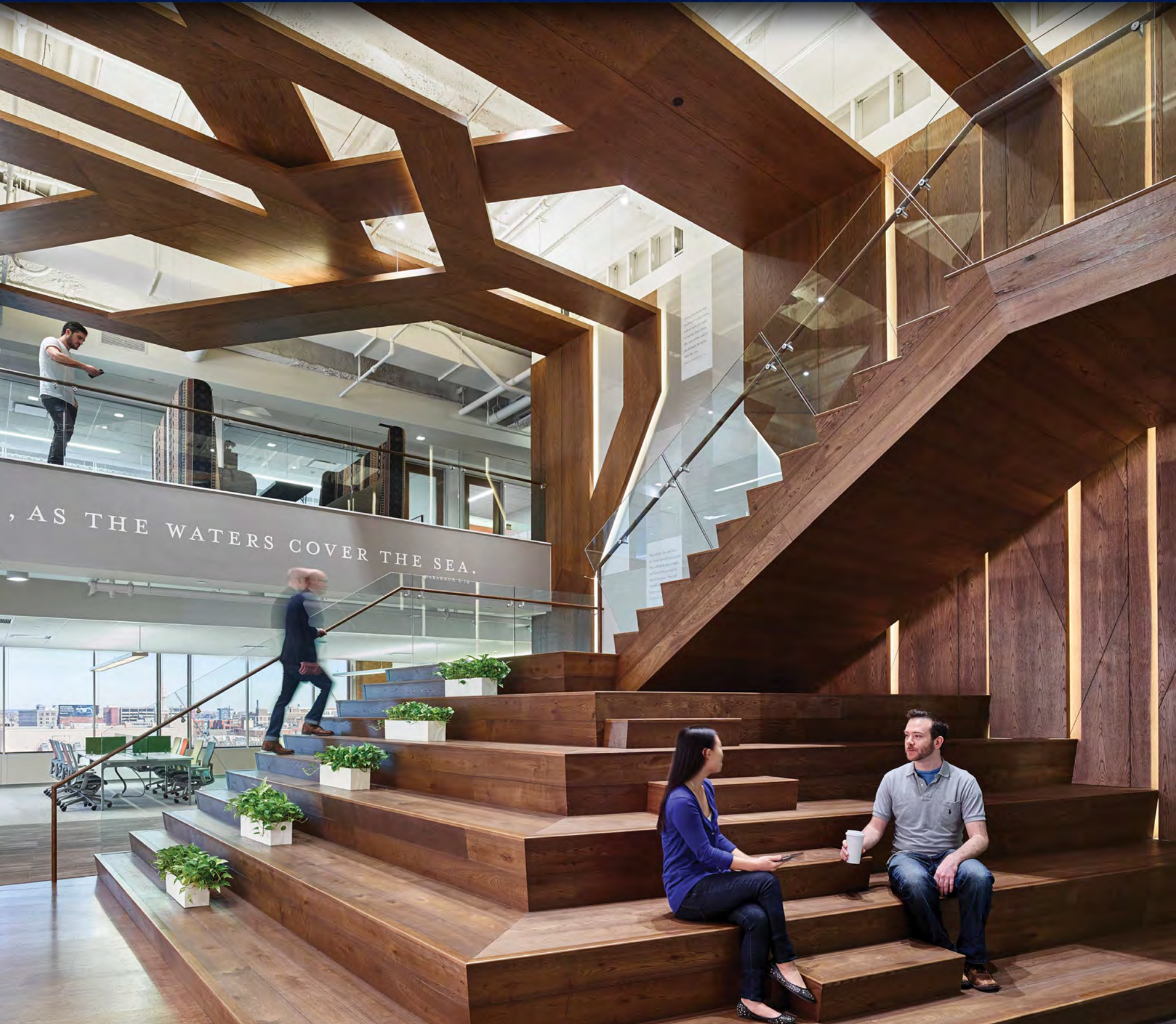
### Top of their game

With its new, state-of-the-art athletic center, Sacred Heart now offers its student-athletes the full cycle of fitness and performance. Three basketball courts and four volleyball courts help up the game of those teams, while the six new squash courts allow the squash team to practice and compete on campus. The new training room includes cardio and rowing machines, a powermill, free weights and other strength-training equipment. To help with injury prevention and recovery, the facility now offers a yoga studio and a new sports medicine center that includes a chilled hydrotherapy system.

And with the new access road now along the campus perimeter, the space between the facilities has become a central plaza with brick pavers, an outdoor gas fireplace and a fountain. The new plaza has united all of the buildings, reinforcing the school's tradition of connecting the mind, body and spirit. ◀

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