



STRUCTURETONE

Organization *Insights*

Structure Tone | LF Driscoll | Pavarini Construction | Pavarini McGovern

Honoring the Past & Celebrating the Future

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On the cover: "Donald Murphy Photography. First row, left: Woodruff Brown Photography. First row, right: courtesy, Boston Park Plaza Hotel. Second row, left: "James Reid Photography. Third row: "John Baer/Building Images Photography. Fourth row, left: "Roger Hehn. Fourth row, right: "Donald Murphy Photography



A Message from Jim and Bob

What were you doing in 1977? If you're of our generation, you were in your high school or college glory days, just starting out on the path life had in store for you. Many of you had young families. And a growing number of you were, as they say, just a twinkle in your parents' eyes.

But 40 years ago in Dallas, Texas, two friends with a vision borrowed \$50,000 to start their own construction company, Constructors & Associates. Fast forward to today, and what is now Structure Tone Southwest (STSW) has grown to become one of the region's most prominent construction management firms. 2017 marks STSW's 40th anniversary of doing business, and we are celebrating all year with thank-yous to our clients, events, memories and other stories. We're also celebrating the life of Senan "Fitz" Fitzmartin, a founder of Constructors who, sadly, passed away this February, along with his wife, Tina. Fitz is deeply tied into the history of our company and helped define the values and ethics we still embrace today. You'll find more on Fitz and STSW on pages 15-18 of this issue.

We also look to the future in these pages, showcasing what it took to build one of the largest new data centers in London and how one tech company has translated its active culture into its new home in Dublin. And, we hear from London-based architect Adam Strudwick of HLW in our continued look at the future of workplace design.

Who would have guessed 40 years ago that we would be building spaces to house virtual data? Or that six-story staircases could look like they're floating through the middle of an office? So much can change in 40 years. We're looking forward to continuing to work with all of you on the innovations to come in the next decade and beyond.

While we are celebrating legacies, we also use this issue to highlight some recent projects that are bringing legendary buildings back to life. The Boston Park Plaza Hotel, for instance, hosted the likes of John F. Kennedy and Frank Sinatra in its heyday. Its current renovation program is restoring the hotel to the grand reputation it earned after opening over 90 years ago. In Holmdel, New Jersey, our team is helping revitalize architect Eero Saarinen's celebrated Bell Labs into a "metroburbs" that takes mixed use to a whole new level. The new Bell Works complex is quickly becoming a hub for tech companies and a city unto itself.

Creating Community at Hartford Steam Boiler's Work Café

For over 150 years, specialty insurer The Hartford Steam Boiler Inspection and Insurance Company, Inc. (HSB), a member of the Munich Re Risk Solutions family, has been a leading specialty insurer providing equipment breakdown, other specialty coverages, inspection services and engineering-based risk management. A fixture in the Hartford, Connecticut business community, the company bought its 24-story multi-tenant office building in 2014 in part to upgrade the space into an inspiring workplace. Meeting that goal began with renovating the public cafeteria. Pavarini Northeast managed the construction and recently reunited with the project team to celebrate the beautiful new cafe and its role at HSB.



Roundtable Participants:

- Berney Smyth, Pavarini Northeast
- Stevanie Demko, ID3A, LLC
- Jordan Haynes, The Hartford Steam Boiler Inspection and Insurance Company, Inc.
- Alison Smith, Structure Tone

Why did Hartford Steam Boiler want a new cafeteria?

Jordan: As a gathering place for our personnel and tenants, it was the perfect place to start working toward a more welcoming, collaborative workplace. At first we thought we could do a light refresh, but we realized we wanted something more impactful that everyone would be proud of as a building and community amenity. The design team was tasked with enhancing the functionality of the kitchen, creating a visually appealing servery that also manages customer traffic and developing a dining area that suits the way diners eat and interact today. Of course, these requirements also included sustainability goals.

What was the resulting design vision?

Jordan: We first did a lot of market research to help determine how we wanted to position the cafeteria. We didn't want it to be a food court but rather an upscale, open dining atmosphere for employees and tenants.

Stevanie: In the original space, everything was enclosed. We relocated the kitchen to the back to open the servery up to the natural light from the exterior windows. We also wanted to balance the European influence of HSB's parent company with American trends and preferences. HSB traditionally used a dark color palette, so we moved somewhat away from that with lots of white, touches of color and very clean lines but without making it a drastic departure. We wanted light, bright and airy with many different seating options. We also had to consider the menu served there—how the staff cooks and the flow of their process.

They also wanted the space to be a cross between a dining area and a meeting and event space, so there were a number of A/V requirements. We had to devise strategies for hiding or blending those into the room as well as think about what kind of backdrop would be behind a speaker so he or she wouldn't be washed out.

With its fifth floor location, the cafeteria is surrounded by occupied spaces. How did you manage the impacts during construction?

Jordan: We had to make sure we had a good change management plan to start with. Once we had the design together, we began communicating the plan as early as possible. Early on we hosted an event to educate employees and tenants on what was coming, why we were doing it and the timeframe.

Berney: The food is very good and has always been a draw to the cafeteria, so we knew shutting it down would have a significant impact. So, we first built a coffee bar in the lobby that also serves food options to create an alternative food space while the cafeteria was out of service.



The redesign exposed the whole space to the natural light of perimeter windows

Jordan: That was complicated because the lobby is very open and can be very loud, so noise management was a concern. Also, the building's daycare is right next to the coffee bar and just below the cafeteria. The Pavarini team worked carefully with the daycare operator to minimize any adverse conditions given the work happening all around them.

Berney: We literally had to schedule around nap time. The daycare also required extra coordination because daycares are regulated by the state. So we worked together with the building managers to make sure everything was communicated and coordinated with the proper officials. There is also a health club below the cafeteria, which meant we had to run all the drain lines, water lines and MEP systems during a second shift and on weekends. Ultimately we did all of the demo at night and the ceiling work in off hours.

Did that extra coordination affect the schedule?

Jordan: We went through several iterations early on to get the logistics just right because the project had to start on time—it needed to be com-

pleted in time for a holiday party for the children of employees.

Berney: If we didn't finish on time, there would be no holiday party. If there was no holiday party, there would be no Santa Claus for the kids. For the first time in my career not only did the Pavarini team have to deliver the project on time and on budget, but we also had to deliver Santa!

Jordan: Given the construction schedule and constraints for the cafeteria, a huge step was getting the coffee bar up and running. It provided a food offering in the building as well as a contemporary meeting spot. Equally as important, the coffee bar was a beautiful finished product in a highly visible and highly trafficked area.

Stevanie: The coffee bar also served as almost a mock-up of the full cafeteria. It uses some of the same materials so it has that aesthetic connection.

Berney: We also tried to work out issues together as they arose to keep things on track. We didn't completely gut the MEP systems, for instance, so that took some coordination. We thought we would have to relocate a lot of the duct work to accom-

modate the cafeteria's new light fixtures, but we were able to figure that out together in the field.

What has been the feedback on the finished space?

Jordan: The feedback has been uniformly positive. The kitchen staff has realized the benefit of the new efficiencies. HSB employees, tenants and outside guests have provided glowing reviews, including impromptu photo ops.

Stevanie: These kinds of spaces are becoming more and more important since space is at such a premium. It doesn't make sense to have so much space essentially used only at lunchtime. The cafeteria is now a gathering space, and people are actually spending time in the lobby now too.

Jordan: That was part of the intent of the projects. We wanted to enliven the atmosphere. With respect to the lobby, for instance, people have said simply they like the bustle and the smell of coffee. The proof is truly in the pudding—seeing how these spaces are being used through the course of the day is showing us that people love it and it has delivered exactly what we wanted. ◀

Project Details:

- Size:** 14,000sf
- Owner:** Hartford Steam Boiler
- Architect:** ID3A, LLC
- Engineer:** BVH Integrated Services
- Services:** Preconstruction, Construction Management
- Sector:** Commercial
- Completion:** December 2016

All photos these pages: Woodruff Brown Architectural Photography

Sign of the Times: 719 Seventh Avenue

Sometimes called the Crossroads of the World, Times Square has certainly earned its place as the most famous retail and entertainment hub in the country—even the world. So when SL Green Realty Corporation had the opportunity to redevelop an underused property in the center of the action, they jumped at the chance.

“When we underwrite and acquire properties, we explore all possible development scenarios to elevate our success to new levels,” says Edward V. Piccinich, executive vice president at SL Green. “719 Seventh presented another opportunity for us to continue our past history of retail success in Times Square. The combination of a new boutique retail building and ultramodern LED sign program is bound to garner the attention of the real estate community and a future tenant that aligns with our same winning strategy.”

The company, with the help of Pavarini McGovern, rebuilt the corner site at 719 Seventh Avenue as a four-story, 10,500sf modern steel and glass retail space with a spectacularly eye-catching feature—close to 5,800sf of LED signage, including a 100-foot-tall tower.

To get the project up and running before the holiday season, the team got started immediately after demolition, leaving the foundation in place with temporary sheeting and bracing. They then lowered the existing foundation slab and constructed a new foundation liner wall with support from excavation and underpinning of adjacent footings. The curtainwall was divided into clear glass, spandrel glass and aluminum panels.

Not surprisingly, getting this work started on a tight site in the City That Never Sleeps presented some challenges. First, the team had to obtain a number of variances for working after hours, as well as work within the NYC Department of Transportation’s specific windows for concrete pouring and structural steel and sidewalk work.

“We erected the building steel and signage support steel overnight to allow the concrete decks and shear walls to continue during the day without any downtime,” says Michael McFadden, Pavarini McGovern superintendent.

The site’s footprint also limited the access and mobility of typical equipment. Shoring of the west side, for example, reached across nearly a quarter of the site, making it tough for the excavator to negotiate the space and remove materials.

Coordination quickly became the name of the game. “We had to sequence and schedule materials very carefully,” says Keith Mason, Pavarini McGovern project manager. “Keeping a steady flow on and off the site helped maintain the schedule without overloading the project.”

What’s more, looming ahead in the schedule was New York City’s holiday construction embargo which, starting just before Thanksgiving, restricts construction activities through New Year’s Day. “We knew it was coming, so we developed an accelerated work schedule to make sure we met city requirements and had the sidewalks cleared in time for the heavy foot traffic during the holidays,” says Mason. Maintaining that pace also included resequencing the steel and above-ground slabs to keep things moving while the building’s underground and cellar were being redesigned.

Despite the challenges, Times Square now has a striking new addition that, says SL Green’s Piccinich, has “literally transformed the corner of the block.”

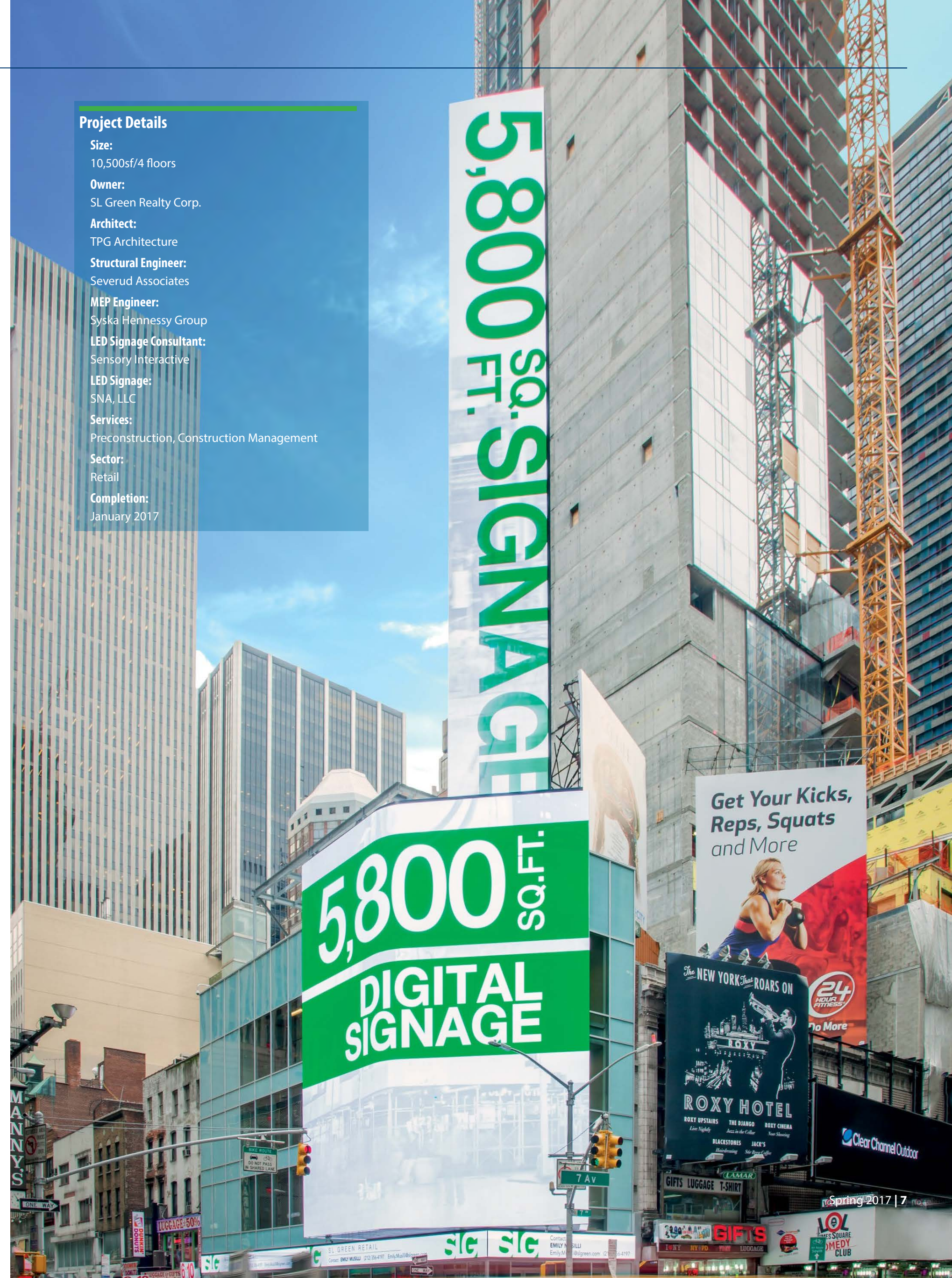
Right ▶ The building’s LED signage covers nearly 5,800sf, including a 100-foot tall-tower



All photos these pages: Michael Vezellio/Structure Tone

Project Details

- Size:** 10,500sf/4 floors
- Owner:** SL Green Realty Corp.
- Architect:** TPG Architecture
- Structural Engineer:** Severud Associates
- MEP Engineer:** Syska Hennessy Group
- LED Signage Consultant:** Sensory Interactive
- LED Signage:** SNA, LLC
- Services:** Preconstruction, Construction Management
- Sector:** Retail
- Completion:** January 2017





The space incorporates ITOCHU's own products, including ceiling and wall materials

Above ▲ Color is used to differentiate spaces throughout the office

Open for Business: ITOCHU International

We've all heard the industry adage, "Good design is good business." At ITOCHU International, they took that maxim to heart, reimagining their North American headquarters in New York City as the physical embodiment of their company's mission.

ITOCHU is very clear about how they expect their employees to help the company fulfill its mission of being committed to the global good. They've presented employees with five "self-tests," or questions to ask themselves to determine if they are truly living out the values that have defined the company's culture for 150 years:

1. **Visionary:** Am I communicating vision and moving forward with others?
2. **Integrity:** Am I proud to say I am involved in this work?
3. **Diversity:** Am I including the ideas and skills of a variety of people to create the best result?
4. **Passion:** Am I taking responsibility for and caring intensely about what I am doing?
5. **Challenge:** Am I actively trying new things and pursuing innovative solutions?

These values and questions, according to architect Larry Marner, became more or less the foundation for the new office's design, which aimed to create a transparent, collaborative and inspiring space.

"ITOCHU sees it as a business strength when people are more engaged and inspired in an environment that illustrates their mission," Marner says.

In plain sight

So Marner and his team set out to develop the architectural extension of those ideas, designing a workspace in which all 190 employees are in a 100% open system, including the CEO, to help everyone better communicate and collaborate. Glass, cube-shaped "touch down" rooms provide

spaces for impromptu conversations and meetings, and the space's clean lines, high ceiling and floor-to-ceiling windows reinforce the principle of transparency by allowing light to fill the area.

The design also intentionally creates uniformity across the space, further breaking down barriers and minimizing notions of hierarchy. Pops of color differentiate one area from the next and, says Marner, create a "cool" factor. "It's important that the space looks 'cool.' There's a certain pride in that, and in knowing that your company thinks it's important too."

In addition to these more interpretive translations of the company's values into physical space, the mission and values are quite literally incorporated into the office as well. The glass cube walls are covered in a translucent screen pattern of scrambled letters from the company mission statement. The primary values label each room in bold size and color, both creating an identifier for the space and literally reinforcing the commitment to and passion for its values that the company hopes to instill in each employee. The lunch

room, too, is a direct representation of what the company does. The room's ceiling and walls are built from an ITOCHU product, a type of laminated veneer lumber, again instilling pride in the success and innovation that they contribute to.

More than meets the eye

You would think that building what is essentially one big open space would be fairly uncomplicated. However, maintaining that openness while still providing essential building functions and demarcated working areas entailed some creative thinking.

For starters, the design team wanted to keep the ceilings as high as possible to take advantage of the abundant natural light. Structure Tone worked with the architects and engineers to very carefully piece together the dense puzzle of MEP, lighting, fire protection and other building systems within the shallow ceiling space, maintaining the design vision and practical building functions.

The long slabs of wood and glass that shaped each interior space also

needed some special treatment. "We were definitely concerned about such long pieces of wood getting warped or twisted during construction," says Terry McLinskey, director of estimating at Structure Tone in New York City. "We made it a point to bring in our subcontractors as early as possible so that we could all sit with the architect to work out how exactly we could make all of these details work."

McLinskey says the relationship with the building's operations team also proved critical. "The building had lots of its own rules when it came to fire systems and other infrastructure," he says. "Our operations team had worked successfully in the building before and knew going in what those standards were and how to work with the building operators to avoid any conflicts."

Mission accomplished

Now that it's complete, Marner says that every time he's been back to the office, it's bustling with activity. But perhaps more importantly, he says the space has helped the company actually influence behavior, just as its leaders had hoped.

"The CEO is eating lunch with staff, they're working together in collaboration areas. They tell us they're happy but I can see it in the way they're working. The openness is taking hold." ◀

Project Details

- Size:** 51,000sf
- Owner:** ITOCHU International
- Owner's Rep:** VVA
- Architect:** Marner Architecture
- Engineer:** AMA Engineers
- Services:** Preconstruction, Construction Management
- Sector:** Commercial
- Completion:** September 2016

All photos these pages: Eric Laignel

BORN AGAIN

Bringing the Boston Park Plaza Back to Life

The Boston Park Plaza Hotel has seen a lot in its 90 years. Built in 1927, then as The Statler Hotel, the hotel made waves not only as the largest in New England, but also as the first to put radios and built-in closets in every room.



Modern updates have helped return the hotel to its former glory

Project Details

Size:

500,000sf/15 floors

Owner:

Sunstone Hotel Investors

Design Architect:

Parker-Torres Design LLC

Architect of Record:

Signature Architects

Engineer:

BLW Engineers Inc

Services:

Construction Management

Sector:

Hospitality

Completion:

June 2016

That series of firsts continued for decades as the hotel pioneered in-room telephones, reading lamps over the beds, mail chutes and in-house laundry for guests. The Boston Park Plaza is also said to have been one of President John F. Kennedy's regular meeting spots. In fact, the hotel claims that all but two US presidents have stayed there, as well as other dignitaries, famous athletes and stars of stage and screen. But, over time, the hotel became increasingly expensive to maintain, and improvements weren't keeping pace with its aging.

Time for a reinvention

In 2013, Sunstone Hotel Investors took an interest in the Park Plaza, recognizing its potential to return to its former glory. "In its day, it was the finest hotel in Boston," says George Hensen, vice president of design and construction for Sunstone. "We felt like we could make some changes to restore some of the old and add some new to bring it back to life."

And so George and his team set out to do just that, completely overhauling nearly the entire facility, including its over 1,000 guest rooms. With modern features, finishes and functionality, the hotel's

spaces recaptured its history and former grandeur while bringing it up to the expectations of modern travelers. The rooms were updated with all new lighting, improved acoustics, new electrical outlets, new furniture and finishes and renovated bathrooms, while restoring historic elements, such as crown molding, to harken back to the hotel's original charm.

Go with the flow

Taking on extensive renovations in a 100-year-old building—in an efficient, organized way—wasn't easy. "Hotel renovations need to move really fast to keep disruptions to guests to an absolute minimum," says Andrew Emden, project manager for Structure Tone, who led the guest rooms phase of the renovations. "We developed a specialized workflow to make sure the phased room renovations kept moving along schedule."

This workflow cycle started from the 15th floor and worked down each of the hotel's three wings. The team completed each set of rooms in a 25-day timeframe, with up to 250 rooms out at any given time. Once the first set of rooms was turned over,



the phased schedule created an opportunity to return each subsequent set of rooms to the hotel every week until all the rooms were complete. It also helped ensure the overall schedule stayed on track. "Thanks to the structure of the workflow, you could see exactly where we were on the schedule just by looking at the status of each floor," Emden says. "But, if one component was off, it would have a ripple effect on everything else."

To prevent any ripples from overtaking the project, Emden and his team cycled crews through 24 hours a day to keep the job moving and tackle any hiccups swiftly, cycling crews through to keep the job moving and tackling any hiccups swiftly. The team also had to think on their feet and, quite literally, go with the flow if certain plans weren't working out as envisioned. For example, when the original design for the 1,000 guest room door-

frames wasn't materializing as expected, the team worked with the hotel and architect to quickly mock up an alternative and go forward from there. "Structure Tone did a great job keeping to the schedule no matter what," says Hensen. "Despite how much work we threw at them, or how many times we changed our minds, they were able to keep things on schedule."

Surprise, surprise

In addition to the challenge of keeping the pace of the workflow itself, the team was dealt another round of surprises thanks to the hotel's nearly century-old origins. "Every day we opened up a wall, we found something we didn't expect," says Hensen. "A lot of things change in 90 years, and they don't necessarily show up in drawings. We often didn't have any idea what was coming."

Above ▲

The project involved renovating over 1,000 guest rooms

Some walls had been flooding inside for years, others were simply falling apart. Steel was corroded in places, piping had to be replaced in others. But the team soldiered on, not only fixing what was broken, but also adding in some systems to prevent these kinds of surprises and issues down the road. For example, there was no separation in the piping system throughout the building, meaning if a pipe was leaking on the 15th floor, it could potentially leak through the entire building. So, while they had ceilings open, the construction team added a valve system so that individual sections of piping could be shut down if a problem occurred. "We were forced to be reactive, but we tried to approach it in a proactive way," says Emden. "We knew the more we could put into the front end, the better the process would go."

Back to the future

According to hotel management, staff and guests, the process indeed paid off. With the new rooms complete, the hotel is on its way back to its former glory as a prime destination for Boston visitors. "We've won awards as the best renovation in New England, we've been in several design magazines and local press—it's a great story of turning the old lady into a shiny new model," says Hensen.

Guests seem to agree. A recent review on TripAdvisor even credits the renovation directly for their positive stay: "The recent renovation at the Boston Park Plaza has really paid off. The classic, old world charm still exists but now has a modern flair... Nice job!" ◀



DOCKING STATION:

Bringing High-Tech Infrastructure to a Historic Waterfront

Thomson Reuters has just completed a major construction and critical engineering project in London's Docklands, delivered by Structure Tone Mission Critical. We asked the Director of Critical Services Engineering, Jay Ahmed, for his thoughts on the project—one of the highest-risk projects Thomson Reuters has undertaken to its global portfolio.



8,500 tonnes of reinforced concrete supports the massive structure

What is the project?

The project, known colloquially as “The Dock,” was commissioned by us to upgrade the critical electrical infrastructure plant that is nearing the end of its serviceable life and to increase the power capacity, availability and overall resilience of the Docklands Technical Centre (DTC).

The existing incoming power supplies are projected to exceed capacity in the not-so-distant future. With additional power becoming increasingly difficult to source in London, particularly in the Docklands area, we commissioned the construction of a new External Utilities Building (EUB) adjacent to our existing DTC, which is a combined facility for both us and for UK Power Networks (UKPN).

The EUB houses the main 11kV distribution equipment at Level 1 and an 11kV generator deck with space for six containerised HV generators at Level 2, four of which were installed as part of this project. A future phase of works will incorporate chillers and pumps at Levels 3 and 4 to enable the replacement and expansion of the existing DTC cooling plant. There is also a large basement cable chamber at Level 0.

UKPN now utilises the EUB to provide a new dual 132kV substation on the site to provide new, highly resilient dual 11kV power supplies to our facility and to increase UKPN's overall network availability. The facility will now also provide power to other businesses and developments within the area in the future.

Key project facts:

- ◆ Construction of a five-storey, 62,000sf, reinforced concrete and steel framed External Utilities Building with external generator and chiller plant decks
- ◆ General mechanical and engineering services fit-out
- ◆ Six 3MVA 11kV generators (four installed in this phase of works)
- ◆ Upgrade and integration of four existing 2.5MVA 11kV generators
- ◆ Two 11kV generator distribution switchboards

- ◆ Two 132/11kV transformers, switchgear and cooling (UKPN)
- ◆ Two 11kV distribution switchboards (UKPN)
- ◆ Conversion of a firefighting lift into a new nine-storey services riser
- ◆ Integration of the new EUB 11kV mains and generator distribution system with the existing DTC distribution
- ◆ Upgrade of the existing operational SCADA, PLC and BMS control systems

What were the unique elements of the design and construction?

One of the most interesting technical elements of the design and construction on the project were the EUB foundations. In isolation, piled foundations are not necessarily unique. However, as the EUB is constructed over an infilled 19th century graving (dry) dock with a solid granite dock base and located directly above the new west-bound Crossrail tunnel, it made for a challenging build. We installed 150 piles, 90 of which sit within the footprint of the former dock and required each of their positions to be cored through the 3-metre-thick dock floor. The piles extended to within 1 metre of the Crossrail exclusion zone and only 7 metres from the tunnel below.

Further, as the original dock was constructed in the mid-1800s in an area of London with a considerable shipbuilding heritage, the site was of significant historical importance to the English Heritage organisation. Therefore, a series of surveys, investigations and archaeological recording was undertaken in conjunction with the local authority and English Heritage as the basement excavation works progressed. The dock walls had to be preserved, and the new superstructure was designed so it did not interfere with the historical structure below ground.

The substructure had its challenges, as did the superstructure—the design required us to pour 8,500 tonnes of reinforced concrete with floor slabs cast at 650mm thick to support the very heavy capital plant.

All photos these pages: James Reid Photography

What were the challenges in upgrading the facility?

Aside from the challenges associated with the construction of the new building, the existing DTC is a fully functional 24/7 data centre which had to remain live and operational at all times.

The interface and integration of new infrastructure with existing MEP plant and systems, whilst maintaining existing services, was inherently risky and required very careful consideration and contingency planning.

Structure Tone did a great job of managing this through an extensive series of collaborative workshops between the client team, our consultants, the specialist subcontractors and the suppliers to develop a detailed plan for installation, integration, changeovers and commissioning that avoided any unplanned disruption to operations. We experienced absolutely no disruption or loss of service during the 94-week project schedule.

What did Structure Tone do to ensure continuity of the existing data centre?

As the majority of the works did not directly affect the existing data centre halls, we did not face the usual day-to-day challenges of working within the live “white space” environment.

However, in order to cause the least disruption possible to operations and to mitigate the potential risk associated with integrating new equipment into an existing infrastructure, the new 11kV generators, distribution systems and controls were installed and commissioned in isolation of the existing systems—in effect in “Island Mode.”

Once this was complete and accepted by our design team, Structure Tone commenced the integration of the new and existing systems over four major cutover weekends, whereby sections of the existing plant and systems were transferred to the new distribution and commissioned in manageable sections. This adopted methodology and its development through the workshop process managed to halve the original number of cutover weekends proposed by our design team, which had significant benefits to us and our management of operational risk.

There were considerable works to undertake during the four cutover weekends, and the potential to run out of time due to unforeseen circumstances or discovery of issues during the works always existed. There is also always potential for systems, old or new, to not work as expected when it comes to final integration. It was therefore imperative that we undertook extensive surveys of the existing equipment to understand its condition, function and operational status as part of the project planning and contingency process. Structure Tone undertook as much of the testing and commissioning as is possible to ensure the installations were fully proved in advance of the changeover works.

What were the key factors you considered in selecting a design team and construction company?

The key factor for us was to select a design team and a construction partner with demonstrable proven experience of delivering complex construction and critical engineering projects in live environments.

We procured the project on a traditional basis, so in this instance we selected the design team and retained their services for the duration of the contract and appointed Structure Tone as our general contractor.

Structure Tone then selected its construction and M&E delivery teams based on their experience of undertaking works of this size and complexity, together with their ability to provide the necessary resources to achieve the project schedule and support our working relationship.

It is so important on projects of this nature that we have delivery teams that share our working ethos, and that we engage skilled people that we trust to

deliver. At competitive tender stage, Richard Brandon and his Mission Critical group at Structure Tone convinced us they had the diverse skill sets and the right culture and approach to deliver this project. Having worked with them for almost two years on this development, I’m delighted to confirm they did exactly what they promised.

What challenges did you experience when working adjacent to an existing data centre facility?

These facilities are always extremely sensitive to us and our 24 x 7 operational staff and, therefore, working in and around them requires a delivery team with a particular skill set to ensure expectations are managed and the project runs smoothly. This not only included ensuring the data remained undisturbed and operational during some very heavy construction and fit-out works, but also that the safety and normal day-to-day operations of our staff were not compromised by the project works.

During the extensive piling and groundworks operations, Structure Tone installed very sensitive seismic monitoring to detect any vibration to the data halls in the DTC. Careful groundworks operations, together with adopting an augured approach to piling (rather than driven piles), ensured that the seismic devices never registered any interference beyond the pre-set tolerances.

Maintaining good overall communication, managing the site and workforce correctly, keeping people informed of the works as they progress and escalating issues so they were dealt with quickly were definitely some of the key components to success.

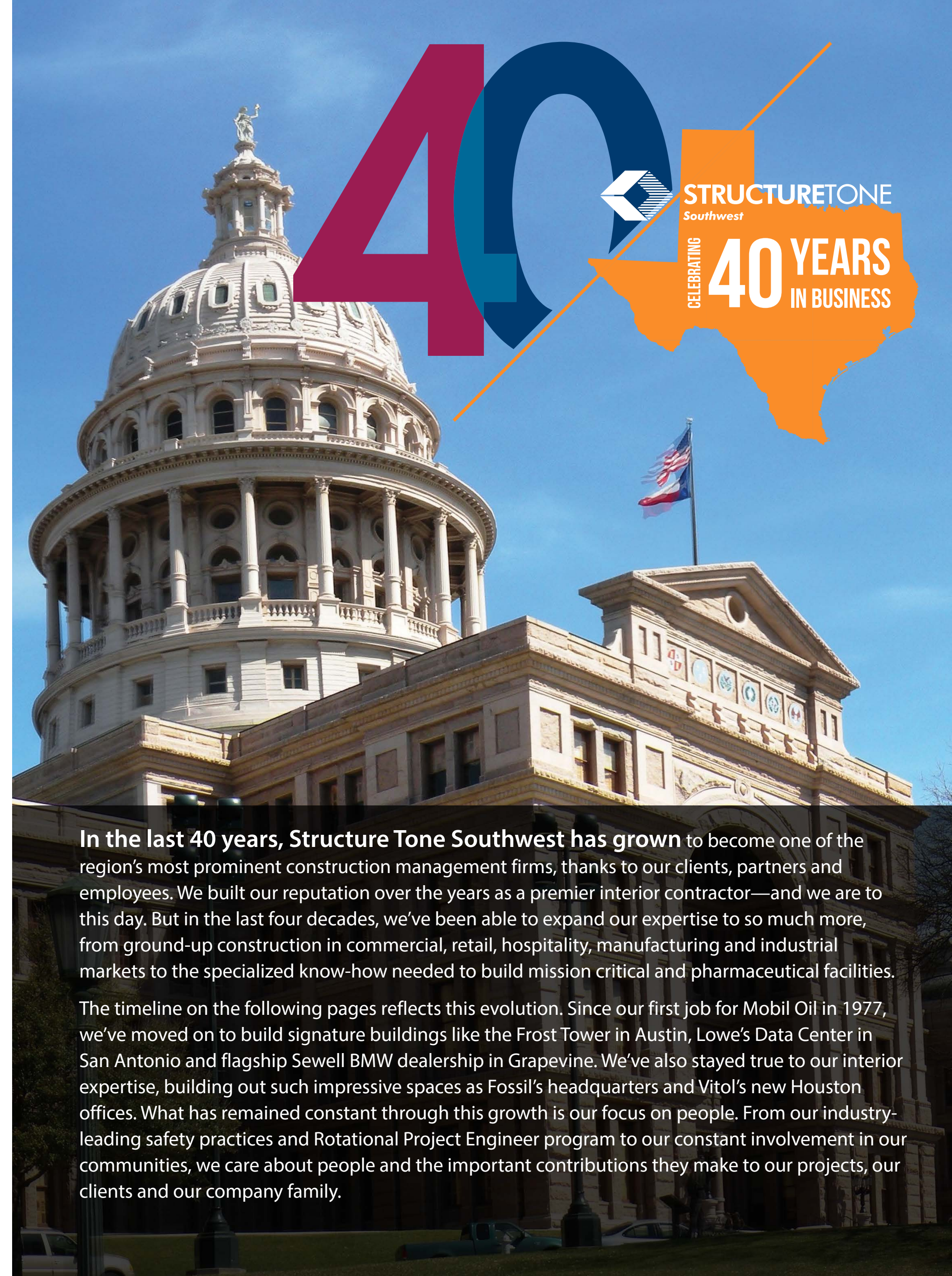
Were there any particular corporate social responsibility goals on this project?

Unemployment is high in the London Borough of Tower Hamlets (LBTH), where the project is located. Thomson Reuters is dedicated to supporting the local community, and we made a commitment to the LBTH planning department, via a section 106 agreement, to generate as much employment as possible through the construction phase.

Structure Tone supported us to achieve this goal, and we both participated in council-led initiatives promoting access to employment in the area. By using all reasonable endeavours to ensure the recruitment of residents of the local area, we achieved the target of 10% for non-skilled labour. We also supported the target of procuring greater than 20% of subcontracts from companies and organisations based in the LBTH area throughout the construction development. ◀

Below ▼

150 piles were installed over a former dry dock and new Crossrail tunnel



In the last 40 years, Structure Tone Southwest has grown to become one of the region’s most prominent construction management firms, thanks to our clients, partners and employees. We built our reputation over the years as a premier interior contractor—and we are to this day. But in the last four decades, we’ve been able to expand our expertise to so much more, from ground-up construction in commercial, retail, hospitality, manufacturing and industrial markets to the specialized know-how needed to build mission critical and pharmaceutical facilities.

The timeline on the following pages reflects this evolution. Since our first job for Mobil Oil in 1977, we’ve moved on to build signature buildings like the Frost Tower in Austin, Lowe’s Data Center in San Antonio and flagship Sewell BMW dealership in Grapevine. We’ve also stayed true to our interior expertise, building out such impressive spaces as Fossil’s headquarters and Vitol’s new Houston offices. What has remained constant through this growth is our focus on people. From our industry-leading safety practices and Rotational Project Engineer program to our constant involvement in our communities, we care about people and the important contributions they make to our projects, our clients and our company family.

CELEBRATING 40 Years in Texas

1977

Structure Tone Southwest, formally Constructors & Associates, was founded in 1977 as a Texas corporation, opening its first office in Dallas

Completed our first project for Mobil Oil—10 floors in the First International Building



1984

Opened the Austin office

1987

Became a member of the Structure Tone organization

1989

Opened the Houston office

1991

Renovated the 360,000sf, 100-year-old Texas State Capitol building in Austin



1997

Relocated Blockbuster Video's HQ from Florida to 210,000sf and 7 floors in the Renaissance Tower in Dallas



2001

Opened the San Antonio office

Fitz and then-Governor George W. Bush signed the contract for the completion of the 180,000sf, state-of-the-art Bob Bullock Texas State History Museum in Austin



2007

Completed the 98,000sf Lowe's Data Center in San Antonio

Completed renowned chef and TV personality Dean Fearing's new restaurant at the Ritz-Carlson in Dallas



2008

Completed the 332,000sf offices of Foster Wheeler in Houston

Completed the offices of Haynes and Boone, the first office building in Dallas to incorporate underfloor air conditioning in the base building and the first law firm in Texas to achieve LEED Gold certification



1994

Began our first project at the EDS Campus, now Hewlett-Packard, in Plano. Since then, we have completed over 1.8M sf



2000

Built out over 2M sf for Shell Oil, ranging from ground-up command centers, to interior fit-outs, to multifloor renovations

Completed the fit-out of the Crescent Club, an exclusive private club in Dallas



2004

Completed the 33-story Frost Bank Tower in Austin



Senan Fitzmartin: A Life of Legacy

Senan "Fitz" Fitzmartin cofounded Constructors & Associates in 1977. Between his hard-working, positive attitude and his dedication to his team, Fitz made his mark on his colleagues and clients alike. He was a passionate, fiercely loyal husband, father, friend and employer who treated his colleagues and employees as family. Always by his side, his wife, Tina, added kindness and grace. Sadly, Fitz and Tina passed away this February. As we celebrate 40 years of Structure Tone Southwest this year, please join us in honoring Fitz and Tina's memory and legacy.

2002

Completed the award-winning, 360,000sf, LEED® Silver HQ in Dallas for Jack D. Evans Police Department



2009

Reconstructed Bank of America's iconic, LEED Gold, 364,000sf Infomart building

2010

After 33 years, Constructors & Associates began operating as Structure Tone Southwest

Completed the award-winning Cathedral of Hope Interfaith Peace Chapel in Dallas, Philip Johnson's last project



2012

Completed Fossil, Inc.'s world HQ, a 535,000sf complex in Richardson

Completed two sequential projects in the IBC Center totaling 190,000sf for Argo and Visionworks

2013

Completed HVHC's 125,000sf manufacturing and distribution facility in San Antonio



2014

Completed a 120,000sf, ground-up data center for Digital Realty Trust in Houston

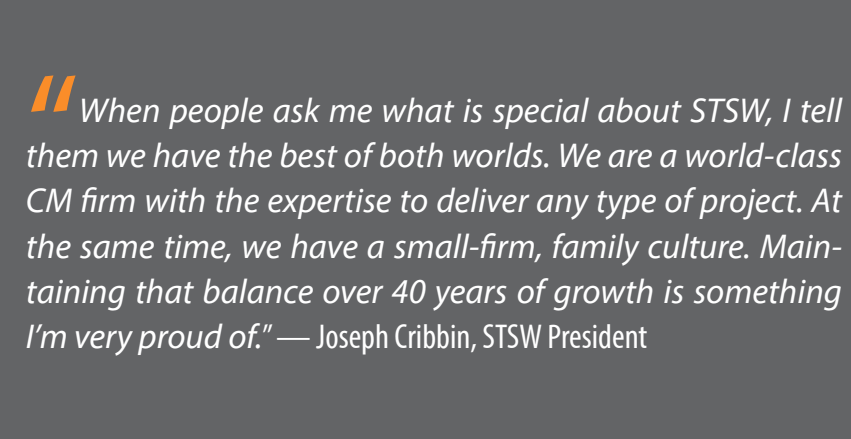
Completed the new Alcon Data Center in Fort Worth, a 40,000sf, LEED Gold, tilt-wall building that won local CMAA and ASA chapter awards



2015

Completed Vitol's Houston offices, which won awards from ABC of Greater Houston, ABC National and the AIA Houston Chapter

Completed H-E-B Storehouse in San Antonio, which won ASA Project of the Year locally



"What I like about working at Structure Tone Southwest is the emphasis they place on growing you. They want you to succeed."—Jamie Pierce, STSW Project Engineer

2016

Moved into our new Dallas office at 3500 Maple Avenue

Broke ground on Data Foundry's complex new 150,000sf data center

Began work on the new Sewell BMW in Grapevine, a 290,000sf ground-up dealership



Taking a Break for Safety

By John P. Fuente, senior project manager, LF Driscoll

On a construction job site, safety always comes first. As construction managers, part of our job is to reinforce that message across the entire site, day in and day out. But sometimes—especially on large jobs—that message can become so routine that the crew starts to tune it out. That's when a safety stand-down can help.

A "stand-down" gathers the whole project team—from the top project leaders to every construction worker—to discuss an important message (typically safety), as well as celebrate and socialize together. While this message is also reinforced with individual teams, an all-staff gathering allows everyone to hear the message together, first-hand and from project leadership. These meetings also help crews reengage with the jobsite after a holiday or other extended weekend. Our research has shown that most safety incidents occur around holidays, so taking a few minutes when everyone returns to collectively refocus attention on the jobsite, construction hazards and safety is crucial.

In addition to helping reinforce a message of safety, a stand-down has several more benefits for a project and its team:

- Celebration.** We serve breakfast or lunch and use this time to celebrate the milestones we've accomplished on the project and what is yet to come. Giving out t-shirts and other thanks also helps make everyone feel valued and appreciated for their role on the project.
- Team building.** These gatherings are a good opportunity for a project's management team to connect with the entire construction workforce. By speaking to them directly, leaders make a personal connection they often don't have the chance to make and help foster a sense of shared pride and teamwork across the site.
- Connection.** Similarly, if the client or owner participates, the connection to the big picture becomes even stronger. We recently held a safety stand-down on the site of our Children's



Hospital of Philadelphia (CHOP) project, and one of the hospital's senior vice presidents spoke to the team. He made it clear that safety is a core priority at CHOP and was proud to work with a construction team who took it equally seriously. That message certainly resonated with our workforce more than a safety poster ever could.

Holding these events is easier than you think. In less than 30 minutes before the work day starts or during lunch, you can show your thanks and create a more unified, educated and aware project team. If that means everyone goes home safe every day, the extra few minutes and few hundred dollars on lunch are well worth the investment. ◀

Top photo: Michael Venzello/Structure Tone



Above all, workplace design must allow employees to work productively



The workplace of tomorrow embraces a fluid, adaptable design approach



Above ▲ Adam Strudwick, associate principal and design director at HLW International in London

THE EFFICIENT WORKPLACE: Have We Peaked?

With the rise of the open-plan workplace, companies have seemingly embraced a new way of working and of using space. But has this trend gone too far? Where do we go from here? Adam Strudwick, associate principal and design director at HLW International in London, shares where he sees office design headed and where the industry needs to turn its focus. (Hint: “productivity” is the operative word.)

It seems like we're in an office fit-out golden era, where companies are investing significantly in urban campuses, repositioning buildings and upgrading to attract and support talent. Are we?

I believe we are currently in a perfect storm but facing a crosswind that could see the industry stagnate if we are not careful. We must not be complacent but continue to innovate, push boundaries and challenge the status quo—as that is what we, as designers, are here for.

In today's fast-paced global economy, it's all too easy to create a homogeneous, safe design approach—

projects that contain the same story and a similar design intent and aesthetic. Success breeds copycat design, which we've seen happening a lot in the last few years.

Some are saying the trend toward totally open, collaborative offices has gone too far. What do you think?

We're definitely in a post-open-plan world and we won't go back to silos. The benefits of planning for collaboration and space saving are here to stay. Clients are much more considered and educated to the needs of their staff, aware of some of the barriers and pitfalls of open plan and, indeed, open to ef-

fect new ways of working. The one-size-fits-all solution is irrelevant in today's workplace.

Although there is no one formula to solve the productivity question, mainly because no one business is the same and every business reports success differently, we're trying to help our clients support their business through high-level strategic thought.

Productivity in the workplace is the key issue for all our clients. A workplace can look great but it has to truly support the business' aspirations and, more importantly, enable its

employees to work effectively and productively. This rationale is now applied much more wholesale to projects than just individual spaces. We have to think about how teams within a business want to work and where those areas overlap and merge. We need to understand what makes an organization productive. Sometimes it's not so much about space but about their technology or how they deliver projects. It's about IT, HR, working practices, people's contracts. It's much more than a design and construction solution.

How do you translate what makes a company productive into a design? Are there certain principles that remain consistent?

It's all about appreciating what a client's requirements are and delivering to that. Certainly, the briefing or the strategy is 100% tailored to the challenges of that specific project. If through briefing and discovery we find that the best way for an organisation to work is for everyone to have an office, then that's what we do. It's our job to challenge clients' assumptions and help them see what it would be like to work in a different way. Some businesses are more interested in benchmarking as

part of the briefing process, measuring themselves with their peers and other, more progressive organizations. Having that information for base design is really important, but it doesn't necessarily lead design. It supports design decisions.

Structure Tone fitted out HLW's London offices. How do you approach redesigning your own spaces?

We went through the same exercise we provide our clients. We practiced what we preach—we listened to staff, hosted workshops and put our staff first. We had a very people-centric approach where we wanted to make sure health and wellbeing was integral to the space. So, we made sure water stations were nearby and everyone has a sit/stand desk and implemented a variety of facilities and areas for people to work away from their desks with lots of opportunity for movement. Another key factor for us was making our digital connection stronger to connect with clients around the world.

What have corporations gotten right in their workplace design?

One thing most companies recognise is that the workplace is a highly important part of business. It's more

than just real estate bottom line and hierarchies. The companies who are doing it well know it's not just about efficient but effective use of space. That might mean buying or leasing less space and working in a different way, but it has to be better way.

One of the most important things for organisations to understand is to treat space as a continuous journey, not a finished product. What often happens is a company makes changes in the first few weeks of moving into a new space but then leaves it as is for 10 or 15 years. This mindset needs to shift to the idea that design and the way it's being used should continuously evolve. It's our job, as designers, to provide a framework for businesses to do that. We need to think ahead to the entire tenure of the space, and beyond. If things need to be tweaked, that's not a failure. That's evolution, and design needs to support that.

What does the workplace of tomorrow look like?

One of the most important factors in how offices will look in the future is fluidity. The very nature of how and where we work is changing at a rate of knots; we've already seen what

the rise of digital natives has done for co-working and serviced office provision. Flexible leasing structures will be par for the course in “tomorrow's world.” Hence, space will also need to evolve annually, monthly and perhaps even hourly.

What about the effect of technology?

Technology will certainly continue to play a huge role in the way people work, but not at the expense of humanity. Technology should be and is a means to make the workplace come together and provide a sense of connectivity. Human interaction will always remain a priority, regardless of whether people work at desks, on tablets or in the café. People and businesses will always need a home base... whether the definition of the word “office” remains is another story.

In your experience, what effect will BREXIT have on industry attitudes?

Who can predict what Brexit, once triggered, will affect? Whilst uncertainty prevails—and not just in Europe—all we can do is what we do best, which is be poised to support, shape and react to our clients' needs as we do every day. ◀

Top photos these pages: Ashok Sinha Photography

Project Details

Size:

2Msf/6 floors

Owner:

Somerset Development

Broker:

The Garibaldi Group, Colliers International

Design Architect:

Alexander Gorlin, Mancini Duffy, PS&S

Interior Design:

NPZ Style + Decor

Engineer:

Becht Engineering, Stantec

Services:

Construction Management,
Program Management

Sector:

Commercial, Retail, Hospitality

SPECIAL DELIVERY IN A HISTORIC BUILDING

A historic transformation is underway in Holmdel, New Jersey—and it may just change the future of suburban office complexes. Somerset Development is leading the reinvention of the historic Bell Labs, where such technological wonders as long-distance television, the laser and cell phones were invented.



The massive complex is taking new shape as Bell Works, a burgeoning “metroburbs” that offers all the amenities of a city, from offices and shops to healthcare and entertainment, in an easily accessible suburban area. All told, Bell Works will boast 1.2Msf of office space, plus 800,000sf of amenities ranging from event spaces, retail and restaurants to daycare and healthcare, with the potential to expand to include a future hotel.

While the vision is certainly transformative, Somerset has been careful to ensure Bell Labs’ rich history is preserved—particularly its original design by legendary architect Eero Saarinen. “We are dedicated to keeping Saarinen’s vision in place and honoring what’s here,” says Ralph Zucker, Somerset’s president. “We’re treading very lightly while equipping Bell Works with the latest technologies and all the trappings of a modern space to better serve the community. It isn’t always the easiest path, but it’s what is necessary to uphold the building’s magnificent legacy, which will always be a top priority.”

From the construction point of view, that preservation has meant a lot of very careful demolition that upholds the structure’s bones but prepares it for modern life. “The first thing we did was demo over 500,000sf of densely constructed office space to pave the way for the open floor plans of incoming tenants,” says Michael Farrell, Structure Tone account executive, including updating all the related MEP infrastructure.

But another key component of the project has been installing a new smoke evacuation system. “Completing this system

Above ▲

The Bell Works project team poses with the helicopter used to lift fans onto the roof on site

needs to align with certain tenant and retail occupancies,” says Farrell. “So its progress has really driven certain priorities of the overall program.”

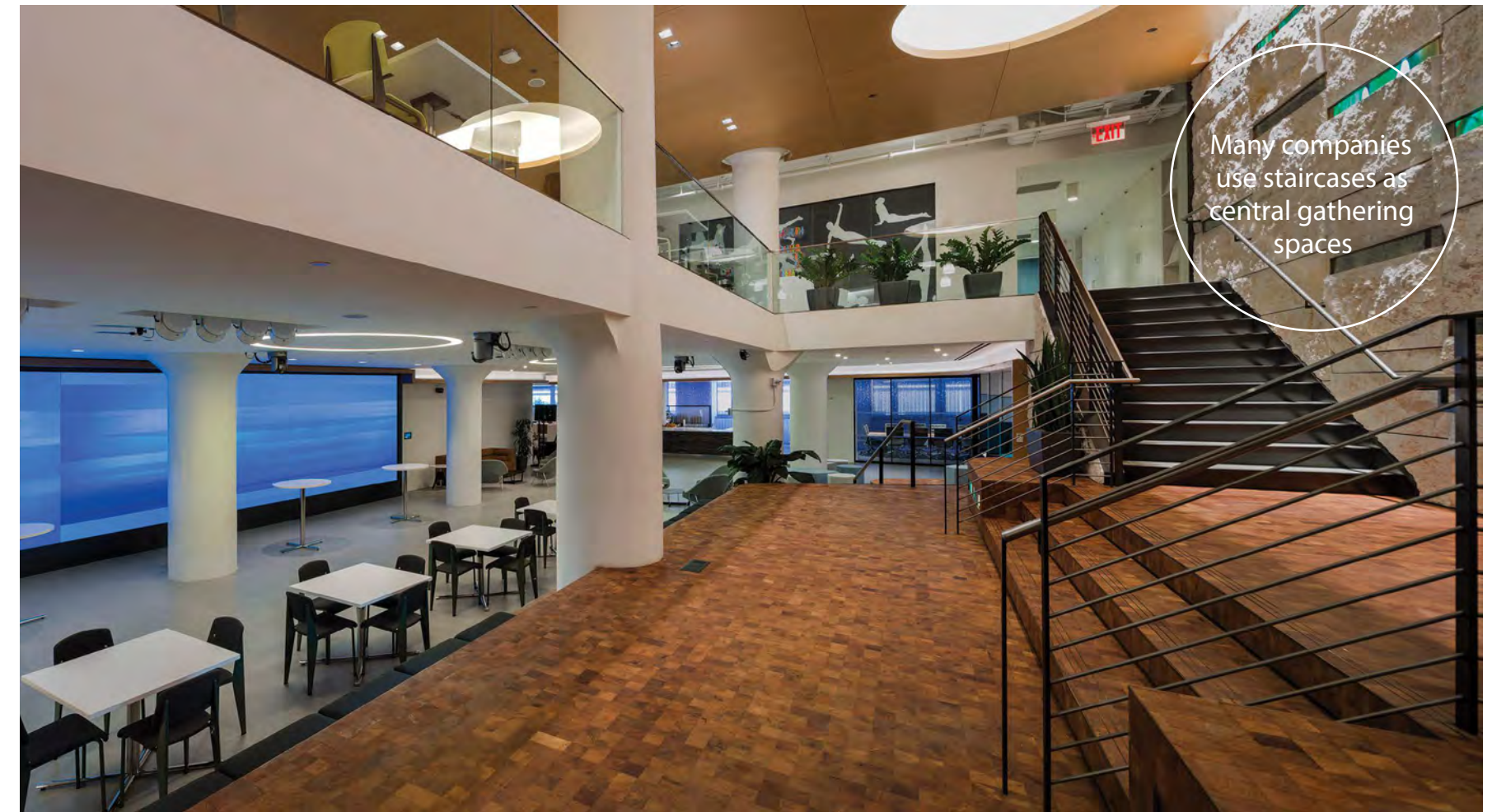
The Bell Works building is five stories high, so cranes would be required to get the new smoke evacuation system fans to the roof. But also, Saarinen’s design set the building back with concrete retaining walls and landscaping, pushing cranes out dozens more feet and potentially adding many iterations—and many weeks—to the process. To solve these issues, the team hired a helicopter to lift the fans into place—and it worked beautifully. “Delivering the fans by helicopter was actually more cost effective and took only two hours of chopper air time,” Farrell says. “That probably would have taken us two or three Saturdays to finish using cranes.”

With Bell Labs’ history and evolution over time, some of the as-built documentation is limited, so the team has been coordinating all the moving parts extremely closely as the project moves forward. “We’re all learning more and more about the building and its systems every day,” Farrell says. But, as a team, they’re making it work. “These are people who have a real sense of mission and are partners in moving the next phase of Bell Works forward,” says Zucker. “When you walk in now, you’re starting to see Bell Works come to life.” ◀

All photos these pages: John Baer, Building Images Photography



A striking central staircase is both a literal and figurative connector in a workplace



Many companies use staircases as central gathering spaces

MAKING CONNECTIONS: How to Build a Feature Staircase

As the trend for more open, collaborative workplaces has gained steam, the feature staircase has become one of, if not the, signature statements of the modern office. These open, striking staircases not only “wow” visitors with their high-end finishes and bold design, but have also become a central gathering space.

One size does not fit all

Given the important role this feature plays in the finished product, building a signature staircase takes a certain level of expertise—and lots of planning—to get it right. Every staircase, no matter the size or scale, requires a tailored approach, from the schedule to the finishings. Some of the critical considerations include:

Schedule. “Central staircases are the first thing to start and the last thing to finish,” says Jim Custodio, area manager in Structure Tone’s Boston office. From timing out ceiling work to tying the fire shutters into the fire alarm system, everything hinges on the progress of the stairs. In addition to an experienced crew, one solution is to create a “stair enablement plan.” Developed during preconstruction, a stair enablement plan is a detailed strategy that lays out how all the other components of the job will allow staircase construction to begin im-

mediately, from wall framing and sheetrocking to MEP system and employee workspace relocations. “When we began a recent restacking project at a large law firm, we knew right away that the project schedule did not allow enough time to build the designed staircase,” says Custodio. “We developed a stair enablement plan to relocate staff across multiple floors as the project progressed to make sure both the staircase and the restack could stay on schedule.”

“Staircases are now another place to meet and greet people throughout the day. They are also a very visual way to reflect the character of the office,” says Alan Topel, vice president of operations for Structure Tone’s New York team.

Base building construction. For some projects, how the design interfaces with the overall structure of the base building will influence how complex building the staircase will be. At Houghton Mifflin Harcourt’s new five-story Boston headquarters, for instance, the design called for an open, stacked staircase positioned perpendicular to the framing of the building itself. The experienced project team right away identified how that configuration would entail a more in-depth plan for MEP relocation and more structural steel than a conventional design, which they were able to translate into the schedule right from the start.

Structural integrity. Similarly, paying close attention to the specified materials for a given design can catch some potential structural issues. Many of these staircases are free-standing, requiring complex structural reinforcement. If the structural steel isn’t as robust as it should be, it can not only raise noise and shaking concerns, but that movement

could also crack glass treads or other components. “When we were building Jones Day’s New York office, we questioned the size of the original staircase steel because we knew as people walked down, it would bounce,” says Topel. “We doubled the steel to make it stiffer and that allowed less movement.”

Finishes. Even the most meticulous designer can’t predict precisely how the finishes and materials of a staircase will align with each other, leaving a lot to the interpretation of the construction team. That makes coordination between the designers, contractor and tradesmen critical to forecasting how all of the components come together. The designers can help the construction team make informed decisions on thickness of materials, angles and other factors so that the transition is entirely seamless.

Assembly. Building a massive staircase in an opening that spans several floors can get tricky. Do you start at the bottom and build up? At the top and move down? It all comes down to planning. At Jones Day, for example, the size of the staircase components and the constraints of the eight-story opening meant starting at the top was the only feasible choice. The project team welded the three pieces of each flight of stairs together and used chain falls on the bottom and top to raise it to where it was welded to the base structure.

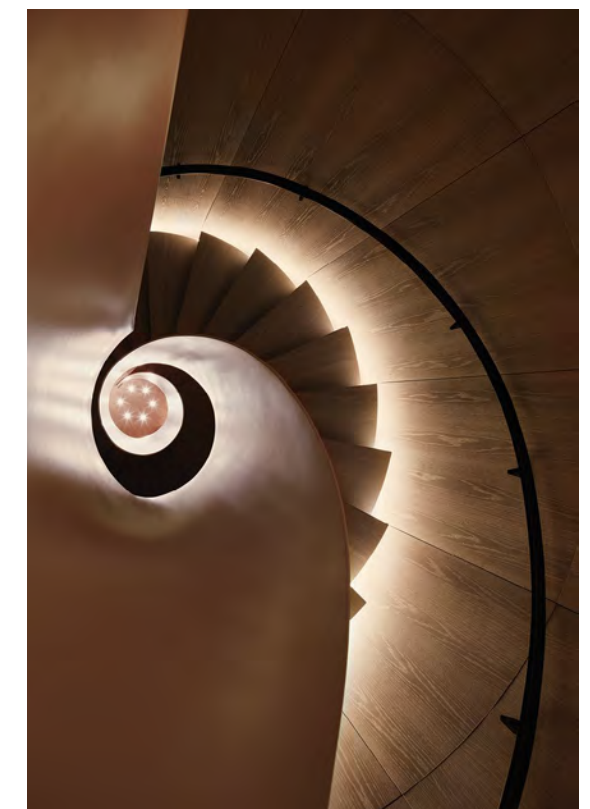
The staircase at Houghton Mifflin, however, required a different approach. For that project, one of the lower slabs was kept in place so the team could work on both the lower and upper portions

of the staircase and their surroundings at the same time. “We had different trades working on different parts of the staircase on both ends, meeting in the middle,” says Custodio.

Getting ahead

While every staircase truly does necessitate a unique approach, there are some general strategies that can help make building a feature staircase a less daunting challenge.

- 1. Precoordination.** As the schedule allows, take advantage of the precoordination phase to review the staircase design in detail with the architect. Better yet, if everyone agrees to a design/build type of approach, the construction team can work with the architect to determine the most effective way to make sure the final product matches the design intent. “If we get the design documents, bid the job and then come across issues, it can become a debate whether any changes are legitimate or not,” says Topel. “That sets a negative tone for the team right from the start and usually results in change orders, which we all want to avoid.”
- 2. Mock-ups.** As part of that precoordination process, building a mock-up of a portion of the stairs helps everyone—from the design team, to the subcontractors, to the client—see exactly how it all will come together, and what potential issues need to be addressed, all before the real staircase goes into fabrication.



- 3. Experienced team.** Building these kinds of staircases is complex, so engaging a team who has done it before is a huge help. “It takes a lot of experience to cut open and work around a hole like that,” says Custodio. “Having a team that understands what goes into the process, the scheduling involved and how to manage it all will definitely help avoid complications and build the show-stopper everyone is hoping for.”

Photo top left: ©2016 Bruce T. Martin; Photo top right: ©John Beer/Building Images Photography; Photo bottom right: ©Nikolas Koenig

Project Details

Size:
800,000sf

Owner:
Southwest Airlines

Architect:
Corgan Associates

Services:
Construction Management

Sector:
Commercial

Completion:
May 2016



Power to the People

Southwest Airlines is clear about one thing: they put people first. In fact, the company's stated purpose is to "connect people to what is important in their lives." That purpose extends to their employees too.

So when the company wanted to refresh its 3,500-person corporate headquarters in Dallas, Texas, they went straight to their people for inspiration. "Every square inch of their former space was covered with employee and family photos," says Urnil Shah, senior project manager for Structure Tone Southwest, who led the renovations. "That personal connection was central to the new design and the way the project moved forward."

Getting personal...

The new office addresses a now common goal—to replace the segregated, hierarchical corporate style of the past with an open, collaborative workplace that better reflects how Southwest truly operates. But what makes Southwest different is they literally brought personal style into the process. "Each break-

room space or 'culture center' was designed to capture Southwest's unique culture and fun-loving nature," says Gary Reed, Structure Tone Southwest account executive. "Each one is based on a different theme that is integral to Southwest's core values and employee feedback was included in the process."

From coffee, to musical instruments, to Halloween, the spaces are meant to directly reflect the people who work there and the people-centered culture the company embraces. Other spaces throughout the office feature thank-you letters from customers, a listening center for the social media team to respond to customers and an archive room where the company keeps its memorabilia, complete with museum-quality air control and fire suppression systems.

...and creative

While the open design itself was fairly straightforward, the building's sheer size came with some challenges. "We were renovating over 800,000 square feet of occupied space," says Reed. "That equated to 22 phases of work with lots of coordination and temporary workspaces over the four years it took to renovate."

With so many people affected by the work, the construction team tackled what may be the most critical feature first: the restrooms. "We renovated 64 restrooms before the full project even began," says Reed. "We knew the restrooms would take longer than the office area itself, so we wanted to avoid blocking access to them as staff began moving back into their space."

The team also managed to save some time (and money) on a special design feature. The design included several elliptical walls with expensive light fixtures that would take a long time to arrive. Structure Tone Southwest superintendent Bobby Moore figured out that by cutting the drywall around the lights and building the walls to fit the curve, they could use standard light fixtures and covers, saving weeks on the schedule and thousands of dollars.

"We were fortunate to have a very receptive client," says Shah. "Southwest is one of the best clients I've ever worked for." Turns out putting people first—as clients, customers, consultants or employees—truly reaps the finest rewards. ◀

All photos these pages: Roger Hehn



40 Good Deeds for 40 Great Years

A business doesn't get through 40 successful years without the support of its community. As part of their 40th anniversary celebrations, our Structure Tone Southwest team is giving back—in a big way. Employees have committed to supporting 40 different community events and organizations throughout 2017, from volunteering time at animal shelters and children's camps to donating school supplies and clothing.

So far the team has hosted a blood drive for Carter BloodCare, sorted shoes for Buckner Shoes for Orphan Souls, sponsored a team in a 5k run to benefit the Dallas Center for the Arts, worked on a needy family's home with Habitat for Humanity and volunteered with the Richardson Humane Society, Meals on Wheels and Wings of Hope, which provides opportunities for children and adults with physical, mental and emotional challenges to interact with gentle horses. The team even climbed 100 stories (940 feet!) of stairs in the Reunion Tower in Dallas to raise money for the Wounded Warriors Foundation.

"We are a member of our community and it's our obligation to take that responsibility seriously. We give back to community organizations every year, but it's all the more rewarding to take our efforts even further this year by sharing our success with those who need our help most. Plus, it allows us all to bond and share some camaraderie with each other," says John Halpin, Structure Tone Southwest's human resources manager.

To check in on the company's community work throughout the year, follow #STSWis40 and #40GoodDeeds on your favorite social media site. ◀



Right ▶
Donating holiday meals to Dallas Fire Rescue



Right ▶
Running a 5k for the Dallas Center for Architecture



Right ▶
Donating blood to save a life with Carter BloodCare



Project Details

Size:
16,000sfs

Owner:
Confidential

Architect:
MCA Architects

Engineer:
SEHA

Owner's Rep:
Gardiner & Theobald

Services:
Preconstruction,
Construction Management

Sector:
Commercial

Completion:
August 2016



A living wall helps bring the outside into the office



Get Moving: Inspiring Activity in the Workplace

The workplace is an important recruitment tool for any company, but when it comes to technology firms, it's critical. And when the company works in the fitness business, the office environment plays an even greater role in reflecting and accommodating the active lifestyle its products support.

Structure Tone's Dublin team recently helped a fitness tech client with this very goal: building out their new space to not only allow for fitness, but to make it as inherent to the workplace as it is to the business.

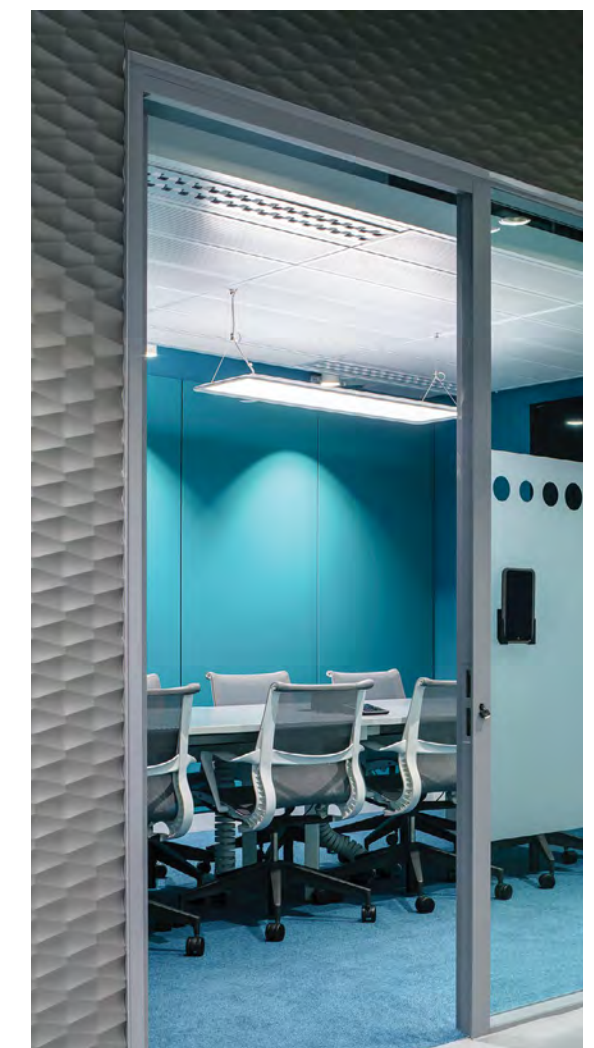
Designed by MCA Architects, the project brief outlined the vision to center on fitness and activity, including creating a sense of bringing the outside in through details like live edges on wood features and a dramatic "living wall" in the breakout space. "They really wanted an open, fresh working environment, away from the stereotypical office," says Brian Doyle, Structure Tone project manager. "The living wall was key to that."

The design also entailed features literally meant for running and walking, from treadmill desks in the meeting rooms to a running track around the perimeter of the space. With so many unique and custom elements, preplanning and coordination

was more vital than ever. Structure Tone worked closely with the architect and client to walk through the procurement process and timeframe so that the project could keep up with the aggressive nine-week schedule. "Procurement of the bespoke elements really drove the project," Doyle says. Also a factor was the building's low ceilings, which meant exposed services and alternative ceiling finishes were the most practical—yet attractive—option.

Working as a team, they were able to meet the deadline, creating a space that mixes bright colors and modern workplace finishings with the natural features and vintage elements of the original building. And, of course, one that inspires its employees and visitors to get active. "We really wanted to make sure that the flow and movement of the space worked as designed," says Doyle. "I think, as a team, we definitely achieved that." ◀

Below ▼
Bright colors mix with natural features to energize the office





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