

Utah Construction & Design

November 2017

Hale, Yes!

Amazing new \$80 million Hale Centre Theatre is a cultural beacon for Sandy City

Also:

Big-D Celebrates No. 50
USU's Daines Concert Hall
UDOT 2017 Conference Recap

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On the cover: The Hale Centre Theatre (named Mountain America Performing Arts Centre) is the newest cultural addition to Sandy City's 'downtown' area, and gives Utah's sixth-largest city a facility that will richly enhance the community. (photo courtesy Beecher Walker Architects)

Corrections: UC&D failed to list Envision Engineering of Salt Lake City as electrical engineer for the Legacy Village at Sugar House project, which was featured in our August/September issue. We apologize for the exclusion. UC&D did not include EDA Architects as the interior designer of Skullcandy's offices in Park City, a project featured in our October issue. We regret the oversight.

Sandy City Keeps 'Growing Up'

Projects like the newly finished \$80 million Hale Centre Theatre (Mountain America Performing Arts Center for those scoring at home) is perhaps the most highly-anticipated project for Sandy City since Rio Tinto Stadium was completed in October 2008.

Sandy is my hometown – I spent the first 18 years of my life growing up within its city limits and recently moved back this past May – so to see a project on the level of this great theater is truly a delight, and it will serve as a cultural hot-spot for Utahns in Salt Lake's South Valley.

I was impressed in talking with Mark Dietlein, President/CEO and co-founder of Hale Centre Theatre, about this ambitious project and it was easy to see his intense passion for professional theater, and the joy this project has brought to him and the entire HCT family.

Dietlein, the grandson of Nathan and Ruth Hale, said the new state-of-the-art, 122,300 SF facility is almost surreal when thinking back to when HCT was founded in 1985 in a former lingerie factory in a seedy area of South Salt Lake. In 1998, HCT moved into its former West Valley City home, but two decades of consistent success made it obvious they needed a much bigger space. Now having two fully-functional theaters means the facility will always have some kind of play or performance going on – no more having to 'go dark' for two weeks between shows.

I've seen a handful of shows at the WVC facility – my family likes to see 'A Christmas Carol' every few years – so I'm excited to witness a live performance and see how the actors utilize a one-of-a-kind stage that has 47 pieces of moving machinery powered by 130 motors. Having toured it the day it opened to the public November 17, I can honestly say it is indeed a magical venue.

Another notable project to recently wrap up in Sandy is the renovation of the Larry H. Miller Corporate & Family Offices in the Jordan Commons development that Larry Miller originally built in 1999. The offices are housed in the 9th and 10th floors of the 10-story office tower on site, and are highlighted by a number of interesting spaces, including a stunning two-story atrium, a sleek, modern-looking corporate boardroom and stylish private offices for Miller family executives.

We also take a look at Big-D Construction as it marks its 50th anniversary this year. The Salt Lake-headquartered firm was the top revenue-producing general contractor in Utah from 2016 at \$1.36 billion, and is on pace to top \$1.5 billion in 2017. The company was founded in November 1967 by Dee Livingood, a gentle giant of a man who died of cancer in 1995, but whose spirit remains alive and well at the 1,300-employee firm. *UC&D* sat down with several long-time company leaders and employees to get their thoughts on Livingood's legacy.

It's hard to believe the year is almost over – whew! Look for our final issue of the year soon – it's our 2017 Most Outstanding Projects of the Year recap, and will include great write ups and incredible photos of 36 award-winning projects.

Regards,



Bradley Fullmer



UC&D

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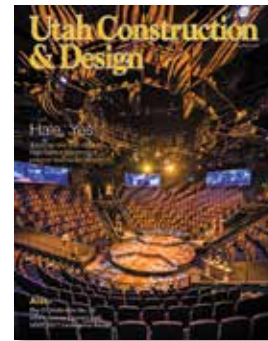
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Coming in the December issue of *UC&D*:

Most Outstanding Projects of 2017



USU HALL REOPENS AT 50TH ANNIVERSARY GALA

Creating an intimate venue was a key design aspect of the delicate \$21 million renovation of Daines Concert Hall/Fine Arts Center.

By Doug Fox

The best concert I have ever attended was held at Utah State University.

True story.

Thanks to a recent \$21 million addition and renovation project to the university's Fine Arts Center, many other patrons may have the opportunity to make that same claim in the years ahead.

My USU concert experience revolved around seeing future Rock-and-Roll-Hall-of-Famers Van Halen tear down the Spectrum with a mind-blowing-for-its-time concert in 1979. The current project, however, focuses

on building up a state-of-the-art, visually inspiring venue for orchestra and choral programs for years into the future.

The new project consisted of adding 15,000 SF of space on two sides of the Fine Arts Complex, while vastly renovating 107,000 SF of space in the existing Daines Concert Hall.

The new and improved Newel and Jean Daines Concert Hall (formerly Kent Concert Hall) is located in the Chase Fine Arts Center and touted as the 'crown jewel' of this recent renovation project. Extensive upgrades

were made to acoustics, lighting, audio and seating, among other key improvements. (Right): Intricate stone flooring dots this area of the facility; a view of the main hall from the catwalk. (all photos by Alan Blakely, courtesy Gramoll Construction)

"Without a doubt, the biggest transformation of the entire project occurred in the Kent/Daines Concert Hall," said Thomas Graham, the Project Architect assigned by Utah State University. "I am being told by the dean of the college that it went from the worst venue acoustically to

Plush seats adorned with wood trim accentuate Daines Concert Hall (left), a beautiful space for choral and orchestral performances.



one of the best in the West.”

The entire project took more than 2.5 years to complete with the design phase starting in earnest in summer 2015, and the new venue just celebrated its reopening with a 50th anniversary gala on Oct. 18 – marking a half century to the day when the original concert hall opened.

In between the key challenge, said John Sparano, Principal Architect for Salt Lake-based Sparano + Mooney Architecture, was figuring out how to transform the existing structure into an entirely different space. This included myriad tasks, such as constructing a choir loft above the existing stage, expanding the stage over existing mechanical tunnels, providing access to the stage left side of the choir loft while maintaining visibility of the existing organ, reducing the proscenium truss depth by 10 feet, and improving the overall accessibility

of the space – especially for patrons with disabilities.

“Each of these tasks was challenging,” Sparano said, “but also essential to achieve the design of the new concert hall.”

When pointing to another big challenge of the project, Gary A. Hansen, project manager for Gramoll Construction of Salt Lake, said the company had to figure out how to get hundreds of yards of concrete and thousands of pounds of steel into a finished building on a busy university campus.

“Before this work could commence, we used a second-story window to gain access to the building, which was used to bring every yard of concrete, stick of wood and pound of steel into the space,” Hansen said, noting the window was about 10-feet by 15-feet wide. “From there, carts, wheelbarrows, buckets and dollies were used to navigate a series of ramps and

scaffolding to reach the different levels of working areas.”

The basic premise of the project was to reimagine the hall’s space and focus on improving the overall audience experience. The seat count, for example, has been reduced by 425 to a new total of 1,743. The end goal, Sparano said, was increasing patron enjoyment by creating a more intimate venue.

“The original hall was quite wide, which resulted in a large number of seats that felt distant from the performance and were lacking in terms of acoustics,” Sparano said. “The renovation focused on reshaping the hall to create a much more intimate performance space. Walls adjacent to patrons were articulated to improve sound diffusion, which results in an acoustical envelopment of the patron that increases the overall intimate feel of the venue.” >>



The well-lit space is ideal for featuring various art exhibits. The structure was left exposed to increase acoustical volume and meet stringent acoustical requirements.

And that's not all.

In addition to the vastly improved acoustics, Hansen said, the hall received extensive improvements in "lighting, seating, climate control and visual appeal. All-new theater seating, three new dressing rooms and a 'star' dressing room serve to elevate patrons' and performers' experience. A gallery was added to both sides of the house and behind the stage."

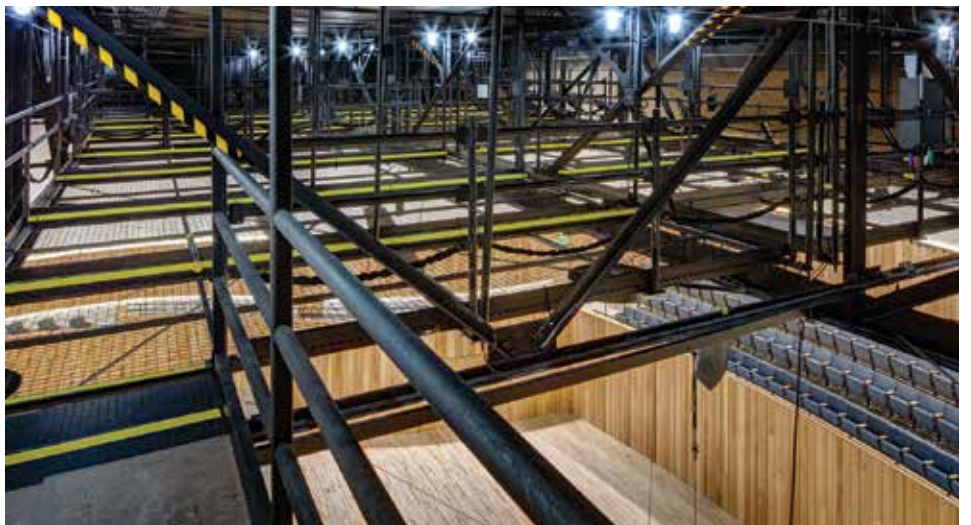
Other improvements may be less noticeable -- such as the new ductwork overhead in the venue.

"The HVAC systems in the hall were noisy and detracted from the performance," Graham said of the former setup.

The increased size of the new ductwork serves to slow down airflow, in turn making the building comfortable and quiet.

"Several ductwork iterations were explored until we arrived at an advantageous solution," Sparano said. "The larger ductwork dramatically reduces air noise in the venue, while the new catwalks and tension grid greatly increase production capabilities. The structure was left exposed in order to increase the acoustical volume and meet the target acoustical performance values set at the beginning of the design."

Additions to the east and west sides of the complex added more than 15,000 SF. On the east side of the building, space was added to scene and costume shops for the Morgan Theatre, which is the primary venue for plays, small concerts, dance performances and film screenings. On the west, more than 7,600 SF was added to the Nora Eccles Harrison Museum of Art.



Taking all the renovations into account, attendees should be ready to experience the arts like never before at Utah State.

“The project that started as a vision of what could be by Dean Craig Jessop has turned into a jewel of northern Utah,” Hansen said. “All the details were carefully thought out as we moved from planning to construction. The warmth of the maple moldings, the comfortable theatrical seating, and the state-of-the-art sound system all come together to provide a venue that will please patrons for decades to come.”

“This renovation will accommodate and inspire countless patrons and students to further their support, interest and study of the arts in northern Utah and throughout the state,” Graham said. ■

USU Daines Concert Hall

Cost: \$21 Million

Start/Completion: Aug 2015/June 2018

Owner: DFCM; Utah State University

Architect: Sparano + Mooney Architecture

General Contractor: Gramoll Construction

Civil: Cache Landmark

Electrical: Spectrum Engineers

Lighting: Spectrum Engineers

Mechanical: Van Boerum and Frank Associates

Structural: Calder Richards Consulting Engineers

Theatrical: Auerbach Pollock Friedlander

Acoustical: Newson Brown Acoustics

Landscape: Landmark Design Inc.

Subcontractors: A&B Mechanical; Concrete Design Concepts; CR Lighting; Cache Valley Electric; Darold Kellos Masonry; Ducworks Inc.; Edge Excavation; Granite Mill; Grant MacKay Demolition Co.; H. A. Fabrication; Mitchell Acoustics; Nicholl’s Brother Inc. Painting; Oasis Stage Werks; Preferred Fire Protection; Silverleaf Partners; Southam and Associates; S.P.R. Steel Erectors; Terry Bingham Construction