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AIA Utah 2021 Design Awards

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BY PHILIP HADERLIE, AIA PAST PRESIDENT
AIA UTAH

Final Thoughts on 2021 and AIA Utah's 100-Year Celebration

I have been moved and inspired by the speakers we have had, by the excellent design work that was recognized, by seeing the hard work and dedication of many volunteers who engage in leadership, and as members of committees hold conversations about how we can improve ourselves as architects and improve the built environment in Utah.



Dear Friends and Colleagues,

It has been my honor and privilege to serve as the president of AIA Utah in 2021. It's staggering to me what has been accomplished within AIA Utah this past year under the still difficult circumstances of an ongoing global pandemic. Despite these challenges, we have been able to "Connect, Collaborate, and Celebrate" in this, our 100th year, through our Centennial Celebration in April, our Scholarship Golf Tournament, Annual State conference held in September, and our Awards Celebration Gala held in October. I have seen many of you in-person and online during these events and have made great friendships along the way.

I have been moved and inspired by the speakers we have had, by the excellent design work that was recognized, by seeing the hard work and dedication of many volunteers who engage in leadership, and as members of committees hold conversations about how we can improve ourselves as architects and improve the built environment in Utah.

Quickly, I want to highlight again the work of our committees this year:

The Honors and Awards Committee & Member Relations Committee held a wonderful awards event to celebrate architects and outstanding design work that has been done in the state. They also organized a brand-new student design competition which will be launching this coming year.

The Member Relations Committee supported the members through many events, especially the Conference, which every year is very inspiring.

This year, **the Community Relations Committee** focused their efforts on talking to some "AIA Legends," many of whom are the founding principals of architecture firms within the state.

The Government Affairs Committee successfully defended architecture and provided critical influence and guidance for our state

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Juhani Pallasmaa said, “A profound design process eventually makes the patron, the architect, and every occasional visitor in the building a slightly better human being.”

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legislators to defend the quality of architecture, protect the health, safety and wellness of the citizens, and protect the value of our architecture licenses.

The Committee on the Environment (COTE) put on a great conference event and was recognized by our National President for developing a new podcast on sustainable design.

The brand new EQxD (Equity by Design) Committee organized a thought-provoking conference session and has big plans for next year.

The Urban Design Committee (UDU) planned many amazing educational opportunities that connected AIA members to their communities and allowed community members the opportunity to provide input from architects in their neighborhoods.

The YAF (Young Architect’s Forum) held several meetings to socialize and support young professionals and plan to hold many more events in the coming year.

The AIA Utah Northern, Central and Southern Sections have all been active this year.

For more information on AIA Committees, see the website, aia.org/resources/188521-aia-utah-committees.

Outside of committee work, we have been fortunate to collaborate with CDC Utah and Salt Lake City on the Empowered Living Design Competition that received 82 international design entries related to tiny home living. The competition winners were recognized recently at an event December 8. We are excited about the ideas we were able to present to the city to help with the problem of critical housing shortages within the city.

I’ve said before that I believe we as architects have skills that others don’t have in problem-solving because we are trained in “design thinking.” Juhani Pallasmaa said, “A profound design process eventually makes the patron, the architect, and every occasional visitor in the building a slightly better human being.”

I believe that beautiful, sustainable and collaborative design can create better buildings, and in turn, make us better people.

Thanks for a great year! 🌟

Sincerely,
Philip Haderlie, AIA
2021 AIA Utah Past-President
phaderlie@vcbo.com



PRESIDENT'S MESSAGE

BY ROBERT PINON, AIA PRESIDENT
AIA UTAH

I want to focus on how AIA Utah serves its members, all 700 of you! We have a great organization that is always ready to represent, educate and serve the architectural community. The projects we undertake shape the communities in which we live and enhance lives.

The uncertainty of the COVID-19 pandemic has forced us all to be more cautious in all we do, valuing each other and our families as we navigate into the unknown. 2021 also presented some challenges. However, each of those opportunities were met with optimism, and as an organization, we succeeded!

A very special thank you to Phil Haderlie of VCBO. He served AIA Utah under this transition, replacing our Executive Director, and spent countless hours ensuring the members were represented on so many fronts. As we enter 2022, the new

year, I want to focus on how AIA Utah serves its members, all 700 of you! We have a great organization that is always ready to represent, educate and serve the architectural community. The projects we undertake shape the communities in which we live and enhance lives. Architects are vital in solving social issues and enriching the built environment.

I look forward to meeting with the members and collaborating to enhance our profession. Thank you for placing your trust in the incoming board and me. Feel free to email me at robert.pinon@mhtn.com.



Interviews with Local Legends

Brixen and Christopher Architects was a well-respected firm from 1963 through 2015. Founded by Jim Christopher and Marty Brixen, the firm was known for its use of concrete and natural light. Myron Richardson joined the firm in the 1970s and, after Brixen's retirement, became Jim Christopher's partner and later the President of the firm. A gentle soul, Myron became the standard-bearer of Jim Christopher's philosophy that architecture is about the people who inhabit it.



Myron Richardson, AIA

When did you decide to become an architect?

I was attending the University of Utah, and I was thinking I was going to be an engineer. And I didn't like that, and I didn't do very well in the math. I took a class in History of Architecture, and I was just fascinated.

So you enrolled in Architecture School and graduated, then what happened?

I enrolled in architecture school and graduated from the University of Utah in 1971. I was in the last group of people who got a Bachelor's Degree in Architecture; five years of architecture, and we got a bachelor's degree. Then I decided, I

guess I better look for a job. I went to San Francisco because that is where I wanted to go and work. I spent a number of days looking up every architect I could find. Nobody had any work, and they were all telling me how they had just let X number of people go. So that didn't go anywhere. I came back to Salt Lake City, and I decided there was only one firm in Salt Lake City that I would really like to work for, and that was Brixen and Christopher.

Why was that the case?

I loved the work that they did. I had been up to see Snowbird beginning to go together, and I had seen some of their other buildings, and I knew Jim Christopher because he taught a class at the University. I just decided I wanted to work for these guys. So I walked in there. No resume, nothing. I had some photographs of some projects I had done in school. I said, "I wanna work for you."

And how did that go? It must have gone pretty well since you made a career of it.

It went quite interestingly. Jim Christopher said, "I'll get back to you." He talked to a friend, Stan Crawley, who taught Structures at the University of Utah. And Stan Crawley said, "Myron Richardson, he is a pain in the ass, but I think you should hire him." That's how I got the job. Brixen and Christopher is the only place I ever worked as an architect. I spent my entire career there, kind of working up through the ranks and eventually, I took over the place.

Tell us about Jim Christopher

Jim Christopher was one of the truly finest people I have ever known. He was nice, kind. He was dedicated. He believed in architecture, but he also believed in people. His theory he taught me: "Architecture is for people; buildings house human beings, and you should make the buildings good for the people who are in it, not just because you like it." And that really stuck with me.

It just happened at one point Jim Christopher's partner, Marty Brixen retired, and Jim — Chris, we all called him Chris — said, "You wanna be my partner?" And I said, "You bet." As Chris

got older and it became a bit harder for him to do everything, I took on more responsibility. And we always kept trying to make buildings more and more about the people who inhabited them.

The practice of architecture evolved from the time you started practicing through your retirement. Tell us what you saw happening with the clientele, the city.

When I first started in the early seventies, lots of people were still doing a kind of brutalism, internationalism type of work. That didn't appeal a lot to me; it didn't appeal a lot to Jim Christopher. I have been told by other architects that our buildings are not recognizable as Brixen and Christopher buildings. I take that as a huge compliment because they are not for us. The buildings we design are for the people who inhabit them. We worked on that constantly, be it homes or office buildings, or churches or whatever. It was a reflection of the people who used it and lived in it.

How has technology influenced the profession and design?

Technology has dramatically impacted the profession. I became an architect because I love to draw, and drawing on a computer is not very interesting. I kind of learned how, but I never did it. And I think that is a big change, and I think it has something to do with the buildings seeming to lack personality. It is very hard to draw something special on a computer; it wants to draw what it knows. It wants to lead you. I like the idea of taking a pencil, starting with a line and not knowing where it is going to end, and then you say, "Yeah, there." Well, that is very difficult with a computer. I think the use of the computer, which is now pervasive, has really affected architecture. There was something about putting your hands on the paper and drawing the lines, and thinking about the people walking through the spaces. I think that is being lost.

The things like being ADA accessible and making it energy efficient used to come just as part of your design, as you did it. You thought about it — I will put the windows here, the door will be here, the roof will be like this, and I'll have overhangs here and there. You did it without even thinking about it. You didn't have a separate set of drawings that were the energy efficiency drawings.

What do you think makes a good building?

Its ability to last and still be good looking for a long time, not be trendy. I think it is buildings that look to be stable and look to belong there and that they are going to be there a long time. I would say that one of the absolute best buildings in the state of Utah is the Capitol. It is a beautifully designed building, it is well constructed, and it just looks like it belongs there forever. It is a wonderful building.

Other buildings you really admire?

I like the Walker Bank Building. There are some old buildings at the University of Utah and even some new ones that I am very fond of. I love the buildings on the Circle. I have always liked the medical residence towers at the University of Utah. I have always thought that those are a nice expression of modern



architecture. There is the Beehive House, and there are the beautiful residences along South Temple, any one of which are absolutely terrific.

When you look back on your career, what things are you most proud of?

I am really proud that a great number of people who worked at our office went out and started their own offices and became successful architects. I made a list of all the architects that had become either partners or owners in major firms, and there were just tons of them that had been through our office. That's kind of a nice feeling.

I am really very proud of the Sutton Geology and Geophysics Building at the University of Utah. I am proud of the little addition we made to the Emery Building on the Circle. It needed an elevator and some bathrooms and things like that added to it. And we didn't want to stick just anything on this beautiful old building. We designed a freestanding building that was concrete, pulled it away from the old building and connected them with a walkway that was done on both sides in reflective glass; it appears that the old building just keeps on going right through there.

We did a lot of renovations that I felt good about because we brought back what was good about the buildings initially. The St. Mark's Building — it's hard to know that that building was even worked on, and that makes me very happy.

The synagogue — Kol Ami, but I am very proud of that building. We did a little building at Westminster College — Nunemaker Place — a very small building, it is very dramatic. It is right on the south side of campus, right by the stream. It was designed to be a building for students to just go and hang out, or to have small conferences or religious services; a number of people have been married there. It has dramatic acoustics. You have to be very careful if you play music there. Single instruments are wonderful there. If a band tries to play

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Think about the people. And if you are in it for the money, go find another job. I don't think it's a way to make money. I think it is a way to accomplish things and help people out, and you can make a decent living.

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in there, it's nuts because it has such dramatic acoustics due to all the angles.

What about struggles?

I had a pretty fortunate career. I sometimes struggled when an employee was not working out. That was the hardest thing I had to do; let employees go. I felt so bad. I struggled with trying to learn the computer. I never became good at the computer. I would always work at it for a while and then pick up a pencil.

(Then) did you pass it on to others to do the CDs?

I said, "Here is what I would like it to look like. You put it on the computer." But always, we always had the idea: if I told you to take something and put it on the computer, I also want you to add any ideas you have. If you think this doesn't work and you have a better idea, put it in there. There is no prize for who gets the best ideas.

Working with clients?

Working with clients can be strange, but it can be so rewarding. I worked with geology people on the Sutton Building for probably five years: Master Plan, Programming, Preliminary Design, and then finally the real design. It was a long, long process but so enjoyable. I talked to every single professor in several departments, not just geology, but geophysics, and astrophysics, and weather and all of them. I liked just about all of them, and they liked me and the people who were with me. I think it made for a really good building. I have been up there relatively recently, and people would say, "Oh, these halls, it's fun to walk up and down the halls in this building." Wow, I don't know if there is a better compliment that you can get as an architect: for people to say it is fun to walk up and down the halls.

Reflections on your career?

It's a wonderful career. It's not easy. School was very, very hard. Working up in the profession was quite hard. A lot of long nights.

What was hard about it?

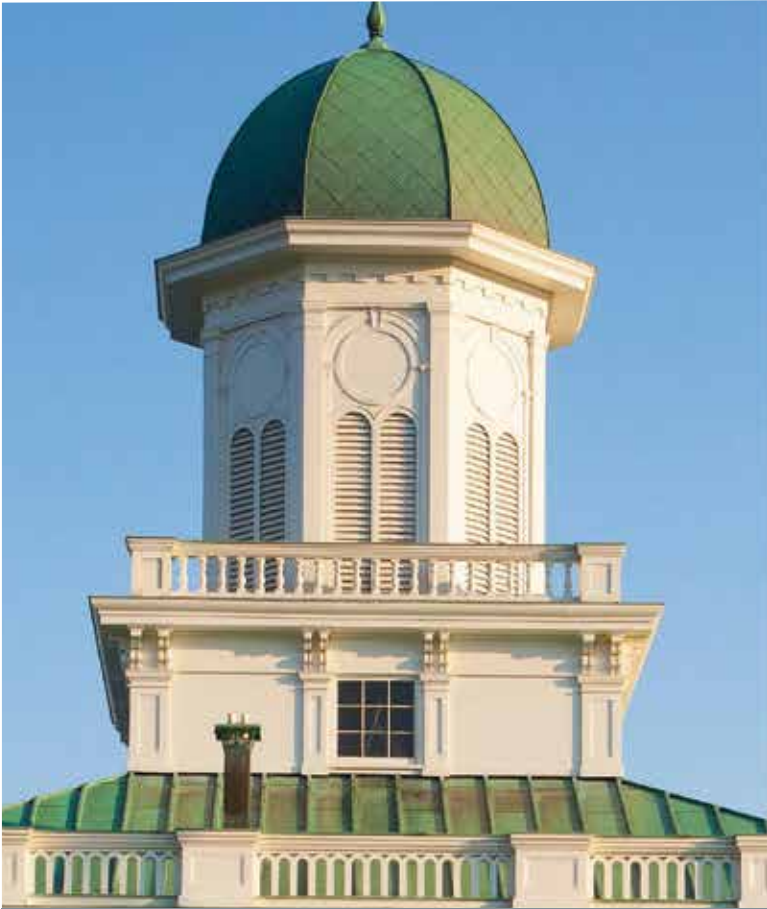
All the work you have to do to get it right. "That's not right." And you do it over, and that's not quite right. And you do it over. That is difficult. But in the end, you end up being happy with what you did. Learning how to work with other architects can be a struggle. But you have to be patient, and you have to listen to them, and not just always get your own way.

Any regrets?

I wish I would have been able to pass on the office (to someone). When we were ready to let it go, no one really wanted to take it over. I can only think of that as a failing on the part of me and my partner, Andrew, so that's a regret.

Any advice you would give to younger architects?

Think about the people. And if you are in it for the money, go find another job. I don't think it's a way to make money. I think it is a way to accomplish things and help people out, and you can make a decent living. You are not poor when you are an architect. I would advise them: do things you can be proud of. The first project I ever had at Brixen and Christopher was a ticket kiosk on the Snowbird Plaza. I had only been there for six months, and I said, okay, and it worked out pretty well. I think young people should look for opportunities; don't be too eager to redesign the world. Look for opportunities, and whenever you get it, if it is a little ticket kiosk — 10 feet by 10 feet, you make it the best thing you can make it. 🌟



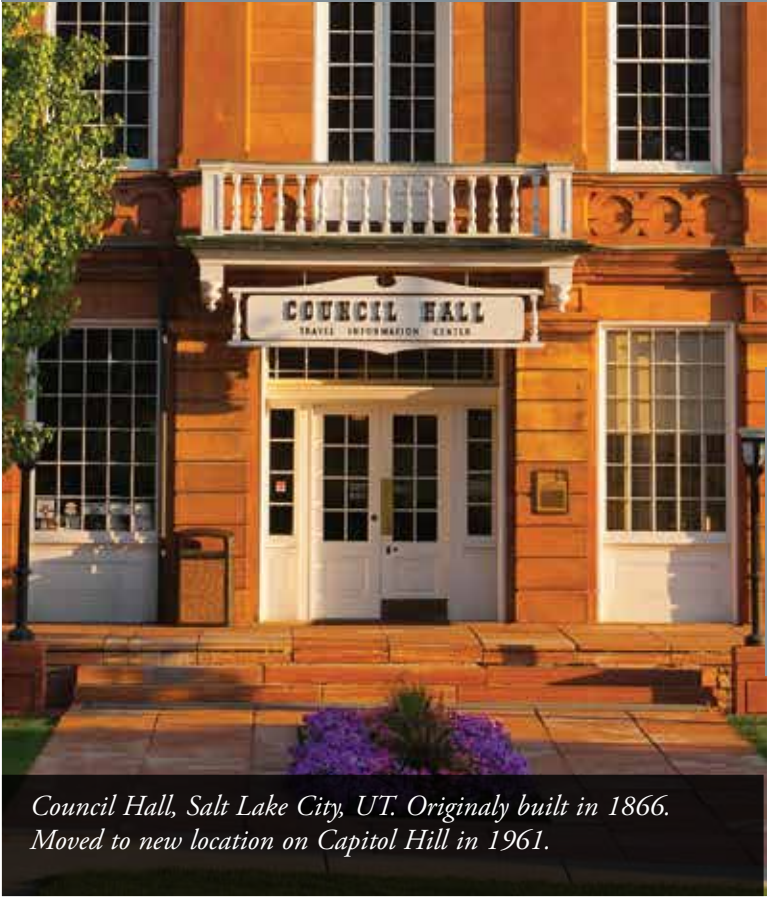
Council Hall, Salt Lake City, UT.

Crafted from beautiful sandstone from Red Butte Canyon under the direction of William H. Folsom in 1866. Originally Salt Lake City Hall and home to the Mayor's offices and the seat of Salt Lake City Government and meeting place for the Utah Territorial legislature. The Rose Room on the second floor served both as a general courtroom and the legislative floor.

To make way for the new courthouse, the building's exterior was dismantled into 325 sandstone slabs. They were numbered and reassembling around all-new woodwork on Capitol Hill. Restoration was done under the direction of Edward O. Anderson and renamed "Council Hall."

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Council Hall, Salt Lake City, UT. Originally built in 1866. Moved to new location on Capitol Hill in 1961.



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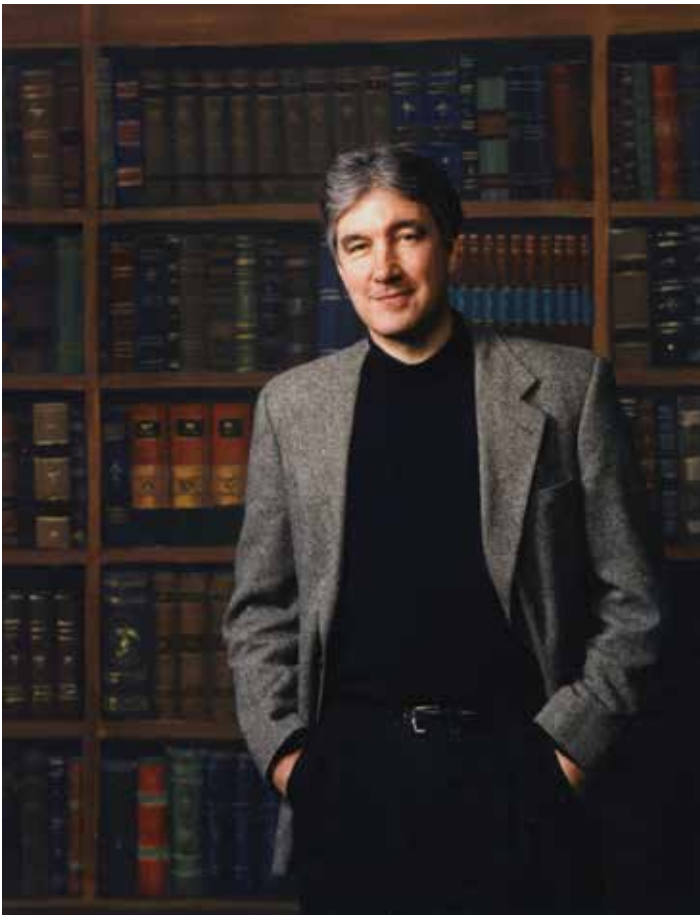
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Interviews with Local Legends

Cooper/Roberts Architects (now CRSA) was founded in 1976 as the only architectural firm in the region to specialize in architectural design for historic buildings. In this interview, Allen Roberts talks about his particular interests and specialties — history, architecture, painting, and writing, how his career unfolded, and how influential Wally Cooper was to it. Now, Allen has become recognized as a notable architect, architectural historian, author, gallery owner and fine artist. Not surprisingly, he had difficulty narrowing down his interests in the beginning.



Allen Roberts, FAIA

When did you decide to become an architect?

Unlike Wally Cooper, my partner for forty-something years who in junior high school decided to be an architect, I started attending university without any idea of what I wanted to become. I just started taking classes (at Brigham Young University) in what I was interested in. I was just having a great

time being a liberal arts student with no occupation in mind at all. I did that the first year, and the second year, and the third year, and finally, they sent me to a counselor, who said, “What’s your major?” I said, “I don’t have a major. I am just taking subjects I am interested in.” He said, “You can’t graduate in nothing; you have to pick something.”

It came time to register for the next semester, and they had come out with a new two-inch catalog of courses. I am standing in line there reading through it, and I see that they have a new Environmental Design Department and it had an architecture major. I thought: “Architecture.” I had always loved art and design, and before becoming a college student, I had worked summers with my father, a builder. I thought art and design and construction — that is architecture. “Why don’t I study architecture?”

After BYU, Allen went to the University of Utah for graduate education. He worked in Provo for a number of design firms, but his first employment after college was at the State Historical Society.

I have always loved fine art, history and writing. I always found it comfortable to do. When we had to do term papers, I would think, “Oh, great, I get to do research and write something.”

The job at the Historical Society was a natural. For three years, I was the state architectural historian, and that is when I met Wally. Both of us had some years working in architects’ offices. We met when he was assigned by his employer to work on the Capitol Theater remodel, and I was the historical architect administering the grant to restore the theatre. In conversation, we both decided to leave our current employment and start a new firm.

When was this?

May 1976. We rented a \$30-a-month dusty space in the Guthrie Cycle Building. We had one client, which was a \$300 gas station remodel. We basically had no clients. Other than

the work we had done for others, we had no resume, no portfolio; we were 29 and 30 years old at the time.

Because of Allen's national historic register experience and Wally's experience with Burch Beall and Steven Baird's architecture firms, they decided to specialize in historic preservation architecture. They would become the first firm in Utah to make that their core practice.

What were some of the struggles you experienced?

At the beginning, the biggest struggle for our small, emerging firm was we had no clients. The Historical Society gave me a one-year contract to continue doing the things that I had been doing for them all along as a consultant. Fortunately, 1976 was a bicentennial year, and the Bicentennial Commission had all these little preservation projects throughout Utah. We secured a number of those, so we were able to survive when we had very little income. We hired Anne Floor; she typed specs on a typewriter; we did all the drawings by hand. We had both started families by then and had three or four kids each, and we both lived in old houses that needed renovation, but it worked. We were able to survive that first year.

One of the first clients was the Wheeler Farm Restoration. We competed against the leading lights in the field. We were totally unknown, but somehow, we got that project. That included a historic structures report, then restoring the 1875 Dairy Farm of Henry Wheeler. A historic house and a missing barn needed to be reconstructed because they had been destroyed. All we had were footings and foundations and photos; there was an ice house and several other buildings that were moved or relocated or rebuilt, so it included all kinds of preservation projects.

Another early project that allowed us to do new construction was Ancestor Square in St. George. It was a 14-building complex on Main Street in St. George. The client had an existing building that he rented. We advised him to tear that down, keep seven of the historic buildings and let us do seven new buildings using indigenous materials from Pine Valley.

How did you structure your firm?

At the beginning, we worked together as a team, but within a few years, we both started developing our own teams specializing in different clientele and different kinds of work. I liked marketing and trying to secure new clients; Wally was really good at keeping existing clients happy, getting repeat work from those clients.

What changes have you seen in the architectural profession since 1973?

It's become much more technical. When I took my architectural exams, there were 40 hours of exams, five days. The big design exam was held from 8 a.m. to 8 p.m. For 12 hours, you designed a building. They gave you a little booklet that had the programming criteria, and by the end of the day you had to have a set of drawings. That was all done by hand, hand drafting.



My personal interest was in the beautiful part, the design part, more than the technical part, but of course, you have to have some mastery over all those parts.

Two thousand years ago, Vitruvius devised a formula that reduced the purpose of architecture to three words: utilitas — a building should be utilitarian and functional; firmitas — it should be built solidly; and venustas — it should be beautiful or attractive visually. I think that is still a good basic definition of what architecture is all about. My personal interest was in the beautiful part, the design part, more than the technical part, but of course, you have to have some mastery over all those parts.

Now all the drawings are done by computer. There are a lot more agencies weighing in on what is required for a building to be designed and constructed.

In addition to OSHA and safety requirements, we have LEED. We have buildings that are sustainable and non-toxic, and energy-efficient. We have buildings that are accessible. We do energy audits, envelope studies. There are a lot of technical overlays that really didn't exist as much before.

When we started, there were no calculators. People were still using slide rules.

All of the new technology that has been developed has changed architecture so that it has become a very technical practice. I have to admit that I never got interested in CADD. I have never drawn a single line with a computer.

What do you think is the best building in Utah?

The Utah State Capitol Building has been rated one of the three most beautiful state capitol buildings in the country. And it is an exceptional building, really; the outside, the inside, the attention to detail, the use of materials, and now that it has been restored, even more so.

Another one that is a favorite of mine is the Manti Temple. That building is sited wonderfully; it sits on a hill overlooking

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the town, like a European cathedral looming over the small town below. It is a combination of styles: it has the buttresses, the mansard roofs on the towers, Second Empire, Gothic, Romanesque, a variety of styles that blended together into one eclectic hybrid. It's a piece of architecture that works really well, and the architect used a local limestone: Oolite, which has patinated over time into this golden honey color that is quite beautiful.

What things are you most proud of during your career?

I was happy to have been able to help Wally build a firm from two people to whatever it is now. Literally, hundreds of people who have worked for the firm have designed projects all over the state, the country, even out of the country. I think we have done some really good architecture that will stand the test of time. I am happy about the firm, and I am happy about how my career went.

I am grateful to my forty-some-year partner, Wally Cooper. Wally and I both started without any understanding of where we might end up. I wonder what would have happened to both of us if we had not met; what would our careers have been like? I think this was one of those partnerships where we each brought something different but something compatible. We saw things the same way; we got along really well, worked together wonderfully and had we not met and created that partnership, the history of Utah architecture would have been different.

And projects?

I have been fortunate to have designed many different kinds of buildings, as well as written hundreds of reports and studies.

Twenty-Fifth Street in Ogden: I was in Ogden to work on another project when I noticed this street of commercial buildings from the 1890s to the early 20th century — derelict buildings, condemned buildings. There was a liquor depot. At one point, there had been 52 brothels; it was the “red-light district” for Utah. It was quite a place. I convinced Wally and my uncle to buy some buildings. We got one building for \$4,500 and another for \$12,000. I talked the City Council into creating a historic district and an LLC to fund a restoration of buildings.

For me, and Wally too, it was never about the money. We practiced architecture because we had a passion for it; we loved what we were doing. That is what drove us forward, year after year, project after project, difficulty after difficulty. So, if you decide to do it, you should do it because you love it. When you think of a typical career — you start at age 20, and you go to 65, that is 45 years. You work 2,000 hours a year; that is 90,000 hours. If you are going to spend 90,000 hours or more doing your profession, you better love it.

They moved the liquor depot and put in street plantings and site furniture; we did restorations. Now 25th Street is a great place to shop and dine.

There are so many, hundreds of projects. There are a lot of historic district nominations we helped create, like Capitol Hill in the Avenues, the Utah State Capital Historic Structures Report, the Farmer's Union in Layton, Utah State House and Senate Buildings, Ogden High Remodel, the Thomas Monson Center. There were lots of projects in Park City, even a ghost town we bought in Chesterfield, Idaho.

What advice would you give to a young architect?

A lot of young students start out in architecture but never become an architect. I think they discover that coming into the profession as an entry-level, unlicensed drafter and designer, the compensation is less than other white-collar professions. So, you have to have a real commitment.

For me, and Wally too, it was never about the money. We practiced architecture because we had a passion for it; we loved what we were doing. That is what drove us forward, year after year, project after project, difficulty after difficulty. So, if you decide to do it, you should do it because you love it. When you think of a typical career — you start at age 20, and you go to 65, that is 45 years. You work 2,000 hours a year; that is 90,000 hours. If you are going to spend 90,000 hours or more doing your profession, you better love it.

Once you make that commitment, I think the rewards are there, not just the financial rewards, but the other kinds of things — the soul-satisfying, spirit elevating feelings you get from designing good buildings, satisfying clients, being a community builder, all of those things that architects espouse and practice feed the things that are most important. 🌟



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Utah Architect Anne Mooney Receives the 2021-2022 AIA Western Mountain Region Silver Medal



Anne has crafted a career dedicated to exploratory processes and meaningful architecture responsive to context, culture and community in her practice and as an educator and mentor for an emerging generation of professionals.

architectural and cultural preservation...” Anne is only the fifth architect from Utah to have received the Silver Medal. Her partner, John P. Sparano, FAIA, was awarded the acclaim in 2019, making Sparano + Mooney Architecture the first and only firm in Utah to possess two Silver Medals.

From her roots in Montana and Utah to her education in New York, Los Angeles and Ticino, Switzerland, Anne has committed to design excellence, service to the profession and her community. She began her career in the office of Eric Owen Moss in Los Angeles before co-founding Sparano + Mooney Architecture in 1997. The firm has grown into a regionally-recognized design leader with projects that elevate the design discourse throughout the Western United States and beyond, with offices in Salt Lake City and Los Angeles.

Anne has crafted a career dedicated to exploratory processes and meaningful architecture responsive to context, culture and community in her practice and as an educator and mentor for an emerging generation of professionals. Her practice has established a capacity for design excellence documented in a significant body of award-winning and published work. Her portfolio of design work synthesizes aesthetic and technical innovation and consistently earns recognition through publications and awards at the state, regional, national and international levels. Under Anne’s leadership, Sparano + Mooney Architecture has earned over 50 peer-juried, local, regional and national architectural design awards, and Anne’s projects have been featured in over 45 architectural books, magazines and publications. In 2014, Anne was named the AIA Western Mountain Region Young Architect of the year; in recognition of the firm’s culture of design excellence, Sparano + Mooney Architecture was awarded the 2016 AIA Western Mountain Region Architectural Firm of the Year and the 2012 AIA Utah Architectural Firm of the Year.

Sparano + Mooney Architecture is proud to announce that principal and co-founder Anne Mooney, AIA, NCARB, LEED AP, has been awarded the 2021-2022 Silver Medal by the American Institute of Architects Western Mountain Region.

This prestigious award recognizes Anne’s significant contributions to the Institute, profession, region and its citizens, as well as to her community, and that Anne has transcended local boundaries in making these contributions. Importantly, this year’s award is the Institute’s final issuance of the Silver Medal, and Anne is honored to have been selected by her peers for the achievement.

The AIA Western Mountain Region Silver Medal is the highest honor awarded annually to architects in the vast territory comprising the AIA State Components of Wyoming, Nevada, Utah, Colorado, Arizona and New Mexico. First issued in 1979, the Medal is “awarded for superiority in design; service to the public or the profession, education, literature,



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Anne's contributions as a committed educator span two decades on transformative architectural education in a laboratory of applied research, grounded in making meaningful architecture and helping students build community. Since 2004, she has held an appointment at the University of Utah and has earned the rank of Professor of Architecture with tenure. At the University, Anne teaches advanced design studios and professional practice courses as she mentors the next generation of architects inspiring through example. In 2016, Anne was honored with the Professor of the Year Award from the College of Architecture + Planning, exemplifying her leadership in the education of future architects and the impact she has made in successfully bridging the academic and professional in architecture.

Through her architectural work, teaching, service and publications, Anne's impact has effectively transcended place while simultaneously being deeply rooted in the American West. Her design philosophy is informed and profoundly inspired by the region's unique history, landscape, materials, culture and mythology. She is honored to have received the 2021-2022 AIA Western Mountain Region Silver Medal. 🌟

100 Best Buildings in Utah



In celebration of its 100th anniversary this year, the American Institute of Architects Utah Chapter conducted a poll in October to determine which Utah buildings respondents consider the best in the state. Through this poll, AIA seeks to remember the last 100 years of great architecture in Utah as we prepare to look forward to the next 100 years.

Distributed entirely through electronic and social media, the poll was open to everyone who wanted to reply. Four hundred twenty-five people responded. The poll asked if the person participating “was studying architecture or was a member of the architectural industry.” Thirty-nine point one percent answered no, 60.9% answered yes. Phil Haderlie,

AIA, current president of AIA Utah, was very pleased with the results, exclaiming, “The number of responses is pretty amazing, especially among people outside our profession, we are grateful for the interest in Utah’s great buildings and architects.”

Based on input from the public and Utah’s Architectural community, AIA Utah’s “100 Buildings Taskforce,” led by Steven Cornell, categorized one hundred Utah buildings into 10 categories. The top vote-getters were:

1. Best Rural Building — Bryce Canyon Lodge; Designed by Gilbert Stanley Underwood. Built in 1924.
2. Best Residence — McCune Mansion; Architect: S.C. Dallas. Built in 1900.

3. Best Cultural and Civic Building — Salt Lake City Public Library; Architects: Moshe Safdie with VCBO. Built in 2003.
4. Best Religious Building — Cathedral of the Madeleine; Original Architects: Carl M. Neuhausen and Bernard Mecklenburg. Built 1900-1909. Restoration Architects: Beyer Blinder Belle. Restored 1991-1993.
5. Best K-12 Building — Ogden High School; Original Architects: Hodgson & McClenehan. Built 1936 under the auspices of the Works Progress Administration. Restoration Architects: EDA and CRSA. Renovation/Restoration 2012.
6. Best Green Building — Natural History Building of Utah; Architects: Ennead Architects and GSBS. Built in 2011.
7. Best High-Rise Building — Boston & Newhouse Buildings; Architect: Henry Ives Cobb. Built 1908-1911.
8. Best Higher Education Building — Natural History Building of Utah; Architects: Ennead Architects and GSBS. Built in 2011.
9. Best Sports Venue — Utah Olympic Park; Engineering: Eckhoff Watson Preator with VBFA; Architect: Judge Building and Main Museum — EDA. Built for the 2002 Olympics.

10. Best “Didn’t Fit into these Categories Building” — Hotel Utah (now known as Joseph Smith Memorial Building); Built 1909-1911. Original Architects: Parkinson and Bergstrom. Built 1909-1911. Renovated in 1993.

Further information on these buildings and the others included in the poll can be found at AIA.org.

Steven Cornell, AIA of FFKR, who led the curation of the buildings included in the poll, said, “The best of building poll results reflects a wide range of tastes by the public, with selections of both historic and modern buildings. The poll speaks to the important role buildings play in our communities, not only as practical institutions but as art, sculpture and place creation.”

Haderlie said, “Utah has many wonderful historic and modern buildings; they make up the fabric of who we are as a people and we as architects take cues from those who have come before us as we look forward to the future of design within the state.” ☼



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AIA Utah

2021 DESIGN AWARDS

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SLCC Jordan Campus Student Center AJC Architects



Our design team's purpose, and directive, was to execute the design process to meet the SLCC vision and implement and resolve SLCC overall and specific design guidelines to the entire project and environment.

The 40,900 square foot Student Center (\$16.9 million) addresses multiple needs, including making more space available for classrooms and labs; providing consolidated student services; a common area for students to gather, study and collaborate; and valuable event space that will benefit students and the surrounding community.

The Jordan Student Center enhanced the connection between students and the institution by providing gathering space for student clubs, organizations and study groups; a recreation and fitness center; a food pantry; veteran affairs; a health clinic; a meditation room and healthy meal options at reasonable prices.

This project was an integrated process that optimized High-Performance Building Standards (HPBS), a requirement of the State of Utah. Utilizing thorough analysis and computer modeling, the HPBS process limits the building's ecological and economic impact and targets strategies for reducing energy and water consumption.

Salt Lake Community College South Jordan is strategically located in the Salt Lake Valley, a campus created to meet the needs of the growing community while also addressing the ever-increasing shortage in the skills-based workforce. The strategic location of this facility, with visibility on Bangerter Highway and ease of access to the commuter, helps improve access to the surrounding community 🌟



SLCO Kearns Library Architectural Nexus



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This vision or design concept was developed through an all-inclusive community outreach process unique to the needs of the area's demographics. Clearfield and the surrounding communities served by the Davis County Clearfield branch are similar demographics to the Kearns Library. It is key to note that the success of the engagement process for this community required a very different approach than that of a traditional engagement process. The typical process of inviting the public to set meetings often excludes those who need the library the most. Those who are busy working multiple jobs to support their families and have little time to attend, or those without means of public transportation to attend, are easily missed.

The engagement process reaches out and includes interacting with the demographics in the existing community where these families live, worship and gather. And when possible and necessary, breaching the language barrier has been very successful during these interactions.

This effort produced the understanding of a community that translated to the design of a 21st century library space meeting multiple needs in flexible and adaptable ways as the community changes and grows.

Careful consideration was made to allow the library building to have a significant visual impact and serve as an

advertisement for the library along the busy street while also creating a peaceful entrance away from the din of busy traffic.

The Kearns library demonstrates on many levels the similar issues awaiting Clearfield. It brings many lessons learned over years of work with Kearns to make Clearfield a more efficient and effective process and solution which will serve the Clearfield community for decades to come.

Although the Kearns Library has a strong impact, it has a very soft environmental impact. A variety of measures of this LEED Gold building make this library a place for inspiring creativity and learning and a place where one can respectfully connect with nature. The building uses less than 50% of the energy compared to a typical library of its size and is designed to use very little water for landscaping. A majority of its energy is generated from on-site renewables and utilizes daylight for a majority of its lighting. ☀



Wabi-Sabi Residence Sparano + Mooney Architecture



Sparano + Mooney Architecture



As one progresses through the space, the shift in the program is presented with the public volume in line directly with the canyon view. The proposal included a basement level that incorporates a creative office space with a private outdoor patio. The living-room fireplace is mirrored by an outdoor fireplace; both create places for family and friends to gather. Indoor/outdoor relationships are enhanced through large openings onto the exterior concrete plinths that step with the natural topography. Careful placement of glazing allows for natural canyon breezes to flow through the home seasonally.

The vegetated roof is planted with local grasses and camouflages the home in its context. The residence sits within its mountain site with minimal disturbance to the landscape, augmented with native and drought-tolerant plants and trees.

This residence is located close to downtown Salt Lake City. The mountain setting offers a refuge from the larger urban context and is not directly connected to public transit, nor would the home's location be considered walkable in the sense of access or situation close to commercial amenities. However, located directly adjacent to the nature preserve in Emigration Canyon, this single-family home provides a rare connection to the natural environment with direct access to outdoor recreation.

The site has been planned for a natural setting that respects existing animal game paths and human-made trails. This neighborhood is a common destination for hikers and mountain bikers in the Salt Lake City community, and careful planning and site sensitivity ensures the community's connection with and access to nature will continue. 🌿

Salt Lake City Fire Department Training Center

Blalock & Partners



Sometimes a successful project requires a brave and open-minded client, particularly when the project has an incredibly restrictive budget. When Salt Lake City Fire Department approached the Design Team, their initial idea was to demolish an existing fire station to make room for a new Fire Training Center. However, the \$1.3M construction budget would only allow a pre-engineered metal building or sprung structure to replace the station. The 7,300 GSF former station had largely been abandoned except for the Apparatus Bay, infrequently used for firefighter recruit training purposes.

The Design Team approached the client with a message of maximizing the available budget with a simple yet dramatic design approach while also being more sustainable and environmentally responsible.

At the initial kick-off meeting, the Team talked of the embodied energy associated with constructing and transporting a pre-engineered building solution and the energy used to heat and cool the large volume of unused overhead space inherent in those structures. Perhaps of more importance was avoiding the quantity of waste – over four and a half million pounds

of concrete and asphalt – destined for a landfill. By leaving the building's structure of pre-cast concrete tees, the design solution could still achieve energy performance levels above and beyond that required for code compliance and breathe a new 50-year life span into an existing building and avoid unnecessary waste.

The cost-effective, adaptive reuse has provided SLCFD a modern and functional Training Center that is both a nod to the past and a vision to the future on what sustainable design can look like when creative ideas are entertained. ✪



Paragon Lofts Blalock & Partners



Central to the design of Paragon Lofts is a desire to embrace the existing historical character while introducing a sensitive, sophisticated design solution. Formerly known as the Westgate Business Center, the building has gone through some poorly executed rehabilitation efforts over its life span. This project converted the original warehouse-turned-office building into 38 luxury lofts.

Because it serves as the primary public face along the adjacent 200 South corridor, the historic south façade has been left largely intact since its initial construction. Maintaining its original character and integrity was paramount.

At the east façade, large mirrored-glass bay windows and stretches of unreinforced, painted masonry walls were removed, revealing the original 100-year-old concrete structural frame.

The architect worked within this grid to create a dynamic counterpoint to the historic architectural components. Conceived as “living boxes,” the architect inserted wood-clad volumes into and cantilevered from the concrete frame. These volumes, located at the north and east sides, extend to varying depths, provide exterior living space and have variable apertures that afford both dramatic city views and individual privacy between units.

Paragon Lofts was designed to be the first LEED FOR HOMES Gold-certified, multi-family adaptive reuse project in the state of Utah. Various sustainable practices were incorporated into the design, including geothermal heating and cooling tied to energy-efficient heat pumps in each unit, passive ventilation, low flow water fixtures and abundant natural daylighting.

Tenants are treated to a high level of community connectivity with a WalkScore rating of 92 and a BikeScore rating of 98. Units on the east-facing main floor are designed as live/work units with walk-up front doors and a concrete and grass-pave system at surface parking spaces, thus allowing a diversity of uses. Currently, a yoga studio occupies a ground-level live/work unit, providing additional amenities within the building.

Green living practices are also encouraged with the implementation of recycling stations, secure bike storage and electric vehicle charging stations. 🌱



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WOW



Collaborators:

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Jillian Kliewer



All you can ever hope for as an architecture studio is to get the opportunity to work on meaningful projects you believe make a difference in the world. So when they come your way, you give everything you have to make your clients' life works and dreams come to reality in a way that reflects the amazing people they are.

When Best Friends approached us with the idea of converting a 1970s Motel in the town of Kanab just a few miles outside their Sanctuary into the epicenter of their guest experience, we all knew we were about to embark on a journey that was something special – something meaningful.

Best Friends is an organization that set out 35 years ago with a goal of ending the killing of 17 million dogs and cats dying annually in our nation's shelters. Their story is mythical to animal lovers because people who know them recognize they started with nothing,

just grit and a determination to change the world. The group scraped together everything they had to purchase 3,700 acres in Southern Utah to create a no-kill animal sanctuary, and begin the movement to stop the killing of companion animals.

Fast forward to today, and they have started a global movement well on the way to reaching their goal. Today, that number is down nationally to 347,000 per year, and they believe they can have that to zero by 2025.

So when they tasked us with creating the world's most pet-friendly hotel, we knew they were serious, and a lot was riding on us delivering results!

Today the Roadhouse and Mercantile is open, our client loves it (they call us often to tell us so, which is humbling), and two and four-legged guests seem to love it as well because positive reviews flood the hotel sites, and that too is humbling! 🌟

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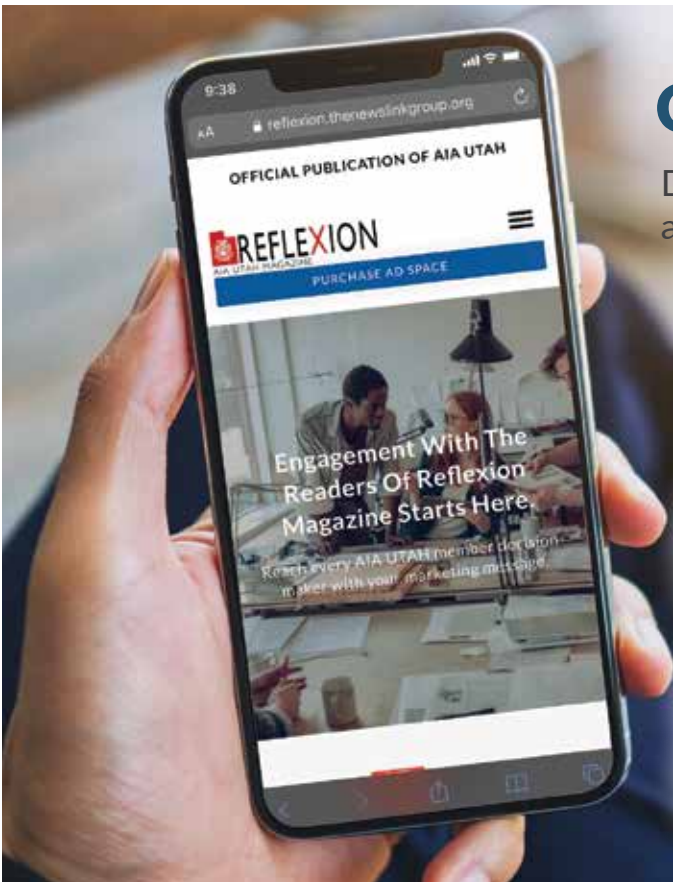
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Learn more about the **Guest House at Graceland Resort** project at aiacontracts.org/aiachapter

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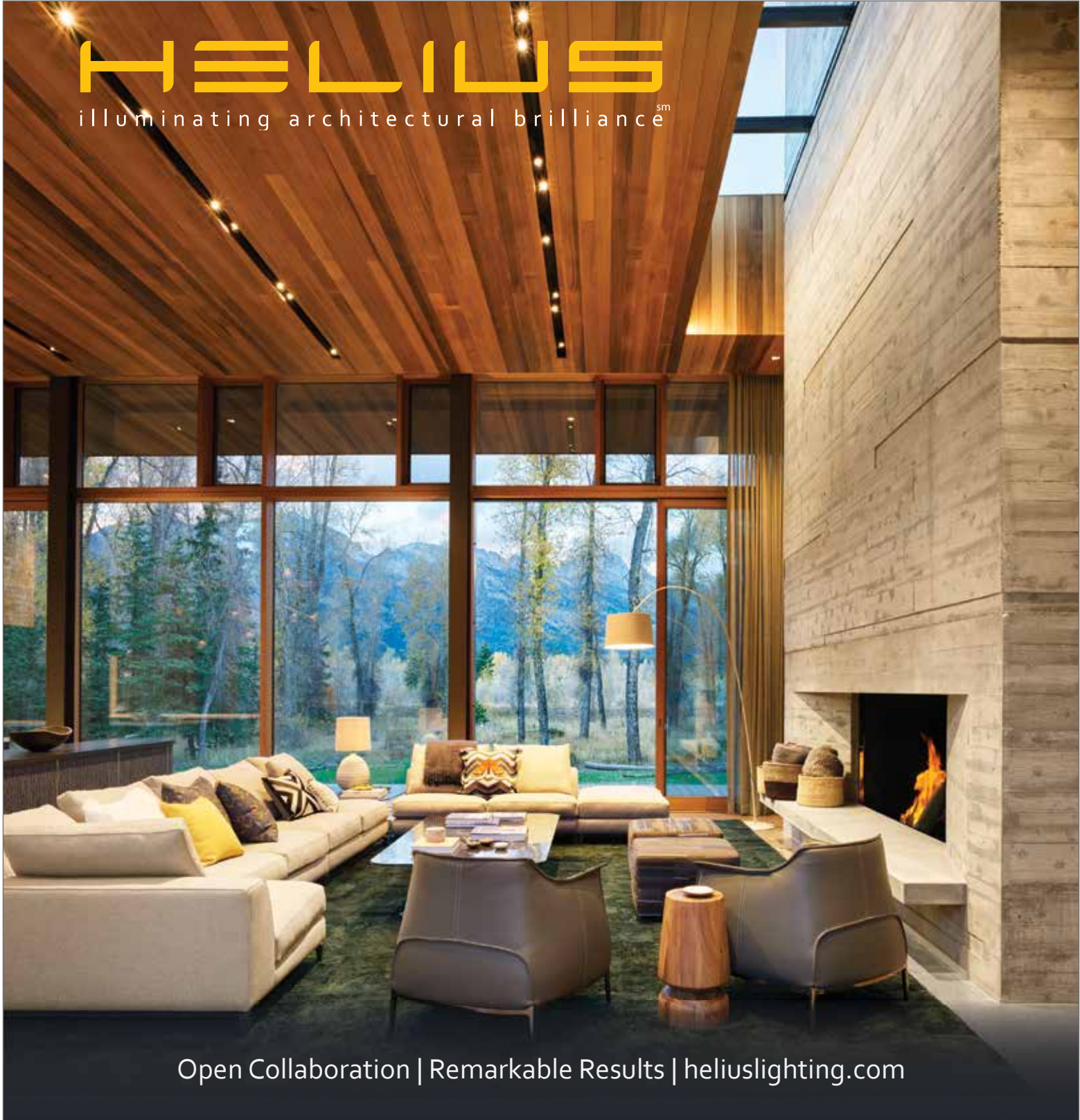




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