

We Are
Unrivaled.

unrivaled.

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RFP#3-2021
 Childrens Services Feature Exhibit
 April 9, 2021

Alexandria Romero, Director of Finance
 Pueblo City-County Library District
 100 E Abriendo Ave
 Pueblo, CO 81004

Dear Ms. Romero:

Unrivaled is pleased to submit our qualifications for the design, fabrication and installation for the Pueblo City-County Library District, Children's Services Feature Exhibit. The materials included in this proposal will outline our company principles, provide information per your RFQ request, and highlight the importance we place on providing workmanship to the highest quality standards, excellence in team collaboration, and superior project management. As you may gather from our name, delivering quality and high-caliber work is a core tenet of who we are and what we aim for regardless of project or budget.

What sets us apart is that we are known for welcoming the challenge of invention. We strive to imagine something truly unique for each exhibit we develop no matter the size or context. We stand behind our work and have a staff of highly creative people who will dedicate themselves to your project through every phase. Each element of your project will be completely done in-house from design to interactive programming to the very last nail in order to ensure a seamless work-flow.

Our concept for the Children's Services Feature Exhibit focuses on story creation and building language skills through interactive play. The use of playful colors and familiar interactive elements are built into our concept to encourage creative, self-guided learning. Interactives are specific to each target age group and are designed to result in a different experience with each interaction. Our goal is to not only create a monument that draws visitors in and encourages imaginative play, but one that sparks creativity and a deeper understanding for the magic of storytelling that will encourage reading skills and the building blocks of higher-order thinking skills that will last a lifetime.

We are very excited about having the opportunity to brainstorm with the Pueblo City-County staff on this project as we are confident that our team, in partnership with yours, can create an exhibit that will not only address your scope of work, but one that will well exceed your expectations.

Sincerely,

Theresa Hirt

Senior Project Director
 theresa@weareunrivaled.com
 p: 801-436-1112 m: 937-410-4982

Unrivaled
 181 S 600W W #3A Ogden UT 84404

Who We Are

UNRIValed IS A DIGITAL + DIMENSIONAL AGENCY DRIVEN TO CREATE INSPIRING BRAND EXPERIENCES.



And when we throw out words like *driven* and *inspiring*, we're not just spitting hyperbole; our family of creatives + craftsmen celebrate a shared and profound hatred of mediocrity. It's not only what motivates us – it's what defines us.

The name Unrived isn't one of ego, but of vision. Our name declares our mission and leaves no room for the weak. Unrived is our values. Unrived is our measure.

But we are more than just fire and ambition. We are innovators and inventors at our core. Our passion for creation bleeds into our lives and hobbies. Actually, it is our lives and hobbies. It's who we are. Designing, creating, and building is what we have always done—doing it as Unrived is icing.

together@weareunrived.com
weareunrived.com

Our Team

UNRIValed IS A FAMILY OF CREATIVES + CRAFTSMEN WITH AN INSATIABLE DESIRE TO OUTDO OURSELVES. WE'RE LIKE THE BRADY BUNCH, FUELED BY SIBLING RIVALRY AND THE NOOTROPIC POWERS OF BLOOD, SWEAT, AND TEARS.

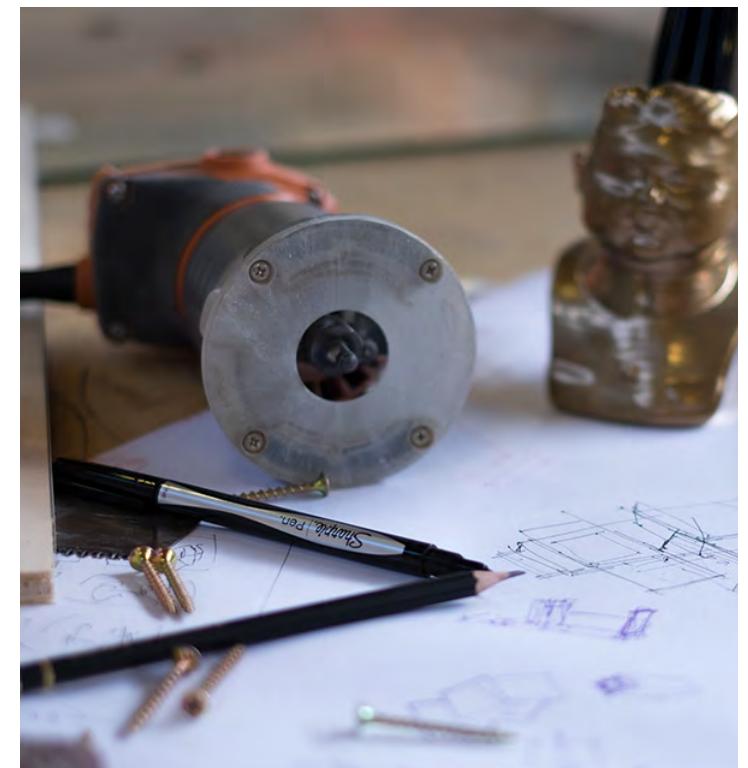


Joel Hall
Founder & Client Advocate

With a degree in Industrial design from Brigham Young University and as the Founder of Unrived Joel applies his over 30 years of experience to leading and setting the strategic direction of Unrived. Joel also spearheads new growth opportunities, corporate strategies, alliances, and partnerships.

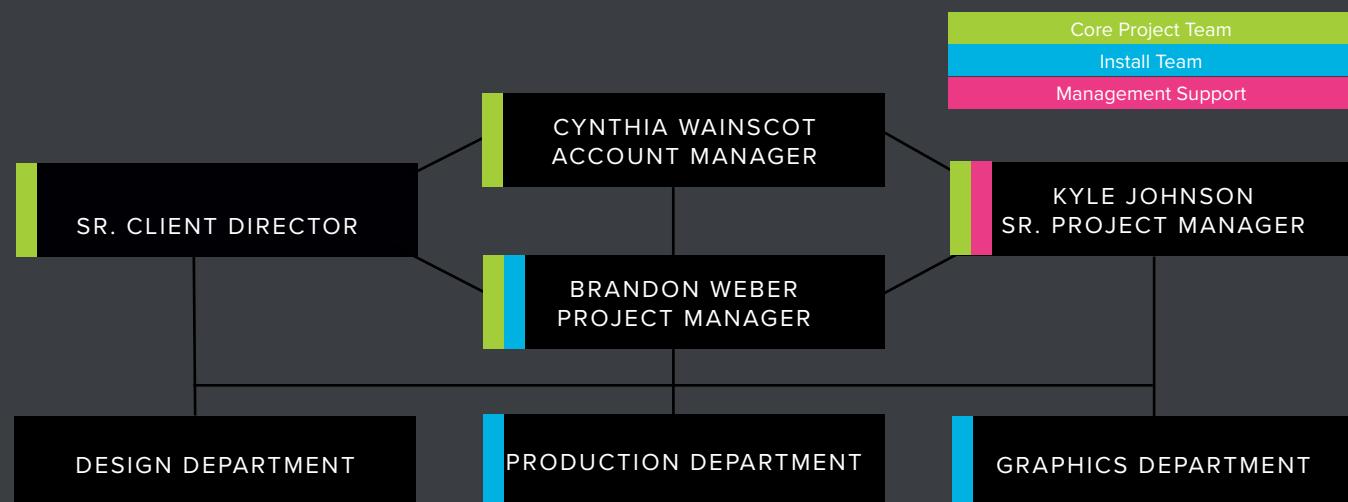
Joel's leadership has been instrumental in building Unrived's reputation as a company that deals masterfully with many amazing permanent installations. Whether he is addressing the concerns of a University or those of History institutions like the Alf Engen Ski Museum in Park City, Utah, Joel advocates for the priorities and values of Unrived's clients as they strategically expand their reach.

- Founder of Unrived // 2001 - Present
- General Manager @ HB Stubbs // 1997 - 2001
- New Business Development @ Heritage // 1994 - 1997
- AE, Exhibit Designer @ Color and Design Exhibits // 1985 - 1994





Your project will be owned entirely by what we refer to as our "AM/PM" Team: Account Management and Project Management. Between Theresa and Brandon you will know exactly where your project stands, have access to the latest plans, and will be rest assured knowing that those two have their finger on the pulse of your project and our internal team members. Through Theresa you will have a clear channel of communication and transparency throughout your project. Your core team will be assembled specific to your project's needs and we always designate key members to assist with the install, ensuring that those most knowledgeable about your project see it through to completion.



Coty Creighton
Design Director

Coty is the quintessence of computer nerdom. Early on in his career he abandoned the wealth and fame that was sure to come from the IT career he was heading towards and instead pursued his new passion of becoming a starving artist. Fortunately for us, he ended up somewhere in-between, and now brings his awkward juxtaposition of technical expertise, programming chops, and creative prowess to Unrivaled.

As Design Director Coty oversees all creative projects that come through Unrivaled, whether they be digital or dimensional in nature. His experience in environmental design, software development, and design management are leveraged to ensure that Unrivaled's design team has the vision, direction, and technical aptitude needed to produce world-class solutions.

- Design Director @ Unrivaled // 2014 - Present
- Exhibit Designer @ Unrivaled // 2006 - 2014

- Graphics Engineer @ MPRI L3 // 2005 - 2006
- GIS Specialist @ FEMA // 2003 - 2005



Kyle Johnson
VP of Client Relations/ Sr. Project Manager

Kyle has been guiding most management roles at Unrivaled for over 17 years. Beginning as a Special Projects Manager, his primary focus was the growth, development, and delivery of permanent installations.

His experience in management, custom fabrication, graphic design, and industry resources have been at the core of his career path. Within a few years of his employment at Unrivaled he was promoted to General Manager where he provided oversight to the production, graphics, and administrative departments.

A skilled Project and Executive Manager, Kyle provides in-depth experience across the board and currently serves as the Vice President of Client Relations where he develops and strengthens projects through a client centric approach.

- VP of Client Relations @ Unrivaled // 2016 - Present
- General Manager @ Unrivaled // 2007 - 2016
- Special Projects Manager @ Unrivaled // 2004 - 2007
- Freelance Design & Project Management // 2000 - 2004
- Project Manager, Partner @ Kinateder & Assoc. // 1989 - 2000



Theresa Hirt
Senior Project Director

Theresa has a long history of team building, business development, and client advocacy. A creative at heart, she decided to shift her career aspirations away from team management roles to pursue an art degree and work as a designer and writer. Despite her efforts, contentment alluded her and she realized that she missed getting talented people together to take on big projects as a team. A degree in business leadership, a lifelong fascination in art, history, and a story well told led to many opportunities working in the world of museums and immersive environments.

As Senior Project Director, Theresa is first and foremost the client advocate. She is the point of contact for the client from the first meeting to final walk-through and beyond. Her job is to direct projects to the incredibly talented hands that makes the Unrivaled magic happen.

- Senior Project Director @ Unrivaled // 2019 - Present
- Marketing Manager @ WCR // 2015 - 2016
- Sales, Marketing @ Exhibit Concepts, Inc. // 2016 - 2019
- Editor, Market Research @ Gardens Alive // 2013 - 2014



Brandon Weber
Project Manager

Brandon has over 7 years graphics and exhibits project management experience. He has worked as a graphic designer and layout artist, and has an extensive background in creating CAD drawings for various types of exhibitory.

As a project manager Brandon is adept at planning and task management. Staying on top of each task as the project moves from design through production takes an extremely detail oriented person who can juggle multiple tasks at once, and Brandon makes it look easy. From estimating and material ordering, to managing vendors, orders, and in-house production, he takes care of it all.

Brandon earned his BFA from Utah State University, in Graphic Design.

- Design Director @ Unrivaled // 2014 - Present
- Exhibit Designer @ Unrivaled // 2006 - 2014
- Graphics Engineer @ MPRI L3 // 2005 - 2006
- GIS Specialist @ FEMA // 2003 - 2005

Our

Process

OUR ABILITY TO FULFILL PROJECTS COMPLETELY IN-HOUSE MEANS THAT WHILE WE MAY HAVE A LOT OF COOKS IN THE KITCHEN, REST ASSURED, YOUR ACCOUNT MANAGER & PROJECT MANAGER OWN YOUR PROJECT FROM START TO FINISH, GIVING YOU THE PEACE OF MIND THAT YOU KNOW THE TWO PEOPLE THAT WILL ULTIMATELY SEE YOUR PROJECT THROUGH TO SUCCESS. HERE IS AN OVERVIEW OF OUR PROCESS



Discovery & Project Brief

- Discovery & design exploration with client stakeholders
- Determine mission and intent
- Define objectives
- Define audience and users
- Create project brief outlining process, expectations, schedules, and trackable milestones

Conceptual Design

- Interpretive master planning
- Conceptual designs demonstrating theme, character, and feel
- Refined plans and select elevations
- Preliminary graphic elevations
- Preliminary materials and finishes
- Preliminary documentation on objects, images, and content
- Refined budget estimate

Detailing and Engineering

- Project plan and work schedule
- Design concepts refined to include preliminary story-lines, audio-visual

- and multimedia concepts
- Graphic specifications
- Preliminary lighting design and electrical specifications are determined
- All audio-visual hardware requirements are coordinated with the client
- Building, safety, and ADA requirements are researched and outlined

Schematic Design

- Working drawings
- Mock-ups
- Samples and materials
- Prototypes
- Test prints
- As-Built drawings

Content Creation

- Research
- Video/motion graphics
- Info-graphics

- Environmental graphics
- Interactive wire-framing
- UI design
- Software development
- Testing & User Research
- Hardware & digital Integration

Fabrication

- Graphic proofs and approvals
- Graphic printing on various substrates
- CNC, machining, laser cutting
- Carpentry using various materials
- Finished painting
- Quality control and inspections
- Preview

Installation

- On site fabrication supervisors
- Detailed installation plans
- Custom crating and packaging
- Final walk-through with the client
- Staff training on all components
- Exhibit and interactive documentation
- Warranty documentation

Engagement Process

Our internal process is vital to keep the entire team on track and in constant communication. We work as a well oiled machine and strive to make the most of every minute we put into a project.

Every member of the team assigned to the PCCLD will use a system of internal controls to ensure your project is progressing as planned. In our daily meetings, the management team discusses the game plan for each project underway. In the weekly meetings, current projects are discussed in greater detail and any updates or adjustments are addressed immediately.

Using web-based tools to stay in constant communication on a day-to-day basis is what keeps our projects on time, in budget and with little to no errors during the production phase.

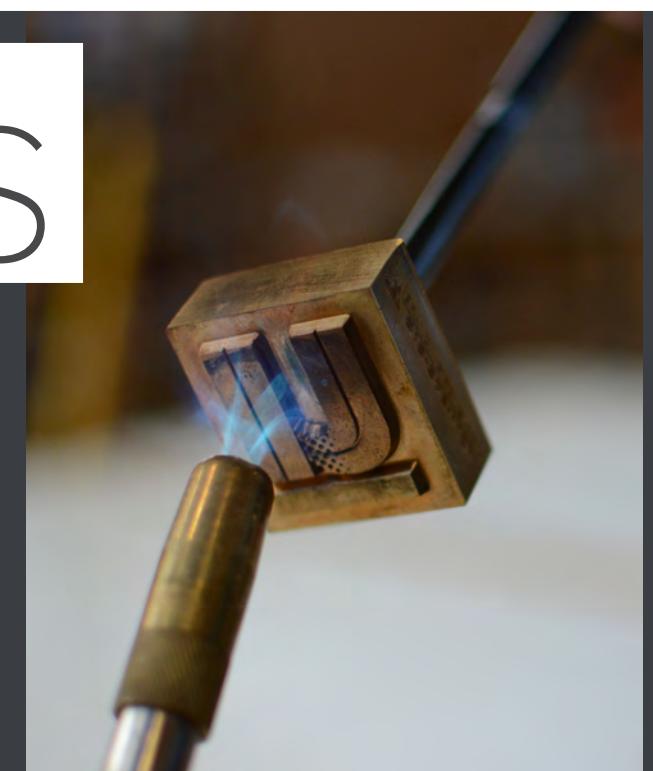
At any time during production, we will be glad to discuss the project's progress with any member of your team.

We have been known to refer to our name as our burden *and* our oath. It is certainly difficult and exhausting to continually improve, be better, and deliver beyond expectations. It truly is, at times, a burden. But being Unrivaled is also our oath that we will take on that burden and never call something good-enough when we know we can do better.

Our name sets the expectation that each of us should strive for better craftsmanship and quality. And each of us are empowered and encouraged to directly take on the responsibility of quality control. For us, delivering the best work possible is a point of pride. We call it "Signature Worthy Work". Each employee is tasked with delivering work that they are proud to put their name on, and each of our builders have their own brand and put their stamp of

approval on each piece they build. This isn't about tracking accountability, but is about providing a sense of accomplishment for our team.

What this means for you is that you can trust that we're not here to crank out mediocre work and rush on to the next project—and that we have built our processes and tools to instill that level of quality across our organization.



BY FAR THE MOST IMPORTANT INTERNAL CONTROL WE HAVE IS OUR NAME. IT IS BY NO ACCIDENT THAT OUR NAME SETS EXCEEDINGLY HIGH EXPECTATIONS OF OUR PEOPLE, OUR PERFORMANCE, OUR BUILDS, AND OUR INSTALLS.

Stakeholder Engagement & Collaboration

Your project will be owned entirely by what we refer to as our "AM/PM" Team: Account Management and Project Management.

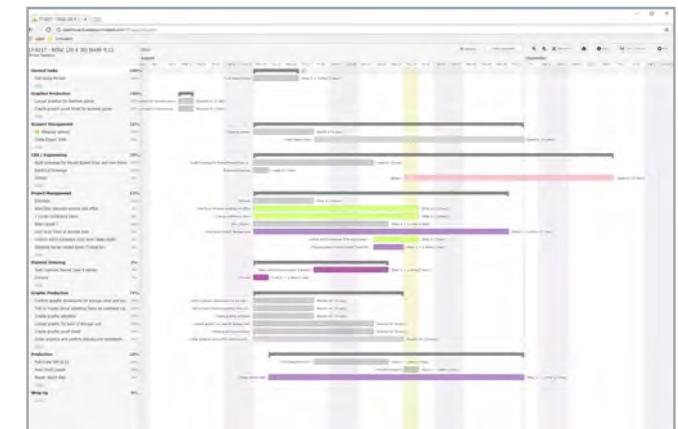
Between Theresa and your assigned Project Manager you will know exactly where your project stands, have access to the latest plans, and will be rest assured knowing that those two have their finger on the pulse of your project and our internal team members. Through Theresa you will have a clear channel of communication and transparency throughout your project.

Your core team will be assembled specific to your project's needs and we always designate key members to assist with the install, ensuring that those most knowledgeable about your project see it through to completion.

Daily-report backs, QC work reviews, and ongoing training and mentorship all provide for a team that puts quality first.

When it comes to communication and collaboration our team is fully invested in using web-based project management software. We utilize this system to track and manage all of our projects—timelines, milestones, and required tasks are created from the very beginning to forecast a project's development. We then coordinate all materials, supplies, graphics, and client needs through this system, ensuring that we stay on-track for final delivery.

Because we work in the cloud we are able to invite clients into the project management process which helps with collaboration and expectations throughout the life of a project.



Our approach differs from most creative agencies our size. Often times they want to sell the client an exhibit that meets their functional requirements. What we offer is the creative services and solutions that could very well lead to a functional exhibit, but the value comes from the creative process and collaboration that precedes it. This is where we provide additional value to you by learning about your needs, your objectives, your challenges, and then designing an experience or exhibit that then accomplishes your goals and objectives. It's very much a design-first approach with the idea that we can help them deliver results through our unique advantages.

Digital + Dimensional
This speaks to our ability to not only fabricate award-winning designs into show-stopping structures but also our ability to incorporate functional digital

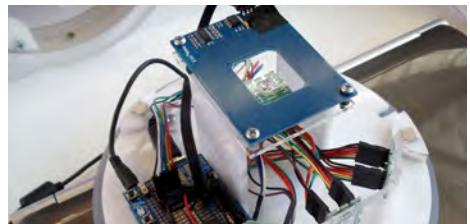
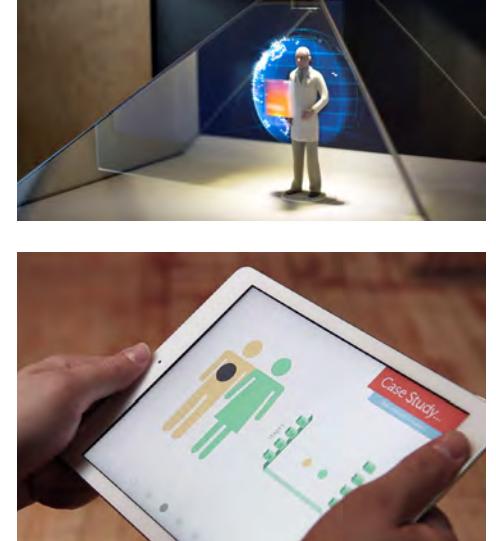
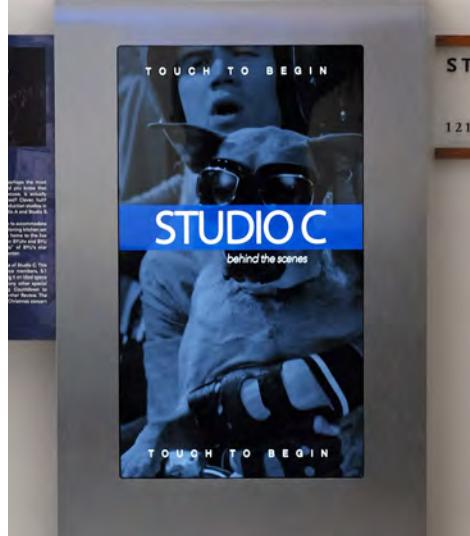
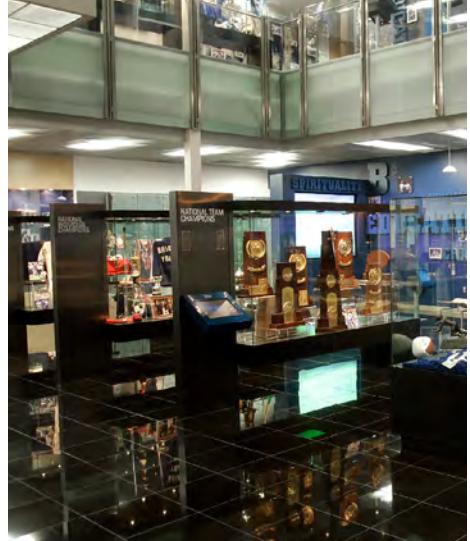
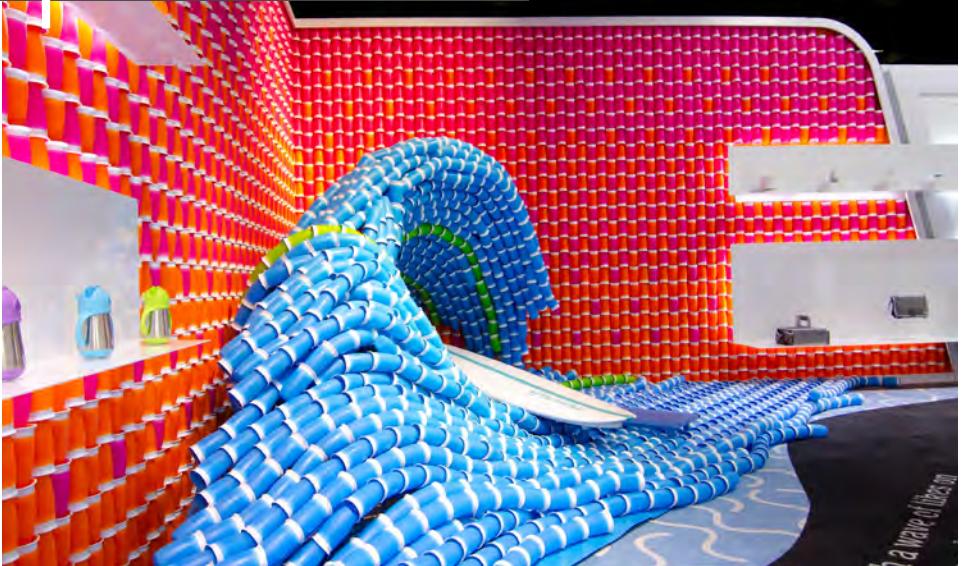
applications into said design. We have the capability to design and develop custom software and interactives that draw the visitor's attention and creates experiences. We're not a fabrication shop that happens to have some designers on staff, but rather a creative agency that happens to have a fabrication shop in-house. We are digital natives and can use this to create experiences that are seamlessly built into the dimensional structures of exhibits and displays.

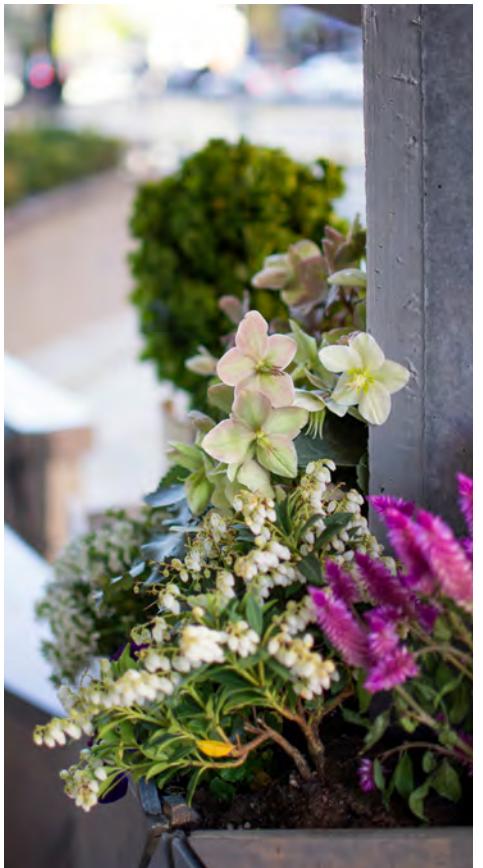
Creatives + Craftsmen
Our team is built from some of the most capable people we can find. We don't hire just any designer, or any builder. We hire creatives that are continually pushing boundaries, we hire craftsmen that approach each project as though they were building it for themselves, and as a result we deliver quality and results. We

are built from a team of people who take pride in their work and aren't willing to pass mediocre off as acceptable.

Innovators + Inventors
Beyond just building what has been done before, we continually push into new areas that we have yet to venture. Our solutions often times rely on us pulling off something that hasn't been done before — so we set out to build a culture of innovators and inventors, where our people can engineer, prototype, and build proof-of-concepts in-house to prove our theories and ideas before putting them into application. This allows us to deliver one-of-a-kind experiences that help our clients engage their visitors while reinforcing their mission.

Work Samples





Built to be a modern garden of Zen nestled amongst the chaos of a bustling metropolis, this park was imagined to become Salt Lake City's prime destination for relaxation and peace. A place where people could retreat from their everyday lives, sit down, rest, and take in the restorative silence of nature. Unfortunately nature wasn't silent for long. Some jerk gave these interactive flowers a cell phone, a Twitter account, and a voice... and they haven't shut-up since.

The interactive aspect was achieved by bringing four distinct personalities into the park. These personalities become apparent as the flowers began to talk and interact with the public, and often bickering and quarreling amongst themselves. Visitors quickly saw the ingenuity programmed throughout the installation as their movements and proximity triggered different responses from the plants.

The mini park has various environmental sensors built-in that, once triggered, provoke a series of dialogue or reactions from the flowers. Proximity sensors detect individuals passing by and the flowers

respond, moving and beckoning them over. Visitors can also trigger light sensors by casting their shadow over them, though they quickly learn not to interfere with the flower's sunlight as the flora begin to berate them.

Lastly, these flowers don't like the buzz of bees as much as they prefer the tweets from Twitter. Visitors that find the hidden hashtags throughout the park can discover more ways to interact with this digital-age park.

All-in-all the Floral Quarrel Park is a unique and interactive garden designed to invite people to spend a few minutes bantering and playing before sending them on their way.



[VIEW VIDEO](#)



Featured in the Design Arts Utah Exhibition
Fall, 2014

THE FLORAL QUARREL PARK WAS DESIGNED AND BUILT AS PART OF THE DOWNTOWN SLC ALLIANCE AND SALT LAKE CITY'S GARDEN STROLL EVENT. WHEN THE OPPORTUNITY TO CREATE A PUBLIC ART INSTALLATION PRESENTED ITSELF WE ASSEMBLED A SMALL TEAM OF ARTISTS AND DESIGNERS AND BEGAN PLANNING OUR APPROACH. OUR OBJECTIVE WAS THE CREATION OF A MINI-PARK GARDEN THAT INCORPORATED ART, PLAYFULNESS, AND FUN.





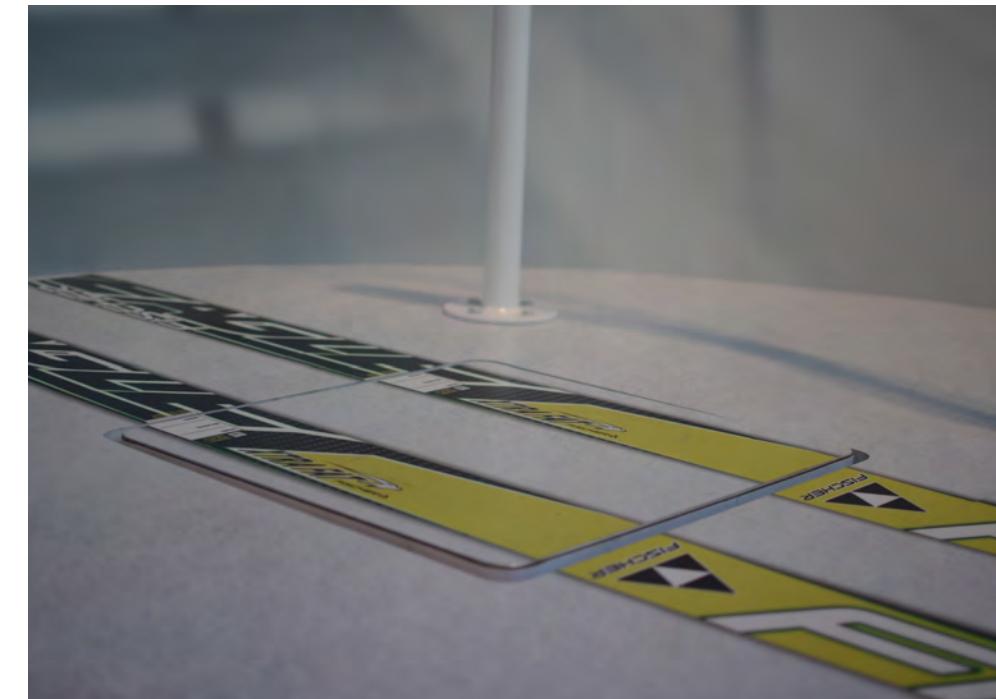
 Event Design Awards
Gold Award for Best Museum Environment

THE HARDEST PART ABOUT DESIGNING INCREDIBLE EXPERIENCES IS MAKING THEM A REALITY. SOMETIMES WE DREAM A LITTLE TOO BIG, AND WHEN IT COMES TIME TO PRODUCE OUR DESIGNS, WE FIND THAT THE TECHNOLOGY OR THE PARTS TO MAKE IT HAPPEN DON'T ACTUALLY EXIST. THAT'S WHY INNOVATION IS SUCH A BIG PART OF OUR CULTURE—IT ENABLES US TO NOT ONLY PROVIDE SOLUTIONS, BUT DELIVER ON OUR OWN CONCEPTIONS—NOT TO MENTION HELP LEGITIMIZE OUR CAREER CHOICES TO OUR MOTHERS.



When it came time for us to deliver on our design for the Alf Engen's Take Flight! interactive we found the available technologies lacking. The idea was to build a virtual ski jump game that brought the player into the sport, where the game play relied on their balance and reaction times. We considered a few options available to us, like using load-cells as utilized in the Wii Balance Board, or implementing computer vision as found in the Xbox Kinect technology. Neither could satisfy our needs and we had concerns about existing products holding up to the abuse of over 500,000 visitors a year.

So we set out to create our own device that would challenge the balance of the player, track their center-of-gravity, provide haptic feedback, all the while holding up under the pressure of American's robust waistlines.



their weight when the player leaned further out from their center of gravity.

Our team got to work conceptualizing and prototyping a myriad of solutions. Quick iterations were key to finding a solution within our time frame. Initial prototypes were built from storage rack parts and duct tape. Then we moved onto a proof-of-concept where we built the equivalent design using MDF layers shaped by our CNC machine. The most creative involved taking golf balls to our tablesaw and blocks of cast nylon.



Most of these prototypes didn't give us the full range of movement we were hoping for, and the ones that were able to, didn't have the resistance we needed to restrict the movements of the player. The ideal platform would dampen quick movements and provide resistance yet yield under

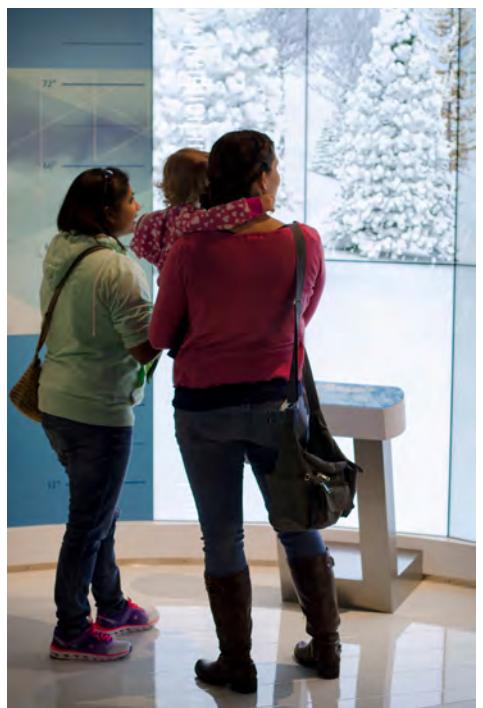
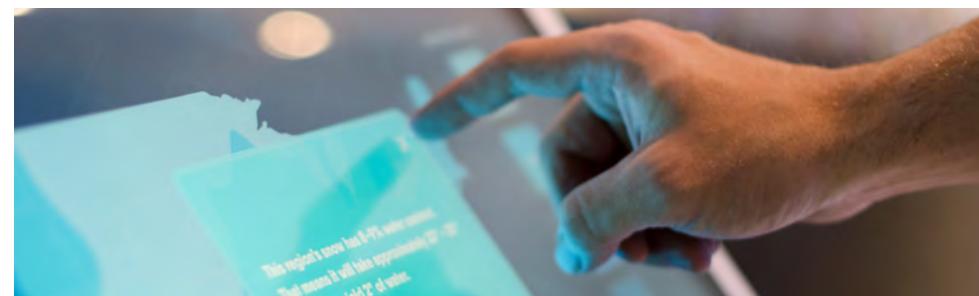
Our most promising prototype came around on attempt four or five. This involved parts from an old swamp cooler and the valve-springs pulled from our Production Director's 1969 Corvair to create a 2-axis gimbal platform. Once it was thoroughly tested, we built the final model based on what we learned from the prototype. For the final build we used more permanent fabrication techniques and industrial grade components to ensure it would survive millions of plays.

This 2-axis gimbal platform, paired with the electronics to sense and track the player's movements, was vital to the gaming experience we delivered.

Unrivaled set out to not only educate visitors on Utah's climate and weather, but to cover the entire life cycle of snow, teaching visitors about all aspects of Utah snow and why it is unique. This was accomplished through several exhibits which build off of each other and carry on an overall narrative that reinforces and builds upon what visitors learn in neighboring exhibits. At the same time, we were careful to ensure that each element could be enjoyed by itself and remain effective as a stand-alone experience.

Interactives and visuals reinforce the messaging and stories that were integrated within the exhibit. We used both digital (as seen within the displays) as well as kinetic installations (like the column of snow that shrinks and grows according to the visitor's selections) to reinforce what guests are learning.

The first aspect of the exhibit visitors see is the floor-to-ceiling video wall featuring life-size environments and snowfalls. This element is particularly striking because of the reflections in the high-gloss raised flooring leading to the video wall console. The video content shows time-lapse animations of snowfalls from the last season and lets visitors see how much the snow accumulates during some of Utah's biggest storms. This interactive is updated with new



measurements and storm data each year ensuring that it stays relevant. We teamed up with meteorology professors from the University of Utah and The National Science Foundation to fact check and supply data for the content.

As a museum with over 500,000 visitors a year, Alf Engen needs exhibits that not only appeal to all ages of visitors, but hold up to their abuse as well. As such we designed the controls to each interactive exhibit to be intuitive and robust. We accomplished this by using touchscreen interfaces where appropriate and oversized dials everywhere else. The dials were custom milled from solid aluminum billets to create a durable and tactile interface. They were then mated to industrial grade components and rotary encoders, ensuring that the user interfaces could take a beating for years to come. Through these spinning dials

kids and adults alike navigate through the interactive content and intuitively discover how to manipulate the experience. Even the video wall installation, which allows people to navigate a state-wide map of Utah and select from over 14 different ski resorts, is intuitively navigated with just a single spinning dial.



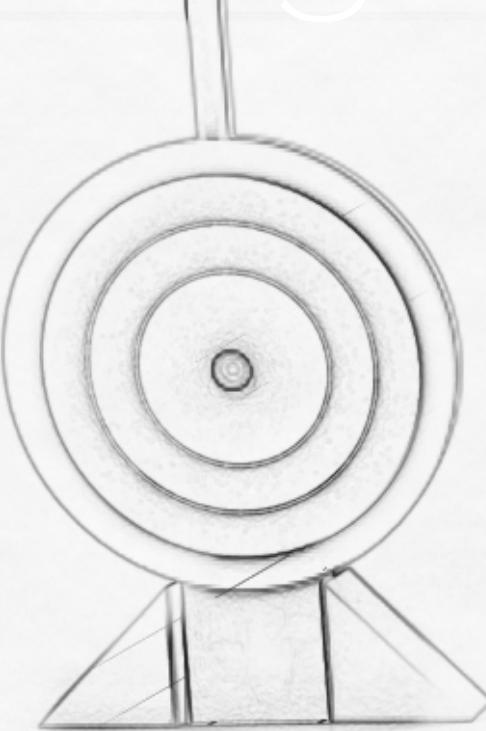
[VIEW VIDEO](#)



THE OBJECTIVE OF THIS PROJECT WAS TO CREATE AN EDUCATIONAL AND TECHNOLOGY DRIVEN EXPERIENCE WHERE VISITORS LEARN ABOUT UTAH'S CLIMATE AND THE UNIQUE WEATHER CONDITIONS THAT LEAD TO ITS WORLD-RENNED SNOW. A KEY REQUIREMENT FOR THE EXHIBIT WAS FOR IT TO BE ADAPTABLE AND ABLE TO ACCOMMODATE ANNUAL UPDATES TO KEEP ITS CONTENT CURRENT AND RELEVANT.

Weather Exhibit

Conceptual Design



Our approach to the creative process is to work alongside our clients to design and create the perfect solution for their needs. The conceptual designs you see here are merely the early stages of this process and ultimately these will lead into something more collaborative where we can work with the PCCLD team to develop them further. Through that extended process and by working with you directly we will be able to take these rough ideas and turn them into something that will truly capture and expand the imagination of all children who visit your library. So consider these ideas as preliminary thoughts ready to be taken further with your insight and involvement.

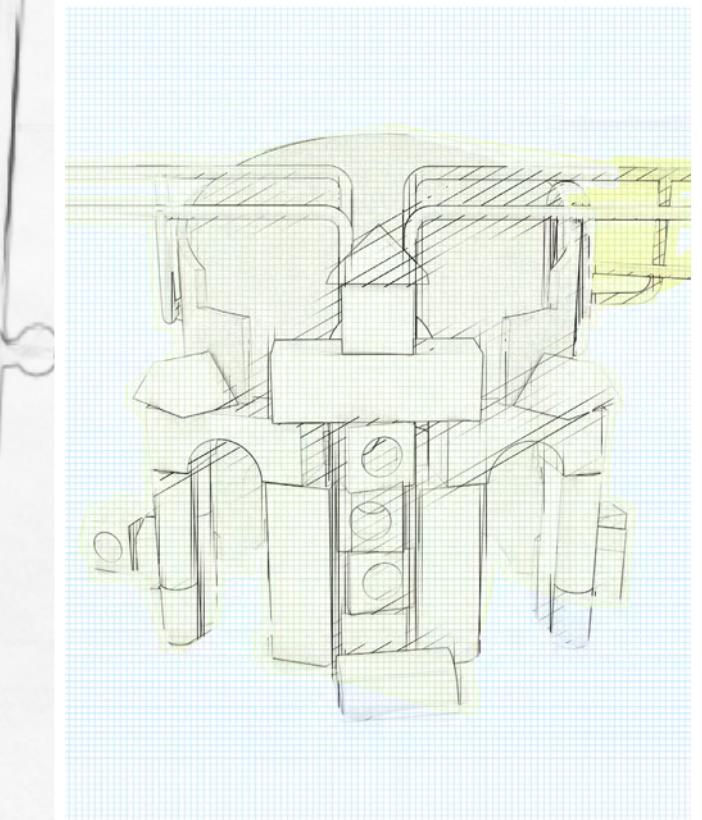
In these early sketches we have developed a structure which takes influence from the library's architecture and its unique copper panels. We have then combined this architectural treatment with industrial components, such as pipes and fittings, and splashed them in bright and playful colors. These contemporary finishes are then juxtaposed with oversized building blocks—the type that many children use to construct and deconstruct towers and buildings of their own making. These building blocks are analogous to the experiences within this exhibit where children learn to construct and deconstruct stories using the building blocks of language.



Within this space several experiences can be found which have been carefully thought through to ensure that children of all ages and abilities can find a suitable activity, and that the interactive elements contained within are inclusive of all people.

Each of the interactive elements provides a way for children to create or influence a story in a unique way. Each story will be written specific to your museum and can include historical and community folklore.

Aside from the story-creating and story-telling experiences, we have designed a central tower that connects to each of the experiences.

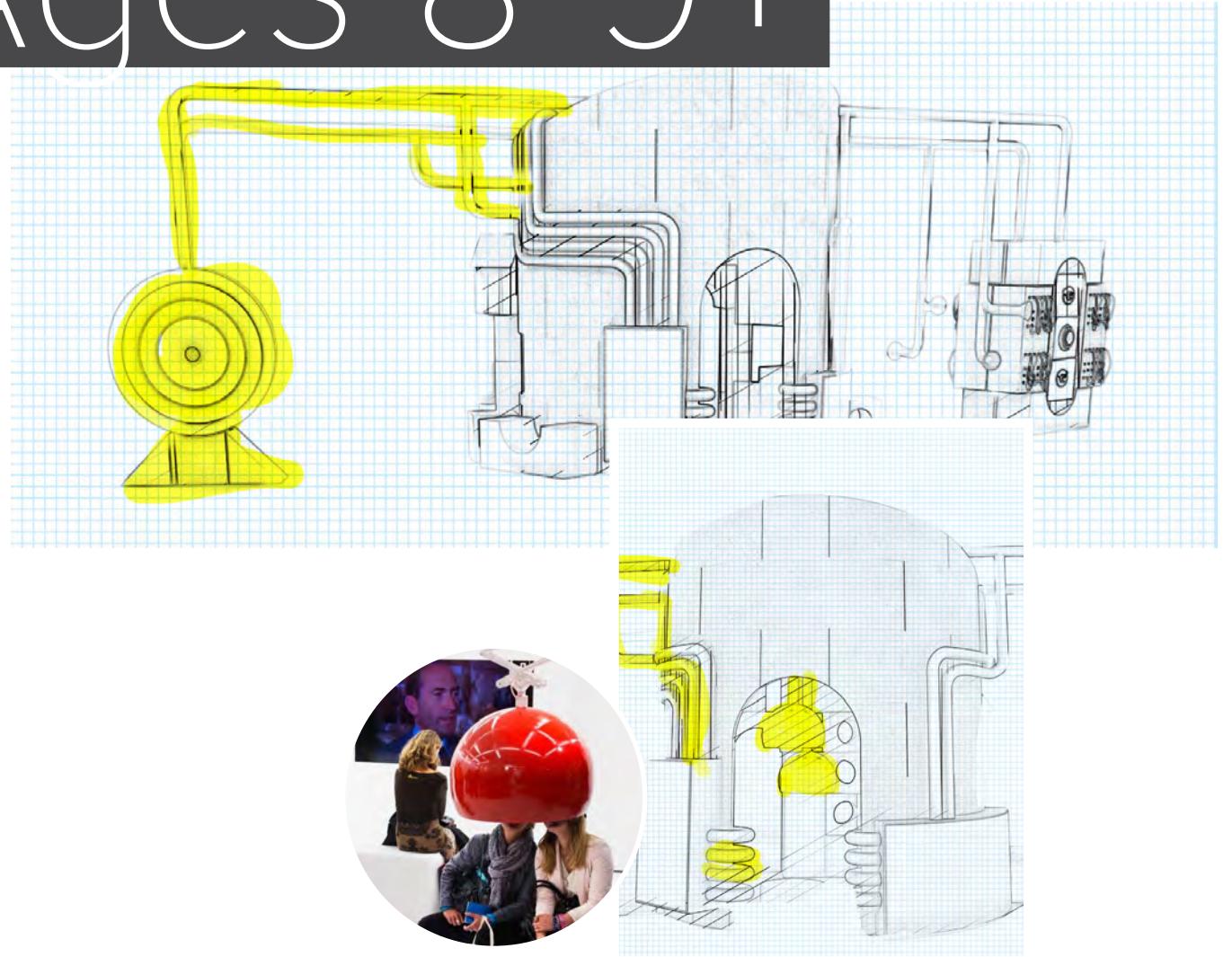


It is within this hub that children will find an art space where they can then draw and design the characters from the stories they have created. Additionally, digital interactives could be added to this space to allow for character generation and customization using touch screens or tablet devices.

The interactives and stories within this exhibit can be updated over time. New story lines, characters, and plots can be added. New additions and interactives can be added over time as well. For example, a print station could be developed that would allow children to print out their stories which they can then use to craft their own book within the art space.

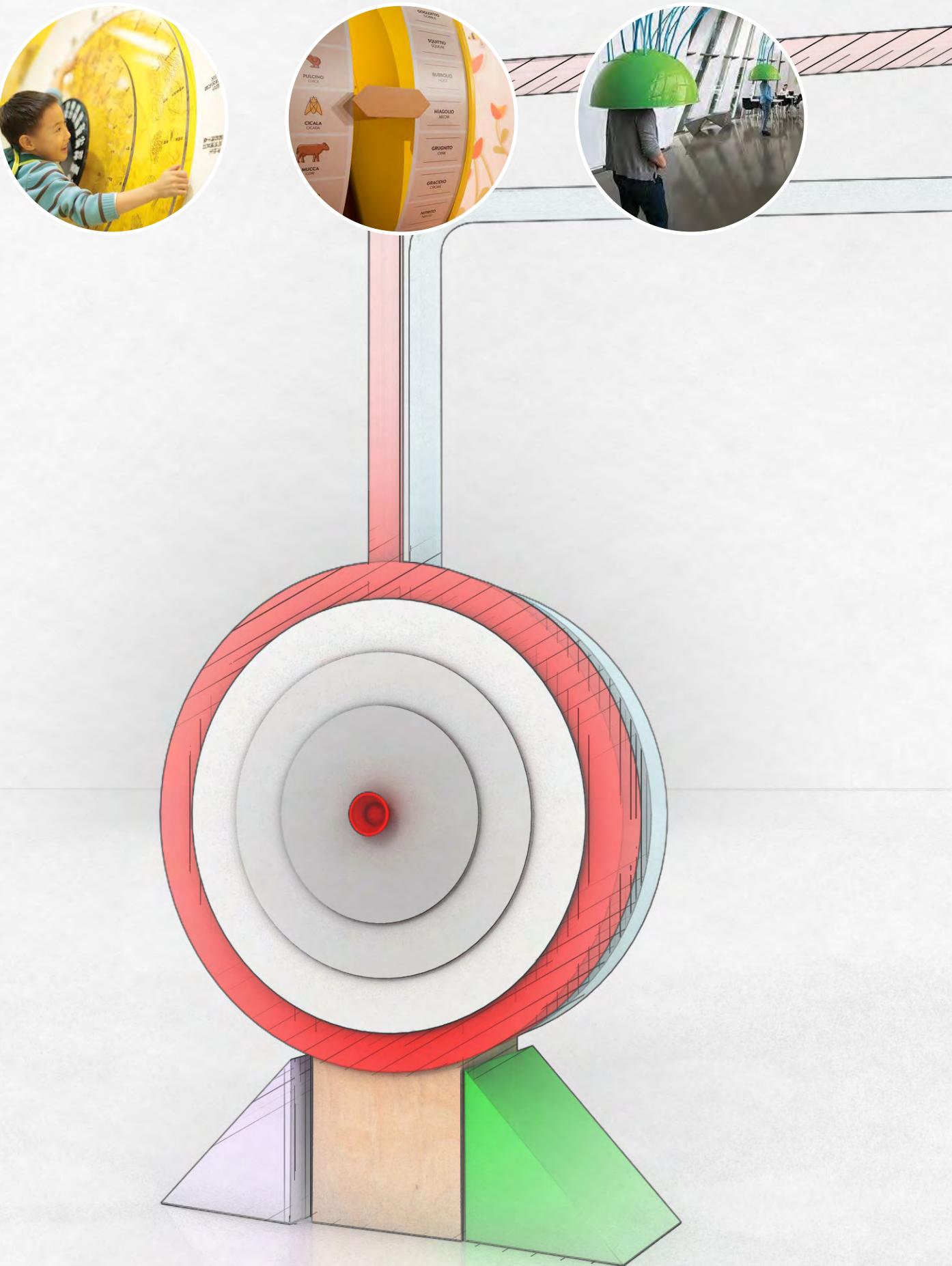


Ages 8-9+

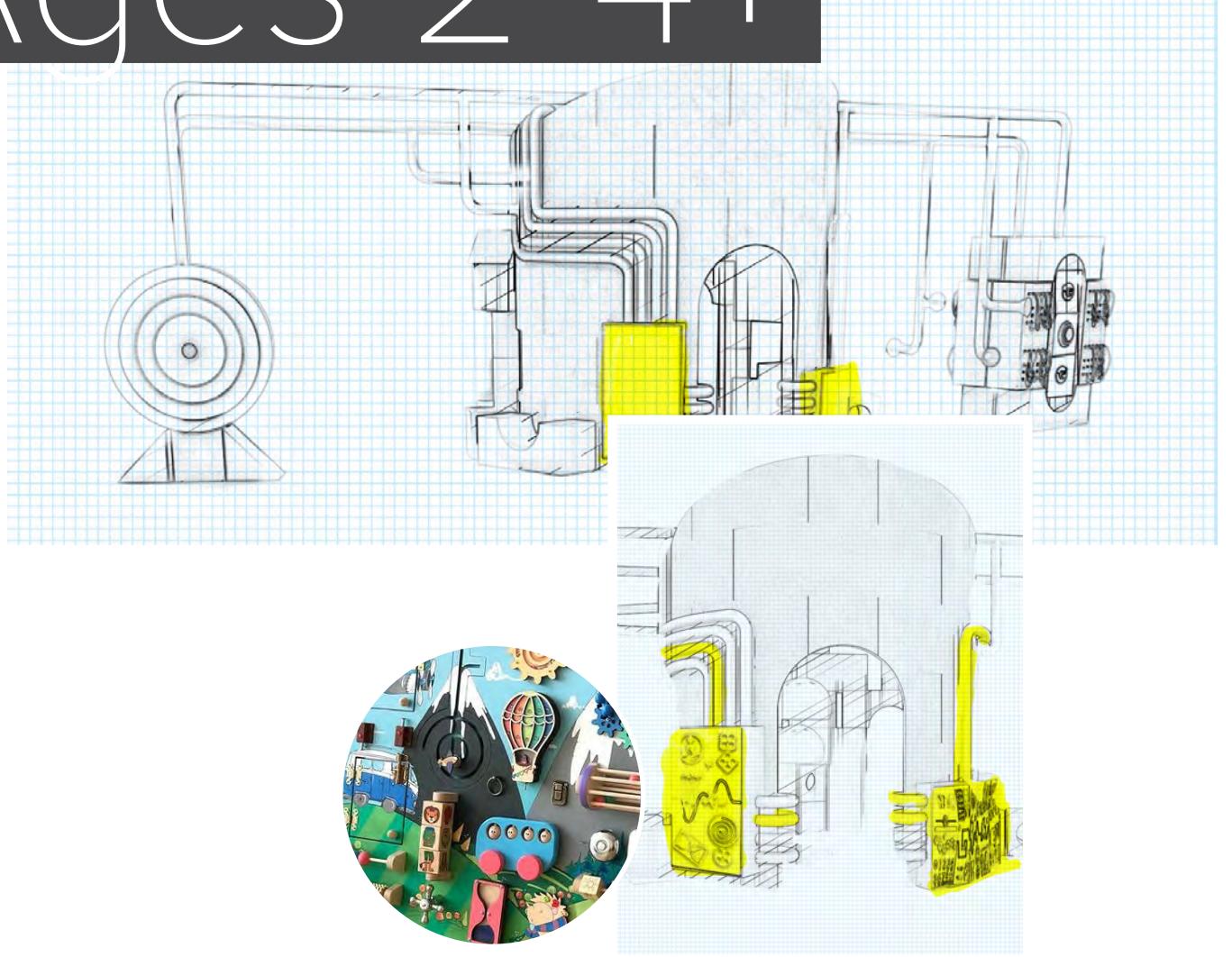


Mad Libs style story creation using large scale rotating discs.

- Local speaker has a voice driven assistant talking the children through the selections needed for a randomly selected Mad Libs based story. A small LCD also provides instruction for those that are hearing impaired.
- Each layer of the disc can rotate independently and each provides for a large selection of words. Each disc represents a category of works: verbs, adjectives, and nouns. Children can rotate the disc to select words to fill in the blanks as they are requested by the voice assistant.

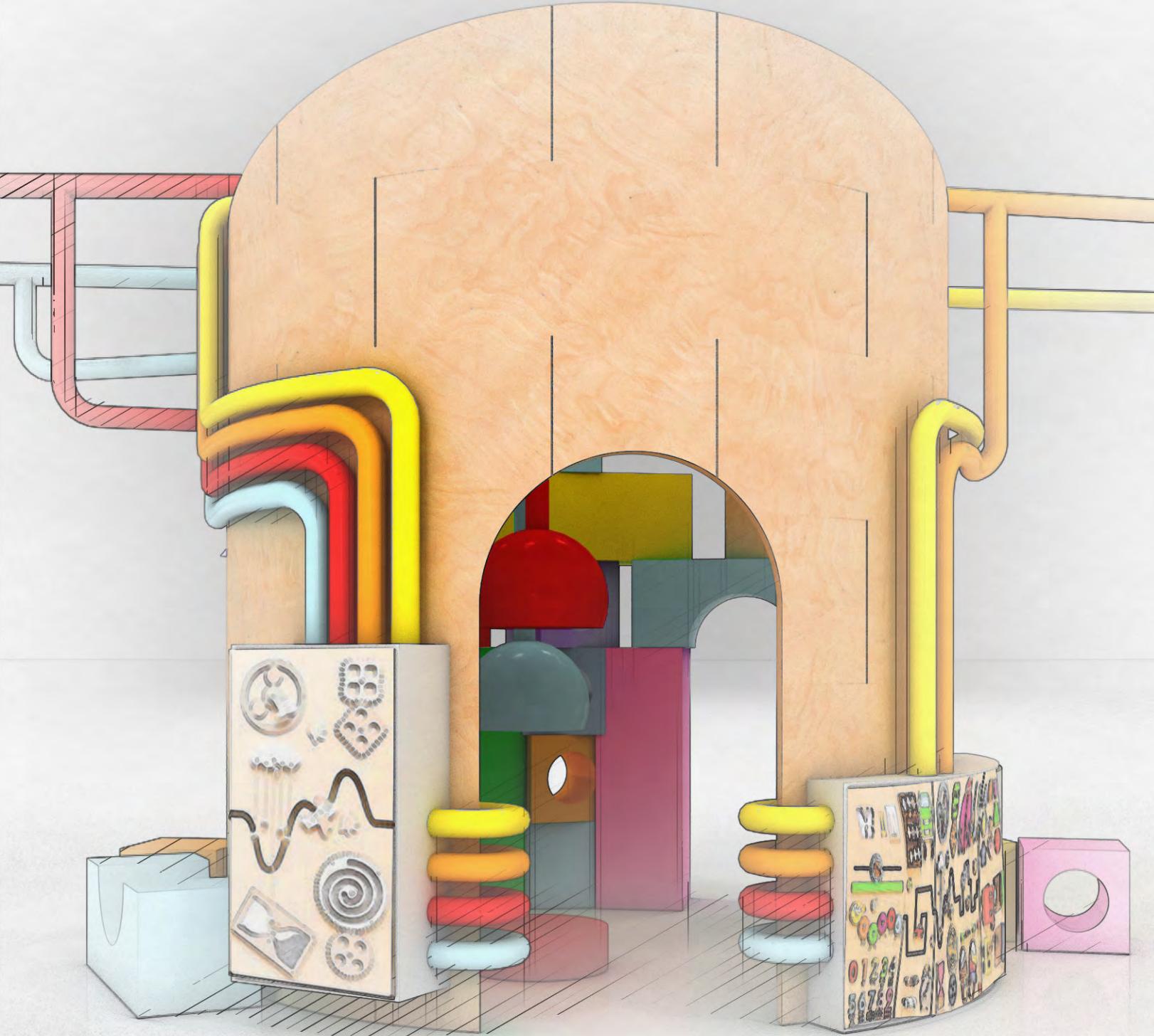


Ages 2-4+

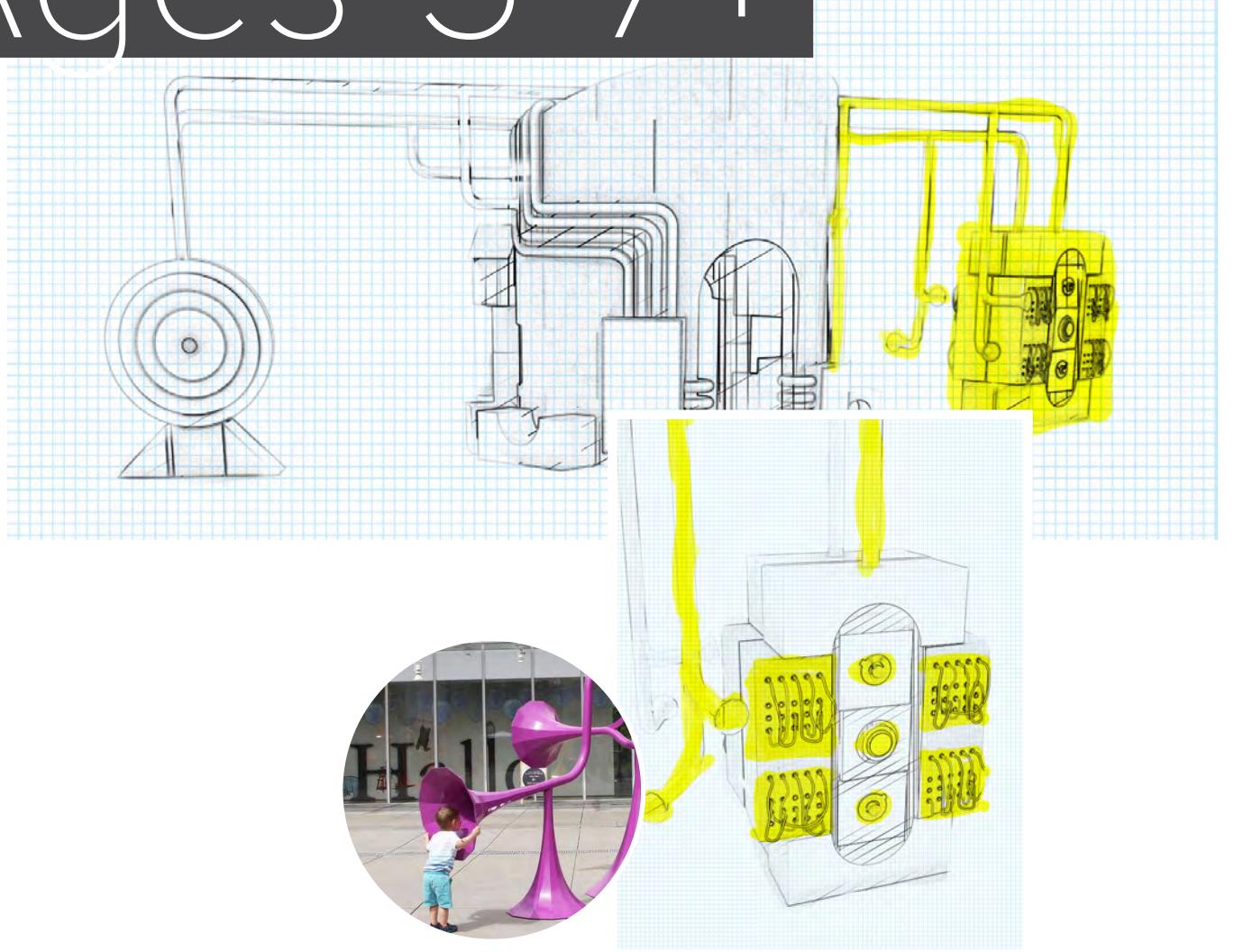


Dynamic story-telling using sensory boards.

- Sensory board based story-creation for young kids and older non-verbal children who communicate better through visuals.
- Moving items on sensory board influences the story line and teaches cause-and-effect.
- Immediate results through local speaker installed in sensory board.
- Large button to trigger playback of story using current state of sensory board or it can be interacted with in real-time where parts of the story are read out loud as items on the board change.
- Non-digital sensory board can be used to accommodate additional guests or for free-play.

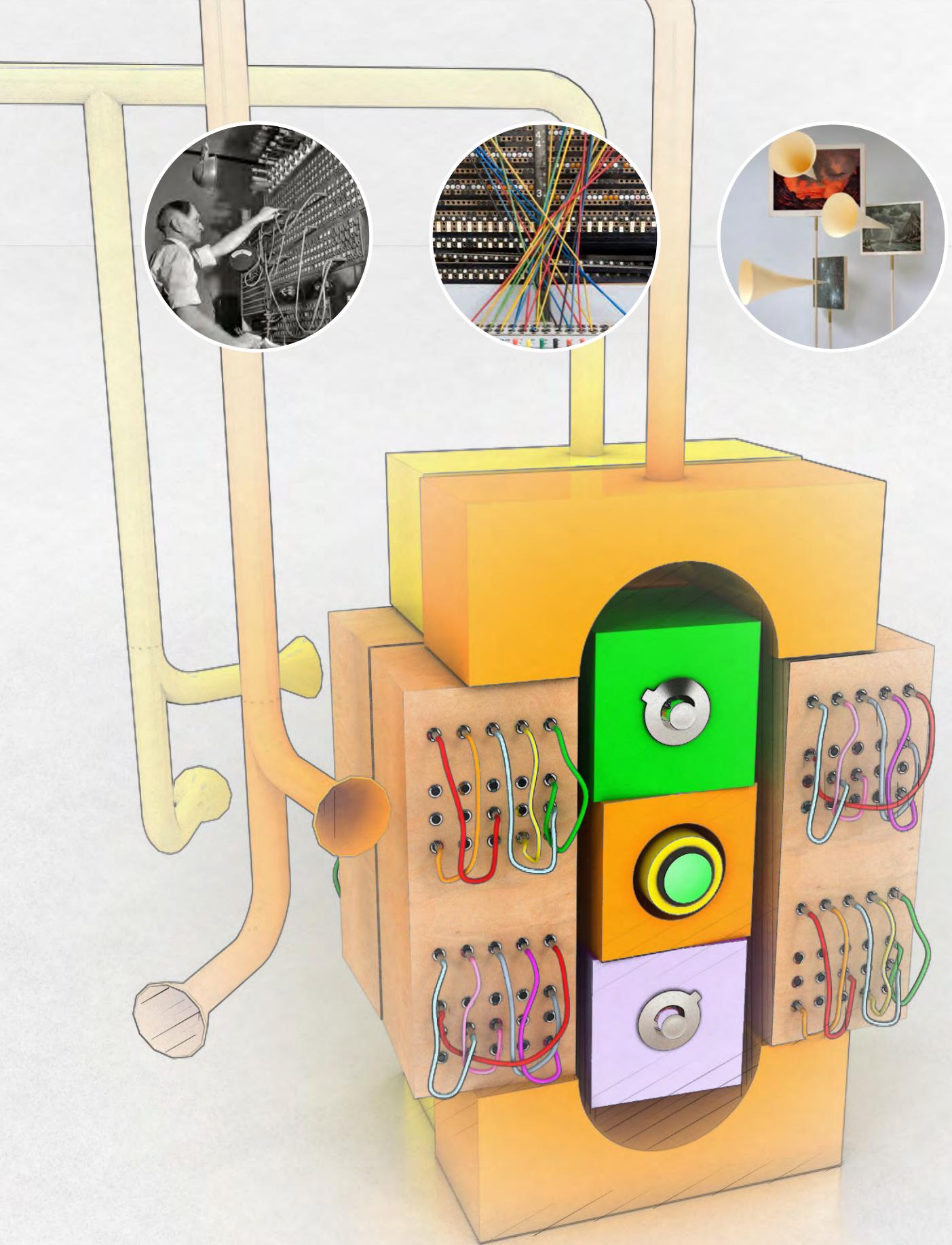


Ages 5-7+



Multi-lingual stories through tactile interface.

- A patch cable system, inspired by old phone switchboards, is used to select overall themes, environments, main characters, and story plot lines.
- Multiple patch boards allow for the selection of different languages, including one with braille plaques alongside cables and jacks which allow for sight impaired children to develop stories through tactile exploration.
- Over-sized dials for selecting language of playback audio and adjusting volume.



Budget

Phase 1

Phase 2

Phase 3



Phase 1

Design Research

- Company research
- Product research
- Industry research and positioning
- Client Collaboration

Ideation & Exploration

- Exploration of themes and team ideation
- Traffic and space planning
- Mockups and elevations
- Client collaboration

Design Development

- 3D modeling of structures
- Engineering and materials
- Renderings and presentation
- Artwork Design and development
- Client collaboration

Design Revisions

- Secondary exploration
- Refinement of conceptual design
- 3D modeling & updated renderings
- Final artwork production proofs
- Client Collaboration

Prototyping

- R&D for unique or difficult applications
- Prototyping of build or execution methods of complex elements
- Design documentation for execution of above elements
- Client Collaboration

Phase 2

Fabrication Coordination

- CAD exports and documentation
- Material research & specifications
- A/V or technology specifications
- Build drawing review, redlines, and approvals

Materials

- Material take-offs
- Samples for client approval
- Final production drawings for approval
- Order all materials

Fabrication

- Build of cabinets and casings
- Wall builds
- Furniture builds
- Blocks build
- Speaking tubes
- Graphic production

Audio Visual Equipment

- Touch Screen monitors
- Sound Domes
- Lighting
- Computer equipment
- Cables

Programming

- Content development
- Equipment programming
- Testing
- Graphic interface
- Client collaboration

On-site Walk Through

- On-site or virtual walk-through of completed exhibit before installation
- Punch list
- Final Details

Phase 3

Installation review meeting

- Install crew plan for installation review
- Review project to make sure everything is ready for installation

Packaging

- Package all materials needed for installation and shipping
- Package all exhibit materials and equipment

Shipping/Travel

- Load trucks
- Unrivaled on site to receive properties and examine for damage
- Installation team to travel to site

Installation

- Prep area for keeping clean
- Installation of structures
- Installation of AV equipment
- Begin testing of equipment
- Walk through, punch list
- Final Details
- Clean up

References



Connie Nelson
Alf Engen Ski Museum Foundation
Executive Director

Phone: 435-658-4240
Fax: 435-658-4258
Email: CNelson@uol.org

Services:
Conceptual design, graphic design, video production, museum exhibitiy, casework, artifact mounting and installation, interactive and software development, artifact photography and documentation, interpretive planning, exhibit fabrication and install, exhibit maintenance and support.



Duff Tittle
Brigham Young University
Associate Athletic Director: Communications

Phone: 801-422-4910
Email: duff_tittle@byu.edu

Services:
Conceptual design, graphic design, museum exhibitiy, casework, artifact mounting and installation, environmental graphics and installation, interactive and software development, exhibit fabrication and install, exhibit maintenance and support.



Dave Broberg
Brigham Young University
Creative Services Director

Phone: 801-422-4907
Email: dave_broberg@byu.edu

Services:
Environmental graphic production and installation, dimensional display fabrication, installation services.

ACORD™ CERTIFICATE OF LIABILITY INSURANCE

DATE (MM/DD/YYYY)
02/10/2021

PRODUCER

Perkins Insurance Agency
2055 E 3900 S #200
Salt Lake City, UT 84124
(801) 278-2552

THIS CERTIFICATE IS ISSUED AS A MATTER OF INFORMATION ONLY AND CONFERNS NO RIGHTS UPON THE CERTIFICATE HOLDER. THIS CERTIFICATE DOES NOT AMEND, EXTEND OR ALTER THE COVERAGE AFFORDED BY THE POLICIES BELOW.

INSURERS AFFORDING COVERAGE

NAIC #

INSURER A: Liberty Mutual Ins

INSURER B:

INSURER C:

INSURER D:

INSURER E:

INSURED

JDH Group
DBA: Unrivaled
181 S 600 W Ste. 3A
Ogden, UT 84404

COVERAGES

THE POLICIES OF INSURANCE LISTED BELOW HAVE BEEN ISSUED TO THE INSURED NAMED ABOVE FOR THE POLICY PERIOD INDICATED. NOTWITHSTANDING ANY REQUIREMENT, TERM OR CONDITION OF ANY CONTRACT OR OTHER DOCUMENT WITH RESPECT TO WHICH THIS CERTIFICATE MAY BE ISSUED OR MAY PERTAIN, THE INSURANCE AFFORDED BY THE POLICIES DESCRIBED HEREIN IS SUBJECT TO ALL THE TERMS, EXCLUSIONS AND CONDITIONS OF SUCH POLICIES. AGGREGATE LIMITS SHOWN MAY HAVE BEEN REDUCED BY PAID CLAIMS.

INSR ADD'L LTR	INSR NRD	TYPE OF INSURANCE	POLICY NUMBER	POLICY EFFECTIVE DATE (MM/DD/YY)	POLICY EXPIRATION DATE (MM/DD/YY)	LIMITS	
A		<input checked="" type="checkbox"/> GENERAL LIABILITY <input checked="" type="checkbox"/> COMMERCIAL GENERAL LIABILITY <input type="checkbox"/> CLAIMS MADE <input checked="" type="checkbox"/> OCCUR <input type="checkbox"/> <input type="checkbox"/> <input type="checkbox"/> GEN'L AGGREGATE LIMIT APPLIES PER: <input type="checkbox"/> POLICY <input checked="" type="checkbox"/> PRO- JECT <input type="checkbox"/> LOC	BKS59183060	09/24/2020	09/24/2021	EACH OCCURRENCE	\$ 1,000,000
						DAMAGE TO RENTED PREMISES (Ea occurrence)	\$ 300,000
						MED EXP (Any one person)	\$ 15,000
						PERSONAL & ADV INJURY	\$ 1,000,000
						GENERAL AGGREGATE	\$ 2,000,000
						PRODUCTS - COMP/OP AGG	\$ 2,000,000
		AUTOMOBILE LIABILITY				COMBINED SINGLE LIMIT (Ea accident)	\$
		<input type="checkbox"/> ANY AUTO				BODILY INJURY (Per person)	\$
		<input type="checkbox"/> ALL OWNED AUTOS				BODILY INJURY (Per accident)	\$
		<input type="checkbox"/> SCHEDULED AUTOS				PROPERTY DAMAGE (Per accident)	\$
		<input type="checkbox"/> HIRED AUTOS					
		<input type="checkbox"/> NON-OWNED AUTOS					
		GARAGE LIABILITY				AUTO ONLY - EA ACCIDENT	\$
		<input type="checkbox"/> ANY AUTO				OTHER THAN AUTO ONLY:	EA ACC \$
							AGG \$
		EXCESS/UMBRELLA LIABILITY				EACH OCCURRENCE	\$
		<input type="checkbox"/> OCCUR <input type="checkbox"/> CLAIMS MADE				AGGREGATE	\$
		<input type="checkbox"/> DEDUCTIBLE					\$
		<input type="checkbox"/> RETENTION \$					\$
		WORKERS COMPENSATION AND EMPLOYERS' LIABILITY				WC STATU- TORY LIMITS	OTH- ER
		ANY PROPRIETOR/PARTNER/EXECUTIVE OFFICER/MEMBER EXCLUDED?				E.L. EACH ACCIDENT	\$
		If yes, describe under SPECIAL PROVISIONS below				E.L. DISEASE - EA EMPLOYEE	\$
		OTHER				E.L. DISEASE - POLICY LIMIT	\$

DESCRIPTION OF OPERATIONS / LOCATIONS / VEHICLES / EXCLUSIONS ADDED BY ENDORSEMENT / SPECIAL PROVISIONS

CERTIFICATE HOLDER

CANCELLATION

Additional Insured

SHOULD ANY OF THE ABOVE DESCRIBED POLICIES BE CANCELLED BEFORE THE EXPIRATION DATE THEREOF, THE ISSUING INSURER WILL ENDEAVOR TO MAIL 30 DAYS WRITTEN NOTICE TO THE CERTIFICATE HOLDER NAMED TO THE LEFT, BUT FAILURE TO DO SO SHALL IMPOSE NO OBLIGATION OR LIABILITY OF ANY KIND UPON THE INSURER, ITS AGENTS OR REPRESENTATIVES.

AUTHORIZED REPRESENTATIVE

License Number: 1013502

JDH GROUP

JDH GROUP

[License Details](#) | [Tab Elements](#) | [Main Menu](#)

License Details

License Type:	Commercial General Business License	District:	Business Depot Ogden	Applied Date:	09/10/2020
Account Number:		Issued By:	Weinberger, Ashley	Period Start Date:	09/18/2020
Status:	Active			Expiration Date:	09/30/2021
Description:	DESIGN, DISPLAY & MANUFACTURING				

Business

Locations

Fees

Inspections

Attachments

Contacts

Holds

Classifications

More Info

[Business](#) | [Next Tab](#) | [License Details](#) | [Main Menu](#)

Business

Company Name:	JDH GROUP	DBA:	JDH GROUP	Open Date:	09/12/2007
Company Type:	Corporation	Status:	Active	Closed Date:	
District:	Business Depot Ogden			Last Audit Date:	
Location:	Primary Address - Inside Ogden				
Description:	DESIGN, DISPLAY & MANUFACTURING				



Utah Department of Commerce
Division of Corporations & Commercial Code
160 East 300 South, 2nd Floor, PO Box 146705
Salt Lake City, UT 84114-6705
Service Center: (801) 530-4849
Toll Free: (877) 526-3994 Utah Residents
Fax: (801) 530-6438
Web Site: <http://www.commerce.utah.gov>

02/10/2021

5041325-014202102021-998665

CERTIFICATE OF EXISTENCE

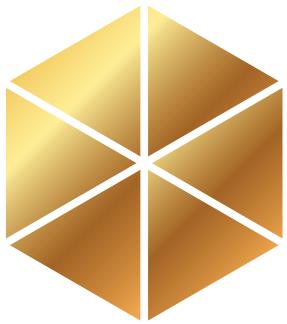
Registration Number: 5041325-0142
Business Name: JDH GROUP, INC.
Registered Date: December 19, 2001
Entity Type: Corporation - Domestic - Profit
Status: Current

The Division of Corporations and Commercial Code of the State of Utah, custodian of the records of business registrations, certifies that the business entity on this certificate is authorized to transact business and was duly registered under the laws of the State of Utah. The Division also certifies that this entity has paid all fees and penalties owed to this state; its most recent annual report has been filed by the Division (unless Delinquent); and, that Articles of Dissolution have not been filed.



A handwritten signature in black ink that reads "Jason Sterzer".

Jason Sterzer
Director
Division of Corporations and Commercial Code



Now let's
do this.

Theresa Hirt

Senior Project Director

p: 801-436-1113 m: 937-410-4982

theresa@weareunrivaled.com

unrivaled.