DATE: **December 16, 2019**

TO: **RMC Governing Board**

FROM: **Mark Stanley, Executive Officer**

SUBJECT: **Item 6: Consideration of a resolution authorizing the San Gabriel and Lower Los Angeles Rivers and Mountains Conservancy to negotiate and approve a Professional Services Contract under a Request for Proposal to provide Architectural Design Services for the Community Cultural Arts Center in Southeast Los Angeles (RMC 19510)**

PROGRAM AREA: Lower Los Angeles River and Tributaries

PROJECT TYPE: Implementation

JURISDICTION: Lower Los Angeles River Corridor

PROJECT MANAGER: Salian Garcia/Joseph Gonzalez

RECOMMENDATION: That the San Gabriel and Lower Los Angeles Rivers and Mountains Conservancy Governing Board authorizes the Executive Officer to negotiate and award a Professional Services Contract to Gehry Partners, LLP under the Request for Proposal to provide Architectural Design Services for the Community Cultural Arts Center in Southeast Los Angeles (RMC 19510).

PROJECT DESCRIPTION:

Exhibit A: Request for Proposal for Architectural Design Services
Exhibit B: RFP Question Responses
Exhibit C: Lower LA River Revitalization Plan – Rio Hondo Confluence Signature Project
Exhibit D: Selected Projects by Gehry Partners, LLP

RMC released a Request for Proposal (RFP) seeking an individual or firm to provide creative architectural design, preconstruction support, and construction administration services for the Community Cultural Arts Center in Southeast Los Angeles (the "Project"). Refer to Exhibit A for the RFP.

The RFP was released on October 11, 2019 with a submittal deadline of November 4, 2019. The RFP's primary purpose was to identify the best qualified architectural services proposal that is the most advantageous for the Cultural Center Project based on qualifications and proposed fees.

The RFP Scope of Work included Schematic Design through Construction Administration.

Desired qualifications included specialization in the following disciplines:

- Architecture, Structural Engineering, MEP/fp Engineer, Landscape Architecture, Outreach, Life Safety/Code Compliance, Acoustical for performance and non-performance spaces, Vertical transportation, Theater, Lighting, Audio visual.
- Building Information Modeling (BIM) Computer modeling

During the RFP advertisement, RMC allowed potential bidders to ask questions regarding the RFP and the project, with the first response to a set of thirty-five questions published on 10/25/2019 and the second response to a set of eight questions on 10/31/2019, totaling forty-three. See Exhibit B for RFP Question Responses. By the submittal deadline, the RMC received ten proposals.

As discussed at the November 18, 2019 board meeting, RMC staff scored and ranked the ten proposals so as to provide the Selection Committee the top three proposals whose applications demonstrated the most specialized skills in disciplines requested. These proposers were evaluated based upon the nine areas of selection criteria listed in the RFP as well as desirable qualifications and expertise, cost/value effectiveness and cost adequacy and reasonableness of the overall merit and cost. The selection criteria consisted of the following:

Technical Merit (70% or 70 points maximum score)

1. General quality and responsiveness of overall Proposal as shown by Work Plan. **10%**
2. Professional experience of the firm in relation to the work to be performed. **10%**
3. Professional experience of the principals and key personnel to be assigned to the project. **10%**
4. Demonstrated competence and specialized experience of consultant/firm. **10%**
5. Nature and quality of completed work. **10%**
6. Contractor's workload and demonstrated ability to meet schedules. **5%**
7. Location of consultant/firm's office(s) for project coordination and services. **5%**
8. Demonstrated ability of coordinating and working with various governmental subdivisions, jurisdictions and municipalities. **10%**

Cost Proposal (30% or 30 points maximum score)

9. Cost Proposal: Contract price submitted by Proposer compared to the costs submitted by other Proposers, taking into consideration cost for unique value. **30%**

Key factors taken into consideration included expertise in architecture projects in Los Angeles, knowledge of contemporary technologies, experience in developing Arts and Music centers, and working with Southeast Los Angeles communities and government agencies.

The three highest scoring proposers submitted to the Selection Committee are listed below in alphabetical order:

1. Gehry Partners, LLP
2. Gruen Associates
3. RCH Studio

The Selection Committee, which consisted of representatives from the RMC Governing Board, City of South Gate, and County of Los Angeles' Department of Public Works, helped finalize the selection of the Architectural consultant to lead the Project.

The Selection Committee and the RMC held interviews with the aforementioned firms were on December 6th in the City of South Gate. The interviews provided the Selection Committee greater insight on the firms' expertise, qualifications, and overall understanding of the needs of Southeast Los Angeles in relation to the Cultural Center, in order to adequately and fairly evaluate their respective proposals. Based on the Selection Committee's aggregated and averaged scores of each firm's Technical Merit and the Cost Component (quoted average cost of services per hour converted from a standard formula into score values), it is recommended to award the Architectural Design Services contract to Gehry Partners, LLP as the lead firm for the Southeast Los Angeles Cultural Center. The final overall scores are below:

	Gehry Partners, LLP	Gruen Associates	RCH Studio
Total True Cost per Hour	$184*	$158	$157
Technical Merit Score (1)	70	55	64
Technical Merit Score (2)	65	62	66
Technical Merit Score (3)	70	54	57
Technical Merit Score (4)	70	49	50
Technical Merit Score (5)	70	35	40
Technical Merit (avg. Committee Score)	69	51	55.4
Cost Proposal Pts Award	25.6	29.8	30.0
Overall Earned Score	94.6	80.8	85.4
Small Business Preference Points	0.0	4.7	0.0
TOTAL SCORE	94.6	85.5	85.4

Gehry Partners, LLP provided a robust work plan and scope of services in all architectural design services in their proposal, which also described their extensive professional experience in these services especially in cultural institution buildings. Their understanding of the Lower Los Angeles River as well as needs of the Southeast Los Angeles, and the necessary outreach required during the Project, was demonstrated well in the proposal and the interview. Gehry Partners was the only firm to demonstrate full integration of the BIM computer modeling deliverable as requested in the RFP as their proposal included a budget line item specific to BIM computer modeling in the appropriate design and construction stages. Frank Gehry, design leader, is part of the core project team and would work pro-bono on the Project, his pro-bono services provides an additional value of $3,000,000 (Three Million Dollars) to the Project. Selected projects by Gehry Partners, LLP are included as Exhibit D.

*The average cost per hour rate does not include the value of pro-bono services. Factoring in the $3,000,000 pro-bono services, the average cost per hour rate would be reduced to $148 per hour.

The successful consultant may be awarded multi-year agreement(s) on a fixed rate basis, and task orders to the Agreement Contract for specific phases of the Project will be presented to the Board as needed. The scope of services and total fee for individual task orders will be negotiated utilizing the rates specified in the Agreement Contract. Actual payments will be managed through specific request for service proposals, scopes of work and quotes based on approved fee schedules that will be executed at the discretion of the Executive Officer or designee. Payments to consultants and/or contractors will only be made for work satisfactory provided and approved by the RMC. All terms of this solicitation for service qualifications and tasks order for service shall be satisfied and required to be met by consultants and contractors.

BACKGROUND: The Community Cultural Arts Center project was identified in the planning process for the lower Los Angeles river initiated by passage of AB 530 which established the Lower Los Angeles River Working Group and completed a Revitalization Plan which generated opportunities for urban river enhancements that touch on integration of open space, recreation, housing, active transportation, and business development, which included the Project — see Exhibit C: Lower LA River Revitalization Plan – Rio Hondo Confluence Signature Project.

RMC and the County of Los Angeles are leading the development of the Project in the City of South Gate, CA, with other project partners including LA County Supervisorial Districts, Public Works, and Department of Arts and Culture. The Project site is approximately nine and a half (9.5) acres and is located south of Imperial Highway and is adjacent to the Los Angeles River — a site plan is included in Exhibit A. The site is currently owned and operated by the County of Los Angeles Public Works' Flood Control District and used as a service yard.

The Cultural Center site sits within a larger concept design project being developed by LA County Public Works (Rio Hondo Confluence Area Project). As such, the design for the Cultural Center will be developed to align with adjacent improvements at a conceptual level, such as a pedestrian bridge across the LA River and improvements to the transmission line Right of Ways (ROWs) — see Exhibit C. Therefore, on-going planning efforts for the LA River will be considered in the Development of the site and Project design.

The Cultural Center is envisioned as a multi-arts facility consisting of a visual arts institution, a music institution, and additional spaces that could potentially incorporate other cultural and community organizations. Site programming includes features such as outdoor performance space, trails and play areas, vehicular access and drop-off zones, parking, and some commercial on-site retail (i.e. cafe). The Project is anticipated to include approximately 95,000 sq. ft. of building programming and 500,000 sq. ft. of Site Programming.

FISCAL INFORMATION: Funding for the contracts resulting from the Request for Proposals will be allocated for Los Angeles River Community Restoration from the Budget Act of 2018 allocation:

Budget Act of 2018 (Senate Bill No. 840)
For local assistance, Secretary of the Natural Resources Agency: Los Angeles River Community Restoration and Revitalization Projects, in the amount of twenty million dollars ($20,000,000), of this amount, allocation to Rivers and Mountains Conservancy is nineteen million dollars ($19,000,000).

LEGISLATIVE AUTHORITY AND RMC ADOPTED POLICIES/AUTHORITIES:

Public Resources Code Division 22.8 provides in part that:

Section 32602: There is in the Resources Agency, the San Gabriel and Lower Los Angeles Rivers and Mountains Conservancy, which is created as a state agency for the following purposes:

(a) To acquire and manage public lands within the Lower Los Angeles River and San Gabriel River watersheds, and to provide open-space, low-impact recreational and educational uses, water conservation, watershed improvement, wildlife and habitat restoration and protection, and watershed improvement within the territory.
(b) To preserve the San Gabriel River and the Lower Los Angeles River consistent with existing and adopted river and flood control projects for the protection of life and property.
(c) To acquire open-space lands within the territory of the conservancy.

Section 32604: The conservancy shall do all of the following:
(a) Establish policies and priorities for the conservancy regarding the San Gabriel River and the Lower Los Angeles River, and their watersheds, and conduct any necessary planning activities, in accordance with the purposes set forth in Section 32602.
(b) Approve conservancy funded projects that advance the policies and priorities set forth in Section 32602.
(d) To provide for the public's enjoyment and enhancement of recreational and educational experiences on public lands in the San Gabriel Watershed and Lower Los Angeles River, and the San Gabriel Mountains in a manner consistent with the protection of lands and resources in those watersheds.

Section 32614: The conservancy may do all of the following:
(b) Enter into contracts with any public agency, private entity, or person necessary for the proper discharge of the conservancy's duties, and enter into a joint powers agreement with a public agency, in furtherance of the purposes set forth in Section 32602.
(e) Enter into any other agreement with any public agency, private entity, or person necessary for the proper discharge of the conservancy's duties for the purposes set forth in Section 32602.
(f) Recruit and coordinate volunteers and experts to conduct interpretive and recreational programs and assist with construction projects and the maintenance of parkway facilities.

Further, Section 32614 provides that: The conservancy may do all of the following:
(g) Undertake, within the territory, site improvement projects, regulate public access, and revegetate and otherwise rehabilitate degraded areas, in consultation with any other public agency with appropriate jurisdiction and expertise, in accordance with the purposes set forth in Section 32602. The conservancy may also, within the territory, upgrade deteriorating facilities and construct new facilities as needed for outdoor recreation, nature appreciation and interpretation, and natural resources projection. The conservancy may undertake those projects by itself or in conjunction with another local agency; however, the conservancy shall provide overall coordination of those projects by setting priorities for the projects and by ensuring a uniform approach to projects. The conservancy may undertake those projects with prior notification to the legislative body

of the local agency that has jurisdiction in the area in which the conservancy proposes to undertake that activity.

Section 32614.5:

(a) The conservancy may award grants to local public agencies, state agencies, federal agencies, and nonprofit organizations for the purposes of this division.

(b) Grants to nonprofit organizations for the acquisition of real property or interests in real property shall be subject to all of the following conditions:

(1) The purchase price of any interest in land acquired by the nonprofit organization may not exceed fair market value as established by an appraisal approved by the conservancy.

(2) The conservancy approves the terms under which the interest in land is acquired.

(3) The interest in land acquired pursuant to a grant from the conservancy may not be used as security for any debt incurred by the nonprofit organization unless the conservancy approves the transaction.

(4) The transfer of land acquired pursuant to a grant shall be subject to the approval of the conservancy and the execution of an agreement between the conservancy and the transferee sufficient to protect the interests of the state.

(5) The state shall have a right of entry and power of termination in and over all interests in real property acquired with state funds, which may be exercised if any essential term or condition of the grant is violated.

(6) If the existence of the nonprofit organization is terminated for any reason, title to all interest in real property acquired with state funds shall immediately vest in the state, except that, prior to that termination, another public agency or nonprofit organization may receive title to all or a portion of that interest in real property, by recording its acceptance of title, together with the conservancy's approval, in writing.

(c) Any deed or other instrument of conveyance whereby real property is acquired by a nonprofit organization pursuant to this section shall be recorded and shall set forth the executor interest or right of entry on the part of the state.

Request for Proposal (RFP)
State of California
San Gabriel & Lower Los Angeles Rivers and Mountains Conservancy (RMC)

REQUEST FOR PROPOSALS (RFP)
ARCHITECTURAL DESIGN SERVICES
SOUTHEAST LOS ANGELES CULTURAL ARTS CENTER

Provide architectural design/preconstruction phase and construction phase services for the Southeast Los Angeles Cultural Arts Center.

Interested consultants and firms may view the RFP on the Rivers and Mountains Conservancy website at http://www.rmc.ca.gov.

All technical questions should be directed to Salian Garcia, Staff Services Manager I, (626) 815-1019 x110 or sgarcia@rmc.ca.gov.

Other questions related to the agency and the Lower LA River Revitalization Plan may be directed to Mark Stanley, Executive Officer, (626) 815-1019 or mstanley@rmc.ca.gov.

Proposals must be submitted by the deadline at the location below:

Submittal Deadline:	**Monday, November 4, 2019 at 3:00 PM**
Address for Submission:	Rivers and Mountains Conservancy Attn: Salian Garcia, Manager 100 N. Old San Gabriel Canyon Road Azusa, CA 91702
Office Phone:	(626) 815-1019

Facsimile or email submittals will not be considered.

Request for Proposal (RFP)

State of California

San Gabriel & Lower Los Angeles Rivers and Mountains Conservancy (RMC)

The San Gabriel & Lower Los Angeles Rivers and Mountains Conservancy (RMC) is issuing a Request for Proposal (RFP) for architectural design/preconstruction phase and construction phase services for the Southeast Los Angeles Cultural Arts Center (Project). The site plan of the Project is located in the City of South Gate and unincorporated portions of Los Angeles County, California. The objective of this RFP is to select a Consultant that is best qualified to perform the work described in the RFP.

The contract will be awarded to the best qualified Consultant whose proposal is determined to be the most advantageous to the RMC, based on qualifications and proposed fees. The successful consultant(s) may be awarded multi-year agreements on a fixed rate basis.

CONSULTANT SERVICES AGREEMENT
LOS ANGELES RIVER COMMUNITY RESTORATION & REVITALIZATION PROJECTS,
SOUTHEAST LOS ANGELES CULTURAL ARTS CENTER

PROJECT DESCRIPTION - CONSULTANT SERVICES AGREEMENT:

The Rivers and Mountains Conservancy with the County of Los Angeles is developing a project for a Community Cultural Arts Center in the City of South Gate, CA (the “Project”). The Project site is approximately nine and a half (9.5) acres and is located south of Imperial Highway and is adjacent to the Los Angeles River—refer to Exhibit A for site plan.

The Cultural Center site sits within a larger concept design project being developed by LA County Public Works (Rio Hondo Confluence Area Project). As such, the design for the Cultural Center will be developed to align with adjacent improvements at a conceptual level, such as a pedestrian bridge across the LA River and improvements to the transmission line Right of Ways (ROWs). Therefore, on-going planning efforts for the LA River will be considered in the development of the site and Project design.

The Cultural Center is envisioned as a multi-arts facility consisting of visual arts institution, a music institution, and additional spaces that could potentially incorporate other cultural and community organizations. Site programming includes features such as outdoor performance space, trails and play areas, vehicular access and drop-off zones, parking (1 space per 3 occupants), and some commercial on-site retail (i.e. cafe).

The primary building program that forms the basis of this proposal is as follows:

1. Building Programming (approximately 95,000 sq. ft.), includes:

   -Community/Cultural facilities

   -Performance facility

   -Museum facility

2. Site Programming (approximately 500,000 sq. ft.)

   Please note that the primary building program is based on certain assumptions for Project users and will need to be further defined during the concept design phase (in process and anticipated to be completed by January 2020). Significant geotechnical and environmental considerations in the site development and selection of foundation strategies that were identified in the pre-concept phase for this River-adjacent Project has necessitated Project advancement through Concept development to best formulate a path forward for the next phases of design. Significant changes to the program assumptions may require modifications to this proposal or Agreement's scope of work for all phases after the feasibility and concept design phases have been completed.

The Rivers and Mountains Conservancy (RMC) is seeking an individual or firm to provide architectural design/preconstruction phase, construction phase/administration and related professional services for the Project. The successful contractor(s) may be awarded multi-year agreements on a fixed rate basis, and task orders to the Agreement Contract for specific phases of the Project will be prepared on a flowing basis. The scope of services and total fee for individual task orders will be negotiated utilizing the rates specified in the Retainer Agreement. The RMC does not guarantee that any work will be made under the agreements during the contract period to the selected firms(s). The RMC will issue a separate contract for each phase. Note the RMC will issue a separate contract to a licensed architect to perform schematic design services for this project.

DESIRABLE QUALIFICATIONS AND EXPERTISE:

Architect will need a multi-disciplinary team specialized in the following disciplines:

- Architecture,
- Structural Engineering,
- MEP/fp Engineer,
- Landscape Architecture,
- Outreach,
- Life Safety/Code Compliance,
- Acoustical for performance and non-performance spaces,
- Vertical transportation,

- Theater,
- Lighting,
- Audio visual.

Building Information Modeling (BIM) Computer Modeling

Commencing with Schematic Design phase, Architect will create a BIM Model of the Project along with the structural and MEP engineering consultants. The BIM Model shall be considered as one of the contract documents and as such will be the source for dimensional and geometric control for the Project, and the general contractor will be required to utilize it in executing its work.

RMC will be contracting “owner” consultants separately from this Request to provide the following disciplines for the Project:

- Civil engineering,
- Geotechnical engineering,
- Surveyor,
- Environmental engineering,
- Environmental clearance/CEQA,
- Hydrology/hydraulics,
- Cost estimating, and
- Sustainability.

SCOPE OF WORK:

RMC has developed the following scope of work with preferred timeframes, which will be scored as Technical Merit. Optional tasks can be provided and should be noted in the Proposal.

Task 1: Architectural Design Services

1.1 Design Services

RFP Design Phases

I. Schematic Design (4 months)

II. EIR Support (12 months+)

III. Design Development (5 months)

IV. Construction Document (8 months)

V. Permit submittals and follow-through (6 months)

VI. Bidding and Negotiations (3 months)

VII. Construction Administration (24 months)

I. Schematic Design Services

Based on the conceptual design scheme(s) approved by the RMC and Project partners, including the Program and Schedule, the Architect shall prepare for approval by the RMC, Schematic Design Phase Work Product consisting of study models, drawings and other documents to fit and describe the size and character of the Project that will be further developed in subsequent phases.

II. EIR Support

Assist the Project team with exhibits and participation in support to the Environmental Impact Report (EIR) process.

III. Design Development Services

Based on approved Schematic Design phase, Architect shall prepare, for approval by RMC, Design Development phase Work Products consisting of study models, drawings and other documents developed to the level where design conditions are sufficiently described in order for the design to be properly documented in the Construction Document Phase.

IV. Construction Documents

The design is documented and detailed in the manner necessary to enter into a construction contract. The BIM Model is further developed and is considered as one of the contract documents and will be the source for dimensional and geometric control for the Project.

V. Permit submittals and follow-through

The Architect shall assist the RMC obtaining agency/governmental approvals to the extent required. Architect will prepare applications, with support of RMC staff and consultants, to prepare packages that may require additional sheets or notes or other not found within 100% CD drawing set available. Submit and follow-up with permitting agencies to expedite process to greatest extent possible. Respond to correction letters or Permit Agency requests for information. Correct for deficiencies in drawing set and provide minor revisions to documents as required. Task anticipates on average two

submittals per agency including initial submittal and corrected submittal. Consultant to provide printed submittal sets in the size and quantities required by each Agency.

Secure all necessary permits/approvals to construct project which could include the following agencies:

LA County Regional Planning, LA County Flood Control District (LACFCD), LA County Dept. Of Public Works/LACFCD, LA Dept of Water and Power, Army Corps of Engineers, Land Development Division, LA County Building Permit, MEP/Health Dept., City of South Gate

VI. Bidding and Negotiations

The construction contract is negotiated and awarded.

VII. Construction Administration

Throughout the construction of the Project, the contract is administered through shop drawing review and commenting, on-site visits, and regular meetings with the contractor. The BIM Model is used as the source for dimensional and geometrical controls and is used by the contractor to assist with fabricating materials and constructing the Project.

1.2 Coordination

RMC “owner” consultants will coordinate their services and work products with that of the Architect and participate in systems decisions to the extent necessary. Project team will need to hold regular coordination meetings to ensure work products align.

1.3 Review of Cost Estimates

Architect shall assist RMC in reviewing estimates of Construction Cost at all design phases prepared by construction cost consultant based on the Architect’s Design Phase work products. Product must be reviewed and aligned with fiscal and natural environment.

1.4 Meetings

The following types of meetings should be included as Basic Services:

- Design meetings.
- In-progress design presentation(s) to Project partners.
- Final design presentation(s) to Project partners.
- Presentations to decision-making bodies, including LA County Department of Public Works and Army Corps of Engineers.

***Task 2: Project Outreach** (throughout, but does not include CEQA phase)*

RMC is seeking outreach that will develop a better understanding of public needs, communicate effectively to stakeholders the potential of a regional cultural arts center, and gather critical input for the design and programming process through a combination of community outreach, events, and communications tactics that includes innovative data-driven tools.

2.1 Project Outreach

Develop and implement a strategic public communications and engagement strategy.

- Develop media strategy
- Online targeted communications
- Identify champion community leaders and organizations
- Ongoing stakeholder communications
    - Regular update meetings with stakeholders, including RMC, County Department of Public Works and other County Agencies, City of South Gate, and all relevant local community organizations
    - Support for high-level outreach and coordination, including scheduling, prep, and follow up.

MINIMUM REQUIREMENTS:

Contractors that are interested in providing professional services for this contracting opportunity shall submit the following information in 8.5" x 11" format (11-point font or greater) with each of the numbered sections collated in a separate tab.

Proposal shall provide straightforward and concise descriptions of Consultant's ability to satisfy the requirements of this RFP. Consultants shall ensure that their written responses are complete, accurate,indicating how they meet the Selection Criteria listed below. All documents contained in the Proposal shall have original signatures and shall be signed by a person authorized to bind the Proposing consultant. Proposals not including the proper required attachments or original signatures shall be deemed non-responsive. A non-responsive Proposal is one that does not meet the minimum requirements.

Submit two (2) sets of the following:

1. Letter of Interest that includes the Federal Identification Number (if applicable) of the firm as well as the person authorized to negotiate and sign all agreements. A completed STD 204 Vendor Date Record should be submitted with an original signature. The current version of the form is available here.

2. Executive Summary (2 pages preferred).

3. A resume of the contractor(s) and for any proposed sub-contractors. The resume should include each individual's proposed project assignment and responsibilities, their specific professional experience related to this assignment, and their current work assignment(s) and projected completion dates.

4. Written statement of the contractor(s)'s qualifications that is responsive to the selection criteria below, including standard services, work plan, and project schedule. Contractors shall respond in writing indicating how they believe their qualifications fulfill the requirements of these criteria. Contractors must respond to each numbered criterion with complete and organized responses.

5. Costs Proposal: Information requested is required to support the reasonableness of your quotation. The cost data, including all applicable taxes and other expenses shall be submitted along with your Proposal.

i) Proposer shall provide their Cost Proposal for performing the required services and shall include all applicable taxes and other expenses, such as all travel expenses, copying, postage, and other appropriate expenses.

ii) For calculation purposes, Proposer shall use the below listed guidelines for costing travel, expenses, and deliverables. No separate or additional billings will be considered for reimbursement without written permission from the RMC.

Transportation: Travel expenses and per diem directly related to the contract services shall be included in direct costs. Such costs shall not exceed the rates paid to the State's non-represented/excluded employees (CCR Title 2, Section 599.619).

Deliverables: See SCOPE OF WORK. These costs shall be included in Cost Proposal.

Hourly Rates: Provide hourly billing rates for staff and subcontractors as follows: Category of personnel, rate per hour, and total cost for each category of personnel.

Identification of Subcontractor(s) Costs: Provide listing of proposed subcontractors and associated fees (i.e. admin mark-up).

6. Additional Required Documents:

i) Current Statement of Information (can be obtained on the California Secretary of State's website here). If operating under a fictitious business name, provide all supporting documentation (i.e. fictitious business name statement certified by the appropriate county clerk).

ii) If applicable, proof of current certification from the DGS Office of Small Business and Disabled Veteran Business Enterprise Services (OSDS). This information can be obtained here.

iii) Completed and signed California Civil Rights Laws Attachment, available here.

iv) Darfur Contracting Act Certification. This form can be found here.

v) Iran Contracting Act Certification. This form can be found here.

vi) The Bidder's Declaration Form (GSPD-05-105, which can be found here). This form documents subcontracted services.

vii) Disabled Veteran Business Enterprise Declarations Form (STD 843, which can be found here). This form documents compliance with the requirements set forth in the Military and Veterans Code and is required to be completed for each Disabled Veteran Business Enterprise.

SELECTION CRITERIA:

1. General quality and responsiveness of overall Proposal as shown by Work Plan. **10%**
2. Professional experience of the firm in relation to the work to be performed – list each person with their role and office location for all staff identified as a part of this proposal (identify staff of sub-consultants similarly but separately). **10%**
3. Professional experience of the principals and key personnel to be assigned to the project – list the Principals and to be assigned to and involved with the project. **10%**
4. Demonstrated competence and specialized experience of contractor. **10%**
5. Nature and quality of completed work. **10%**
6. Contractor's workload and demonstrated ability to meet schedules. **5%**
7. Location of contractor's office(s) for project coordination and services. **5%**
8. Demonstrated ability of coordinating and working with various governmental subdivisions, jurisdictions and municipalities. **10%**
9. Cost Proposal: Contract price submitted by Proposer compared to the costs submitted by other Proposers. Lowest Cost Proposal will receive the highest number of points. **30%**

Consultant team shall be comprised of all disciplines necessary to effectively provide essential and ancillary services for the work described for the project.

CONTRACT ADMINISTRATIVE PROCESS:

Proposals that meet the minimum requirements will be evaluated and scored according to the Selection Criteria. Each evaluator's scores will be inputted on a master score sheet and the scores for each criterion will be added up and then divided by the number of evaluators for an average score for Technical Merit. A total of one hundred percent (100%) maximum are available for Technical Merit and Cost Proposal; however, a minimum combined score of seventy percent (70%) for Technical Merit and Cost Proposal must be achieved to be considered responsive (a responsive proposal is one which meets or exceeds the requirements stated in this RFP). Consultants will be selected for interview on the basis of written responses to this RFP. Submittals will be evaluated and scored based upon the above selection criteria for those firms who have complied with the minimum qualification requirements. Firms may be invited for an oral presentation on qualifications and experience.

RMC will initiate contract negotiations with the highest-scoring and most responsive consultant. In the event that a satisfactory agreement cannot be negotiated, the RMC will terminate negotiations with that contractor and begin negotiations with the next highest-scoring contractor, and so forth. After successful negotiations, the Agreement will be awarded and executed, and a scope of services as required in this RFP. The Agreement, if awarded, shall be subject to approval by RMC/Department of General Services control agency and shall not be binding on RMC or Contractor until approved by such agency. The State and RMC do not guarantee the amount of services being requested.

The State and RMC reserves the right to terminate the selection proceedings at any time. See Public Contract Code § 6106.5 (e) for further requirements pertaining to sub-consultants.

PROPOSAL GENERAL INFORMATION:

All Proposals become the properties of the RMC upon receipt and will not be returned to the proposers. Costs incurred for developing Proposal and in anticipation of award of the Agreement are entirely the responsibility of the Proposer and shall not be charged to RMC or the State of California.

All Proposers' responses and cost information shall remain undisclosed until a successful firm is identified or, if all proposals are rejected, after rejection of all such Proposals; following that date all Proposals shall be regarded as public records under the California Public Records Act (GC 6250 et seq) and subject to review by the public.

A Proposal may be rejected if it is conditional or incomplete, or if it contains any alterations of form or other irregularities of any kind. RMC may waive an immaterial deviation in a Proposal. RMC's waiver of an immaterial deviation shall in no way modify the RFP document or excuse the Proposer from full compliance with all requirements if awarded the Agreement.

Proposer may withdraw its Proposal by submitting a written withdrawal request to RMC, signed by its authorized agent. Proposer may thereafter submit a modified/new Proposal prior to the

Proposal Submission Deadline. Proposal modifications offered in any other manner, oral or written, shall not be considered.

RMC does not accept alternate Agreement language. A Proposal with such language will be considered a counter proposal and will be rejected. RMC's General Terms and Conditions (GTC 04/2017) and Contractor Certification Clauses (CCC 04/2017) are non-negotiable.

LABOR COMPLIANCE MONITORING & ENFORCEMENT PROGRAM - CONTRACTOR REGISTRATION:

Pursuant to Labor Code § 1725.5, contractors must register with the Department of Industrial Relations (DIR) as a Public Works Contractor to bid on, be listed in a bid proposal or engage in the performance of any public works contract. The application also provides agencies that administer public works programs with a searchable database of qualified contractors. Application and renewal are completed online here. The current annual fee is $400 and the registration period coincides with the fiscal year.

All A&E contractors and subcontractors shall be required to comply with the Monitoring and Enforcement Program, including, but not limited to, contractor registration, submittal of electronic certified payroll reports directly to the DIR as applicable and cooperation with on-site monitoring by DIR personnel if the work performed is covered by prevailing wage laws. Not all work performed by an A&E Firm or its subcontractors are covered by prevailing wage laws. Refer to Labor Code § 1771.4 et seq. or visit the Prevailing Wage Requirements page of the DIR website here.

PREVAILING WAGES:

Pursuant to Labor Code Section § 1774, the Contractor and any subcontractors, regardless of tier, shall pay not less than the specified prevailing wage rates to all workers employed in the execution of the Contract.

Copies of the prevailing rate of per diem wages are on file at the Department of General Services, which shall be made available to all interested parties. Additionally, these prevailing wage rates are available on the DIR website here.

This project is subject to compliance monitoring and enforcement by the Department of General Services, and audit by the Department of Finance.

QUESTIONS:

All project and contract related questions and questions regarding the submission of RFPs should be directed to Salian Garcia, Staff Services Manager I, at (626) 815- 1019 x110 or sgarcia@rmc.ca.gov.

TWEEDY BLVD.
LOS ANGELES RIVER
MILLER WAY
RIO HONDO
DOWNEY
SOUTH GATE
RUCKY RD
710
ATLANTIC AVE
IMPERIAL HIGHWAY
LYNWOOD
<Project Site is development of 9.5 acre site on south side of Imerial Hwy
GARFIELD AVE
GARDENDALE ST

Exhibit A

San Gabriel and Lower Los Angeles Rivers and Mountains Conservancy (RMC)
SOUTHEAST LOS ANGELES CULTURAL ARTS CENTER
RFP QUESTION RESPONSES
10/31/2019

Please find RMC responses to questions received below. Note: RMC accepted RFP questions through October 29th, with final responses posted October 31st.

1. Is the current Program and/or Concept Feasibility documentation available for release to better define the scope of the work?
    a. No. The project team is currently completing a pre-concept geotechnical investigation and an environmental field investigation, and no initial Technical Memorandums have been completed so far. Additionally, because the Project's Program is still under development with Project partners and subject to change, only preliminary figures were provided in the RFP.

2. Is there an established or proposed budget or Rough Order of Magnitude (ROM) for the project and is it available for release to bidders?
    a. No, there is no proposed budget at this time. A budget will be established at the culmination of Concept Design.

3. Please confirm that the cost proposal is an all-inclusive, stipulated sum amount billable on a percent complete basis. And – that the stipulated sum amount is developed using hourly billing rates and hours included with the cost proposal.
    a. Projects are paid based on a percentage of completion and/or deliverables no more frequently than monthly.

4. Please advise the various disciplines/firms currently working with RMC on the program, outreach and concept feasibility. Are these firms precluded from competing for the RFP for Architectural Design Services?
    a. Through a previous RFQ process, Geosyntec Consulting with subconsultants including Gehry Partners, Olin, and River LA are completing the Feasibility Study and Concept phase design. These firms are not precluded from competing in the RFP for Architectural Design Services.

5. How have the referenced foundation strategies been developed – are they available for review? Will a selected "strategy" be stipulated to the A/E for implementation? Will a selected foundation strategy have the approval of the interested agencies prior to the initiation of the A/E SD – CA Services?
    a. Foundation strategies have not been finalized at this point, but options will be provided at the conclusion of the Concept Design Phase. It is anticipated that a preferred strategy will be stipulated to A/E for implementation at the initiation of SD.

6. Reference is made to a larger concept design project – the Rio Hondo Confluence Area – and the on-going planning for the LA River. Has a schedule or identified points of contact been established between this project and the larger projects?

   a. There are identified points of contact with the Los Angeles County to coordinate their planning efforts with this Project. The Rio Hondo Confluence Area project will develop concept designs to less than 30% plan in the vicinity of this project and is expected to be completed by Spring 2020. Coordination has already been initiated between projects and will be incorporated into the Concept design phase, and coordination will likely continue into SD.

7. To what extent is the selected team expected to retain the design work provided in the feasibility study and concept design phase?
   a. Several massing options will be developed during the conceptual design phase with sufficient detail in design scope and suggested materials to support preliminary estimate of cost. The massing options will be the basis of subsequent design phases.

8. Will there be a Pre-Proposal Meeting with the RMC to help further describe the project scope and answer scope related questions?
   a. No.

9. Does the project have a Sustainability Goals like LEED Platinum, Living Futures Certification (Living Building Challenge) or Net Zero Energy?
   a. RMC has not set sustainability goals for the project. The project may have a goal of LEED silver or gold if achievable within a future approved budget.

10. When do you expect to hold interviews?
    a. We expect to hold interviews 2-3 weeks within closure of the RFP advertisement.

11. Page 2 of the RFP states “Note the RMC will issue a separate contract to a licensed architect to perform schematic design services for this project.” We understand the RFP to be requesting full architectural services for all phases, is this correct? Please clarify.
    a. While the RFP is requesting proposals for full Architectural Services for all phases after Concept, project contract may be broken up by phases and could be given to different firms at different phases if warranted.

12. In addition to the listed “owner” consultants, will the Owner be engaging a BIM Contractor?
    a. It is anticipated that BIM consulting will be contracted to the Architect.

13. What is the anticipated date of award of the contract and proposed start for the work?
    a. Anticipated date of award could be as early as late November. Work is anticipated to start Winter/Spring 2020.

14. EIR Support: Please identify an estimated amount of meetings required for EIR support?
    a. Anticipated that Architect will support and attend 1-3 scoping meetings, 1-2 hearings with lead and/or responsible agencies, and potentially a meeting during draft comment period.

15. Bidding and Negotiations: Please provide a description of the role of the architect in this phase.

a. Architect will support agency in review of bids and provide comments on bid packages.

16. Please clarify the extent of the media strategy that is anticipated/expected.
    a. RMC expects a multi-media approach to support project outreach, such as web and social media presence, surveys, workshops/open house, informational material, and potential videos or TV and radio interviews. Strategic outreach to community leaders and key stakeholders will be necessary.

17. Given that the concept for the project has not been completed at this time, is it acceptable to provide indicative estimates for the fees for Construction Documents – Construction Administration Phases?
    a. Yes.

18. Are all forms/items in section 6 "Additional Required Documents" required for sub-consultants in addition to the Architect? (i.e. Statement of Information, Bidder's Declaration Form, and Contractor Registration, and the various contracting certifications).
    a. Not for this submittal.

19. Labor Code 1725.5 is applicable to contractors performing construction on site – is registration for design professionals including all sub-consultants required for this proposal submission?
    a. Yes, the project will be registered with DIR, and Architect will need to register with DIR and comply with any applicable requirements. This consideration is included in RFP for notification purposes.

20. Labor Code 1771.4, "All A&E contractors and subcontractors shall be required to comply with the Monitoring and Enforcement Program…" is registration for design professionals including all sub-consultants required for this proposal submission?
    a. Yes, consultants/contractors will be required to comply with Monitoring and Enforcement Program as applicable and may even create their own Program. This consideration is included in RFP for notification purposes.

21. If an Architect was to utilize a GC for Pre-Con Estimating or BIM Modeling, would it disqualify the GC from pursuing the project in construction?
    a. Yes, participation in design would likely disqualify GC from bidding on construction. The GC could support construction phase by being contracted to Architect for Construction Admin.

22. What kind of contract delivery method are you anticipating for GC's when the GC RFQ/P comes out? Will this be anything other than a Sealed Bid project?
    a. The intention is to release an RFB, final decision rights are reserved. The anticipated process is sealed bid.

23. What is the deadline? The RFP states Tuesday November 4 – but Tuesday is November 5 / November 4 is a Monday.

a. As of October 14, both the RFP and website reflect the deadline as Monday, November 4. Apologies for any confusion on the post prior to October 14th.

24. Is there a requirement to meet a certain percentage of MBE/WBE/DBE status across our entire team?
    a. MBE/WBE/DBE participation or status is not required. However, certified small business will have its points increased by 5% of the total points awarded to the highest scored non-small business bidder (GC § 14835).

25. Who will be operating the facilities once complete?
    a. The facility operator has yet to be determined.

26. Is RMC the site's property owner?
    a. The site is currently owned and operated by County of Los Angeles Public Works, Flood Control District. The project's ultimate owner and operator has yet to be determined.

27. Can you please clearly define the boundaries of the parcel for which we would be proposing? It seems like there may be an old power easement through the highlighted area, and we are unsure if the parking lot is included in the 9.5 acres allotted.
    a. The site does not include any utility easements. The site's AIN is 6234-012-900, but does not include the LA River portion of the parcel.

28. We are interested in submitting for the cost consultant RFP when the RFP becomes available. We are wondering if you could advise us when the RFP will be available? Does the agency have a different procurement system for Owner consultants?
    a. We cannot advise when another RFP will be available. There is no other procurement system at this time.

29. Is there a page limit for this proposal? Are any sections recommended to have specific page limits other than the 2-page executive summary?
    a. Besides the 2-page summary, there are no page limits.

30. Under Minimum Requirements, Item 5, Cost Proposal, a "total cost for each category of personnel" is required. Is this referring to a lump sum cost required by the submitting consultant and their subconsultants?
    a. Hourly billing rates should show all category of personnel and then each categories' rates (categories such as Architect 1, Architect 2, Partner 1, etc.). Proposals should provide lump sum cost breakdowns by phases and disciplines/subconsultants.

31. Under "1.4 Meetings" on page 5, how many Project partners have been identified (or do you expect) and who are they? Are there a minimum number of In-progress design presentations required?
    a. RMC is expecting at least monthly update meetings to RMC and project partners. Project partners include LA County Supervisorial Districts, Public Works, CEOs

office, Department of Arts and Culture, among others. Arts and Cultural partners and operators are still being identified.

32. RFP requires two sets of the proposal, which we assume are bound copies. Do you require an electronic copy also?
    a. Electronic copies are not required however you may send with required copies (either by flash drive or link)

33. In the description of Section 4, Statement of Qualifications, it is stated that "contractors must respond to each numbered criterion" found in the selection criteria. However, number 2 in the selection criteria asks for identified staff and their respective roles and location, which normally we would place in the Resume section. Would the RMC prefer to see these staff roles outlined in the Statement of Qualifications, or the Resume section?
    a. Resume section will be more detailed and specific to each firm's personnel, and their experience, availability and assignment on this Project (micro). The Statement of Qualification will summarize how staffing experience is responsive to the RFP, such as providing an overview of staff being assigned to specific tasks, cumulative amount of experience, and other summarizing information that is more appropriate for the qualification section (macro).

34. What is the concurrence of design phases around CEQA?
    a. EIR development will begin at the conclusion of Schematic Design. DD may not begin until the completion of the EIR; this will be decided at completion of the draft EIR.

35. Can you explain the weighting of the cost proposal in the selection criteria since the design is still evolving?
    a. The cost proposal has 30% weight. The value effectiveness and cost adequacy will be evaluated. Award is to the responsible proposer earning the highest overall score (technical merit plus cost proposal; max. score 100 points/100%)

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36. What is the anticipated seat-count in the theater? Are you seeking a certain SF allotment for certain types of programming? If so, what is the break out? How many exhibition spaces are you wanting to include?
    a. The RFP outlines the basic building programming.

37. Would RMC consider extending the deadline for receipt of proposals?
    a. RMC does not intend to extend the deadline.

38. Given the complex program proposed for the SELA CC site, can you provide clarification regarding what level of detail RMC is expecting from consultant team's fee proposals? For example, it would be nearly impossible to estimate VT, AV/IT, structural, etc. without having a more clearly defined program?
    a. The goals and objectives are stated in RFP.

39. Will RMC be the client, or another State or County agency?
    a. RMC is the client.

40. The RFP mentions conceptual design scheme(s), program and schedule approved by the RMC and Project Partners will be the basis for the architect's schematic design. Is this information available to serve as basis for the scope of work and fee anticipated by this RFP?
    a. Not for this submittal. See response to Question #1.

41. It seems like the Architect is to hire all the consultants besides the "owner" consultants listed on page 3; please confirm?
    a. Confirmed.

42. What is the level of details (LOD) for the BIM Model?
    a. The BIM Model will require enough detail to support construction documentation as one of the contract documents and will be the source for dimensional and geometric control for the Project.

43. Cost Proposal: the last item in #5 (page 7) sounds like just the "admin mark-up" percentages are to be submitted rather than actual fees; please confirm?
    a. Admin markup is typically shown as a percentage.

LEGEND

CHANNEL ENHANCEMENTS

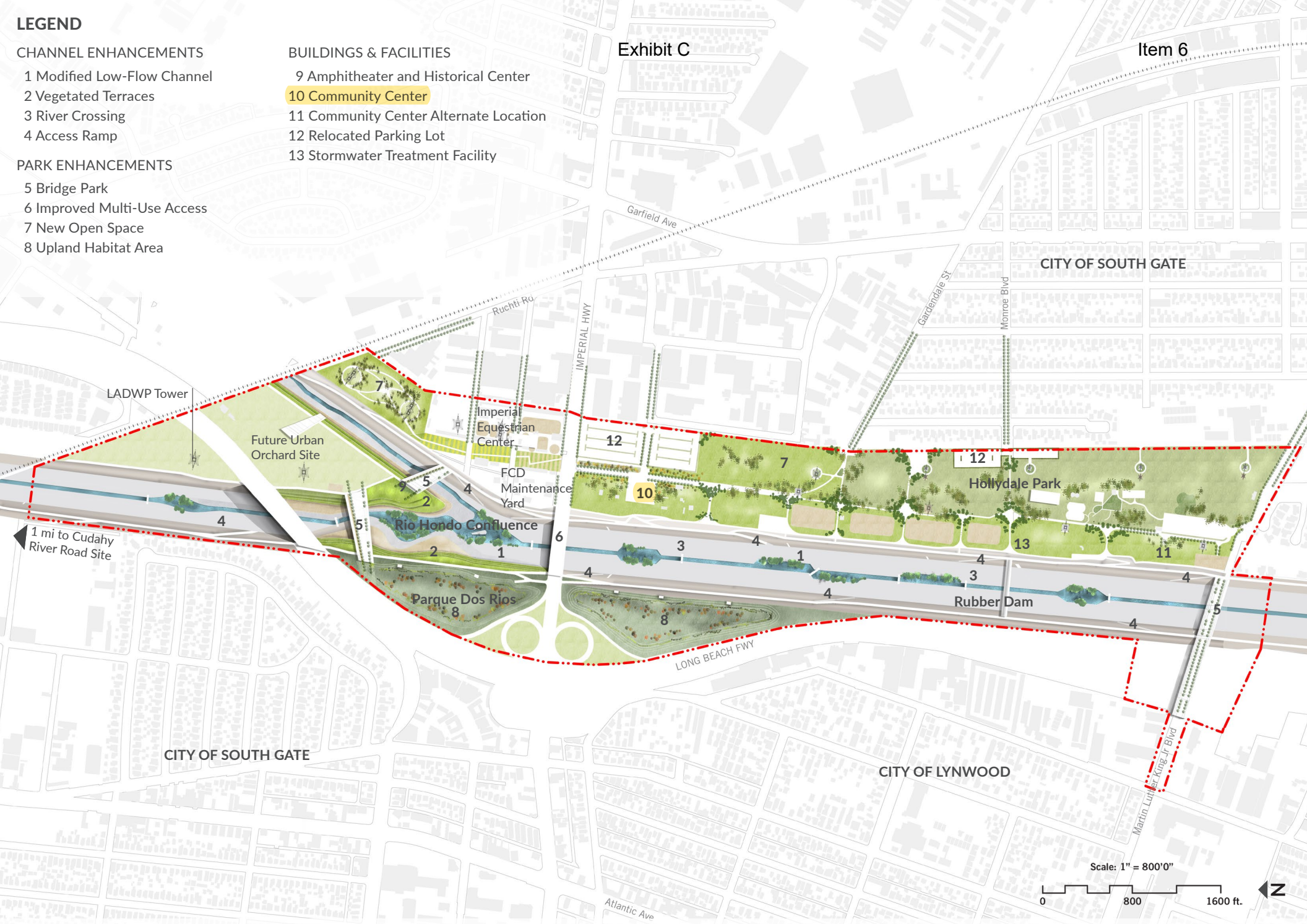
1 Modified Low-Flow Channel
2 Vegetated Terraces
3 River Crossing
4 Access Ramp

PARK ENHANCEMENTS

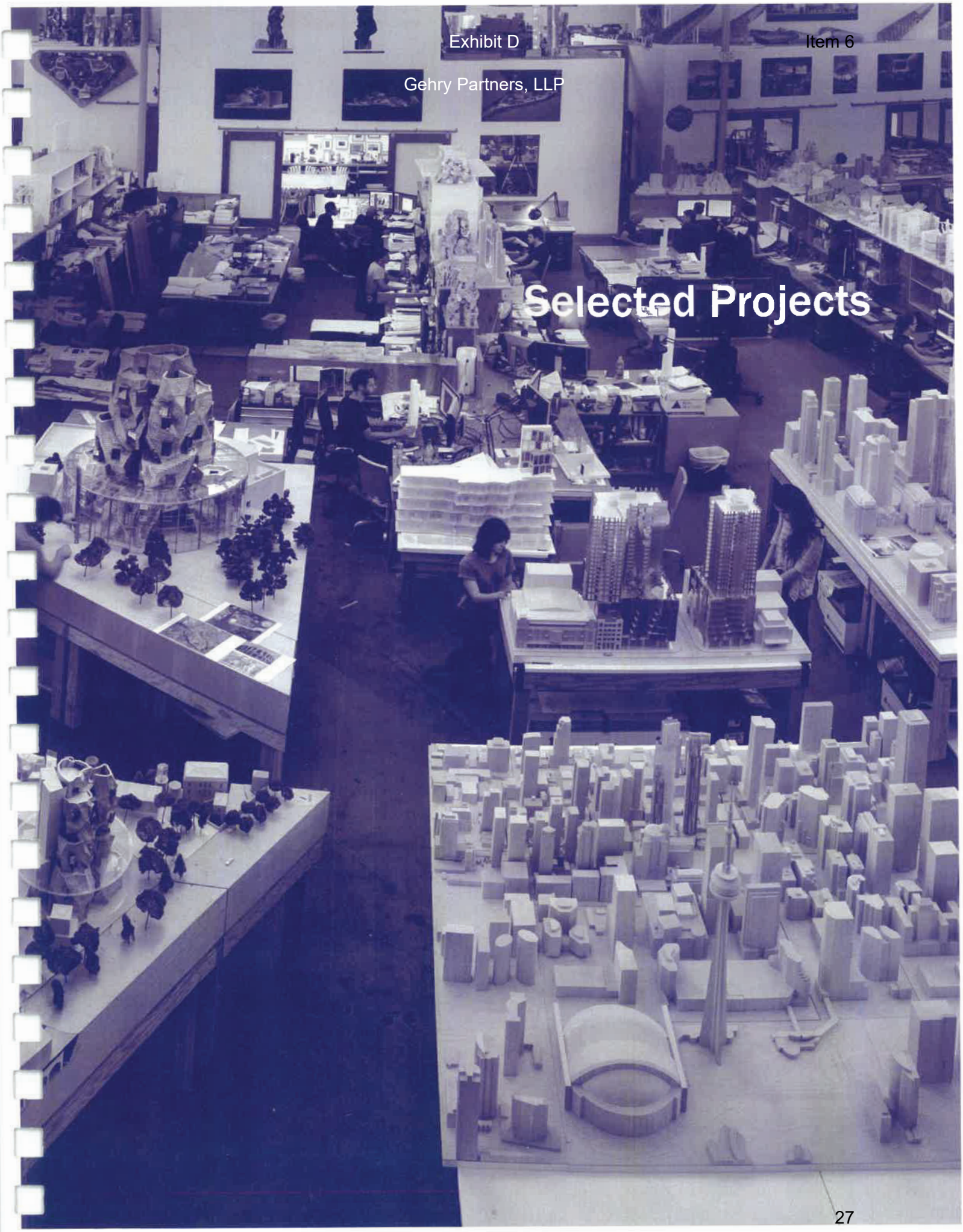
5 Bridge Park
6 Improved Multi-Use Access
7 New Open Space
8 Upland Habitat Area

BUILDINGS & FACILITIES

9 Amphitheater and Historical Center
10 Community Center
11 Community Center Alternate Location
12 Relocated Parking Lot
13 Stormwater Treatment Facility



Rio Hondo Confluence Illustrative Site Plan



Selected Projects

Vitra International Furniture Manufacturing Facility & Design Museum

Weil am Rhein, Germany

The project is situated in a rural landscape bordered by Switzerland and France. It encompasses two major parts: a furniture assembly plant with adjacent office, mezzanine and distribution areas; and a small furniture museum to house the owner's collection of chairs and his library of manufacturer's catalogues.

The factory is concrete frame construction with a stucco finish, skylights and large windows. The offices located on the North mezzanine have spectacular views of the adjacent mountains, the museum and Claes Oldenburg's and Coosje Van Bruggen's "Tool Gate" sculpture. This North facade faces the main road and represents the public face of the factory as well as a backdrop for the museum. Ramps and entrance canopies flank this factory facade, creating sculptural "book-ends" to the museum. These forms relate to each other and extend the visual impact of the project as a whole; they become the scale-giving "decoration" on the big simple factory volume and they add to the campus-like environment. A consistent, albeit differentiated formal vocabulary ties the various pieces together as one moves through and around the buildings. Skylights and clerestories create various natural lighting conditions within these forms.

The museum building is composed of a catalogue library, office, storage and support spaces in addition to exhibition space. The galleries are treated as connected volumes spatially interpenetrating one another so that the exhibitions can communicate from one space to another. Each has a different character vis à vis natural light, volume, surface, and scale. Although visually connected, the galleries may all be secured separately. Natural light is introduced from skylights which are shaped to bounce and diffuse the light, softening it such that at times the space simply glows.

The construction is plaster over masonry on vertical and inverted surfaces and metal roofing panels on sloped water-shedding surfaces. The reflective quality of smooth white plaster and zinc accentuates the strong visual impression created by the dynamic grouping of unusual forms.

CLIENT	**Vitra International, Ltd.**
AREA	**Factory - 90,000 SF** **Museum - 8,000 SF**
SCHEDULE	**Begin Design - June, 1987** **Begin Construction - July, 1988** **Completion - November, 1989**

FRANK O.
GEHRY

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Walt Disney Concert Hall

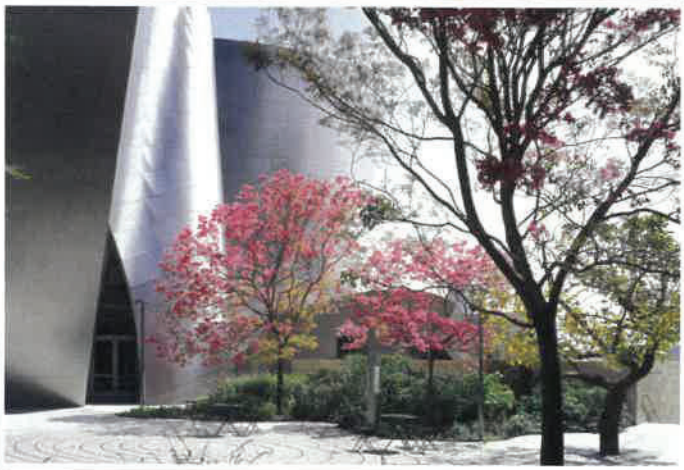
Los Angeles, California, USA

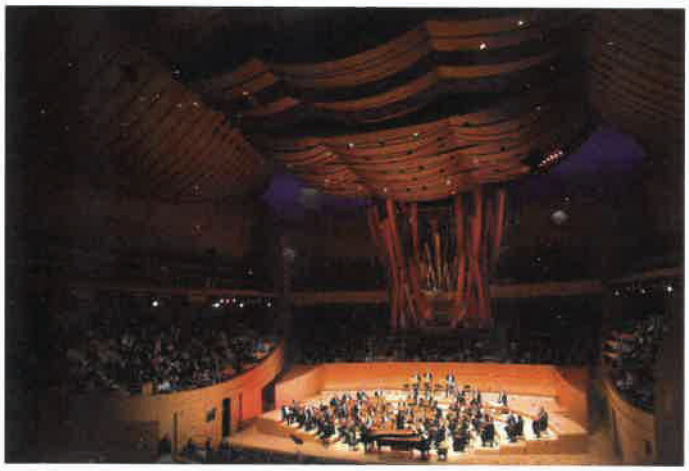
Located on a historically and culturally prominent downtown site, adjacent to the Music Center of Los Angeles County, the Walt Disney Concert Hall serves as the permanent home of the Los Angeles Philharmonic. The majority of the site is devoted to gardens, accessible not only from the concert hall itself but from nearby streets as well. The concert hall lobby can be entered from the street and remains open during the day; large operable glass panels provide maximum accessibility to various amenities including a gift shop, a restaurant and cafe, an underground parking garage, and a pre-concert performance space. The pre-concert performance space is used for performance-related lectures, educational programs, and other scheduled and impromptu performances throughout the day.

The focus of the design is the 2,265-seat main concert hall, the interior and form of which are a direct expression of acoustical parameters. Seating encircles the orchestra platform. The wood walls and the sail-like wooden ceiling forms give visitors the impression of being within a great ship inside the walls of the hall. A pipe organ designed in conjunction with the interior occupies a central position between the seating blocks at stage rear. Skylights and a large window at the rear of the hall allow natural light to enhance daytime concerts.

The exterior of the concert hall is clad in stainless steel panels. The building's orientation, combined with the curving and folding exterior walls, present highly sculptural compositions as viewers move along adjacent streets and through the surrounding gardens and plazas. An extensive backstage technical area surrounds the concert hall and opens onto a private garden for musicians. The Roy and Edna Disney 250-seat multi-use theater for California Institute of the Arts (CalArts) programs is included in the base of the building, with direct access from the surrounding streets. This facility, together with its separate lobby, art gallery and café, is a major venue for CalArts in the city of Los Angeles. A 2,500-car garage on six levels is located below grade with access from three surrounding streets.

CLIENT	**Los Angeles Philharmonic**
AREA	**200,000 SF**
SCHEDULE	**Begin Design - 1987** **Begin Construction - 1999** **Completion - 2003**
ARCHITECT	**Gehry Partners, LLP**
AWARDS	**1992 Honor Award, Progressive Architecture** **Building Team of the Year Award: American Institute of Architect, Los Angeles Chapter, October 30, 2003** **Annual Prize 2003: International Academy of Architecture, Sofia, Bulgaria, June 16, 2004** **Project of the Year – Structures More than $10 Million; American Public Works Association, Atlanta, Georgia, Sept. 2004** **ULI Award for Excellence; Urban Land Institute, November 4, 2004**





University Of Toledo Center For The Visual Arts

Toledo, Ohio

Formerly housed in the Toledo Museum of Art, the University of Toledo's new Center for the Visual Arts is now situated immediately adjacent to the museum. The project's placement in the park toward the east of the museum was chosen over the potential sites to the south and west in order to allow for future museum expansion. The relatively flat site is populated by a number of very large and beautiful trees which were carefully integrated into the site design.

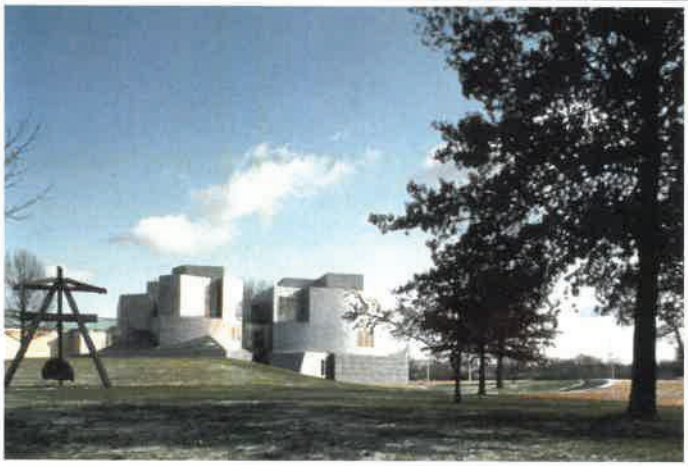
The building is conceptually a linear L-shaped plan that forms a courtyard immediately adjacent to the existing museum building. It is seen as an object, sculpturally and visually complete, set next to the elegantly detailed, neoclassical museum. A later phase is planned in which a simple bar shaped building will form a backdrop to the Phase I project.

The design strategy developed for this compact three-story building places the studios, and classrooms requiring natural light, on the upper two floors. The more public functions -- the student gallery, library and administrative services -- occupy the ground floor. Although the building has a compact massing overall, the perimeter is articulated in response to these program elements. The basement level houses those program areas not requiring natural light, such as photography, a lecture hall and mechanical rooms. Circulation through the building occurs along a glass-walled corridor surrounding the courtyard. Vertical circulation is achieved at the ends of the corridor in two glass-enclosed stair towers.

Generally relating to the height of the plinth of the adjoining museum building, a grass covered berm slopes up toward the north side of the building, engaging it with the landscape while screening the library from street noise. The new building is clad in lead-coated copper and glass. The green-tinted glass of the entry and courtyard facades relates to the patinaed copper of the museum. The lead-coated copper cladding has an aged appearance while its iridescent quality lends life to the building even under overcast sky.

From both the interior and exterior, the building provides a compositionally rich and creative environment in which to study the visual arts.

CLIENT	**The Toledo Museum of Art**
AREA	**Phase I - 51,000 SF** **Phase II - 49,000 SF**
SCHEDULE	**Begin Design - February, 1990** **Begin Construction - July, 1991** **Completion - December, 1992**
ARCHITECT	**Frank O. Gehry & Associates (Design Architect)** **The Collaborative, Inc. (Executive Architect)**
AWARDS	**Honor Award, University of Toledo Center for the Visual Arts; California Chapter, American Institute of Architects, 1993** **MCA Annual Merit Award, University of Toledo Center for the Visual Arts; Metal Construction Association, 1993** **Merit Award, University of Toledo center for the Visual Arts; Ohio Chapter. American Institute of Architects, 1993**



Guggenheim Museum Bilbao

Bilbao, Spain

The Guggenheim Museum Bilbao is the result of a unique collaboration between the Basque Country Administration, which finances and owns the project, and the Solomon R. Guggenheim Foundation, which operates the Museum and provides the core art collection. The Museum represents the first step in the redevelopment of the former trade and warehouse district along the South bank of the Nervion River. Directly accessible from the business and historic districts of the city, the Museum marks the center of a cultural triangle formed by the Museo de Bellas Artes, the University, and the Old Town Hall. A public plaza located at the entrance of the Museum encourages pedestrian traffic between the Museum and the Museo de Bellas Artes, as well as between the Old City and the River Front. The Puente de la Salve Bridge, which connects the 19th-century city center with outlying areas, passes over the site at its Eastern edge, lending Museum significance as a gateway to the city.

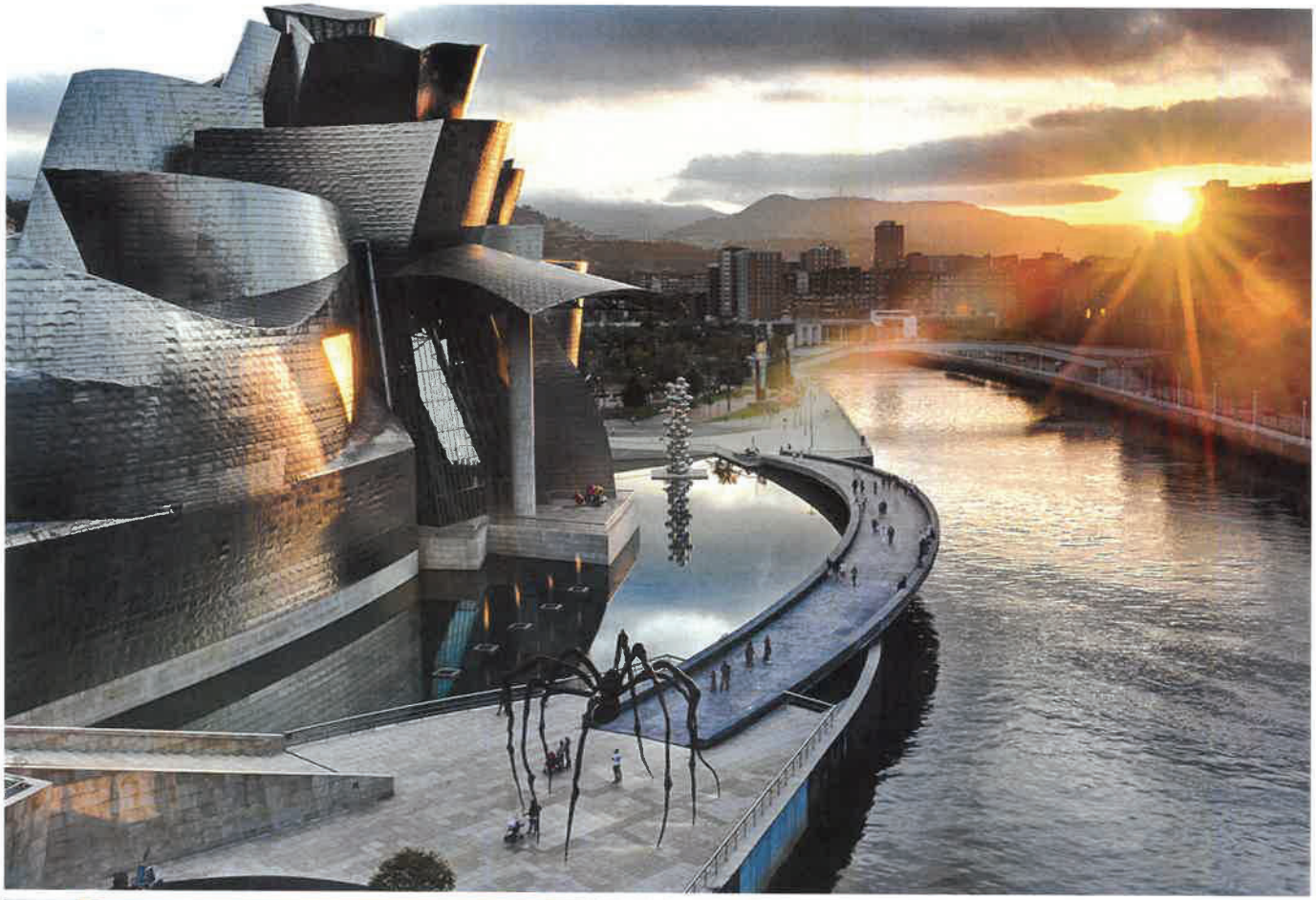
The main entrance to the Museum opens onto a large central atrium, where a system of curvilinear bridges, glass elevators and stair towers connects the exhibition galleries concentrically on three levels. A sculptural roof form rises from the atrium, flooding it with light through glazed openings. The unprecedented scale of the central atrium, rising over 50 meters invites monumental site-specific installations for special Museum events.

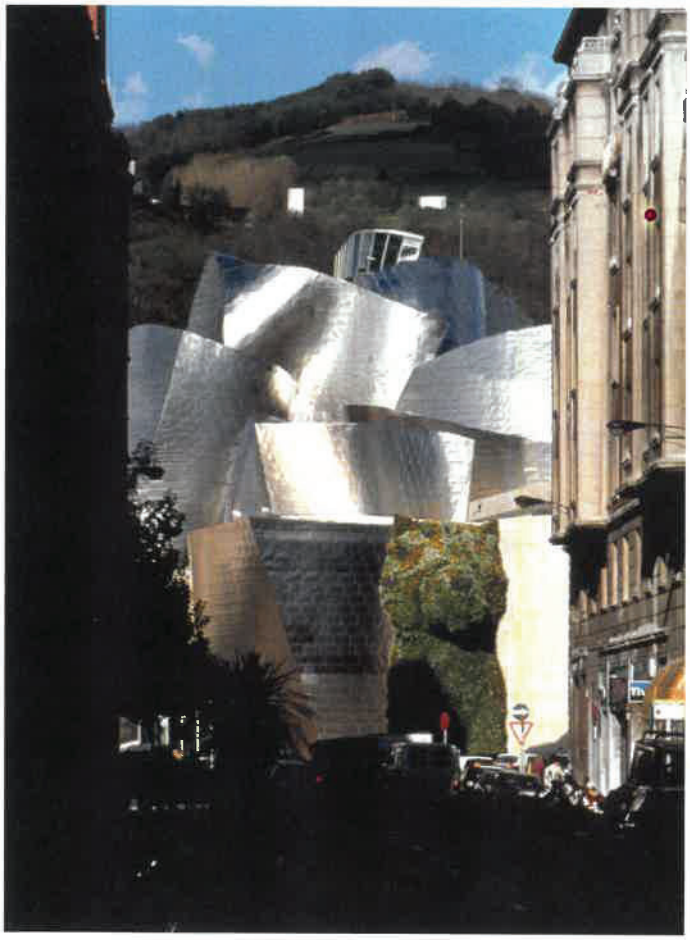
The Guggenheim Foundation required gallery spaces to exhibit a permanent collection, a temporary collection, and a collection of selected living artists. In response to these needs, three distinct types of exhibition space were designed. The permanent collection is housed in two sets of three consecutively-arranged, square galleries, stacked at the second and third levels of the Museum. The temporary collection is exhibited in a dramatic, elongated, rectangular gallery that extends to the East of the central atrium, passing beneath the Puente de la Salve Bridge and terminating in a tower on its far side. The collection of selected living artists is displayed in a series of curvilinear galleries placed throughout the Museum, allowing the work to be viewed in relation to the permanent and temporary collections.

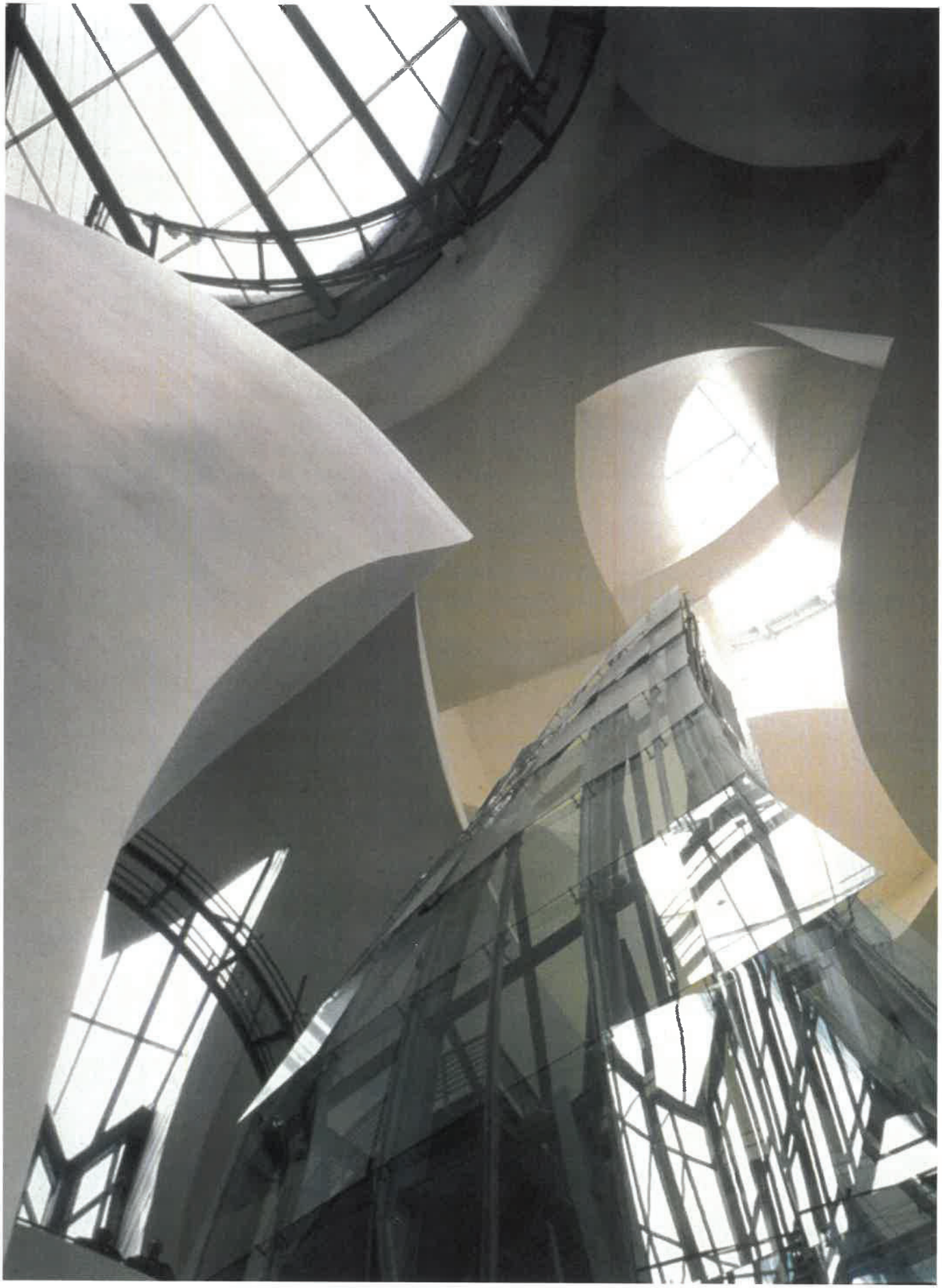
The major exterior materials of the Museum are Spanish limestone and titanium panels, with the rectangular shapes of the building clad in limestone and the more sculptural shapes of the building clad in titanium. Large glazed curtain walls provide views of the river and the surrounding city.

The design of the Guggenheim Museum Bilbao is influenced by the scale and the texture of the city of Bilbao, and recalls the historic building materials of the River Front, thus demonstrating a thoughtful response to the historic, economic, and cultural traditions of the area.

CLIENT	**Consorcio Del Proyecto Guggenheim** **Solomon R. Guggenheim Foundation**
AREA	**28,500 SM**
SCHEDULE	**Begin Design - 1991** **Begin Construction - 1993** **Completion - 1997**
ARCHITECT	**Gehry Partners, LLP (Design Architect)** **IDOM (Associate Architect)**







The Jay Pritzker Pavilion

Millennium Park, Chicago, Illinois, USA

Located in Grant Park between Michigan Avenue and Columbus Drive along the edge of Lake Michigan, the Jay Pritzker Pavilion is an open-air venue featuring performances by the Grant Park Symphony Orchestra, as well as jazz, blues, and other world music performances.

The Pavilion is a highly sculptural design element clad in stainless steel panels. The stage area is clad in Douglas Fir. The Pavilion is visible from surrounding city streets and is intended to act as a focal point for Millennium Park. The Pavilion features a series of portable risers that will accommodate an orchestra of up to 120 musicians, and a choral terrace with space for a choir of up to 150 members. Back stage areas are shared with the adjacent Music and Dance Theater. Large glass doors allow the Pavilion to be used during winter months for public functions including banquets, receptions, and lectures. A decorative lighting system enhances the Pavilion with colored light washes and projections during evening performances.

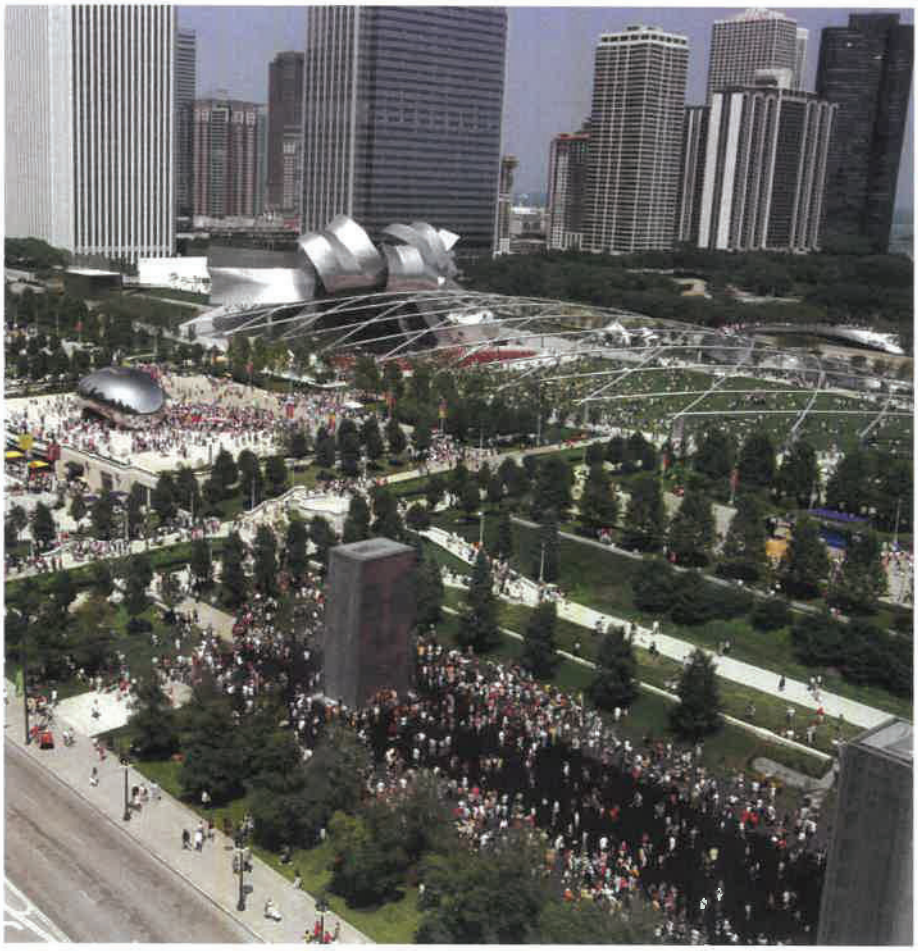
Seating for the audience is provided in two areas. The main seating area accommodates up to 4,000 people in fixed seats and is located immediately adjacent to the Pavilion. Beyond the main seating area, a lawn area can seat up to an additional 7,000 people in a more informal environment.

Performance sound is reinforced and enhanced by speaker clusters located in front of the Pavilion. In addition, a distributed reinforcement and enhancement sound system is suspended from a trellis that spans the entire 600 foot length and 300 foot width of the lawn area. This sound system gives the audience a fuller sense of the onstage sound and controls the sound level in the surrounding neighborhood. The trellis, in the shape of a flattened dome, is constructed of curved steel pipes typically spaced 65 feet apart. The trellis is supported by cylindrical concrete pylons clad in stainless steel panels.

The Pavilion is located atop a three level underground parking structure. A busway and metro rail tracks which run adjacent to Grant Park pass beneath the Pavilion at the lowest level of the parking structure.

A 960 foot pedestrian bridge spanning Columbus Drive links the Pavilion to the eastern portion of Grant Park and the edge of Lake Michigan. The bridge, made of Pau Lupe wood and stainless steel, acts as an acoustic buffer from the traffic noise below.

CLIENT	**Millennium Park**
SCHEDULE	**Begin Design - 1999** **Begin Construction - 2001** **Completion - 2004**
ARCHITECT	**Gehry Partners, LLP**
AWARDS	**Best Public Space, Wallpaper Design Awards 2004** **Merit Award, Structural Engineers Association of Illinois, 2005** **Merit Award (BP Bridge), National Steel Bridge Alliance, 2005**



Art Gallery Of Ontario

Toronto, Canada

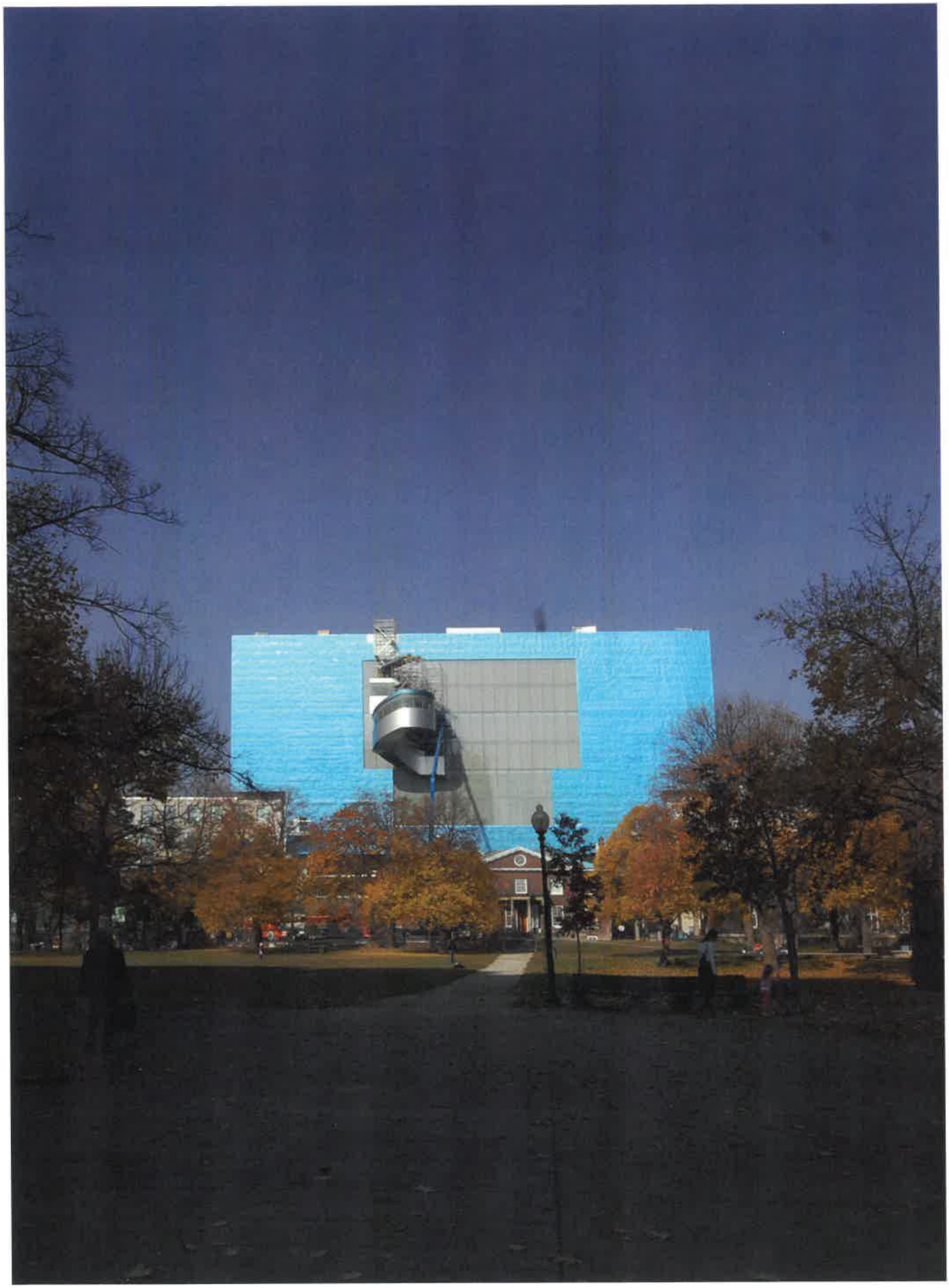
The Art Gallery of Ontario is located in Toronto, Canada. Founded in 1900 by a group of private citizens as the Art Museum of Toronto, the Art Gallery of Ontario is now the 10th largest art museum in North America. Due to a recent acquisition of over 10,000 works and the new AGO Transformation campaign, a redesign of the gallery was sought. The resulting expansion and renovation of AGO increases the exhibition space by nearly half the original size and reorganizes the internal circulation within the museum.

The Museum's main exterior is transformed by the addition of an elevated façade made of gently curving glass and Douglas Fir, which stretches a full city block. This façade, which encloses a sculpture promenade, allows in natural light and connects the gallery to the community outside. A new titanium and glass-clad three-story south wing overlooking Grange Park has been added to house a new Centre for Contemporary Art and a hosting centre for special events. A sculptural spiral staircase arises from the 2nd floor walkways around Walker Court, through the glass roof, to each level of the new south wing.

The Art Gallery's main entry lobby has been relocated to align the entrance with the historical core of the museum. A "Meeting Place" at the corner of Dundas and McCaul Street is accessible to pedestrians and includes retail shops, restaurants, a theatre, and a space for contemporary art projects accessible from the street.

Light and exposure of the surrounding environment are key elements in the renovation of AGO. Natural light from multiple skylights in the galleries as well as the glass facades enhance the viewing experience within the museum. The use of glass exposes the visitor to views of Grange Park on the south and Dundas Street on the north, linking the Gallery to its urban environment.

CLIENT	**Art Gallery Of Ontario**
AREA	**Renovation Area - 182,000 SF** **New Construction Area - 96,000 SF** **Total Museum Area - 550,000 SF**
SCHEDULE	**Begin Design - 2000** **Begin Construction - 2005** **Completion - 2008**
ARCHITECT	**Gehry International, Inc.**



GALLERY OF ONTARIO

Frederick R. Weisman Art Museum

University of Minnesota, Minneapolis

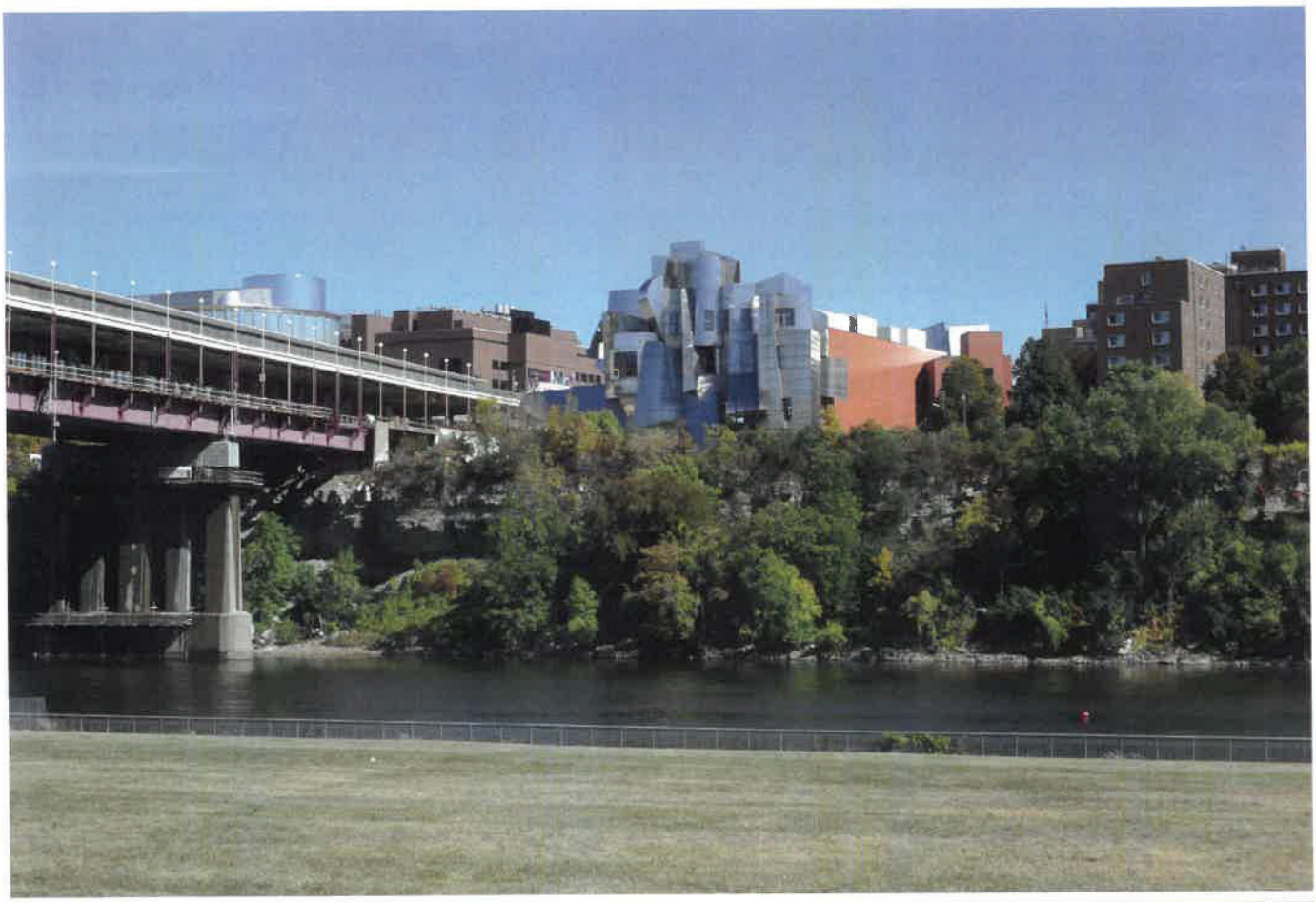
Bounded by Washington Avenue Bridge to the North, Coffman Memorial Plaza to the East, Comstock Hall to the South and East River Road to the West, the site of the Weisman Art Museum overlooks the Mississippi River and the Minneapolis skyline beyond. Vehicular access to the new 120-car parking ramp, as well as to the Museum loading area, is restricted to East River Road at the lower level, while the main Museum level is entered from a pedestrian bridge walkway that connects Washington Avenue Bridge with Coffman Memorial Plaza.

The program of the Museum is distributed on four levels. On the lowest level are the freight elevator, art storage spaces, a frame shop, and mechanical/electrical rooms. The next level is occupied by a carpentry shop and non-art storage, accessible from the freight and passenger elevators as well as from the intermediate parking levels. On the main level of the Museum, the gallery spaces, including the Weisman Collection, are articulated in a large rectangular volume at the Southeast corner of the building. Three sculptural skylights provide natural light at transition points between galleries. The sales shop, a rental gallery, the registrar and the print study room are also located on this level, with frontage along the pedestrian bridge/walkway connection. Large picture windows provide pedestrian traffic with views into these spaces through the interior street to the galleries beyond. Also accessible from the pedestrian bridge/walkway is the main entry to the Museum and an airlock with the elevator lobby that enables the main Museum level to operate independently from the rest of the building. At the center of this level is a 1,500 square foot black box auditorium for audio/visual presentations. Large sliding doors on the West wall enable the auditorium to be opened onto the adjacent lobby for special receptions and events. Accordingly, the lobby wraps around the auditorium to allow continuous circulation and entry to the South side of the galleries, while also providing views of the Mississippi River. The top level of the Museum houses administrative offices and additional mechanical/electrical rooms.

From the West, the Museum façade is articulated in a faceted manner to capture views up and down the Mississippi River. A tower-like structure rises from the loading area off of East River Road and anchors the undulating geometry of the elevation at the Southwest corner. Inside the tower, offices for the Museum Director, the Technical Director, and a seminar room are stacked atop one another to further take advantage of the site's spectacular views.

In response to the University context, brick with buttered joints is used as the exterior finish for the gallery volume and the parking ramp. The North elevation along the pedestrian bridge combines painted metal with stainless steel, while the projecting Museum lobby and the entire West elevation are clad in milled-finished stainless steel.

CLIENT	**University of Minnesota**
AREA	**Galleries - 8,553 SF** **Plaza Deck - 7,346 SF**
SCHEDULE	**Begin Design - 2000** **Begin Construction - September 2009** **Completion - September, 2011**
ARCHITECT	**Gehry Partners, LLP (Design Architect)** **Hammel, Green, & Abrahamson, Inc. (Associate Architect)**



Phase II of the Frederick R. Weisman Art Museum is conceived of as a natural extension of the original museum designed by Gehry Partners in 1993.

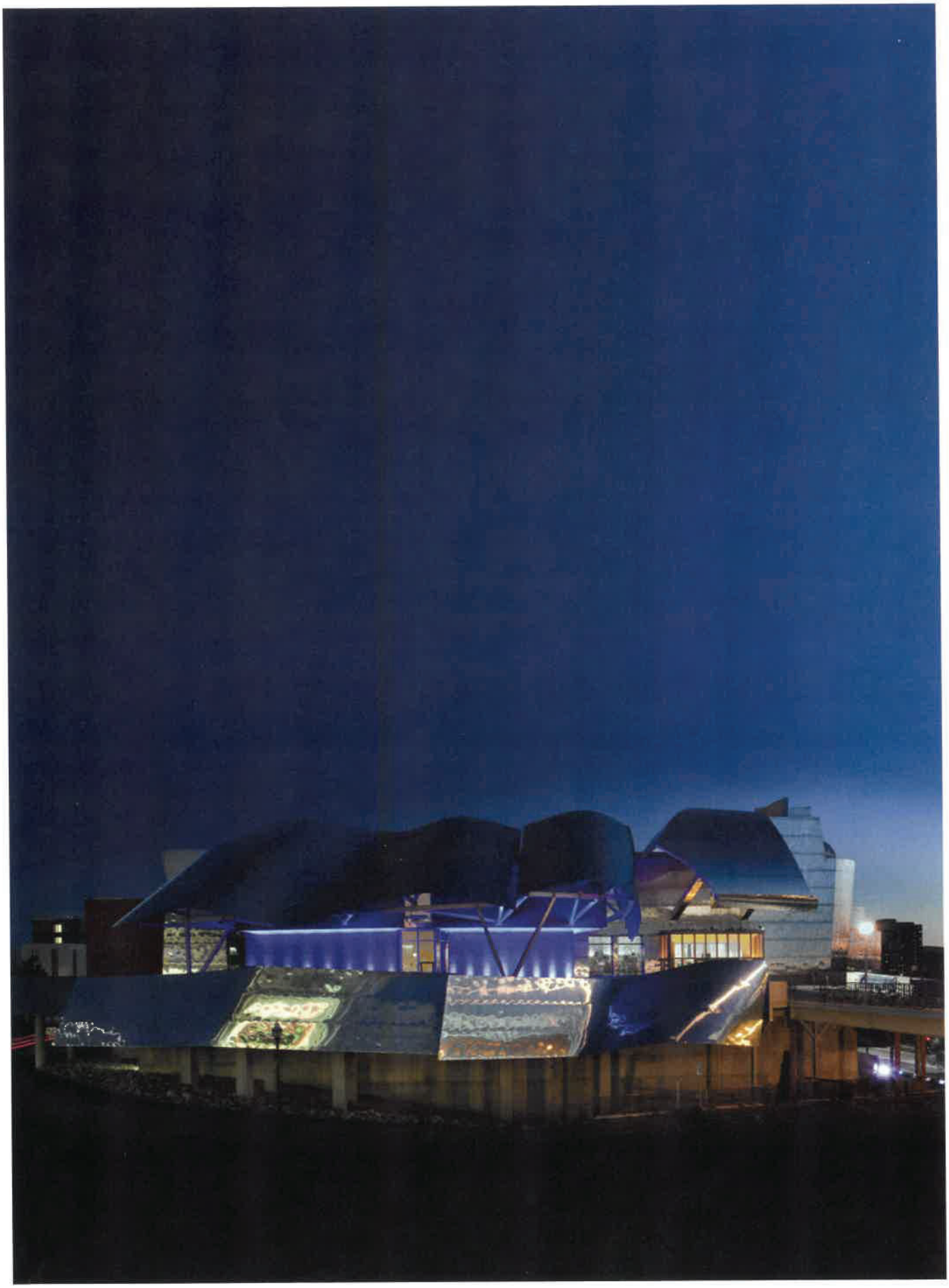
Phase II provides an additional 8,553 square feet of exhibition space on the north and east sides of the existing building.

On the southeast corner of the existing building, new gallery space is articulated as three rectangular volumes clad in the same brick as that used on the existing building. The new gallery space will provide the museum with space appropriate for the exhibition of works on paper, American art, and ceramics while animating the east side of the building that faces Coffman Memorial Plaza. These new galleries provide different scales and spatial relationships than the existing galleries, offering the museum increased flexibility in the planning of exhibitions.

On the north side of the existing building, the new Target Gallery is articulated as a sculptural volume. This new gallery space is intended to provide the museum with space appropriate for the exhibition of special installations as well as with space appropriate for a variety of educational uses. The space has the flexibility to support a wide range of exhibitions and activities such as performances, new media installations, and lectures. The Target Gallery is intended to be an open and interactive space for creative collaborations between different design disciplines.

The placement of additional exhibition space on the north side of the existing building makes it necessary to widen the pedestrian bridge walkway to enhance and reinforce the link from Coffman Memorial Plaza to the Washington Avenue Bridge and the entrance to the museum. Both the new gallery space and the widened pedestrian bridge are clad in gently curving stainless steel panels to further integrate the walkway and the new gallery space with the architecture of the existing building.

Phase II of the Frederick R. Weisman Art Museum carries the formal language of the existing west façade around the building on the north and east sides in a natural continuation of the architectural expression first developed in the original design, allowing the entire museum to be seen as a unified and coherent whole.



New World Symphony

Miami Beach, Florida, USA

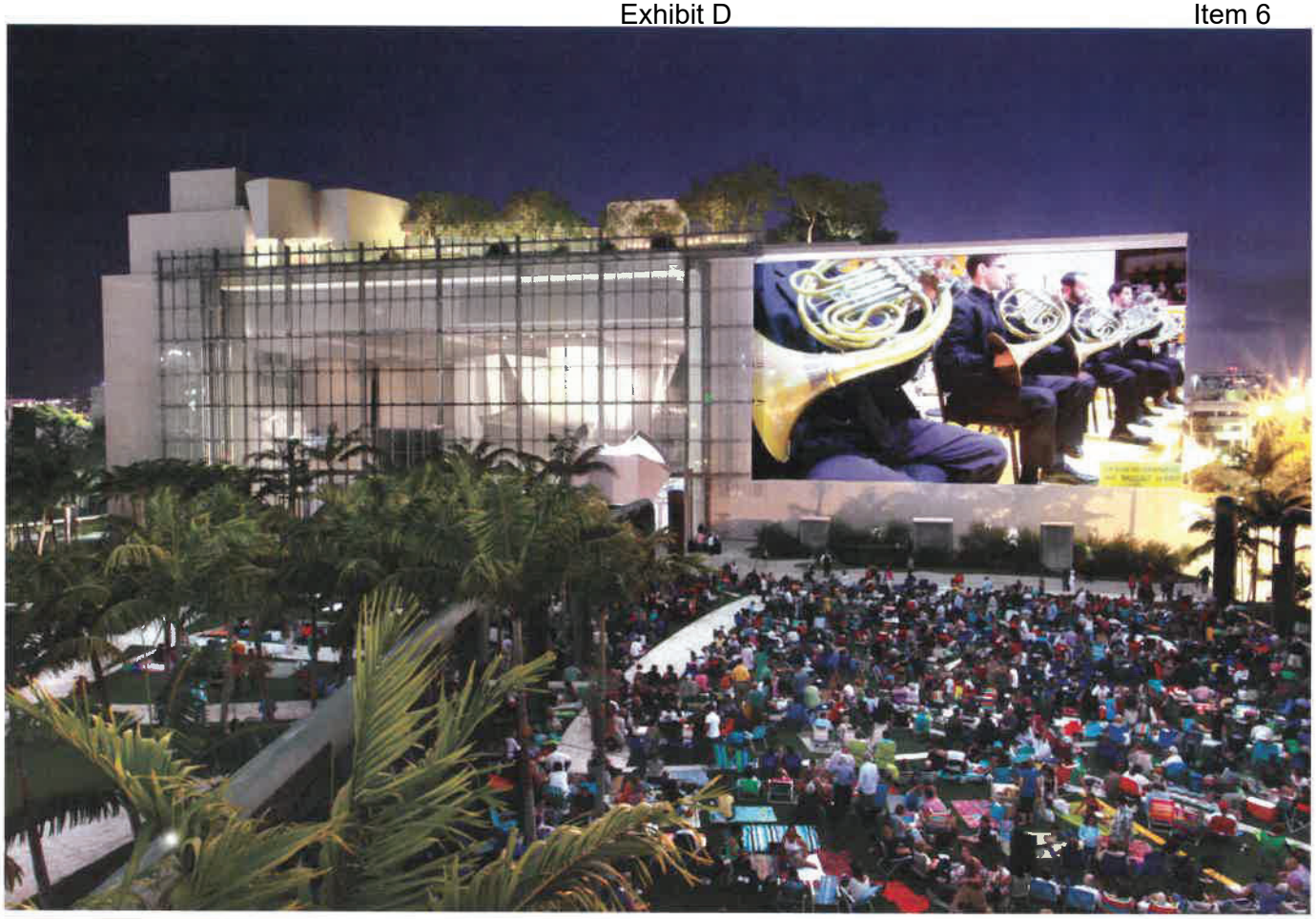
Located on two city blocks bordered by Lincoln Lane, 17th Street, Pennsylvania Avenue, and Washington Avenue; New World Symphony is a state of the art performance facility in the heart of Miami Beach. The project includes a new 590 car parking structure to replace and expand the existing parking on the site.

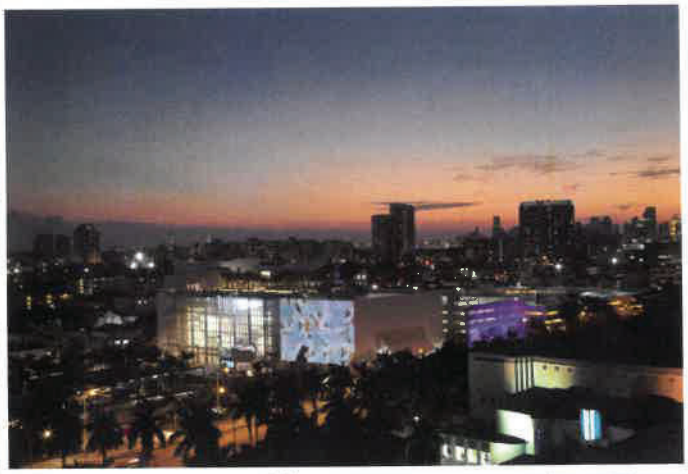
The building is used by NWS for educational activities, musical and related cultural events, rehearsals, Internet transmissions, and broadcasts. The primary program feature of the project is a natural acoustic performance space of approximately 700 seats. The acoustic room is equipped as an Internet2 classroom and transmission facility and is also used for music and cultural performances.

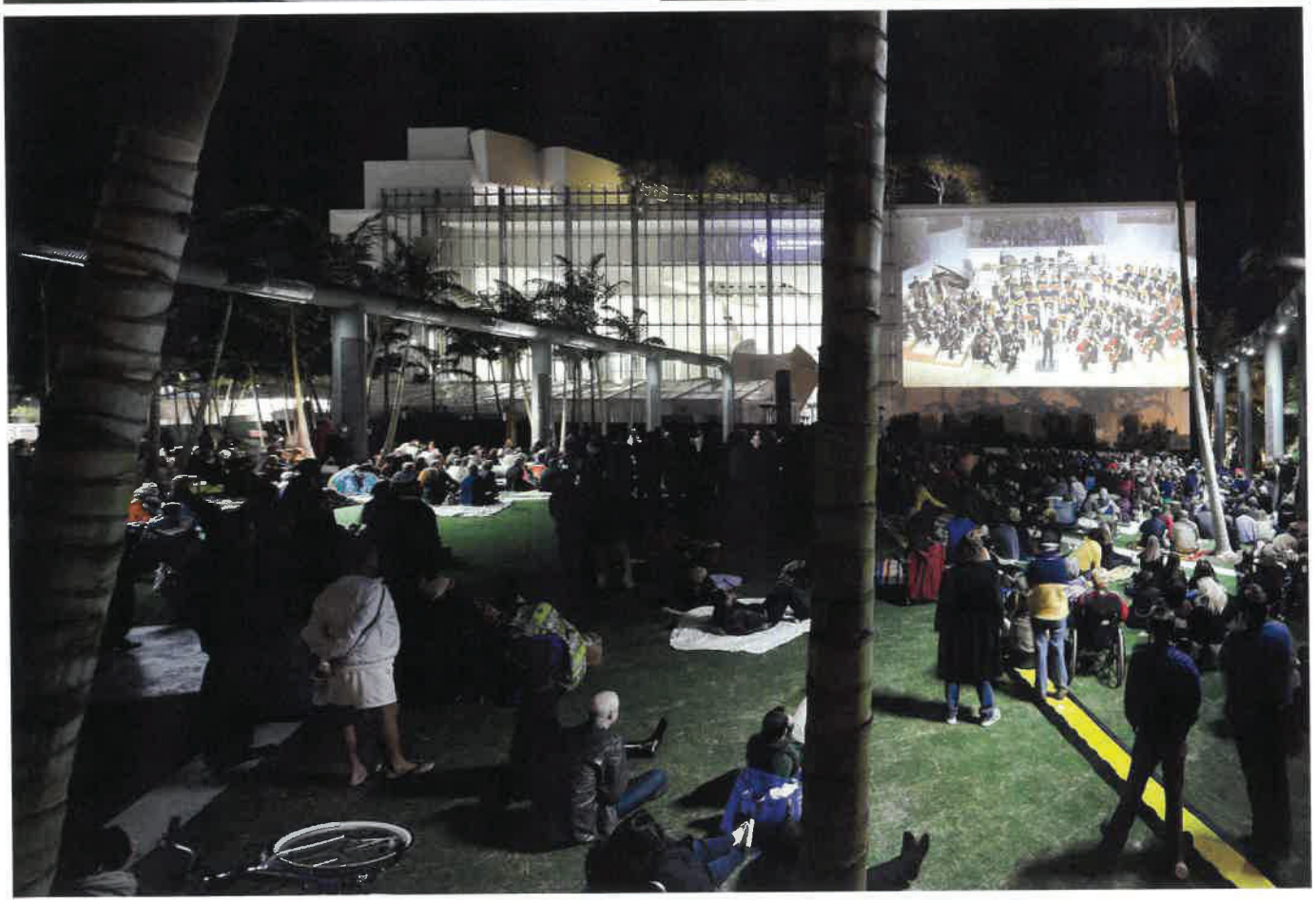
In addition to the performance hall, the building design includes a multi-purpose room that serves both as the primary teaching space for the orchestra and a pre-concert space for lectures and donor events. There are a number of other practice and teaching classrooms, along with public lobby spaces, backstage support and administrative offices. A roof top garden area includes a music library, artist reception, and a suite for the music director, Michael Tilson Thomas.

New World Symphony has become a major cultural institution in the City of Miami Beach in a short time since its opening by creating new types of performance formats that entertain and educate the community about music. The eastern façade of the building doubles as a projection screen that allows NWS to show their concerts for free to public audiences that can enjoy the performance from the park. The City of Miami Beach also uses the venue to show movies and other forms of public video art. This fulfills NWS's goal to engage the public and broaden the symphony audience.

CLIENT	**New World Symphony**
AREA	**100,000 SF**
SCHEDULE	**Begin Design - 2003** **Begin Construction - 2007** **Completion - 2011**
ARCHITECT	**Gehry Partners, LLP (Design Architect)**
AWARDS	**Merit Award; ENR Southeast's Best Project Awards, 2011, Honorable Mention** **2012 Travel + Leisure Design Awards competition, Best Performance Space Category** **Florida Parking Association, Award of Excellence, New Parking Structure, Pennsylvania Avenue Garage, 2011**







December 16, 2019 – Item 6

RESOLUTION 2019-47

RESOLUTION OF THE SAN GABRIEL AND LOWER LOS ANGELES RIVERS AND MOUNTAINS CONSERVANCY (RMC) TO NEGOTIATE AND APPROVE A PROFESSIONAL SERVICES CONTRACT UNDER A REQUEST FOR PROPOSAL TO PROVIDE ARCHITECTURAL DESIGN SERVICES FOR THE COMMUNITY CULTURAL ARTS CENTER IN SOUTHEAST LOS ANGELES

WHEREAS, the legislature has found and declared that the San Gabriel River and its tributaries, the Lower Los Angeles River and its tributaries, and the San Gabriel Mountains, Puente Hills, and San Jose Hills constitute a unique and important open space, environmental, anthropological, cultural, scientific, educational, recreational, scenic, and wildlife resource that should be held in trust to be preserved and enhanced for the enjoyment of, and appreciation by, present and future generations; and

WHEREAS, the State of California has authorized an expenditure of local assistance funds enacted in the Budget Act of 2018 (Senate Bill No. 840) to the San Gabriel and Lower Los Angeles Rivers and Mountains Conservancy for local assistance for the Los Angeles River Community Restoration and Revitalization Projects; and,

WHEREAS, The RMC may enter into any agreement with any public agency, private entity, or person necessary for the proper discharge of the conservancy's duties for the purposes set forth in Section 32602; and

WHEREAS, the RMC issued a Request for Proposals (RFP) seeking an individual or firm to provide architectural design, preconstruction phase and construction phase services for the Community Cultural Arts Center in Southeast Los Angeles; and

WHEREAS, the RMC established a Selection Committee that evaluated Proposals and made a recommendation to the Board for final approval; and

WHEREAS, this action is exempt from the environmental impact report requirements of the California Environmental Quality Act (CEQA); and NOW

Therefore be it resolved that the RMC hereby:

1 FINDS that this action is consistent with the San Gabriel and Lower Los Angeles Rivers and Mountains Conservancy Act and is necessary to carry out the purposes and objectives of Division 22.8 of the Public Resources Code.

2 FINDS that this action is consistent with the Lower Los Angeles River Working Group and Lower Los Angeles Revitalization Plan and is necessary to carry out the purposes and objectives of Division 22.8 of the Public Resources Code, relating to the Los Angeles River.

3 FINDS that the actions contemplated by this resolution are exempt from the environmental impact report requirements of the California Environmental Quality Act.

4 ADOPTS the staff report dated December 16, 2019.

5 AUTHORIZES the Executive Officer to negotiate and award a professional services contract to Gehry Partners, LLP under a Request for Proposal to provide Architectural Design Services for the Community Cultural Arts Center in Southeast Los Angeles.

~ End of Resolution ~

Passed and Adopted by the Board of the
SAN GABRIEL AND LOWER LOS ANGELES RIVERS AND MOUNTAINS CONSERVANCY on December 16, 2019.

Motion _____ Second: _____

Ayes: _____ Nays: _____ Abstentions: _____

_____
Frank Colonna, Chair

ATTEST: _____
David Edsall
Deputy Attorney General