

**AGREEMENT BETWEEN THE CITY OF SANTA ANA AND COLOR-AD, INC., FOR  
INTERPRETIVE EXHIBITS AT THE SANTIAGO CREEK ECO-CENTER**

THIS AGREEMENT is made and entered into on this 6th day of June, 2023 by and between Color-Ad, Inc., a Virginia corporation (“Contractor”), and the City of Santa Ana, a charter city and municipal corporation organized and existing under the Constitution and laws of the State of California (“City”).

**RECITALS**

- A. On December 14, 2022, the City issued Request for Proposal (“RFP”) No. 22-111, by which is sought a qualified contractor having special skill and knowledge in the field of design, fabrication, and installation of interpretive displays at City zoos, aquariums, museums, and nature centers.
- B. Contractor submitted a responsive proposal that was selected by the City. Contractor represents that it is able and willing to provide such services described in the scope of work that was included in RFP No. 22-111.
- C. In undertaking the performance of this Agreement, Contractor represents that it is knowledgeable in its field and that any services performed by Contractor under this Agreement will be performed in compliance with such standards as may reasonably be expected from a professional consulting firm in the field.

**NOW THEREFORE**, in consideration of the mutual and respective promises, and subject to the terms and conditions hereinafter set forth, the parties agree as follows:

**1. SCOPE OF SERVICES**

Contractor shall perform during the term of this Agreement, the tasks and obligations including all labor, materials, tools, equipment, and incidental customary work required to fully and adequately complete the services described and set forth in “**Scope of Services**,” which was included in RFP 22-111 and is attached hereto and fully incorporated by reference as **Exhibit A** and as more specifically set forth in Contractor’s proposal, which is attached hereto and fully incorporated herein by reference as **Exhibit B**.

**2. COMPENSATION**

- a. City agrees to pay, and Contractor agrees to accept as total payment for its services for City, the rates and charges identified in **Exhibit B**. The total amount to be expended during the term of this Agreement shall not exceed Nine Hundred Thousand Dollars and Zero Cents (**\$900,000**).
- b. Payment by City shall be made within forty-five (45) days following receipt of proper invoice evidencing work completed, subject to City accounting procedures. Payment need not be made for work which fails to meet the standards of performance set forth in the Recitals which may reasonably be expected by City.

### 3. TERM

This Agreement shall commence on the date first written above for a three (3) year term with the option for the City to grant up to two (2) one-year renewals, exercisable by a writing by the City Manager and the City Attorney, unless terminated earlier in accordance with Section 15, below.

### 4. INDEPENDENT CONTRACTOR

Contractor shall, during the entire term of this Agreement, be construed to be an independent Contractor and not an employee of the City. This Agreement is not intended nor shall it be construed to create an employer-employee relationship, a joint venture relationship, or to allow the City to exercise discretion or control over the professional manner in which Contractor performs the services which are the subject matter of this Agreement; however, the services to be provided by Contractor shall be provided in a manner consistent with all applicable standards and regulations governing such services. Contractor shall pay all salaries and wages, employer's social security taxes, unemployment insurance and similar taxes relating to employees and shall be responsible for all applicable withholding taxes.

### 5. OWNERSHIP OF MATERIALS

This Agreement creates a non-exclusive and perpetual license for City to copy, use, modify, reuse, or sublicense any and all copyrights, designs, and other intellectual property embodied in plans, specifications, studies, drawings, estimates, and other documents or works of authorship fixed in any tangible medium of expression, including but not limited to, physical drawings or data magnetically or otherwise recorded on computer diskettes, which are prepared or caused to be prepared by Contractor under this Agreement ("Documents & Data"). Contractor shall require all subcontractors to agree in writing that City is granted a non-exclusive and perpetual license for any Documents & Data the subcontractor prepares under this Agreement. Contractor represents and warrants that Contractor has the legal right to license any and all Documents & Data. Contractor makes no such representation and warranty in regard to Documents & Data which were provided to Contractor by the City. City shall not be limited in any way in its use of the Documents and Data at any time, provided that any such use not within the purposes intended by this Agreement shall be at City's sole risk.

### 6. INSURANCE

Prior to undertaking performance of work under this Agreement, Contractor shall maintain and shall require its subcontractors, if any, to obtain and maintain insurance as described below:

#### a. Minimum Scope and Limit of Insurance

- (1) **Commercial General Liability (CGL):** Insurance Services Office Form CG 00 01 covering CGL on an "occurrence" basis, including products and completed operations, property damage, bodily injury and personal &

advertising injury with limits no less than **\$1,000,000** per occurrence. If a general aggregate limit applies, either the general aggregate limit shall apply separately to this project/location (ISO CG 25 03 or 25 04) or the general aggregate limit shall be twice the required occurrence limit.

- (2) **Automobile Liability:** ISO Form Number CA 00 01 covering any auto (Code 1), or if Contractor has no owned autos, hired, (Code 8) and non-owned autos (Code 9), with a limit no less than **\$1,000,000** per accident for bodily injury and property damage.
- (3) **Workers' Compensation:** as required by the State of California, with Statutory Limits, and Employer's Liability Insurance with limit of no less than **\$1,000,000** per accident for bodily injury or disease.
- (4) **Broader Coverage:** if the Contractor maintains broader coverage and/or higher limits than the minimums shown above, the City requires and shall be entitled to the broader coverage and/or the higher limits maintained by the Contractor. Any available insurance proceeds in excess of the specified minimum limits of insurance and coverage shall be available to the City.

b. Other Insurance Provisions

- (1) **Additional Insured Status:** The City, its officers, officials, employees, and volunteers are to be covered as additional insureds on the CGL policy with respect to liability arising out of work or operations performed by or on behalf of the Contractor including materials, parts, or equipment furnished in connection with such work or operations. General liability coverage can be provided in the form of an endorsement to the Contractor's insurance (at least as broad as ISO Form CG 20 10 11 85 or if not available, through the addition of **both** CG 20 10, CG 20 26, CG 20 33, or CG 20 38; **and** CG 2037 if a later edition is used).
- (2) **Primary Coverage:** For any claims related to this contract, the Contractor's insurance coverage shall be primary coverage at least as broad as ISO CG 20 01 04 13 as respects the City, its officers, officials, employees, and volunteers. Any insurance or self-insurance maintained by the City, its officers, officials, employees, or volunteers shall be excess of the Contractor's insurance and shall not contribute with it.
- (3) **Notice of Cancellation:** Each insurance policy required above shall provide that coverage shall not be canceled, except with notice to the City.
- (4) **Waiver of Subrogation:** Contractor hereby grants to City a waiver of any right to subrogation that any insurer of said Contractor may acquire against the City by virtue of the payment of any loss under such insurance. Contractor agrees to obtain any endorsement that may be necessary to affect this waiver of

subrogation, but this provision applies regardless of whether or not the City has received a waiver of subrogation endorsement from the insurer.

- (5) **Self-Insured Retentions:** Self-insured retentions must be declared to and approved by the City. The City may require the Contractor to purchase coverage with a lower retention or provide proof of ability to pay losses and related investigations, claim administration, and defense expenses within the retention. The policy language shall provide, or be endorsed to provide, that the self-insured retention may be satisfied by either the named insured or City.
- (6) **Acceptability of Insurers:** Insurance is to be placed with insurers authorized to conduct business in the state with a current A.M. Best's rating of no less than A:VII, unless otherwise acceptable to the City.
- (7) **Claims Made Policies:** If any of the required policies provide claims-made coverage:
  - i. The retroactive date must be shown, and must be before the date of the contract or beginning of contract work.
  - ii. Insurance must be maintained and evidence of insurance must be provided **for at least five (5) years after completion of contract work.**
  - iii. If coverage is canceled or non-renewed, and not replaced **with another claims-made policy form with a retroactive date prior to** the contract effective date, the Contractor must purchase "extending reporting" coverage for a minimum of **five (5) years** after completion of work.
- (8) **Verification of Coverage:** Contractor shall furnish the City with original Certificates of Insurance including all required amendatory endorsements (or copies of the applicable policy language effecting coverage required by this clause) and a copy of the Declarations and Endorsement Page of the CGL policy listing all policy endorsements to City before work begins. However, failure to obtain the required documents prior to the work beginning shall not waive the Contractor's obligation to provide them.

The City reserves the right to require complete, certified copies of all required insurance policies, including endorsements required by these specifications, at any time.

- (9) **Subcontractors:** Contractor shall require and verify that all subcontractors maintain insurance meeting all the requirements stated herein, and Contractor shall ensure that City is an additional insured on insurance required from subcontractors.

- (10) **Special Risks or Circumstances:** City reserves the right to modify these requirements, including limits, based on the nature of the risk, prior experience, insurer, coverage, or other special circumstances.

## **7. INDEMNIFICATION**

Contractor agrees to defend, and shall indemnify and hold harmless the City, its officers, agents, employees, contractors, special counsel, and representatives from liability: (1) for personal injury, damages, just compensation, restitution, judicial or equitable relief arising out of claims for personal injury, including death, and claims for property damage, which may arise from the negligent operations of the Contractor, its subcontractors, agents, employees, or other persons acting on its behalf which relates to the services described in section 1 of this Agreement; and (2) from any claim that personal injury, damages, just compensation, restitution, judicial or equitable relief is due by reason of the terms of or effects arising from this Agreement. This indemnity and hold harmless agreement applies to all claims for damages, just compensation, restitution, judicial or equitable relief suffered, or alleged to have been suffered, by reason of the events referred to in this Section or by reason of the terms of, or effects, arising from this Agreement. The Contractor further agrees to indemnify, hold harmless, and pay all costs for the defense of the City, including fees and costs for special counsel to be selected by the City, regarding any action by a third party challenging the validity of this Agreement, or asserting that personal injury, damages, just compensation, restitution, judicial or equitable relief due to personal or property rights arises by reason of the terms of, or effects arising from this Agreement. City may make all reasonable decisions with respect to its representation in any legal proceeding. Notwithstanding the foregoing, to the extent Contractor's services are subject to Civil Code Section 2782.8, the above indemnity shall be limited, to the extent required by Civil Code Section 2782.8, to claims that arise out of, pertain to, or relate to the negligence, recklessness, or willful misconduct of the Contractor.

## **8. INTELLECTUAL PROPERTY INDEMNIFICATION**

Contractor shall defend and indemnify the City, its officers, agents, representatives, and employees against any and all liability, including costs, for infringement of any United States' letters patent, trademark, or copyright infringement, including costs, contained in the work product or documents provided by Contractor to the City pursuant to this Agreement.

## **9. RECORDS**

Contractor shall keep records and invoices in connection with the work to be performed under this Agreement. Contractor shall maintain complete and accurate records with respect to the costs incurred under this Agreement and any services, expenditures, and disbursements charged to the City for a minimum period of three (3) years, or for any longer period required by law, from the date of final payment to Contractor under this Agreement. All such records and invoices shall be clearly identifiable. Contractor shall allow a representative of the City to examine, audit, and make transcripts or copies of such records and any other documents created pursuant to this Agreement during regular business hours. Contractor shall allow inspection of all work, data, documents, proceedings, and activities related to this Agreement for a period of three (3) years from the date of final payment to Contractor under this Agreement.

## **10. CONFIDENTIALITY**

If Contractor receives from the City information which due to the nature of such information is reasonably understood to be confidential and/or proprietary, Contractor agrees that it shall not use or disclose such information except in the performance of this Agreement, and further agrees to exercise the same degree of care it uses to protect its own information of like importance, but in no event less than reasonable care. "Confidential Information" shall include all nonpublic information. Confidential information includes not only written information, but also information transferred orally, visually, electronically, or by other means. Confidential information disclosed to either party by any subsidiary and/or agent of the other party is covered by this Agreement. The foregoing obligations of non-use and nondisclosure shall not apply to any information that (a) has been disclosed in publicly available sources; (b) is, through no fault of the Contractor disclosed in a publicly available source; (c) is in rightful possession of the Contractor without an obligation of confidentiality; (d) is required to be disclosed by operation of law; or (e) is independently developed by the Contractor without reference to information disclosed by the City.

## **11. CONFLICT OF INTEREST CLAUSE**

Contractor covenants that it presently has no interests and shall not have interests, direct or indirect, which would conflict in any manner with performance of services specified under this Agreement.

## **12. NON-DISCRIMINATION**

Contractor shall not discriminate because of race, color, creed, religion, sex, marital status, sexual orientation, gender identity, gender expression, gender, medical conditions, genetic information, or military and veteran status, age, national origin, ancestry, or disability, as defined and prohibited by applicable law, in the recruitment, selection, teaching, training, utilization, promotion, termination or other employment related activities or any services provided under this Agreement. Contractor affirms that it is an equal opportunity employer and shall comply with all applicable federal, state and local laws and regulations.

## **13. EXCLUSIVITY AND AMENDMENT**

This Agreement represents the complete and exclusive statement between the City and Contractor, and supersedes any and all other agreements, oral or written, between the parties. In the event of a conflict between the terms of this Agreement and any attachments hereto, the terms of this Agreement shall prevail. This Agreement may not be modified except by written instrument signed by the City and by an authorized representative of Contractor. The parties agree that any terms or conditions of any purchase order or other instrument that are inconsistent with, or in addition to, the terms and conditions hereof, shall not bind or obligate Contractor or the City. Each party to this Agreement acknowledges that no representations, inducements, promises or agreements, orally or otherwise, have been made by any party, or anyone acting on behalf of any party, which is not embodied herein.

#### **14. ASSIGNMENT**

Inasmuch as this Agreement is intended to secure the specialized services of Contractor, Contractor may not assign, transfer, delegate, or subcontract any interest herein without the prior written consent of the City and any such assignment, transfer, delegation or subcontract without the City's prior written consent shall be considered null and void. Nothing in this Agreement shall be construed to limit the City's ability to have any of the services which are the subject to this Agreement performed by City personnel or by other Contractors retained by City.

#### **15. TERMINATION**

This Agreement may be terminated by the City upon thirty (30) days written notice of termination. In such event, Contractor shall be entitled to receive and the City shall pay Contractor compensation for all services performed by Contractor prior to receipt of such notice of termination, subject to the following conditions:

- a. As a condition of such payment, the Executive Director may require Contractor to deliver to the City all work product(s) completed as of such date, and in such case such work product shall be the property of the City unless prohibited by law, and Contractor consents to the City's use thereof for such purposes as the City deems appropriate.
- b. Payment need not be made for work which fails to meet the standard of performance specified in the Recitals of this Agreement.

#### **16. WAIVER**

No waiver of breach, failure of any condition, or any right or remedy contained in or granted by the provisions of this Agreement shall be effective unless it is in writing and signed by the party waiving the breach, failure, right or remedy. No waiver of any breach, failure or right, or remedy shall be deemed a waiver of any other breach, failure, right or remedy, whether or not similar, nor shall any waiver constitute a continuing waiver unless the writing so specifies.

#### **17. JURISDICTION - VENUE**

This Agreement has been executed and delivered in the State of California and the validity, interpretation, performance, and enforcement of any of the clauses of this Agreement shall be determined and governed by the laws of the State of California. Both parties further agree that Orange County, California, shall be the venue for any action or proceeding that may be brought or arise out of, in connection with or by reason of this Agreement.

#### **18. PROFESSIONAL LICENSES**

Contractor shall, throughout the term of this Agreement, maintain all necessary licenses, permits, approvals, waivers, and exemptions necessary for the provision of the services hereunder and required by the laws and regulations of the United States, the State of California, the City of

Santa Ana and all other governmental agencies. Contractor shall notify the City immediately and in writing of its inability to obtain or maintain such permits, licenses, approvals, waivers, and exemptions. Said inability shall be cause for termination of this Agreement.

## 19. NOTICE

Any notice, tender, demand, delivery, or other communication pursuant to this Agreement shall be in writing and shall be deemed to be properly given if delivered in person or mailed by first class or certified mail, postage prepaid, or sent by fax or other telegraphic communication in the manner provided in this Section, to the following persons:

To City:

Clerk of the City Council  
City of Santa Ana  
20 Civic Center Plaza (M-30)  
P.O. Box 1988  
Santa Ana, CA 92702-1988  
Fax: 714- 647-6956

With courtesy copies to:

Executive Director,  
Parks, Recreation, and Community Services Agency  
City of Santa Ana  
20 Civic Center Plaza (M-xx)  
P.O. Box 1988  
Santa Ana, California 92702

To Contractor:

Color-Ad, Inc.  
Attn: Julie A. Velke  
7200 Gary Road  
Manassas, VA 20109  
703-631-7849

A party may change its address by giving notice in writing to the other party. Thereafter, any communication shall be addressed and transmitted to the new address. If sent by mail, communication shall be effective or deemed to have been given three (3) days after it has been deposited in the United States mail, duly registered or certified, with postage prepaid, and addressed as set forth above. If sent by fax, communication shall be effective or deemed to have been given twenty-four (24) hours after the time set forth on the transmission report issued by the transmitting facsimile machine, addressed as set forth above. For purposes of calculating these time frames, weekends, federal, state, County or City holidays shall be excluded.

**20. MISCELLANEOUS PROVISIONS**

- a. Each undersigned represents and warrants that its signature herein below has the power, authority and right to bind their respective parties to each of the terms of this Agreement, and shall indemnify City fully, including reasonable costs and attorney's fees, for any injuries or damages to City in the event that such authority or power is not, in fact, held by the signatory or is withdrawn.
- b. The Agreement is the final and complete agreement and any prior or contemporaneous agreements for similar services between the parties is superseded by this Agreement. This shall not apply where the Parties are currently engaged and Contractor is providing services not contemplated by this Agreement.
- c. All Exhibits referenced herein and attached hereto shall be incorporated as if fully set forth in the body of this Agreement.

IN WITNESS WHEREOF, the parties hereto have executed this Agreement the date and year first above written.

**ATTEST:**

**CITY OF SANTA ANA**

\_\_\_\_\_  
Jennifer L. Hall  
City Clerk

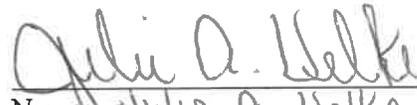
\_\_\_\_\_  
Kristine Ridge  
City Manager

**APPROVED AS TO FORM:**

SONIA R. CARVALHO  
City Attorney

**CONTRACTOR:**

By:   
Brandon Salvatierra  
Deputy City Attorney

  
Name: Julie A. Velke  
Title: President

**RECOMMENDED FOR APPROVAL:**

\_\_\_\_\_  
Hawk Scott  
Executive Director,  
Parks, Recreation, and Community Services Agency

**EXHIBIT A**  
**SCOPE OF SERVICES**



## CITY OF SANTA ANA

### EXHIBIT I

### SCOPE OF SERVICES

Consultant shall perform the services as set forth below.

#### I. GENERAL REQUIREMENTS

- A. Consultant shall design, fabricate, and install interpretive displays at City zoos, aquariums, museums, and nature centers.
- B. Consultant shall be responsible for delivering a turn-key project from conceptual design through final installation at the EcoCenter.
- C. Consultant shall be fully responsible for content generation, photos, and any other media necessary for completion of the project. The City will provide staff to participate in the design process and provide feedback on proposed designs and messaging.
- D. Consultant shall be expected to provide plans, 3-D renderings, or other materials that convey the design and feel of the final exhibits to stakeholders.

#### II. BRANDING AND OTHER EXTERIOR ELEMENTS

- A. The City has developed a new logo for the EcoCenter and expects to incorporate it into exterior branding as part of this project. Small interpretive elements may be considered for use around the Nature Center to extend reach beyond the interior exhibit hall, but any external elements must be very durable to resist natural and human activities.
- B. Existing elements within the exhibit hall can be removed to create a clean palette. However, the City prefers to preserve the painted mural on wall.
- C. Although overhead lighting tracks exist, Contractor should propose and make lighting and audio improvements for new displays.

#### III. INSTALLATION AND SAFETY

- A. Where applicable for installation services, prevailing wages must be paid and documented for all field personnel in accordance with California Labor Code § 1770-1781, et seq.
- B. Contractor shall keep work areas clean and free from any debris, rubbish, hazardous waste and non-usable material resulting from the work under this Contract and shall be disposed of at the completion of each work day by the Contractor. Hazardous waste must be disposed of in accordance with the Resource Conservation and Recovery Act and all other applicable federal, state, and local laws and regulations.



## CITY OF SANTA ANA

- C. Handling and delivery of all materials must comply with all local, State, and Federal safety regulations and must maintain appropriate hazardous material transportation and handling certifications and licensing as applicable.
- D. The City does not assume liability for spills or other releases of hazardous wastes which are caused by the negligence of the contractor once hazardous waste materials are in the possession of the contractor or transported off site.
- E. Contractor shall take all reasonable precautions, as directed by the City, or in the absence of such direction, in accordance with sound industrial practices, to safeguard and protect City property and adjacent property. Damages to properties caused by Contractor's negligence shall be repaired at no cost (both labor and material) to the City.

Contractor is responsible for advising and ensuring compliance by Contractor's employees with all applicable environmental and hazardous materials handling laws and regulations.

Contractor shall provide City a full report of damage to City property and/or equipment by Contractor's employees. All damage reports shall be submitted to the Site Coordinator within twenty-four (24) hours of occurrence.

**EXHIBIT B**  
**CONTRACTOR'S PROPOSAL**

Design, Fabrication, and Installation for

# Interpretive Exhibits at Santiago Creek Eco-Center

## 1. STATEMENT OF QUALIFICATIONS

RFP Number: 140P1121R0001

Bid Due: February 7th, 2023 by 2:00 PM PST

Prepared by: Color-Ad, Inc. and Reich+Petch

**color·ad**  
SIGNS AND EXHIBITS





FEBRUARY 7, 2023

Frank Arroyo, Principal Management Analyst  
City of Santa Ana – Parks, Recreation and Community Services Agency  
20 Civic Center Plaza  
Santa Ana, CA 92701

Dear Mr. Arroyo,

The Color-Ad team is excited for the opportunity to present our ideas for the interpretive exhibits at Santiago Creek EcoCenter. We have assembled a stellar team of exhibit experts to deliver a compelling, interactive, and exceptional educational experience. Color-Ad will serve as the prime contract holder and be responsible for overall project management, exhibit fabrication, installation, and closeout while Reich&Petch (R&P) will provide the exhibit design solutions. Our team understands the processes required and the nuances to consider when turning a client's vision into a 3-dimensional reality.

Color-Ad is a privately-owned, standalone C corporation located in Manassas, Virginia. Color-Ad's core strength, along with fabricating custom exhibit pieces, is overall project management. Delivering multi-faceted projects that require coordination with multiple entities and the oversight of various moving parts is a skill our firm has been honing for over 50 years. Our project manager, Heather McDade, has led numerous design-build teams to successful public openings in her 18 years of museum exhibit project management. Her experience includes recently teaming with Reich&Petch for the successful opening of the NCAR-Wyoming Supercomputing Center exhibits in November 2022.

R&P has extensive experience in designing and interpreting the eternal story of how humans connect with their environments. Their key personnel are excited to provide a design that creates exceptional emotional and physical engagement as well as provides tools and access for discovery and learning.

We believe our team offers a unique approach to capturing the vision of the project and an exceptional ability to carry out the project objectives. We appreciate the opportunity to present our plan for the design, fabrication, and installation of the the interpretive exhibits at Santiago Creek EcoCenter. We look forward to working with your team to deliver an engaging, dynamic, and truly unique exhibit experience for the City of Santa Ana.

Sincerely,

Julie A. Velke  
President, Color-Ad, Inc.  
[jvelke@color-ad.com](mailto:jvelke@color-ad.com)

Color-Ad, Inc.  
7200 Gary Road  
Manassas VA 20109

[color-ad.com](http://color-ad.com)  
t. 703-631-9100  
f. 703-631-7849

# TABLE OF CONTENTS

<b>1A. COVER LETTER</b>	<b>2</b>
<b>1B. SERVICES PROVIDED</b>	<b>4</b>
<b>1C. AGREEMENT STATEMENT</b>	<b>5</b>
EXHIBIT II - SAMPLE AGREEMENT	5
<b>1D. FIRM AND TEAM EXPERIENCE</b>	<b>6</b>
GENERAL DESCRIPTION OF THE TEAM	6
PROJECT ORG CHART	7
KEY PERSONNEL RESUMES	8
RELEVANT PROJECTS	20
<b>1E. PROPOSED WORK PLAN</b>	<b>28</b>
APPROACH TO PERFORMING SERVICES	28
SPECIAL CONSIDERATIONS	32
IMPLEMENTATION PLAN	33
PROJECT SCHEDULE	43
CONCEPTUAL DELIVERABLES	45
RENDERINGS AND MODELS	49
GREEN PRACTICES	52
<b>1F. REFERENCES</b>	<b>53</b>
<b>2. COST PROPOSAL</b>	<b>55</b>
BUDGETARY BREAKDOWN	55
CONTROLLING COSTS	56
EXAMPLES OF CONTROLLING COSTS	57

# Services Provided

## EXECUTIVE SUMMARY

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### PROJECT UNDERSTANDING

The City of Santa Ana is seeking a turnkey project for the delivery of an exciting and educational exhibition to be installed in the interpretive hall (718 sqft) with the primary objective of engaging visitors in exploring the natural history of the creek, action to conservation, habitat restoration, and the cultural history of the region.

The team of Color-Ad with the Reich&Petch design team hereinafter named the Color-Ad Design Team (the "CAD Team") is very excited at the opportunity to participate in the Santiago Creek EcoCenter project. We understand the CAD Team will be responsible for the design, fabrication, and installation including the development of the interpretation, final text development, and selection of images, videos, media etc.

The project includes the addition of exterior signage integrating the newly developed EcoCenter's logo and interpretive elements.

Additionally, the selected firm will be responsible for the demolition of the current hall retaining the existing mural. The selected firm should also consider lighting and audio improvements as part of the overall project.

Our team is well suited to the design and production of the EcoCenter project. Our team, expertise, experience, and the approach described in our proposal offer excellence in project management, design leadership and project delivery.

### PROPOSED SERVICES AND COMPLETE PROJECT PROCESS

The CAD Team will provide all services necessary to complete the design, fabrication, and installation of the interpretive exhibits. The services that we plan to provide, as well as our complete project process, are explained in detail in section E of our proposal. Our implementation plan describes the phases of the project with a description of all the services we intend to provide and actions we intend to take in each phase.

### PROCESS OUTLINE

**Our design-build process consists of the following phases:**

- ▶ Project kickoff
- ▶ Schematic design
- ▶ Detailed final design
- ▶ Fabrication and production
- ▶ Demolition and delivery
- ▶ Installation and testing
- ▶ Handover and closeout

# Agreement Statement

## **EXHIBIT II - SAMPLE AGREEMENT**

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**Color-Ad confirms our understanding of and consent to all provisions contained in Exhibit II - Sample Agreement.**

## Firm and Team Experience

# GENERAL DESCRIPTION OF THE TEAM

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### **Project Management, Fabrication, Installation**

Color-Ad is a full service project management and custom fabrication company, specializing in producing interpretive and interactive storytelling elements for experiential spaces, museums, and visitor centers across the globe.

Color-Ad will serve as the prime contractor and provide overall project management services, fabrication services, installation services, and guide the team to the successful execution of the project goals and objectives. Color-Ad is located in Manassas, Virginia.

Our interpretive planner, Kathy Talley-Jones, is located in Pasadena, California while our animal care specialist, Leslie Gordon, is located in Los Angeles, California.

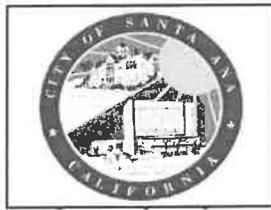


### **Reich&Petch Exhibit Development and Design**

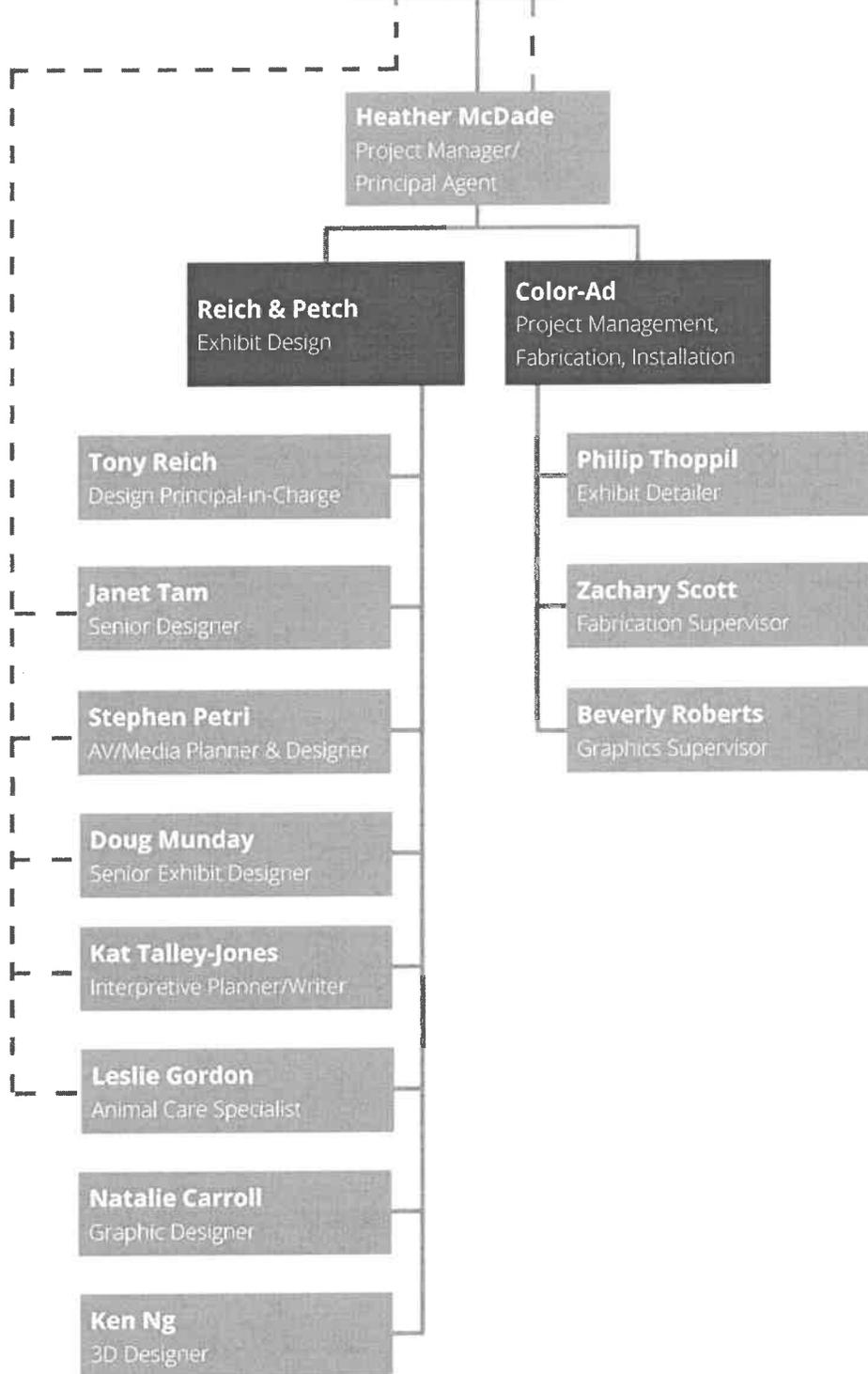
Reich&Petch is an international multi-disciplinary design firm, working with museums, institutions, cultural organizations, corporations, and agencies to make content accessible through memorable design. R&P turns ideas into engaging environments and transforms opportunities into results.

R&P will provide all exhibit development/design services and render your visions for the visitor experience into a detailed, customized, and comprehensive production package.

**Please refer to the organization chart on the following page for a visualization of the project team and the lines of communication with the City.**



--- Direct communication w/ client  
— Contractual relationship



# HEATHER MCDADE



## PROJECT MANAGER

As the Project Manager, Ms. McDade will serve as the single primary point of contact between Color-Ad and the City of Santa Ana. She will be responsible for overseeing every aspect of the project and she will be accountable for meeting all of the project management responsibilities as outlined in the specifications. She will ensure that scheduling, coordination, oversight, and communication is effectively accomplished for all work produced under a task order. Ms. McDade will maintain contact with the client as necessary, she will

provide quality control to ensure all project elements meet the contract specification requirements, she will track work progress to ensure the project is completed according to the schedule, and she will coordinate and ensure that all submittal specifications are met. Ms. McDade will plan, coordinate, and oversee the entire exhibit installation.

### Education

*VA Commonwealth University  
B.F.A. Interior Design, 1991*

### Professional Certifications

*National CPR Foundation  
CPR/AED/First Aid, Renewal Date Nov. 2017*

### Awards as Project Manager

*White House Visitor Center, 2016 NPS National  
Accessibility Interpretive Design Award*

### Experience

*Color-Ad, Inc., 2011-Present  
Project Manager*

### Color-Ad, Inc. 1999-2005

*Project management assistance, exhibit design  
and Project Manager*

### Color-Ad, Inc. 1992-1999

*Sales Associate*

### Phoenix Design/Andel Inc. 1991-1992

*Associate designer and detailer*

## DESCRIPTION OF ROLE ON SIMILAR PROJECTS:

### White House Visitor Center, \$3,286,026.00, 22,000 square feet

Ms. McDade served as the Project Manager for the White House Visitor Center (WHVC) exhibit fabrication and installation. During our contract the WHVC was undergoing construction. Ms. McDade coordinated with the general building contractor throughout the project on the areas where exhibit and building work overlapped. She was responsible for aspects such as verifying core drilling locations of electrical access points to our exhibit portals, inspecting and evaluating building access, reviewing the building completion schedule and adjusting the exhibit schedule to maintain our completion date, confirming all dimensions to ensure proper fit of all our exhibit elements, as well as scouting and informing the GC of our needs for the locations of our exhibit structures, finishes, power sources, and built-in millwork.

## COMPLETED PROJECTS AS PROJECT MANAGER:

- ▶ UCAR Supercomputing Center
- ▶ White House Visitor Center
- ▶ Kislak Gallery of Discovery and Exploration
- ▶ City of Hope Exhibition, Smithsonian
- ▶ Faberge Gallery at Virginia Museum of Fine Arts
- ▶ Daniel Boone Wilderness Trail Interp. Center
- ▶ Chaco Culture National Historic Park
- ▶ Fort Larned National Historic Site
- ▶ Washington Monument Exhibits
- ▶ Shark Valley Visitor Center at Everglades NP

# PHILIP THOPIL



## EXHIBIT DETAILER AND EXHIBIT DESIGNER

Mr. Thopil will be responsible for producing fabrication drawings and the CNC file set up for all fabricated structures and tactile maps. He will coordinate with our Project Manager to ensure that not only are our details clear, comprehensive and compliant with the accepted industry standards, but our fabrication and as-built drawings accurately depict the architecture of our structures. He will also help in review of shop drawings produced by all of the subcontractors and will work closely with our Project Manager to

ensure compliance of all shop drawings as per the contract requirements.

As Exhibit Designer, Mr. Thopil will be responsible to provide a re-design of any 3D exhibit elements and/or create new ones. He will analyze all existing structures for ADA compliance and re-design the structures as necessary to meet the requirements for universal accessibility.

### Education

**Government Polytechnic College, 1990**  
*B.S. Civil Engineering*

**Astech Computer Academy, 1991**  
*Computer Aided Design & Drafting*

**Suneetron Technical Institute, 1992**  
*Diploma in servicing & maintenance of electronic equipment*

### Experience

**Color-Ad, Inc. 2005-Present**  
*Exhibit Detailer*

**Millennium Display Group 2003-2005**  
*CAD Detailer for sign fabrication and CNC parts*

**Awal Plastics W.L.L. 1997-2003**  
*CAD Detailer for signage structures*

## DESCRIPTION OF ROLE ON SIMILAR PROJECTS:

### **Alaska Public Lands Information Center, \$1,534,021.00, 4,805 square feet**

Served as Exhibit Detailer. Updated and finalized our as-built drawing package for the client. Maintained fabrication standards in accordance with the client's specifications and requests throughout the drawing package. Worked with the Project Manager to detail MDF platforms that hold a variety of exhibit elements including large glass panels, life-size custom elements, and various graphic panels. Collaborated with the graphics department to set up CNC files for custom shapes, various graphic backers, and graphic substrates.

## COMPLETED PROJECTS AS EXHIBIT DETAILER:

- ▶ Fort Union National Monument
- ▶ Canyon Rim Visitor Center at New River Gorge
- ▶ Fordyce Bathhouse at Hot Springs Nat. Park
- ▶ Jimmy Carter National Historic Site
- ▶ Lodgepole Visitor Center at Sequoia Nat. Park
- ▶ Fort Larned National Historic Site
- ▶ Haleakala National Park
- ▶ Boston Mill Visitor Center at Cuyahoga Valley
- ▶ Steamtown National Historic Site
- ▶ Alaska Public Lands Information Center
- ▶ ABMC Manila American Cemetery
- ▶ ABMC Normandy American Cemetery

# ZACHARY SCOTT



## WOOD FABRICATION SUPERVISOR

As Wood Fabrication Supervisor, Mr. Scott will be responsible for supervising all aspects of Color-Ad's exhibit fabrication. His responsibilities include maintaining the standards and methods of wood shop fabrication and the on-time satisfactory completion of the project through quality control checks. Mr. Scott will manage, monitor, and schedule the fabrication of all cabinetry, carpentry, and woodworking elements in the project.

He will coordinate with our Metal Fabrication/Paint/CNC Supervisor to ensure that the flow of work on our shop floor adheres to the contract schedule and specification requirements. He will coordinate with our Project Manager to ensure that our wood shop fabricates structures according to the approved drawings. Mr. Scott will ensure that every item fabricated by each craftsmen in our wood shop meets the design-intent, functionality requirements, and museum-quality finishes desired by the client. He will supervise and direct all wrapping, packing/crating and loading of the final exhibit elements that will be shipped to site for installation.

### Education

*Osborn Senior HS  
Graduate, 1994*

### Experience

*Color-Ad, Inc. 2001-Present  
Fabrication Shop Supervisor*

### Professional Certifications

*Occupational Health DOT Commercial Driver  
Fitness Determination Certified*

### Color-Ad, Inc. 1995-2001

*Exhibit Specialist*

## DESCRIPTION OF ROLE ON SIMILAR PROJECTS:

### **Daniel Boone Wilderness Trail Interpretive Center, \$750,000.00, 4,000 square feet**

Served as Fabrication Shop Supervisor. Oversaw exhibit fabrication staff which included the coordination, management and transport of components built at our shop. Oversaw and coordinated the production of numerous thematic reader rails, freestanding graphic panels, exhibit tables and cabinetry, cut-out figures, and curved gallery walls with embedded AV equipment. He coordinated with our scenic/diorama subcontractor, The 3rd Dimension, to ensure the scenic elements integrated seamlessly into our exhibit platforms and walls. Collaborated with the project manager to organize the packing, delivery, and unloading of the exhibits to ensure a smooth installation.

## COMPLETED PROJECTS AS WOOD FABRICATION SUPERVISOR:

- ▶ Abraham Lincoln Birthplace, 2021
- ▶ Jimmy Carter National Historic Site, 2020
- ▶ Lodgepole Visitor Center at SEKI, install TBD
- ▶ Fort Larned National Historic Site, 2020
- ▶ Haleakala National Park, 2019
- ▶ Boston Mill Visitor Center at CUVA, 2019
- ▶ Devils Tower National Monument, 2021
- ▶ Sunset Crater Volcano National Park, 2020
- ▶ Alaska Public Lands Information Center, 2019
- ▶ Bryce Canyon National Park, 2016
- ▶ ABMC Manila American Cemetery, 2019
- ▶ ABMC Normandy American Cemetery, 2019

# BEVERLY ROBERTS



## GRAPHICS SHOP SUPERVISOR

As Graphic Shop Supervisor, Ms. Roberts will be responsible for supervising our in-house team of 5 full time graphic design and production specialists. She is responsible for coordinating all aspects of graphic production while maintaining high standards and methods of production for all graphic output. She will oversee and also participate in the file set up for all graphic layouts and color adjustments, she will coordinate with our graphic production specialists to ensure quality standards are met and she will conduct regular quality assurance checks on all graphics produced for this project.

Ms. Roberts will coordinate with our Fabrication Shop Supervisor and our Production Manager to ensure that any graphics interacting with wood or metal exhibit structures will integrate smoothly with the component. She will supervise and direct all wrapping and packing of the final graphics that will be shipped to site for installation.

### Education

**Virginia Commonwealth University**  
*B.S. in Business/Marketing, 1991*

### Experience

**Color-Ad, Inc., 2008-Present**  
*Graphic Designer/Technician*

**Graphics Gallery 1998-2008**  
*Graphics Project Manager (Museum Exhibits)*

## ROLE ON SIMILAR PROJECTS:

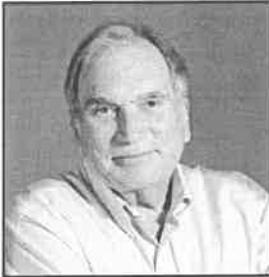
### Fort Union National Monument

Served as Graphics Shop Supervisor and Graphic Designer. Coordinated with the project manager and exhibit designer to finalize all graphic production details, including quality, color and size verification. Made text, layout, and color corrections for all graphic files. Managed the overall production of all in-house and outsourced graphics. Ms. Roberts collaborated with our fabrication shop supervisor to ensure all graphics and exhibit structures integrated smoothly together and organized the packing and shipping of all graphics.

## COMPLETED PROJECTS AS GRAPHICS SHOP SUPERVISOR:

- ▶ NPS Fort Union National Monument
- ▶ UMD Jones Hill House Weight Room
- ▶ NPS Fort Frederica
- ▶ B&O Railroad Museum
- ▶ Library of Congress- Join In
- ▶ NPS National Mall and Memorial Parks
- ▶ NPS Antietam National Battlefield
- ▶ UCAR-Wyoming Supercomputing Center
- ▶ Cane River Creole NHP
- ▶ American Postal Workers Union
- ▶ NPS HOSP Fordyce Bathhouse
- ▶ NPS Great Sand Dunes
- ▶ ABMC Netherlands
- ▶ FDR Memorial

# TONY REICH



## DESIGN PRINCIPAL-IN-CHARGE

Tony will be an advisor to the design team and will provide input on high level issues of the project, including design schedule, budget, project strategy, and coordination with the sub-consultants, as necessary. He will monitor the scheduling, program analysis and overall work of the team. He will work with the team in establishing the conceptual design directions that underlie the project. Tony is a founding principal of R&P with over 35 years of international design experience for a variety of museum, gallery, exhibition, zoos and nature center projects. Trained as an architect, he understands the unique challenges and opportunities of how exhibits need to fit and complement their built context and site.

### Education

**Leicester School of Architecture**

*Diploma of Architecture, 1972*

### Professional Certifications

*Ontario Association of Architects (OAA)*

*Royal Architectural Institute of Canada (FRAIC)*

*Royal Institute of British Architects (RIBA)*

### Award of Note

*American Alliance of Museums Excellence in Exhibition Award, Smithsonian's National Museum of the American Indian - Treaties Gallery, Washington, DC, USA (by R&P)*

### Experience

**1987-Present: Senior Principal**  
*Reich&Petch, Toronto, ON, CA*

## DESCRIPTION OF ROLE ON SIMILAR PROJECTS:

### **Muskoka Discovery Centre: Watershed Wonders Exhibit, Gravenhurst, ON, CA**

#### **Role: Principal-in-Charge, Exhibit Design Services**

Tony was the Principal-in-Charge and Senior Exhibit Designer on this permanent exhibit project. He coordinated the design team of exhibit, graphic and multi-media production designers for this highly interactive and science related environmental exhibit on the Muskoka Watershed of Northern Ontario.

## ADDITIONAL EXPERIENCE:

- ▶ City of Boise: The WaterShed Exhibit, Boise, ID, USA
- ▶ Las Cruces Museum of Nature and Science: Exhibits, Las Cruces, NM, USA
- ▶ Cleveland Museum of Natural History: Exhibits, Cleveland, OH, USA
- ▶ Smithsonian's National Museum of Natural History: Butterflies + Plants Gallery, Washington D.C., USA
- ▶ Virginia Museum of Natural History: Exhibits, Martinsville, VA, USA
- ▶ Calgary Zoo: Panda Passage Exhibits & Signage, Calgary, AB, CA
- ▶ Toronto Zoo: Panda Interpretive Centre Exhibits & Signage, Toronto, ON, CA
- ▶ Gros Morne National Park Discovery Centre: Exhibits, Woody Point, NL, CA
- ▶ Royal Ontario Museum: Biodiversity Gallery, Toronto, ON, CA
- ▶ Lake Superior Provincial Park Visitor Centre, Wawa, ON, CA
- ▶ Waskesiu Beach House: Outdoor Interpretive Exhibits, Prince Albert National Park, Waskesiu, SK, CA

# JANET TAM



## SENIOR DESIGNER

Janet will be Senior Designer, directly liaising with the client team and stakeholders. Collaborating with the project team, she will implement conceptual designs into built exhibit experiences and maintain workflow in accordance with the project schedule and budget. She will develop the exhibition's overall design including space planning, visitor flow, graphic approaches, and interactive elements. During the fabrication/installation phase, she will ensure the design intent and vision are met. Janet brings a deep passion and understanding of storytelling and experiential design to her work. Janet has designed a wide range of exhibitions for museums, conservation-focused zoos, aquariums, and cultural attractions. Her work is anchored in her training and her passion for developing cultural and scientific ideas in engaging ways.

### Education

**The City College of New York, New York**  
*Bachelor of Architecture, 2013*

### Miami University, Oxford

*Master of Conservation Biology, 2022*

### Experience

**2022-Present: Senior Exhibit Designer**  
*Reich&Petch, New York, NY*

### 2018-2022: Exhibit Designer

*Wildlife Conservation Society, Bronx, NY*

### 2016-2017: Exhibit Designer

*Thinc Design, New York, NY*

### 2015-2016: Exhibition Manager

*Columbia University, New York, NY*

### 2013-2015: Exhibition Designer

*The Solomon R. Guggenheim Museum, New York, NY*

## DESCRIPTION OF ROLE ON SIMILAR PROJECTS:

### **Playquarium, NYAquarium – Exhibit Design, Brooklyn, NY, USA (Wildlife Conservation Society)**

#### **Role: Senior Exhibit Designer**

Launched in 2022, Playquarium is a playful exhibit that promotes an affinity towards the ocean and its diverse habitats in kids. Janet collaborated with an interdisciplinary team that included content developers, graphic designers, and internal stakeholders to implement designs into an interactive experience for families. Her role was to develop the design, working closely with team members and client stakeholders. Janet developed the exhibition's overall design including space planning, visitor flow, graphics, and interactives. During the construction phase, she ensured the design intent and vision were met by managing fabrication and construction.

## ADDITIONAL EXPERIENCE:

- ▶ City of Boise: The WaterShed Exhibit, Boise, ID, USA
- ▶ Cape Fear Museum of History and Science: Exhibits, Wilmington, NC, USA
- ▶ Empire State Building Experience: Exhibits, New York, NY, USA (Thinc Design)
- ▶ Dubai Sustainability Pavilion – Exhibit Design, Dubai, UAE, USA (Thinc Design)
- ▶ War Remnants Museum: From Foes to Friends, Ho Chi Minh City, Vietnam (Trigon Associates)
- ▶ NYAquarium: Ocean Wonders, Brooklyn, NY, USA (Wildlife Conservation Society)
- ▶ NYAquarium: Spineless Wonders, Brooklyn, NY, USA (Wildlife Conservation Society)
- ▶ NYAquarium: Sea Change, Brooklyn, NY, USA (Wildlife Conservation Society)
- ▶ Bronx Zoo: Dinosaur Safari, Bronx, NY, USA (Wildlife Conservation Society)

# STEPHEN PETRI



## AV/MEDIA PLANNER & DESIGNER

Stephen will collaborate with the design and client team on the development of AV media creative concepts, planning and designing creative content development, and ensuring creative standards are maintained and coordinated. He will ensure the media approaches balance the project's creative goals in terms of aspirations, budget, capacity, and quality control. Because of his extensive and recent experience working with Color-Ad, the exhibit fabricator, Stephen will advise on the integration of software, audiovisual equipment, and physical interactives to ensure the success of the project.

### Education

#### **McGill University**

*Certificate in Project Management, 1992*

#### **University of Waterloo**

*Bachelor of Architecture, 1987*

#### **University of Waterloo**

*Bachelor of Environmental Studies, 1984*

### Professional Certifications

*American Alliance of Museums (AAM)*

*Canadian Museums Association (CMA)*

*International Council of Museums (ICOM)*

### Award of Note

*American Alliance of Museums Excellence in Exhibitions Award, Special Achievement for Visual Engagement, Smithsonian's National Museum of Natural History, Hall of Fossils, Washington D.C., USA*

### Experience

#### **2008-Present: Senior Principal**

*Reich&Petch, Toronto, ON, CA*

#### **1998-2008: Associate**

*Reich&Petch, Toronto, ON, CA*

## DESCRIPTION OF ROLE ON SIMILAR PROJECTS:

### **Smithsonian Institution National Museum of Natural History: David H. Koch Hall of Fossils - Deep Time, Washington D.C., USA, Role: Principal in Charge**

Stephen was Principal-in-Charge of the revitalization of the Smithsonian National Museum of Natural History's Hall of Fossils. Covering over 3.7 billion years of history and including 700+ fossils, Stephen personally logged over 14 hundred hours on this project, leading teams of many collaborators including paleontologists, AV designers, education specialists, mural artists, architects as well as many others, keeping the project on track. Maintaining a clear focus on the client's vision throughout, that the gallery should stay attuned to the central message "Life flows powerfully forward; dramatic extinctions disrupt and life resets – but is never the same", Stephen successfully steered this multi-year, multimillion-dollar project to completion, acclaim, and awards.

## ADDITIONAL EXPERIENCE:

- ▶ Cape Fear Museum of History and Science, Wilmington, NC, USA
- ▶ Finger Lakes Museum: Exhibits, Branchport, NY, USA
- ▶ Royal Ontario Museum: Dawn of Life Gallery, Toronto, ON, CA
- ▶ Yale Peabody Museum: Exhibits, New Haven, CT, USA
- ▶ Smithsonian Institution National Museum of American History: Entertainment Nation, Washington D.C., USA
- ▶ Cincinnati Museum Center: Ordovician Gallery, Cincinnati, OH, USA
- ▶ Virginia Museum of Natural History: Exhibits, Martinsville, VA, USA
- ▶ Smithsonian Institution National Museum of Natural History: Butterflies + Plants Gallery, Washington D.C., USA

## DOUG MUNDAY



### SENIOR EXHIBIT DESIGNER

Doug is a senior interpretive planner and exhibition designer, creating engaging spaces and experiences in museums, interpretive and science centers, zoos and aquariums, parks and historic sites. He combines a keen sense of narrative and a fresh design approach with excellent organizational skills and the ability to facilitate collaboration amongst diverse teams. Doug will work closely with the client, Color-Ad, and R&P design team on the development of spatial and thematic plans, interpretive delivery concepts, and specific exhibition designs for the Eco-Center's renewed interpretive gallery and public spaces. He will work closely with City, Zoo and Education staff in the development of thematic structures and interpretive experiences that build on the Eco-Center's vision and core themes, in order to engage diverse local communities in connections with the natural world, and in their own roles in maintaining healthy ecosystems.

#### Education

*Emily Carr Institute of Art & Design, Vancouver  
Interdisciplinary Studies, 1986*

*Alberta College of Art, Calgary, 1981*

#### Professional Certifications

*Member, Canadian Museums Association  
Member, BC Museums Association  
Member, Society for Experiential Graphic Design*

#### Award of Note

*Association of Zoos & Aquariums Green  
Award, Top Honors: Vancouver Aquarium  
Marine Science Centre*

#### Professional Experience

*Reich&Petch – 2020 to present  
Senior Exhibit Design Consultant*

*Doug Munday Design – 2015 to present  
Exhibit Design Consultant*

*MIG|Portico, Seattle – 2015 to 2016  
Senior Designer (contract)*

*Vancouver Aquarium Marine Science  
Centre – 2008 to 2015, Director of Design*

*Aldrich Pears Associates, Vancouver – 1986 to  
2008, Senior Associate & Lead Exhibit Designer*

### DESCRIPTION OF ROLE ON SIMILAR PROJECTS:

#### **Candlestick Point State Recreation Area: Interpretation Master Plan, California State Parks, San Francisco, CA, USA, Role: Senior Exhibit Designer**

Doug led the interpretive planning team in the development of an Interpretation Master Plan for Candlestick Point, the first urban State Park in California. Working closely with a community-based Advisory Committee through multiple workshops, community outreach, and public open houses has yielded a plan which integrates local voices, health and recreation concerns, and themes of environmental and social justice into a plan for interpretive media and programs that will tell the story of a community's changing relationship with the shoreline.

### ADDITIONAL EXPERIENCE:

- ▶ Science North: Northwest Expansion projects, Thunder Bay and Kenora, ON, CA (w R&P)
- ▶ Parks Canada Pacific Rim National Park Reserve: Upscheek Tashee interpretive trail signage, Long Beach, BC, CA (w R&P)
- ▶ Marine Discovery Center: Interpretive Concept Plan, Port Angeles, WA, USA
- ▶ Reid Park Zoo: World of Play Interpretive Exhibits, Tucson, AZ, USA (in construction 2023)
- ▶ Woodland Park Zoo: Zoomazium, Seattle, WA, USA
- ▶ Mendenhall Glacier Recreation Area: Interpretive Framework, Juneau, AK, USA
- ▶ Vancouver Aquarium: Expansion and Revitalization, Vancouver BC, CA

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# KAT-TALLEY JONES



## INTERPRETIVE PLANNER, WRITER, AND RESEARCHER

Kat will work with the team to develop storylines and narrative strategies, including engaging closely with designers on graphics, generating ideas for hands-on interactives, and writing and editing text. She will consult with subject matter experts, including naturalists, community members and stakeholders, educators, and animal keepers in developing the exhibit's interpretive plan and content. She has extensive experience working with diverse teams, delivering her work on time and within budget as the project

progresses from schematic design to design development to fabrication.

### Education

**Annenberg School for Communications,  
University of Southern California**  
*M.A., Communications Management*

### University of Texas, Austin

*B.A., summa cum laude with Special Honors in  
English*

### Professional Certifications

*Member, Macondo Writers Workshop (founded  
by MacArthur Foundation awardee, novelist, and  
poet, Sandra Cisneros)  
American Alliance of Museums  
Western Museums Association*

### Award of Note

*American Alliance of Museums Excellence in Label  
Writing*

## DESCRIPTION OF ROLE ON SIMILAR PROJECTS:

### **Nature Lab, Natural History Museum of Los Angeles County, CA, USA**

#### **Role: Interpretive Planner & Writer**

Kat worked with the Museum's scientists, citizen science staff, live animal keepers, and educators throughout the development of the Nature Lab, a permanent exhibit that explores Los Angeles County's exuberant urban and natural environments. She developed storylines and collaborated intensively with graphic designers, illustrators, and science staff to create this award-winning exhibit. The Nature Lab integrates live animals such as western pond turtles, rattlesnakes, rats, and black widow spiders; infographics; mechanical and electronic interactives; camera-trap videos; and, of course, text and photos. Kat won an American Alliance of Museums Excellence in Label Writing for her work.

## ADDITIONAL EXPERIENCE:

- ▶ Santa Monica Mountains National Recreation Area, Visitor Center, Thousand Oaks, CA, USA
- ▶ Natural History Museum of Los Angeles County: Paleo Playzone, Los Angeles, CA, USA
- ▶ Los Angeles Natural History Museum: Dino Hall, Los Angeles, CA, USA
- ▶ La Plaza de Cultura y Artes: Inaugural exhibit *LA Starts Here!*, Los Angeles, CA, USA
- ▶ Mummies of the World Touring Company: Mummies of the World, traveling exhibit
- ▶ Death Valley National Park: Furnace Creek Visitor Center Interpretive Plan, Furnace Creek, CA, USA
- ▶ Joshua Tree National Park: Interpretive planning for proposed Oasis of Mara visitor center, Joshua Tree, CA, USA
- ▶ Badlands National Park: Fierce Beauty: The White River Badlands, Imlay Township, SD, USA
- ▶ Jean Lafitte National Park: Barataria National Preserve Visitor Center, New Orleans, LA, USA

# LESLIE GORDON



## ANIMAL CARE SPECIALIST

Leslie will work with the design team to provide conceptual designs for animal habitats and ensure successful fabrication and installation of habitat exhibits. In addition, Leslie will provide recommendations for the exhibit maintenance, related husbandry, and related educational programming necessary to enable the Zoo care team to use the habitat exhibits in line with industry best practices and the Zoo's program vision. Leslie has worked in the animal care profession for 25 years, at the Natural History Museum of LA County, LA Zoo, and various rescue centers as care staff, enrichment, senior staff management, as well as animal exhibit curation, curriculum writing and designing training, veterinary and husbandry manuals. Leslie's approach to husbandry is guided by: 1) the goal of deepening guest connections to wildlife and maintaining public confidence in professional animal care and 2) her dedication to responsible, sustainable care of collection animals that prioritizes both animal welfare and visitor experience. Her past range of experiences on exhibition design teams has given her deep understanding of collaboration, design process, budget and planning. Her recent experiences make her well versed in the modern "choice and control," approach to animal habitats, presentations, and handling.

### Education

#### **Loyola University of Chicago**

*(BFA); areas of study include design & printmaking, sculpting painting, Museum studies & animal behavior*

#### **LA Zoo Keeper Academy**

*graduate of class and internship program*

### Professional Certifications

*USDA-APHIS Containment Director, permit holder*

*Permit holder for USDA, USFWS, CADFW*

*Animal and Human First Aid/ CPR*

*National Association for Interpretation (NAI) Certified Interpretive Guide*

### Experience

#### **Living Collections at the Natural**

**History Museum of LA - 1998- present**

*Senior Manager*

#### **LA Zoo Enrichment Staff - 2000-2007**

#### **Los Angeles Municipal Art Gallery - 1998-1999**

*Gallery Guide/ Education Staff*

**Design, props, carpentry, welding, rigging in theatrical applications - 1993-1996**

## DESCRIPTION OF ROLE ON SIMILAR PROJECTS:

### **Nature Lab and Nature Gardens at NHM, Los Angeles County, CA, USA**

#### **Role: Curation of Living Collections in the Nature Lab and Nature Gardens**

Leslie was a member of the exhibit design team in 2013 that created 3.5 acres of urban green space and a modern science "lab", in which to explore, learn and contribute to community science. The collection focuses on native and invasive species with a range of habitats that exemplify the highest standards of welfare and design. The Urban Wildlife Pond, Pollinator Feeders, and the live animal habitats in the Nature Lab, including those for rats, rattlesnake, pond turtles, newts and ants were designed and curated with Leslie's guidance and care. Her attention to detail, practicality and excellent welfare continue to contribute to the exhibit's success, and longevity of the collection.

## ADDITIONAL EXPERIENCE:

- ▶ Living Collections at NHM, Los Angeles County, CA, USA, 1999-Present
- ▶ Enrichment Department, LA Zoo, Los Angeles County, CA, USA, 2000-2007

# NATALIE CARROLL



## GRAPHIC DESIGNER

Natalie will work with the team to interpret the project's graphic goals, objectives, standards, develop style templates, produce prototype graphics, and design custom graphics and graphic design files as necessary, for the successful delivery of exhibit elements. She will produce the graphic 'look and feel' of the project. She will prepare designs for the graphic elements throughout the space. She will incorporate interpretive text through collaboration with the content, research, and writing team. Natalie has designed graphics for a number of dynamic and flexible visitor centers, exhibits, museums, zoos, and discovery centers, making her well suited to this project. She has extensive experience working with highly complex subjects and her design sensibility around content is a great asset. She will aim to establish a unique, memorable, and timeless visual approach to the project.

### Education

#### **Durham College**

*Graphic Design Advanced Diploma, 2014*

### Professional Certifications

*Registered Graphic Designers Ontario*

*- Team Membership (RGD)*

### Award of Note

*GDUSA American Graphic Design Awards -*

*Science North's New Eyes on the Universe*

*Travelling Exhibit (by R&P)*

### Experience

#### **2015-Present: Graphic Designer**

*Reich&Petch, Toronto, ON, CA*

#### **2014-2015: Exhibit Graphic**

#### **Production Assistant**

*Royal Ontario Museum, Toronto, ON, CA*

#### **2014: Graphic Design Intern**

*Royal Ontario Museum, Toronto, ON, CA*

## DESCRIPTION OF ROLE ON SIMILAR PROJECTS:

### **Calgary Zoo: Bugtopia Playground Outdoor Interpretation and Signage, Calgary, AB, CA**

#### **Role: Graphic Designer**

As graphic designer on the Calgary Zoo's new outdoor nature play space, Natalie was tasked with creating an approach that was whimsical, informative, and fun, appealing to the visitors enjoying the play structures and site. Simple and approachable bug illustrations gave children an easy way to learn about local species. The illustrations were placed onto playfully shaped panels such as leaves, flowers, and grass throughout the playground for children to discover while remaining cohesive with the overall immersive experience. As an outdoor installation, the interpretation had to be robust enough to withstand not only the weather elements, but also the tactile interactions of the children using the play structure.

## ADDITIONAL EXPERIENCE:

- ▶ Cleveland Museum of Natural History: Exhibits, Cleveland, OH, USA
- ▶ Smithsonian Institution National Museum of Natural History: David H. Koch Hall of Fossils - Deep Time, Washington D.C., USA
- ▶ Science North: Wild Weather Traveling Exhibit, Sudbury, ON, CA (& Traveling)
- ▶ Science North: Beyond Human Limits Traveling Exhibit, Sudbury, ON, CA (& Traveling)
- ▶ ROM: Willner Madge Gallery, Dawn of Life, Toronto, ON, CA
- ▶ Royal Tyrrell Museum: Learning Lounge, Drumheller, AB, CA
- ▶ London Children's Museum, London, ON, CA

## KEN NG



### 3D DESIGNER

A multi-disciplinary designer, Ken will take on an active supportive role through all facets of the design process. He will work closely with the design team to develop concepts into 2D and 3D visualizations. He has a strong background in 2D and 3D design through his international interior design background. He will utilize detailed 3D models and parametric design as a tool to help bring ideas to life. As a skilled modeller and renderer, his ability to provide the client with beautiful, detailed visualizations will be invaluable for the project and process.

#### Education

##### **Middlesex University**

*Bachelor of Interior Architecture, 2019*

##### **HKU School of Professional & Continuing Education**

*Higher Diploma of Interior Design, 2017*

#### Experience

##### **2022-Present: Junior Designer**

*Reich&Petch, Toronto, ON*

##### **2021-2022: Interior Design Assistant**

*DLN Architects, Hong Kong*

##### **2019-2020: Interior Design Assistant,**

*Daydreamer Design, Hong Kong*

##### **2017-2019: Interior Design Assistant**

*Two Monkeys Creative works, Hong Kong*

## DESCRIPTION OF ROLE ON SIMILAR PROJECTS:

### **City of Boise, WaterShed Educational Center, Boise, ID, USA, Role: Designer**

Ken is collaborating closely with the design teams and diagram illustrators to achieve elegant exhibition design for the City of Boise's new WaterShed Educational Center. He is developing renderings in preparation for workshops and client meetings, contributing to the first images of this new space. His designs adhere to the client's vision, design intent, and intended visitor experiences. He has contributed to meetings and workshops with the client, pitching interesting ideas and bringing his interior design background to this project.

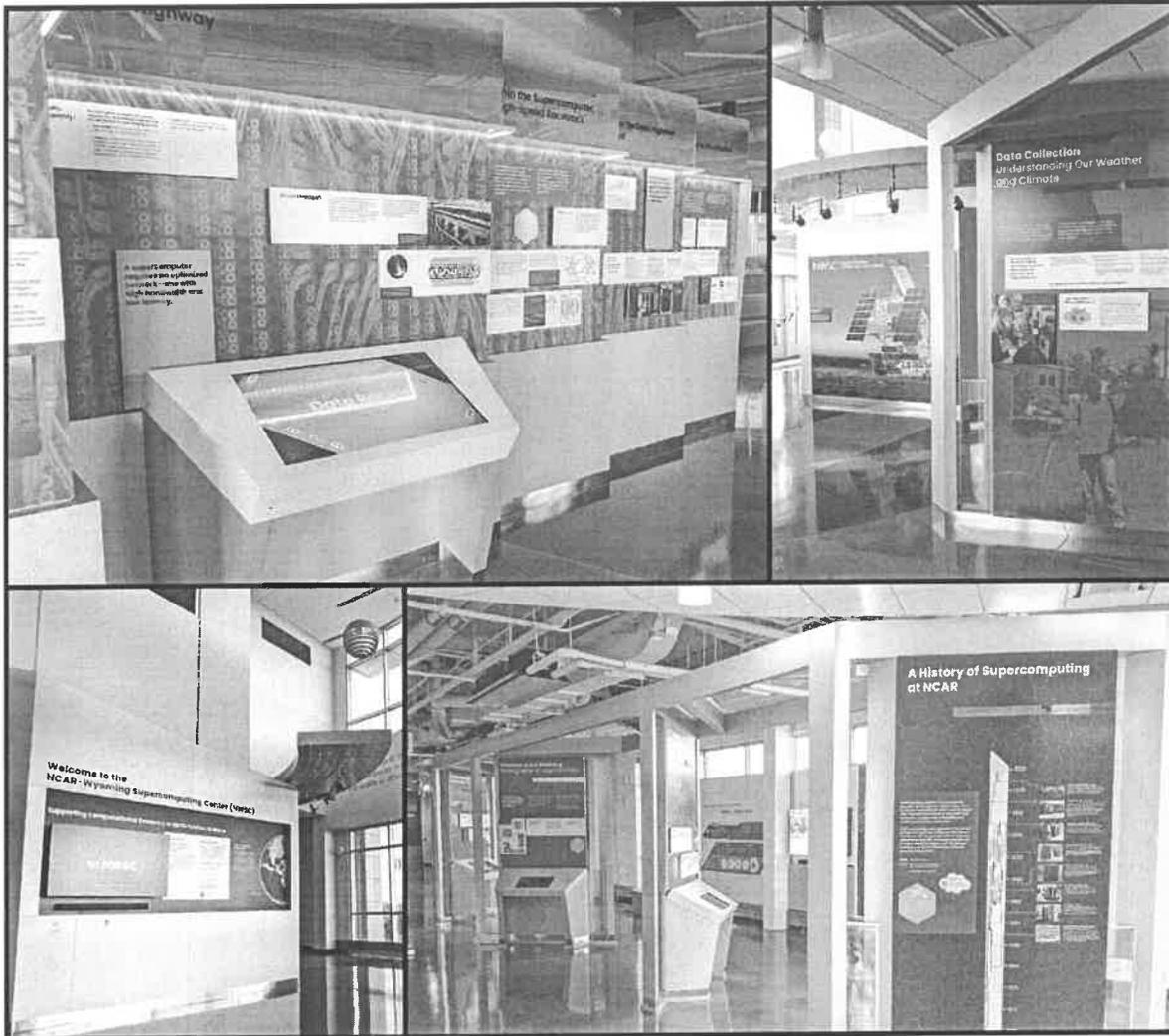
## ADDITIONAL EXPERIENCE:

- ▶ Finger Lakes Museum, New York, NY, USA
- ▶ Aga Khan Museum: Rumi Exhibition, Toronto, ON, CA

### PROJECT EXPERIENCE PRIOR TO JOINING R&P

- ▶ Wong Chuk Hang Southside Mall Interior Design, Hong Kong (Ongoing)
- ▶ Hong Kong Sam Tung UK Museum: Lost and Sound Exhibition, Hong Kong

- ▶ Shanghai National Exhibition and Convention Center: Hong Kong Pavilion, Shanghai, China
- ▶ Manarat Al Saadiyat: Art Installation in Al Burda Festival, Abu Dhabi, United Arab Emirates
- ▶ Westfield Century City: Sketching Hong Kong Exhibition, Los Angeles, USA



**Designer**  
Reich+Petch

**Square Footage**  
2,400 square feet

**Contract Price**  
\$405,671.00

**Award Date - Installation Date**  
November 2021 - November 2022

**Contact Information**  
Aj Lauer  
NCAR Project Manager  
303.497.1288  
ajlauer@ucar.edu

## NCAR-WYOMING SUPERCOMPUTING CENTER

**University Corporation for Atmospheric Research**

Color-Ad teamed with Reich+Petch to provide the design, fabrication and installation of an overhaul to the existing educational visitor center exhibit at the NCAR-Wyoming Supercomputing Center.

Our team provided guidance to the client through the entire design-build process. We developed exhibit design concepts and a visitor experience "vision" based on the client's desires. We worked with the client to refine the design package and the AV media experience. We produced, fabricated, and installed exhibit walls, reader rails, AV media programs, AV interactives, various graphic media types, and exhibit cases.



**Designer**  
Reich&Petch

**CALGARY ZOO: BUGTOPIA PLAY SPACE**  
**Calgary, AB ,CA**

**Square Footage**  
*Outdoor Interpretation*

**Project Budget**  
\$170,000

**Contract Duration**  
2018-2020

**Contact Information**  
Katie Frost  
Marketing Manger  
(403) 232-9386  
KatieF@calgaryzoo.com

Bugtopia is Calgary Zoo's exciting new nature inspired, interactive, and accessible play space. Larger-than-life, it's designed for children of all ages, particularly those ages 7+, and immerses the visitor in the playful world of insects. Simple and approachable bug illustrations give children an easy way to learn about local species. The illustrations have been placed onto playfully shaped panels such as leaves, flowers, and grass throughout the playground for children to discover, while remaining cohesive with the overall immersive experience. By interacting with bugs, kids can connect with every ecosystem component: water, land, forest, field, and air. The design has resulted in a delightful interpretive experience for many visitors.



**Designer**  
Reich&Petch

**Square Footage**  
69,793 square feet

**Project Budget**  
\$324,000

**Contract Duration**  
2017-2018

**Contact Information**  
Judy Lang  
Former Senior Manager  
(403) 968-0688  
jmlang@shaw.ca

**CALGARY ZOO: PANDA PASSAGE**  
**Calgary, AB, CA**

Panda Passage at the Calgary Zoo leads visitors through the rich history of Giant Pandas in Chinese culture and highlights their role as symbols of wildlife conservation. The design is a marriage of soft colors, strokes, and textures—drawn from traditional Chinese calligraphy and art—that reflects the gentle nature of these majestic animals. The exhibit told the story of giant pandas and the role they play in wildlife conservation, underscoring the harmony of all-natural systems. It also highlighted the research, conservation, and educational work that the Chengdu Research Base of Giant Panda Breeding does for the giant pandas.



**Designer**

*Cambridge Seven Associates*

**Square Footage**

*21,500 square feet*

**Contract Price**

*\$2,310,919.00*

**Contract Duration**

*August 2015 - August 2016*

**Contact Information**

*Maylon White*

*Director, NC Aquarium on  
Roanoke Island*

*252-475-2306*

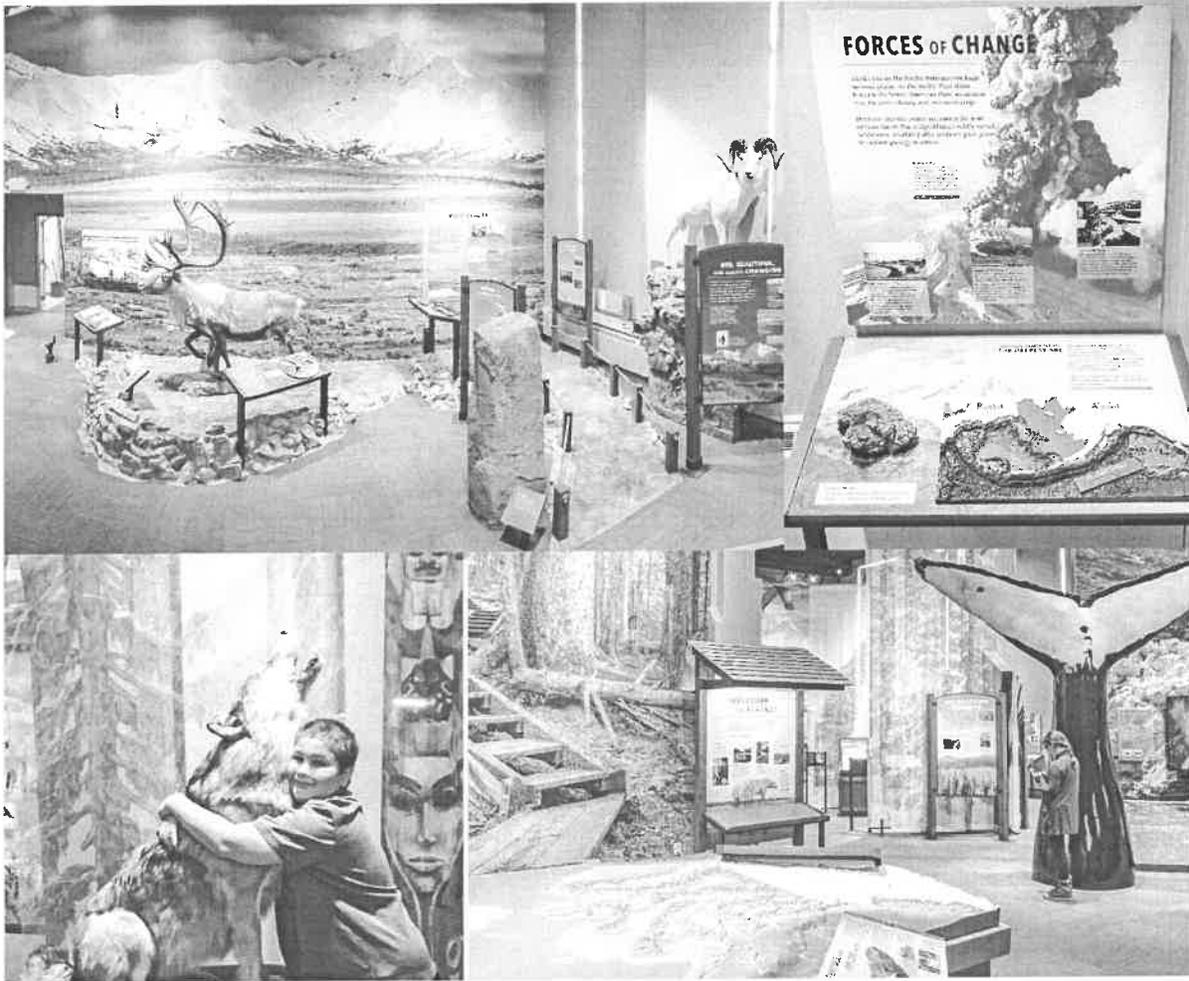
*maylon.white@ncaquariums.  
com*

**NC AQUARIUM ON ROANOKE ISLAND**

**State of North Carolina**

Color-Ad assembled a multi-disciplinary team of in-house fabricators, graphic production specialists, and various specialty subcontractors to complete the scope for this project. We provided turnkey fabrication and installation on acrylic animal tanks, scenic tank inserts, life support systems, scenic dioramas, graphic elements and signage, exhibit walls and structures, audio visual touch screen and projection interactives, soundscapes, thematic lighting, and custom fabric structures.

Color-Ad was responsible for providing various animal tank upgrades and replacements. Our duties included supplying new tanks, new scenic tank inserts, and new fully integrated life support systems for nearly 30 acrylic terrariums, FRP saltwater tanks, acrylic jellyfish tanks, bubble tanks.



**Designer**  
Office of Krister Olmon

**Square Footage**  
4,805 square feet

**Contract Price**  
\$1,534,021.00

**Award Date - Installation Date**  
March 2016 - October 2019

**Contact Information**  
Caryn Lazzuri, Exhibit Planner  
NPS Harpers Ferry Center  
304-535-6727  
Caryn\_Lazzuri@nps.gov

## ALASKA PUBLIC LANDS INFORMATION CENTER

**National Park Service**

Color-Ad teamed with the Office of Krister Olmon to provide all design-build services for exhibit planning, design, production, and installation of new indoor and outdoor interpretive exhibits for the Alaska Public Lands Information Center in Anchorage, Alaska.

Our team produced multiple scenic reproductions and natural history models for this project. These items included a life-size, realistic 12 foot by 12 foot whale fluke model, tundra stonework facade applied to exhibit structures, various cast animal tracks, five realistically painted cast salmon models, and a life-size Alaskan ringed seal model with a realistic "wet, matted hair" finish, faux whiskers, and glass eyes.



**Designer**  
*Riggs Ward Design*

**Contract Price**  
 \$209,637.00

**Award Date - Installation Date**  
*July 2019 - October 2021*

**Contact Information**  
*Philippe Fenouil, P.E.*  
*City of Hampton*  
*Public Works Engineering*  
*(757) 727-6197*  
*philippe.fenouil@hampton.gov*

**HAMPTON WATERWALK SIGNAGE**  
**City of Hampton**

Color-Ad was hired to develop and implement signage for the City of Hampton’s Waterwalk at Central Park. Waterwalk at Central Park is a 2.25-mile linear park and trail that stretches through the heart of the City, and more specifically the Coliseum Central business district. We teamed with Riggs Ward Design to design a signage system for the park and trail system that was functional, informative, and attractive.

Our team designed, fabricated, and installed trailhead signage, wayfinding signage, mile markers, and interpretive signage with bronze tactile elements. We took special care to select materials that are suitable for the local marine climate in aesthetics and durability.



**Designer**  
Reich&Petch

**Square Footage**  
8,000 square feet

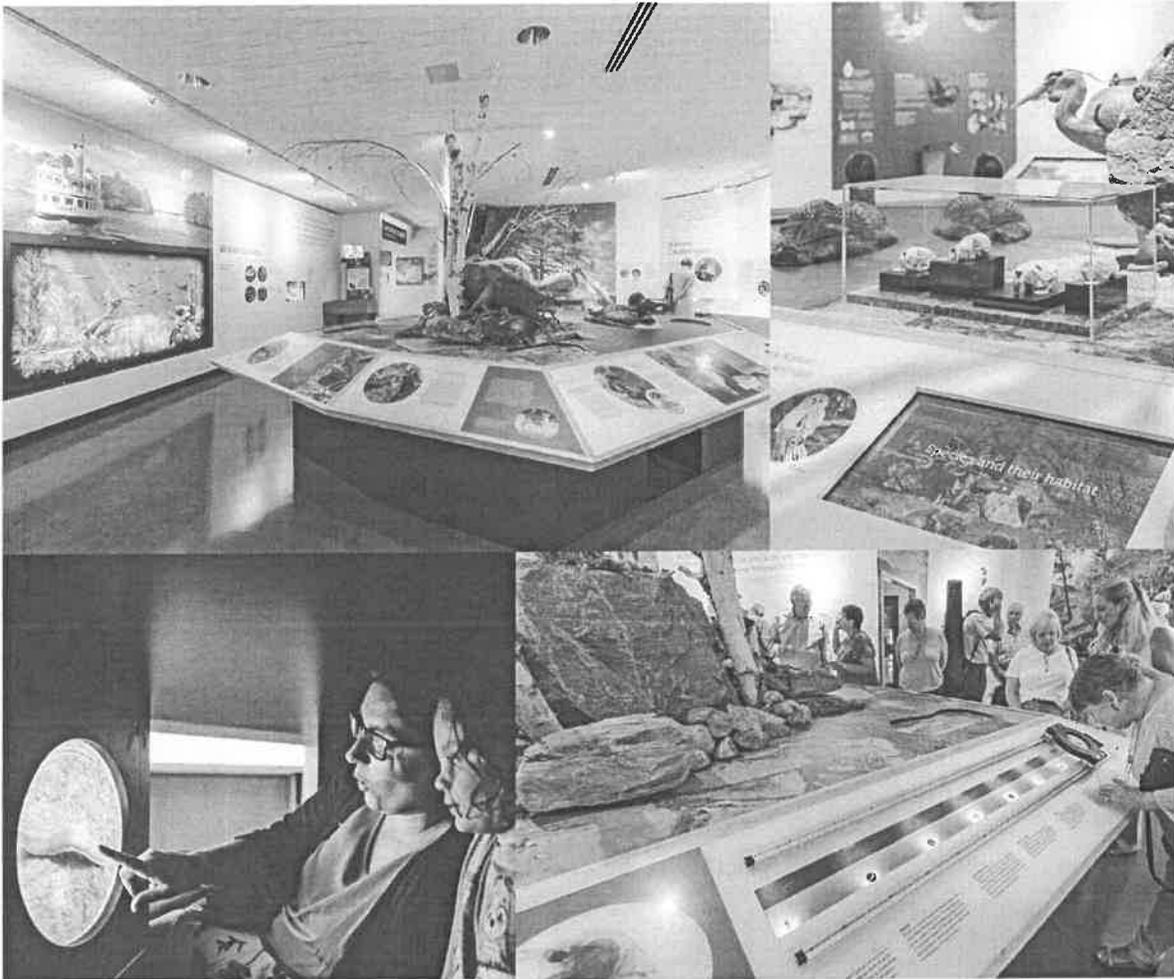
**Project Budget**  
\$350,000

**Contract Duration**  
2012-2013

**Contact Information**  
Leona Mitchell  
Director, Facilities  
& Infrastructure  
416-392-5985  
lmitchell@torontozoo.ca

**TORONTO ZOO: PANDA INTERPRETIVE CENTER**  
**Toronto, ON, CA**

Prior to meeting the Zoo's newest guests, Er Shun and Da Mao, a giant 'Panda Gate' and outdoor interpretive educational exhibits and signage led visitors into the Panda Interpretive Centre, an 8,000-square-foot environment with interpretive exhibits that offered a 10-30-minute educational experience. Throughout the indoor and outdoor site, a bold modern aesthetic, Chinese-inspired imagery, immersive graphics, and interactive multimedia introduced visitors to the beloved pandas. Visitors were immersed in everything they needed to know about this iconic, fascinating, and endangered animal. The clean white backdrop was punctuated with vibrant red accents which celebrated Chinese culture and traditions, while bold black and white structures played off the panda's iconic appearance.



**Designer**  
*Reich&Petch*

**Square Footage**  
*1,100 square feet*

**Project Budget**  
*\$400,000*

**Contract Duration**  
*December 2018 - July 2019*

**Contact Information**  
*Ann Curley,  
 Operations Manager and  
 Curator  
 705-687-6667  
 acurley@realmuskoka.com*

**MUSKOKA DISCOVERY CENTRE:  
 WATERSHED WONDERS**  
**Gravenhurst, ON, CA**

Watershed Wonders is a fresh, bold and interactive exhibit that focuses on the beauty, uniqueness and fragility of the Muskoka Watershed and the environmental threats to its health and future, a new voice and role for the Centre as an environmental steward. The design was inspired by the iconic features, natural color palette and incredible beauty of the beloved Muskoka landscape. Visitors experience the wealth of biodiversity through an interactive AV wall, a crawl-through, and hands-on experiences. The central installation is of an iconic Muskoka rocky shoreline, complete with models of a variety of local animals such as a great blue heron, loons, Massasauga rattlers, beavers, and turtles, all highlights for a young audience.

# Proposed Work Plan

## APPROACH TO PERFORMING SERVICES

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### MANAGING THE PROJECT WORK FLOW

Our proposed project manager, Heather McDade, has taken the helm on numerous design-build contracts and fully understands the responsibilities that come with managing the work flow for a design-build project. Ms. McDade will track the progress of all work completed throughout the project and will be responsible for making sure all goals and requirements are met.

### DESIGN STAGES

During the exhibit development process, our project manager will collaborate with Reich&Petch to ensure that they are responsive to all client input and requests while keeping various implementation/fabrication methods in mind. We will also frequently consult with Reich&Petch to make sure they are on-schedule with each submittal during the design phase.

### SCHEMATIC DESIGN

In Phase 1, "Schematic Design", R&P will first define the Creative Vision.

Working closely with client team we will explore a range of options and design strategies to address the aspirations and audience, as well as the theme and the collections/objects to be displayed.

Reich&Petch will work in close collaboration with the team to understand the aims, goals, and aspirations of the client, and how to address the diverse audience. We will explore the opportunities and the constraints. We will study the space, and the goals for visitor communications, outreach and input. Our design team will present a range of creative options that illustrate different experiences. Our team will similarly explore innovative ways that the media will complement the visitor experience.

At the conclusion of this Phase, we will deliver a Design Report to summarize the results and the recommendations of this phase for the review and feedback of the client team. This will include a budget breakdown by the fabricator.

Working closely with your interpretive planning team, we will discuss the various ways that your visitors learn and provide an optimal balance of exhibit design and media experiences. We will take a deeper look at how the exhibit and ideas achieve the goals and objectives of the Institution at large. We will plan the exhibit spaces in relation to visitor flow, space allocation, and itemize issues related to building engineering, electrical and IT requirements for discussion with the client team.

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## DETAILED FINAL DESIGN

In the Detailed Final Design phase “The CAD Team” will work closely with the EcoCenter project team to evolve the Schematic Design established in the previous phase. The work of this phase is based on the design scope developed to date and is targeted to explore all of the exhibit design features of the project. The design documentation is a smooth evolution from the schematic vision. Through design development we will explore each part of the design (exhibits, graphics & media). The design details of this phase are an important part of the process since they must reflect the project budget as the basis for the technical detailing and the fabrication phase.

## PRODUCTION TRANSITION

During the pre-production stage, when the project transitions from design to fabrication, our project manager begins the process of organizing the fabrication execution plan and assigning tasks to our in-house team. The project manager conducts an internal production meeting with in-house key personnel and project support staff. This pre-production meeting serves to familiarize the production team with the project, define the type and scope of the work for each department, review the assigned responsibilities, analyze the project scope of work matrix along side the preliminary project schedule, assess the estimates for each aspect of the project, organize the scheduling for materials and production, review quality control responsibilities throughout the production process, and assign action items for each individual on the project team. The ultimate objective is to walk out of the meeting armed with a clear plan to move each scope in the project forward.

## EXHIBIT FABRICATION

### 1. Fabrication Submittals

We will go through a series of submittals and approvals to determine crucial details for each work package before we begin production/fabrication. The due dates and specific deliverables for each submittal will be refined with the EcoCenter team throughout the design stage. This stage in the project is where the EcoCenter team will have the opportunity to ensure that Color-Ad builds the exhibits that have been envisioned.

We will guide the EcoCenter team through the process by pointing out the areas in each work package where we will need further clarification on what you want and also provide the EcoCenter team an opportunity to make adjustments, corrections, and comments on any of the work packages we plan to produce.

Submittals will include:

- ▶ Shop drawings
- ▶ Catalog cut sheets
- ▶ Color and material samples
- ▶ Graphic proofs
- ▶ Graphic production samples
- ▶ AV technical drawings



## 2. Progress Updates and Shop Inspections

Color-Ad will provide various forms of progress updates through progress photos, videos, live video chats, and shop inspections. The client will have ample opportunity to see the status of the exhibits throughout the fabrication process. We will coordinate with the client to provide the updates as requested and as necessary.



*Shop inspection set-up for Peoria PlayHouse*

## 3. Prototyping

Mock-ups or prototypes might be required for unusual or innovative approaches to presentation and interpretation. This includes elements that incorporate new technology, mechanical devices, lighting effects, or other special effects or concepts that are unfamiliar to the project team. In these cases, it is helpful to fabricate mock-ups or prototypes to test the idea and work out problems before making a final decision about their use in the project.



*Prototype testing for  
Boston Mill Visitor Center*

Our in-house craftsmen and women will fabricate each mock-up or prototype to demonstrate and test the functional characteristics required in the final production version. When the initial mock-ups or prototypes have been thoroughly reviewed and tested, we determine which elements need revisions and refinement and which elements can be confirmed for final fabrication. If necessary, our team will revise the design or implementation method based on the information and review comments we gather during the process. Once the items have been approved, our team will begin final fabrication on the exhibit elements.

## EXHIBIT INSTALLATION

### Delivery

Using information gathered throughout the project, our project manager will develop a delivery and installation plan. The plan will include specifying component sizes so they can be easily installed, locating the best possible building access points for the components and producing an installation schedule that sequences all on-site activities. Our project manager will coordinate all deliveries with facility personnel to ensure that the installation is handled in a proficient and safe manner with minimal impact on any other entities working inside the building.

### On-Site Activities

Our project manager will travel to the site and oversee the entire installation of each work package, including that of our subcontractor, ensuring that all components meet the approval of the EcoCenter team upon final walk through. Our team will shop fit all components for the exhibits which minimizes the need for on-site modifications and construction activities except where absolutely necessary. We will consolidate our tools and clean up debris prior to leaving the site each day. We will bring along brooms, shop wipes, and other cleaning agents to clean the exhibits prior to the walk-through inspection.

### **Walk-through Inspection**

Once the installation is complete, we will conduct a final walk-through with the EcoCenter team. During the walk through, our team will create a punch-list and begin work on correcting any deficiencies. After the walk through, we will schedule a training session at the convenience of the staff. Our project manager and any appropriate members of our fabrication/installation team will be available to demonstrate and provide detailed information for the proper use, maintenance, and troubleshooting of the final product.

## **CLOSEOUT AND WARRANTY**

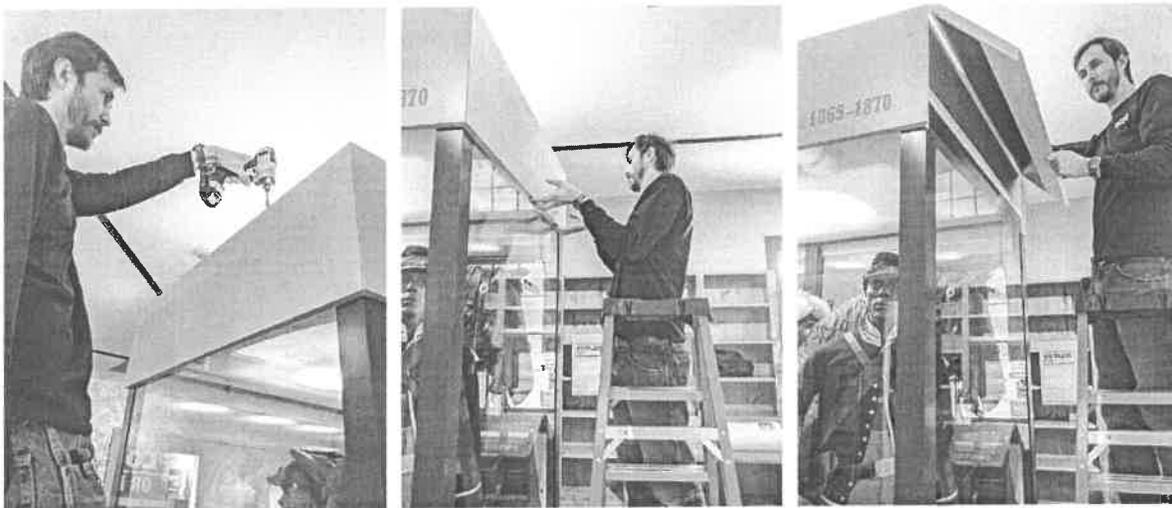
### **1. Closeout Documentation**

We will provide comprehensive maintenance manuals to the client upon completion of the exhibit installation. These manuals will include pertinent information that will help the staff maintain the exhibits. Our manuals will include:

- ▶ Contract information for all contractors and suppliers who contributed to the project
- ▶ Cleaning instructions for all exhibit structures, finishes, graphic panels, tactile models, etc.
- ▶ Repair instructions for any damage to exhibit surface materials
- ▶ As-built exhibit drawings
- ▶ Product list and catalog cuts for all products purchased for the exhibit
- ▶ Manufacturer's warranties for all off the shelf equipment
- ▶ Access instructions for all exhibit structures
- ▶ Color and finish samples

### **2. Warranty Period**

All products and components including, but not limited to, metal structures, graphic panels, paints, and vinyl, manufactured and installed by Color-Ad, Inc., in partnership with our subcontractors, are warranted for a period of one (1) year from the date of completion against defective product or workmanship, apart from standard back to back warranties from the manufacturers/suppliers.



*Typical diagram of access instructions in our maintenance manuals*

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# Proposed Work Plan

## **SPECIAL CONSIDERATIONS**

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### **PROJECT SUGGESTIONS, CONCERNS, AND CONSIDERATIONS**

We have provided special considerations throughout our implementation plan on the following pages. Each phase of the project contains a paragraph that details our suggestions and special considerations/concerns for that phase.

# Proposed Work Plan

## IMPLEMENTATION PLAN

### PROJECT KICKOFF

Project Award March 2023

- ▶ Team mobilization
- ▶ Kick-off meeting (week1)
- ▶ Review schedule deliverables

The team of Color-Ad with the Reich&Petch design team hereinafter named the Color-Ad Design Team (the "CAD Team") intend to mobilize to commence dialogue with the EcoCenter client team quickly following project assignment, according to the following summarized work process.

The "CAD Team" will schedule an onsite meeting to introduce the team, review roles, discuss process and schedule, and review and assess the building and site. We seek to provide the EcoCenter team an opportunity to discuss their ideas regarding the greater project objectives, priorities, and any aspects of the project from the process and budget through to stakeholder input and the overall project goals.

Through dialogue we will ensure that we understand the performance parameters of the project (such as budget compliance and building integration and otherwise). We will work closely with the EcoCenter project team to understand the specific and expansive goals for the project.

Within the first weeks of the project, given the very fast schedule we assume that the client team will be able to hand over the anticipated list of critical information relating to any objects or specimens for display along with available visuals, media, and/or research material as it relates to the EcoCenter etc., as well as any drafted script documents if relevant. Additionally, the EcoCenter will provide further information as it relates to the exterior signage such as branding style guides, logo files, fonts, and site plans with typical visitor flow/access path analysis if available.

#### EcoCenter Team Responsibilities

The following list identifies roles and input required from the client team:

- ▶ Provide standards/guidelines required for text development and planning
- ▶ Help to define objects /artifacts / props / images / AV assets
- ▶ Articulate project objectives and goals
- ▶ Provide branding style guides, signage standards
- ▶ Host in-person Kick-off meeting

#### Reich&Petch / Color-Ad

0.1 Confirm space, dimensions, building details for exhibit, site conditions

Task: Review technical documents/drawings of the Exhibit spaces -"backgrounds" for exhibit design.

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0.2 Discuss client VISION for visitor experience & collections

Task: Discussions with EcoCenter team, define project goals: Messages, Visitor Experience, Design.

0.3 Review Existing Exhibit Conditions

Task: Assess exhibits to determine if any existing components are desirable for reuse and what should be safely disposed.

0.3 Evaluate internal technical resources and capabilities

Task: Review technical resources and capabilities, develop plan around those resources.

0.4 Review and update of schedule

Task: Update project schedule report illustrating basis for the overall design / project parameters.

**Suggestions / Special Concerns**

The kick-off meeting will require some advance material provided by the EcoCenter team. This may include access to existing exhibit content, imagery, illustrations etc, current research undertaken by EcoCenter staff, key themes and stories expected to be discussed among others. Client expectations need to be tabled early for the "CAD team" to assess. We want to ensure expectations are aligned and feasible within the project's budget and schedule.

---

## PHASE I: SCHEMATIC DESIGN

### **The goals & objectives for Phase 1 activities are confirmed as follows:**

The “CAD Team” will facilitate the Schematic Design Phase by focusing on various design options, content messaging, and programming. By exploring and presenting various alternative design directions we will be able to explore the look and feel for the design as well as the budget parameters of the project, as approved.

We will coordinate with EcoCenter to:

- ▶ Define the key topics and messages, confirm key assets, images for graphics and media features.
- ▶ Develop the Interpretive plan and visitor experience; address how the design meets the technical parameters of the building and its specific integration requirements; address how the design meets the daily and long-term operations, flow, sustainability.

In the Schematic Design phase “The CAD Team” will work closely with the EcoCenter project team to develop a design and visitor experience “vision”. Through dialog, we will discuss various options how we get to a unique project solution. The objective is to confirm the “big idea” / exhibit vision, establishing a basis of content & design structure for the project, based on content, the interpretive plan & preferred design option. We will explore the overall design organization of the project, based on the target themes and messages. Through design options we will explore various aspects of the project design (Exhibits, Graphics & Media) and reflective of the project budget. Through the use of exhibition design renderings, we will explore the three-dimensional look and feel of the design options incorporating graphic design ideas. Materials concept boards will show the options for color and finish. Following is a brief overview of the process of this phase. We will explore internal and external environmental conditions and consider material and fabrication methods that are suitable with minimal environmental impact. We expect that EcoCenter will provide research guidance, technical and object information.

Workshop-meetings and virtual bi-weekly calls & provide monthly progress reports.

We will host / facilitate regular on-line workshops and conference calls as means to work together to create the basis of the design and to explore various design options for the overall approach to the project.

### **EcoCenter Team Responsibilities**

The following list identifies roles and input required from the client team:

- ▶ Provide feedback on content overview, intended messaging & script ideas
- ▶ Provide feedback on design concepts
- ▶ Manage object data / lists provided for design team
- ▶ Join bi-weekly team meetings
- ▶ Client review and approval

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## **Reich&Petch / Color-Ad**

### 1.1 Virtual Creative Workshops / Bi-weekly meetings

Task: Establish sequence of workshops, bi-weekly meetings, topics, agendas as framework for work of this phase.

### 1.2 Interpretive Plan Outline

Task: Develop an interpretive outline defining key messaging, visitor experience, and thematic structure.

### 1.3 Design Concepts

Task: Create visualizations, sketches, diagrams, graphic approaches, charts based on workshop outcomes.

### 1.4 Review of existing digital assets and visualizations

Task: Catalog existing digital assets and visualizations. Verify suitability for intended use.

### 1.5 Prepare Design Document that outlines the overall approach

Task: On-going refinement of design visualizations, sketches, diagrams, graphic approaches, charts, showing agreed design.

### 1.6 Presentation (virtual)

Task: Host virtual presentation showing agreed design direction this phase (exhibits, graphics).

### 1.7 Prepare Budget Summary #1

Task: Update #2 budget report illustrating budget per category design (exhibits, install etc).

### 1.9 Review and update of schedule

Task: Update project schedule report illustrating next phases and critical updates that may evolve.

## **Suggestions / Special Concerns**

We would suggest preparing in advance an artifact/object/specimen list of priority or critical for inclusion in the exhibit. The initial schematic design phase does require some close collaboration so it's critical EcoCenter staff and stakeholder are available for workshops, meetings and review to avoid delays and certify unified acceptance. Ensuring full understanding of the building conditions, programming, and mechanical and electrical systems, in addition to "the CAD team's" site review, we would require access to the facility manager for a fulsome understanding of the building's limitations and needs for improvement in facilitation of the exhibition.

---

## PHASE 2: DETAILED FINAL DESIGN

### **The goals & objectives for the Phase 2 activities are confirmed as follows:**

“The CAD Team” will develop the Exhibition design scheme based on the design scheme selected at the conclusion of Phase 1. The Design Scheme will show exhibit topics and topic zones, display techniques, visitor circulation flow.

We will develop and define the design with EcoCenter regarding:

- ▶ Exhibit overall planning, media outlines, design sketches of key displays showing associated key images and graphics suggested; draft graphic panel layouts for select exhibit areas to be provided.
- ▶ We will complete the overall design layouts and design detailing for all exhibits to allow the project to move into the technical detailing and fabrication.

In the Detailed Final Design phase “The CAD Team” will work closely with the EcoCenter project team to evolve the Schematic Design established in the previous phase. The work of this phase is based on the design scope developed to date and is targeted to explore all of the exhibit design features of the project. The design documentation is a smooth evolution from the schematic vision. Through design development we will explore each part of the design (exhibits, graphics & media). The design details of this phase are an important part of the process since they must reflect the project budget as the basis for the technical detailing and the fabrication phase.

Our team produces excellent design documents that represent and visualize critical aspects of the exhibit design. Our design documents explore the integrated aspects of the project: Exhibit Design, 3D models and sketches explore three-dimensional exhibit design and integration with the building; Graphic Design explores typography, illustrations, and infographics as these integrate with the exhibits; Display details show the integration with the exhibits & graphics. Media design (options, budget pending) will show media concepts. Material samples will illustrate the options for colorways and tactile material selections. Environmentally acceptable materials will be part of the material discussion based on available options and agreed upon preferred outcomes. Exploring the project design in these ways will help clearly visualize the complete project for the EcoCenter team and becomes the basis for the fabrication in the next phase. Following is a brief overview of the process of this phase.

### **Virtual bi-weekly calls & provide monthly progress reports**

We will host / facilitate regular on-line workshops / conference calls as means to detail the design scheme / to develop the design and the design details.

### **EcoCenter Team Responsibilities**

The following list identifies roles and input required from the client team:

- ▶ Join progress meetings (TBC)
- ▶ Content / text development reviews and edits provided to design team
- ▶ Photo, scenographic and digital imagery approved
- ▶ Client reviews and approvals to proceed

---

## **Reich&Petch / Color-Ad**

### 2.1 Participate in team meetings

Task: Host bi-weekly team meetings, virtual: Plan topics, agendas, prep materials, upload meeting notes, documents.

### 2.2 Develop Detailed Design, Graphics, Technical Specs

Task: Design development & details for all aspects agreed design (exhibits, graphics, media, tech, finishes).

### 2.3 Prepare Detailed Design documentation (FINAL)

Task: Prepare / deliver final design development package linking concepts, themes, messages and design.

### 2.4 Finalize all Text and Content (FINAL)

Task: Prepare final complete script package for client approval and inclusion in final design documentation. All images are sourced and purchased for use in the final exhibit.

## **Suggestions / Special Concerns**

Final text development and approval is critical to the timeliness of the project. We anticipate the EcoCenter's curatorial/visitor engagement team is required for the finalization and approval of all text prior to hand-off to graphics. Timely and collaborative discussions will be critical at this stage and requires staff resources.

## **PHASE 3: FABRICATION AND PRODUCTION**

### **The goals & objectives for Phase 3 activities are confirmed as follows:**

"The CAD Team" will provide detailing, shop drawings, and fabrication services according to the agreed design developed with the EcoCenter team.

Our design/fabrication team will move the project into fabrication as follows:

- ▶ We will provide complete fabrication of all displays and exhibit features including exhibits, graphics, hands-on exhibits and media production (budget pending). We will provide graphic design production organized by various exhibit zones. We will provide graphic artwork for the script elements. We will provide material selections that consider environmental impact, durability and ease of maintenance and replaceability. We will provide operation and maintenance information and product sources information for replacements.

In the Fabrication phase "The CAD Team" will evolve the design into the technical details and logistics for fabrication. We will continue to work closely with the EcoCenter project team to discuss and review project details and progress. Following is a brief overview of the process of this phase. All efforts will be made during fabrication to minimize material waste by suggesting alternative sizing of exhibit elements to maximize materials.

### **Virtual bi-weekly calls & provide monthly progress reports**

We will host / facilitate regular on-line workshops and conference calls as means to review in-progress fabrication details including exhibits, graphics and media.

---

### **EcoCenter Team Responsibilities**

The following list identifies roles and input required from the client team:

- ▶ Participate in bi-weekly team UPDATE meetings
- ▶ Review and approve fabrication submittals
- ▶ Review and approve graphic PDF proofs
- ▶ Review and approve AV submittals

### **Color-Ad/EcoCenter Team**

#### 3.1 Virtual meetings to address details

Task: Host periodic virtual meetings, address aspects of project detailing, coordination & production, for EcoCenter client update and critical reviews / input.

#### 3.2 Prepare shop drawings, prototypes, and samples

Task: Develop technical documents / drawings / samples to show the various production categories.

#### 3.3 Graphic design layouts / proofing for Client sign-off

Task: Develop, graphic pre-production documents drawings for EcoCenter review, signoff.

#### 3.4 Material Samples Submitted for Approval

Task: Develop, material samples submittals pre-production for EcoCenter review, signoff.

#### 3.5 Graphic Print Samples for Approval

Task: Develop, graphic samples pre-production for EcoCenter review, signoff.

#### 3.6 Purchasing /securing materials and AV equipment

Task: Proceed to material orders / AV hardware purchases as required to fabricate agreed design.

#### 3.7 Production of all Exhibits and Graphics

Task: Proceed into the production activities for the exhibit features and graphics.

#### 3.8 Audio Visual Production as required

Task: Proceed into the production activities for the Media exhibit items / software production.

#### 3.9 Crate Fabrication

Task: Build cases / crates as required to suit transport of the exhibits, graphics and media to EcoCenter site.

#### 3.10 Final Viewing of All Components virtually

Task: Host periodic virtual meetings, for EcoCenter client update, to witness shop reviews, exhibits in production.

#### 3.11 Adjustments to Exhibits as Required

Task: Fine-tuning of exhibits, graphics, media prior to shipping to the EcoCenter site.

**Suggestions / Special Concerns**

Any concerns for this phase would be attributed to availability of materials and equipment. We would minimize any impacts with advance consultation with suppliers and report any concerns prior to fabrication. Lighting equipment has been a fluctuating item in recent months and would need special attention to avoid specifying discontinued products. Additionally, any media interactives, need to be approved prior to production commencing to avoid any scope changes which may delay and increase budgets.

**PHASE 4: DEMOLITION AND DELIVERY****The goals & objectives for Phase 4 activities are confirmed as follows:**

In this phase we proceed to move all exhibits to the site. We will mobilize and pack and transport the exhibits to the project site. Organize all exhibits for shipping. We will provide shipping to site with safe crating, packing and unpacking for all exhibit features. Prior to site delivery we will begin demolition of the site as prepared and coordinated with the "CAD team" and the EcoCenter team.

**Color-Ad****4.1 Site demolition and preparation**

Task: Building and exterior site locations are prepped for acceptance of exhibit installation. Remove and properly disposing of garbage. Site cleaned and ready for delivery.

**4.2 Exhibit is crated and loaded for transport**

Task: Exhibits are crated and loaded for safe transport of the exhibits, graphics and media to the EcoCenter site.

**4.3 Transport to Santiago Creek EcoCenter**

Task: Plan and facilitate safe transport / shipping of the exhibit features to the EcoCenter site.

**Suggestions / Special Concerns**

Prior to demolition the EcoCenter should be prepared to demount, pack and store any elements currently on display for either reuse in the exhibit or for long-term storage. Typical concerns will arise during demolition when unexpected conditions are revealed behind existing walls, floors, electrical and lighting systems etc. Advance analysis by "the CAD team" with the facility manager will minimize any impacts.

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## PHASE 5: INSTALLATION AND TESTING

### **The goals & objectives for Phase 5 activities are confirmed as follows:**

In this phase we proceed with the receipt of shipping to the site; the unpacking of the shipping crates, and the processes of the installation of the exhibits, graphics and the media. For the installation phase the Color-Ad site team will unpack all aspects of the exhibit as fabricated and provide experienced, expert site team to install the exhibits smoothly. We will continue to work closely with the EcoCenter project team to discuss progress of the installation as it proceeds through structures, graphics installation and media installation. It is assumed that the EcoCenter client team has expert personnel who will be responsible for receipt of the exhibits, crate handling, and provide staging spaces and access to the building spaces for the purposes of exhibits installation. Following is a brief overview of the process of this phase.

### **On-site review of the Installation & provide report**

We will facilitate on-site meeting to review the installation work.

### **EcoCenter Team Responsibilities**

The following list identifies roles and input required from the client team:

- ▶ Confirm receipt of exhibits / Staging areas
- ▶ Participate in site-meetings
- ▶ Participate in inspections and deficiencies

### **Color-Ad**

5.1 Unpack crates at site, install exhibits, graphics, AV hardware

Task: Process receipt of the exhibits at the site, unload, uncrate, check condition, facilitate install at site.

5.2 Test all components

Task: Upon installation verify the correct operation of exhibits, tech connections, and media operations.

5.3 Walk through with Client

Task: Facilitate a walkthrough / review of the installed exhibits with the EcoCenter project team designate.

5.4 Prepare punchlist

Task: Prepare the project deficiency list following the walkthrough / review of the installed exhibits.

### **Suggestions / Special Concerns**

During installation it will be critical ensure the site is accessible for installation team to work without delays and have access to key client point of contact. If the building and site is accessible to visitors advance planning and communication between installation crew lead and the EcoCenter is important to establish a safety plan to protect visitors, staff and exhibits.

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## PHASE 6: HAND-OVER AND CLOSE-OUT

### **The goals & objectives for Phase 6 activities are confirmed as follows:**

On-site or virtual review of the handover of the project manuals / materials / warranties  
We will facilitate meeting to review the installation work & project documents

### **EcoCenter Team Responsibilities**

The following list identifies roles and input required from the client team:

- ▶ Attend training
- ▶ Sign off and acceptance of exhibits

### **Color-Ad**

#### 6.1 Address remedial items

Task: Provide remedial services to the agreed project deficiency items regarding the installed exhibits / media.

#### 6.2 Assemble design / fabrication documentation

Task: Gather and provide to EcoCenter all the project documents (design drawings, technical details, as-built drawings).

#### 6.3 Exhibit installation completed / press previews

Task: Review completed deficiency items with client (virtual walkthrough) confirm completed exhibit scope.

#### 6.4 O/M binders and warranties

Task: Gather and provide to EcoCenter all the project documents (warranties & manuals).

#### 6.5 Staff training (one day)

Task: Provide EcoCenter visitor services team training on operations of complete project regarding exhibits and media.

#### 6.6 OPENING / suggested

Task: Design team available (virtually) to provide input / assistance to EcoCenter team on exhibit opening.

### **Suggestions / Special Concerns**

The schedule is a draft of the proposed plan and it's important that the EcoCenter communicate any specific dates for opening if they are to align with specific events or calendar dates. The schedule will constantly be reviewed from the start of the project with client feedback to ensure all key dates are communicated in advance.

# Proposed Work Plan

## PROJECT SCHEDULE

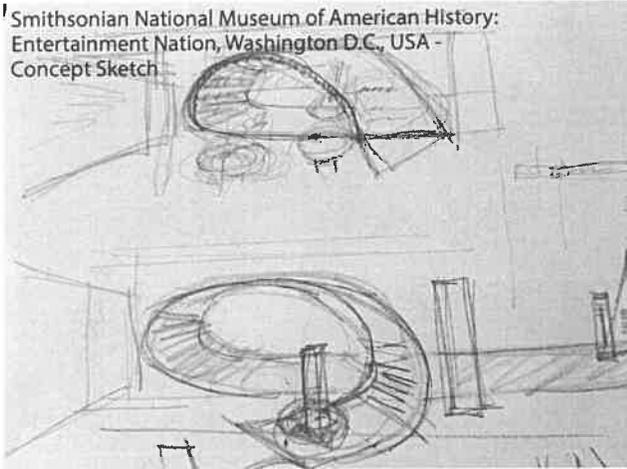
Santiago Creek Eco Centre Updated Feb 01 2023	Design/Build Schedule																							
	2023												2024											
	Mar	Apr	May	June	Jul	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	Jul	Aug	Sept	Oct	Nov	Dec		
<b>Visitor Experience Schematic Plan</b>																								
<b>Project Start-up</b>																								
Project Award & team mobilization																								
Kick-off meeting, review schedule deliverables (in-person)	M																							
Provide content overview and intended messaging (CLIENT)																								
Define / props / images / AV assets (CLIENT)																								
Confirm space, dimensions, building details for exhibit																								
Discuss client VISION for visitor experience & collections																								
<b>Phase 2: Schematic Design</b>																								
<b>Meetings - BI-Weekly</b>	M	M	M	M	M	M	M																	
Provide artifact data / lists for design team (CLIENT)																								
Prepare design studies & options for Creative Workshops																								
Prepare interpretive plan outline																								
Virtual Creative Workshops /planning & design options			W																					
Preliminary interactive and linear media concepts																								
Creative/Concept Development: Exhibits, Graphics, Media																								
Refine interpretive plan																								
Refinements to Exhibit & Media Concepts																								
Virtual Creative Mini-Workshop					W																			
Prepare Design Document that outlines the overall approach																								
Presentation (virtual)									P															
Prepare Budget Summary # 1 (update)																								
Review and update of schedule																								
Client Review (2 Weeks)										R														
<b>Phase 2: Detailed Design</b>																								
<b>Meetings - BI-Weekly</b>								M	M	M	M	M	M	M										
Development of content and scripts																								
Client review of interpretive content and scripts (Client)																								
Design Development Workshop								W																
Photo, scenography and digital imagery sourced / provided																								
Final approval of text for graphic layouts																								
Virtual Creative Mini-Workshop									W															
Final media interface designs																								
Media content finalized																								
Develop Detailed Design, Graphics, Technical Specs																								
Prepare Detailed Design documentation (FINAL)																								
Look and feel prototypes																								
Presentation (virtual)																					P			
Prepare Budget Summary # 2 (update)																								
Review and update the schedule																								
Client Review																						R		

Santiago Creek Eco Centre Updated Feb 01 2023	Design/Build Schedule																							
	2023												2024											
	Mar	Apr	May	June	Jul	Aug	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	Jul	Aug	Sept	Oct	Nov			
<b>Visitor Experience Schematic Plan</b>																								
<b>PHASE 3: Fabrication and Production</b>																								
<b>Meetings - As Needed</b>												M	M	M	M	M	M							
Prepare shop drawings and samples																								
Material Samples Submitted for Approval by Client																								
Prototyping																								
Graphic design layouts / proofing for Client sign-off																								
Graphic Print Samples for Approval																								
Review and approve fabrication submittals (Client)												R												
Review and approve graphic PDF proofs (Client)												R												
Review and approve AV submittals (Client)												R												
Purchasing /securing materials and AV equipment																								
Production of all Exhibits and Graphics																								
Audio Visual Production as required																								
Final Viewing of All Components virtually																								
Adjustments to Exhibits as Required																								
<b>Phase 4: Demo and Delivery</b>																								
Exhibit is wrapped and loaded for transport																								
Site demo and preparation for installation																								
Transport to Site																								
<b>Phase 5: INSTALLATION AND TESTING</b>																								
<b>Meetings - As Needed</b>																								
Unpack/unload at site, install exhibits, graphics, AV hardware																								
Test all components																								
Punchlist inspection/walkthrough with Client																								
Correct punchlist deficiencies																								
<b>Phase 6: HAND-OVER AND CLOSE-OUT</b>																								
Sign off and acceptance of exhibits (Client)																								
Address remedial items																								
Assemble design/fabrication documentation																								
O/M binders and warranties																								
Staff training (one day)																								
OPENING / suggested																								
<b>LEGEND</b>																								
<b>Meeting</b>																								
<b>Presentation</b>																								
<b>Review</b>																								
<b>Workshop</b>																								
<b>Mini Workshop</b>																								
<b>Key Project Milestones</b>																								

# Proposed Work Plan

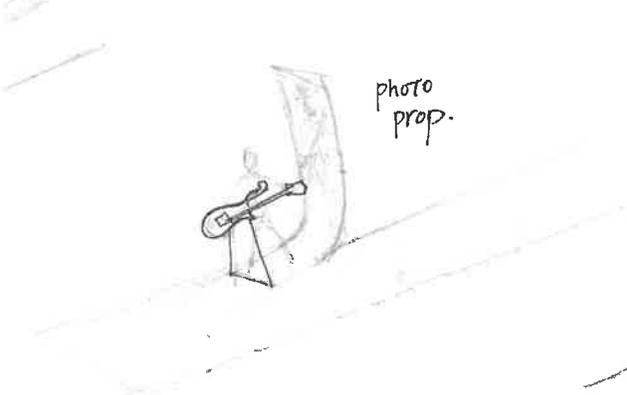
## CONCEPTUAL DELIVERABLES

Smithsonian National Museum of American History:  
Entertainment Nation, Washington D.C., USA -  
Concept Sketch



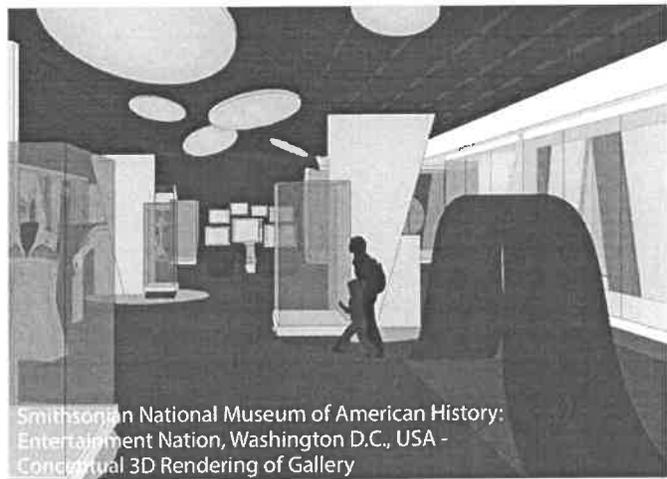
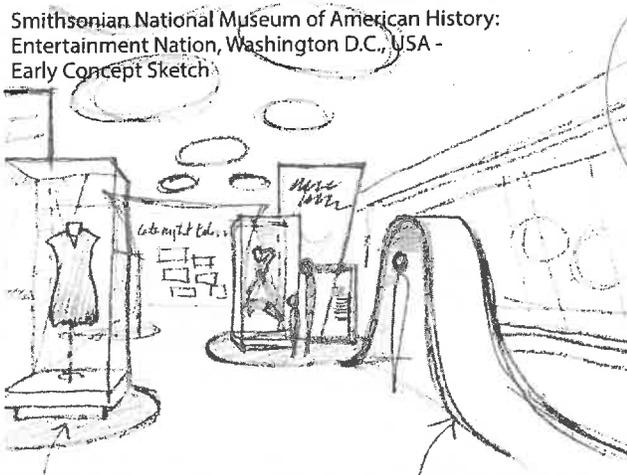
Smithsonian National Museum of American History:  
Entertainment Nation, Washington D.C., USA

Smithsonian National Museum of American History:  
Entertainment Nation, Washington D.C., USA -  
Early Concept Sketch



Smithsonian National Museum of American History:  
Entertainment Nation, Washington D.C., USA

Smithsonian National Museum of American History:  
Entertainment Nation, Washington D.C., USA -  
Early Concept Sketch



Smithsonian National Museum of American History:  
Entertainment Nation, Washington D.C., USA -  
Conceptual 3D Rendering of Gallery



Toronto Holocaust Museum, Toronto, ON, CA



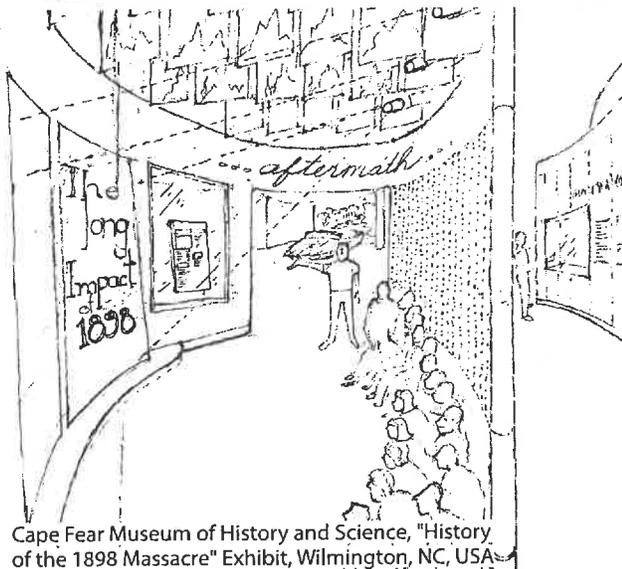
Toronto Holocaust Museum, Toronto, ON, CA



Memorial to the Victims of Communism: Design Competition, Ottawa, ON, CA



Memorial to the Victims of Communism: Design Competition, Ottawa, ON, CA



Cape Fear Museum of History and Science, "History of the 1898 Massacre" Exhibit, Wilmington, NC, USA



Cape Fear Museum of History and Science, Wilmington, NC, USA



YouthLink Calgary Police Interpretive Centre: Exhibits, Calgary, AB, CA



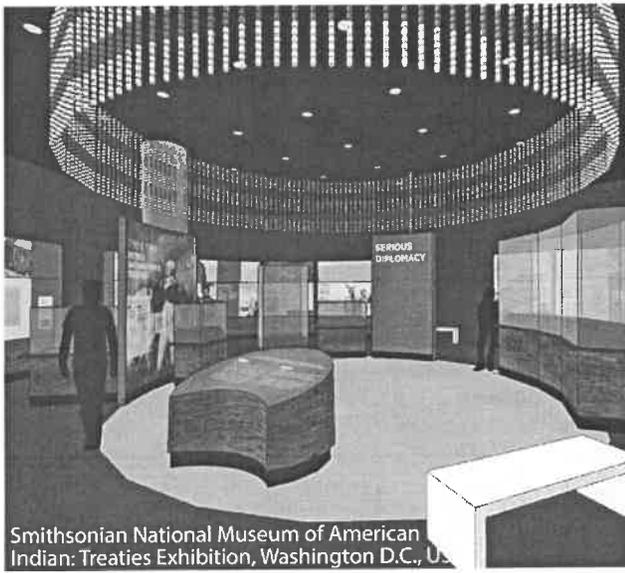
YouthLink Calgary Interpretive Centre: Exhibits, Calgary, AB, CA



Canada Sports Hall of Fame: Terry Fox Exhibit Conceptual Design, Calgary, AB, CA



London Children's Museum: Exhibits, London, ON, CA



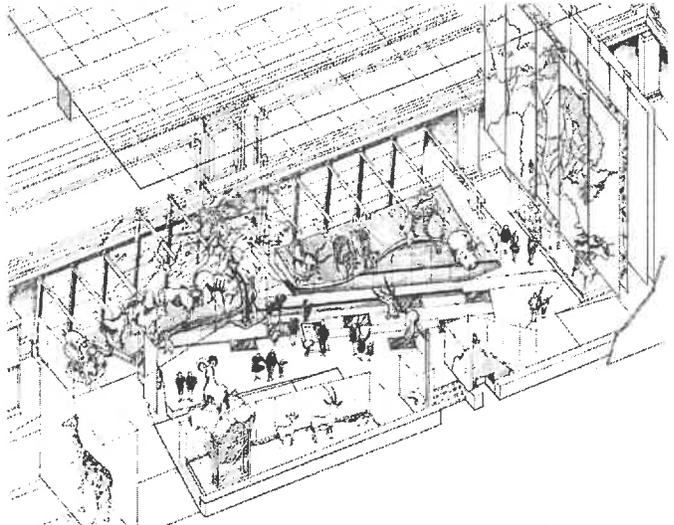
Smithsonian National Museum of American Indian: Treaties Exhibition, Washington D.C., U.S.



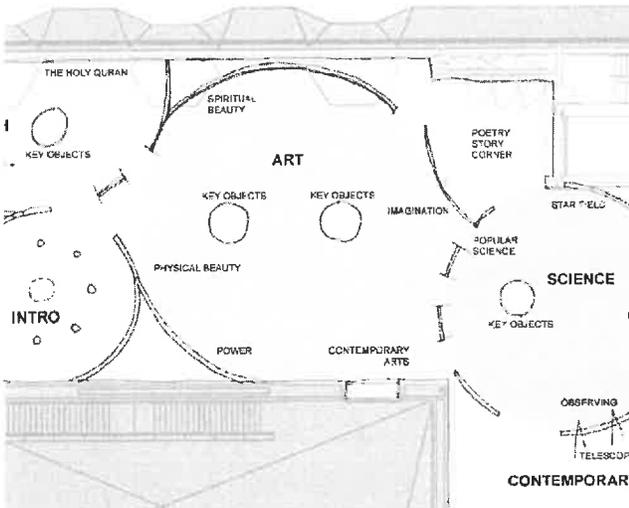
Cleveland Museum of Natural History: Exhibits, Cleveland, OH



Smithsonian National Museum of Natural History: Hall of Mammals, Washington D.C., USA



Smithsonian National Museum of Natural History: Hall of Mammals, Washington D.C., USA



Aga Khan Museum: The Moon Exhibit, Toronto, ON, CA



Aga Khan Museum: The Moon Exhibit, Toronto, ON, CA



Delaware Museum of Nature & Science, Wilmington, DE, USA

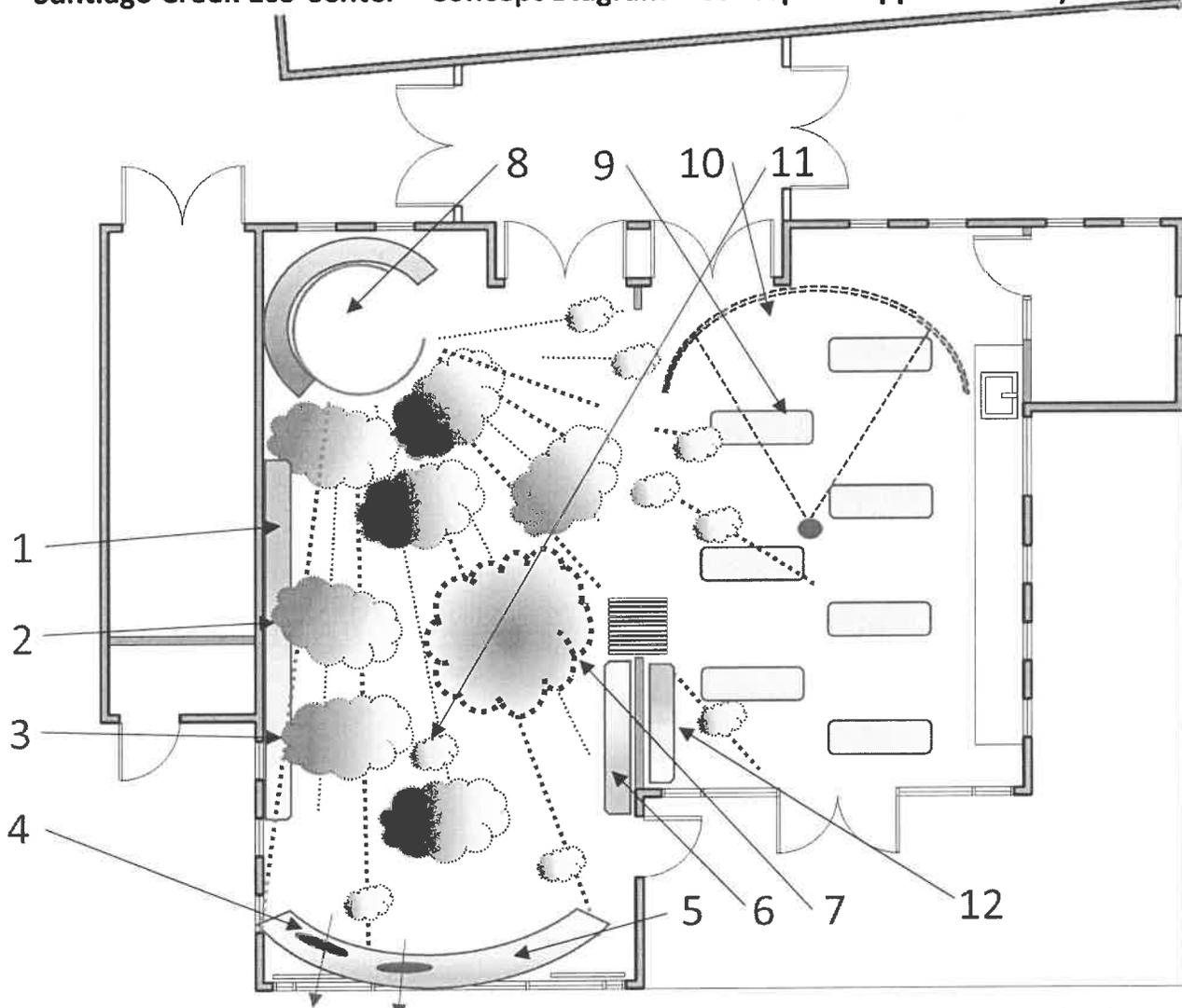


Delaware Museum of Nature & Science, Wilmington, DE, USA

# Proposed Work Plan

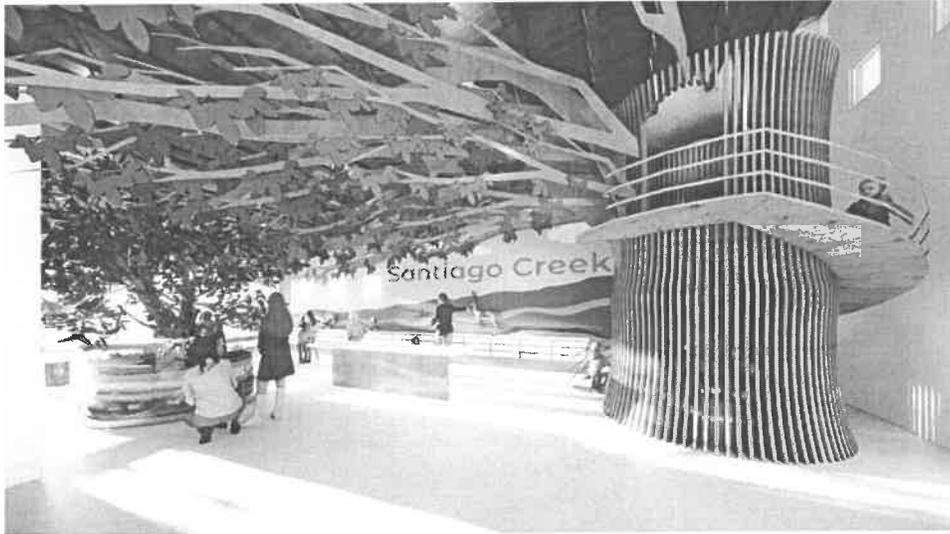
## RENDERINGS AND MODELS

### Santiago Creek Eco Center – Concept Diagram – conceptual approach & layouts



- 1 . Intro – Santiago Eco Creek center
2. Understanding the Wonder of our watershed
3. Watershed Explora – discover plants & animals
4. Looking closely at nature – Augmented reality
5. Understanding human Impacts
6. Celebrating our cultural connections
7. Exploring the life on & below the surface
8. The Tree climber zone – get up into nature!

- 9 . Activity center – makers make changes
10. Projection zone – changing topics and shows
11. The Story zone
12. The collectors corner – Lending or Leaving





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## Proposed Work Plan

# GREEN PRACTICES

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Environmental Sustainability is an increasingly important issue for cultural institutions of all kinds, whether they explicitly address this in their exhibitions and conversation with visitors or not. It is also influencing how we build projects so that as public institutions, visitor centers can reinforce their role as civic leaders and responsible corporate citizens. Sustainable choices are also excellent for very practical issues such as overall energy consumption and air quality. Some of our senior staff are LEED Accredited and when needed by the client, we can execute LEED certified exhibition projects.

We are always exploring ways to reduce the carbon footprint of projects and bring this expertise to bear in all our work. Wherever possible we consider alternative sustainable products and systems to reduce energy consumption and protect and conserve the content and objects on display.

This involves ensuring that the materials and systems used in exhibits are robust enough to not need constant retouching and repair, reducing the need to replace parts and keeping the material demands of the exhibit as low as possible after its manufacture. R&P is a member of the Canadian Green Building Council and subscribes to a number of sustainable design publications to keep our staff apprised of new green technologies and design concepts. R&P is currently involved in many sustainable projects.

By understanding the impact that exhibition design and fabrication has on the environment allows us to make informed decisions on about how best to reduce that impact. The use of hard-to-recycle materials, products that are toxic or require a lot of fossil fuel energy to produce may not be entirely avoidable, but how we use and include them can reduce waste and make for a greener exhibit. Additionally, we will design components for fabrication in a way that maximizes the use of sustainable materials and reduces waste. Another strategy to be considered is the use of mechanical fasteners to connect and attached exhibit components rather than glue, allowing for materials that can't be recycled to be broken down and reused for another purpose after exhibition refresh or rotation.

Graphic panel substrates and production methods can be utilized to minimize environmental impacts. Consideration for non-pvc print media or cardboard panels with a honeycomb core made of 100% recycled material with edge protection can be used. Alternatively, if the budget allows, aluminum composite panels can be used as a substrate which is lightweight, reusable, and recyclable.

All lighting will use LED fixtures reducing energy consumption as compared to fluorescent or incandescent bulbs. Extra attention will be put into maximizing efficient light fixtures whereby we can reduce the total amount of energy use. Moreover, where possible, light fixtures will be equipped with dimmers allowing the opportunity to reduce overall energy use, with lower light levels. The use of non-VOC paints and finishes will be utilized to reduce any off gassing of volatile organic compounds. For any millwork fabrication, MDF with no added formaldehyde would improve air quality for visitors and staff. MDF lite could reduce the overall weight load reducing fossil fuel consumption during shipping.

Our goal is to explore and research all potential options including best practices. We will be happy to work with you to ensure we are meeting your environmental standards, whether that involves products sourced locally to reduce emissions or made of post-consumer products, designing for use of post-consumer materials, ensuring minimization of carbon emissions on transport, or made with mind to any other specific environmental requirements. The stewardship of our earth is a responsibility that Reich&Petch takes very seriously, and we always love to work with like-minded institutions to create exhibits that create impact for the visitor, not the planet.



CITY OF SANTA ANA

**Color-Ad References**

ATTACHMENT B  
REFERENCES

List and describe fully the contracts performed by your firm which demonstrate your ability to provide the supplies, equipment or services included in the scope of the proposal specifications. Attach additional pages if required. The City reserves the right to contact each of the references listed for additional information regarding your firm's qualifications.

**REFERENCE** University Corporation for  
Customer Name: Atmospheric Research Contact Individual: AJ Lauer, Project Manager

Address: PO Box 3000 Boulder, CO 80307 Phone Number: 303.497.1288  
EMAIL: ajlauer@ucar.edu

Contract Amount: \$405,671.00 Year: 2022

Description of supplies, equipment, or services provided:  
Exhibit design, fabrication and installation

**REFERENCE**  
Customer Name: NC Aquarium on Roanoke Island Contact Individual: Maylon White, Director

Address: 3125 Poplarwood Ct, Suite 160 Phone Number: 252-475-2306  
Raleigh, NC 27604 EMAIL: maylon.white@ncaquariums.com

Contract Amount: \$2,310,919.00 Year: 2016

Description of supplies, equipment, or services provided:  
Exhibit design, fabrication and installation

**REFERENCE**  
Customer Name: National Park Service Contact Individual: Caryn Lazzuri, Exhibit Planner

Address: 67 Mather Place, Phone Number: 304-535-6727  
Harpers Ferry, WV EMAIL: Caryn\_Lazzuri@nps.gov

Contract Amount: \$1,534,021.00 Year: 2019

Description of supplies, equipment, or services provided: Exhibit design, fabrication, and installation

**THIS FORM MUST BE COMPLETED AND INCLUDED WITH THE PROPOSAL.  
PROPOSALS THAT DO NOT CONTAIN THIS FORM WILL BE CONSIDERED NONRESPONSIVE.**



ATTACHMENT B

REFERENCES

List and describe fully the contracts performed by your firm which demonstrate your ability to provide the supplies, equipment or services included in the scope of the proposal specifications. Attach additional pages if required. The City reserves the right to contact each of the references listed for additional information regarding your firm's qualifications.

REFERENCE

Customer Name: Calgary Zoo Contact Individual: Judy Lang / Katie Frost
Address: 210 St George's Drive, NE Phone Number: Judy (403) 968-0688 / Katie (403) 232-9386
EMAIL: jmlang@shaw.ca / KatieF@calgaryzoo.com
Contract Amount: \$324,000 Year: 2018

Description of supplies, equipment, or services provided:

Exhibit Design, Graphic Design, Interpretive Signage Design, Design-Build

REFERENCE

Customer Name: Muskoka Discovery Centre Contact Individual: Ann Curlely
Address: 275 Steamship Bay Road Phone Number: (705) 687-6667
Gravenhurst, ON, CA P1P 1Z9 EMAIL: acurley@realmuskoka.com
Contract Amount: \$400,000 Year: 2018

Description of supplies, equipment, or services provided:

Exhibit Design, Graphic Design, Design-Build

REFERENCE

Customer Name: Delaware Museum of Nature and Science Contact Individual: Halsey Spruance
Address: 4840 Kennett Pike Phone Number: (302) 658-9111 ext 302
Wilmington, DE, USA 19807 EMAIL: hspruance@delmnh.org
Contract Amount: \$5,000,000 Year: 2022

Description of supplies, equipment, or services provided: Exhibit Design, Master Planning

THIS FORM MUST BE COMPLETED AND INCLUDED WITH THE PROPOSAL. PROPOSALS THAT DO NOT CONTAIN THIS FORM WILL BE CONSIDERED NONRESPONSIVE.

# Cost Proposal

## BUDGETARY BREAKDOWN

<b>Santiago Creek Eco Center</b>	
<b>Itemized pricing and budget allocations</b>	
<b>Direct Costs of Design Services</b>	
	<b>Total fixed fees:</b>
Project Startup and Mobilization	\$18,625
Schematic Design	\$64,292
Design Development	\$91,584
<b>Design Services Subtotals:</b>	<b>\$174,500</b>
<b>Exhibit Fabrication and Demolition Allowances</b>	
	<b>Budget Allocations:</b>
Exhibit structures/thematic elements	\$262,000
Exhibit cases	\$30,000
Animal enclosures and life support	\$75,000
Exhibit graphics	\$40,000
AV production, hardware and integration	\$50,000
Shipping/delivery	\$25,000
Installation	\$108,000
Project management	\$86,000
<b>Exhibit Fabrication Subtotal:</b>	<b>\$676,000</b>
<b>General Conditions Allowances</b>	
	<b>Total fixed fees:</b>
Image acquisition allowance	\$7,500
Graphic samples	\$5,000
Finish samples	\$2,500
Misc. submittals	\$8,000
Field Survey	\$6,500
<b>General Conditions Subtotal:</b>	<b>\$29,500</b>
<b>Total Price:</b>	<b>\$880,000</b>
<p><b>*Please Note:</b>            The CAD Team understands and expects the above allowances to move around as the design develops and through interactive discussion between your team and ours. We also understand that the project must come in within this Total Price.</p>	

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## Cost Proposal

# CONTROLLING COSTS

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When we participate in design-build contracts, it is our responsibility as the project manager to ensure that our team is designing the exhibits in such a way as to maximize the visitor experience while staying within the specified target production cost or “design-to” figure for the project. Before the project begins, we will clarify with the client what is included in the design-to figure. Depending on the project, the design-to budget may also include media development costs such as image acquisition, original artwork, or audiovisual and multimedia programs.

To ensure that our team is staying within the given budget, we provide regular production cost estimates based on the detailed specifications submitted by our designer throughout the exhibit development process. As the planning and design work proceeds, our production cost estimates become increasingly more detailed to reflect the level of design progress. Our team will determine the estimates based on our professional experience with similar elements and by researching the cost of similar recent projects.

We designate our exhibit production cost estimates as Class A, B, and C based on level of detail. Class B and C contain less detail and are more typically “allowances,” while Class A is an accurate estimate based on detailed design specifications.

We provide the Class C production cost estimate in the pre-design phase and it typically includes the total square feet of the exhibition space, overall exhibit cost and cost per square foot, and any early identified high-cost elements such as a large diorama or complex exhibit case.

During the schematic I stage, we provide a Class B production cost allowance. This allowance consists of the estimated overall cost for each exhibit area identified in the exhibition plan. Once we get to the schematic II, design development I, and design development II phases, we provide continuously updated Class B production cost estimates. The updated cost estimates include a short description of proposed exhibits and major exhibit elements within each exhibit area, the cost associated with each proposed exhibit and / or exhibit element, and allowances for contingency, shipping, and installation as separate line items.

Once we reach the production documents phase, we will provide a comprehensive Class A production cost estimate. The Class A estimate includes exhibition fabrication costs organized according to exhibit scene, content group, and exhibit elements within each content group. The estimate shows itemized material, labor cost, and mark-up costs on each element. We also include media costs for all content purchased specifically for the exhibition and not already accounted for in the exhibit planning and design budget, all graphic production costs, all av and lighting equipment costs, and exhibit installation cost.

The Class budgets submitted in each stage of the project indicate what adjustments we need to make in order to stay within the design-to budget. Continuously providing estimation feedback to our designer and the client throughout the project allows us to ensure that we can address issues before they become a burden on the budget and/or the schedule.

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# Cost Proposal

## EXAMPLES OF CONTROLLING COSTS

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### NORMANDY AMERICAN CEMETERY

#### **Controlling Costs Through the Design Stages**

Color-Ad teamed with a design firm to provide overall exhibit planning and design, fabrication, transportation, and installation for the exhibit upgrades. Given that the site and exhibition is a focal point for remembrance, material quality was specified to the highest standards during the design stages. Our project manager and estimator worked with the design firm to provide steady feedback on material specifications, fabrication techniques, and cost effective implementation methods to provide a high quality and robust exhibition that could stand up to the high volume of use, while ensuring we were designing to the given budget.

For example, our designer provided concept presentations at various levels of development for our review. Based on their concepts, we provided itemized budgets for each exhibit area and element. As the concepts became more refined, we began providing suggestions for material specifications and fabrication techniques that would achieve the design intent yet not exceed the budgets we provided.

### JIMMY CARTER NATIONAL HISTORIC SITE

#### **Achieving the Desired Design Intent Within the Budget**

The Jimmy Carter project was a true working collaboration between Color-Ad and the client to achieve outcomes that were either not conveyed in the bidding documents or not fully developed at the time of bid. For example, the bid documents portrayed a solid mass bas relief model of the windmill at Jimmy Carter's boyhood home but the client had intended it to be a wire frame reproduction.

Since the budget for the exhibit piece was not sufficient to fabricate a wire frame windmill, our team devised a way to create the windmill as an electronic 3D wire frame model without exceeding the original budget for the bas relief windmill. Our 3D modeler created a digitally sculpted rendition of the windmill and we CNC-milled the objects out of a combination of suitable materials to provide the look desired by the client.

### ALBUQUERQUE MUSEUM

#### **Value Engineering Museum-Quality Case**

Color-Ad coordinated with the client and designers to provide high quality exhibits that remained within the existing budget. Our estimators, project managers, and fabrication specialists collaborated on the value engineering of 16 glass exhibit cases and 69 wall and base vitrines for a total savings of \$90,000 from the original specifications.

Our team took special considerations while value engineering the case package to preserve the intended function, durability requirements, and design intent. This included analyzing the conservation requirements of each case, understanding the access requirements of each case, and studying the display requirements and desired artifact layouts for each case.