

REQUEST FOR QUALIFICATION
CALL FOR ARTISTS

FOR

SOLICITATION NO. PW- 23-013

EARLY CHILDHOOD EDUCATION CENTER (ECEC)
CLASSROOM & PARKING EXPANSION AND RENOVATIONS



Issued By

Salt River Pima - Maricopa Indian Community

Public Works

Scottsdale, Arizona 85256

December 01, 2022

TABLE OF CONTENTS

SECTION	DESCRIPTION	PAGE
I	GENERAL INFORMATION	3
II	PROJECT TIMELINE	8
III	SCOPE OF WORK	9
IV	SELECTION PROCEDURES AND EVALUATION CRITERIA	11
Exhibit A	DRAWINGS	
Exhibit B	SRPMIC CULTURAL RESOURCES CONCEPT INFORMATION (Reference Only)	

SECTION I. GENERAL INFORMATION

A. PURPOSE:

Salt River Pima-Maricopa Indian Community (SRPMIC) invites qualified Artists to submit qualifications to create artwork for the newly designed additions and renovations to the Early Childhood Education Center (ECEC). The selected Artist will be expected to work with the SRPMIC Public Works Project Manager, the architectural team (DLR), and ECEC stakeholders to create meaningful culturally significant artwork as part of the Community's Community Development Department, Planning Services Division's (CDD-PSD) cultural design requirements for new construction projects.

The selected Artist will be expected to create a work or works that will engage the students and staff of ECEC as well of the Community.

B. INTRODUCTION:

The Community is located in central Arizona in Maricopa County, east of Phoenix metropolitan area adjacent to Hwy 101. The Tribal Headquarters is located at 10005 East Osborn Road, Scottsdale Arizona, 85256.

The Early Childhood Education Center (ECEC) is located at 4836 North Center Street, Scottsdale, AZ 85256.

The current ECEC is a 53,425 SF building complex comprised of seven individual, single story buildings arranged in a radial pattern and was built in 1998. ECEC serves 246 students ranging from 6 weeks to 5 years old. Over 100 staff work at the site. ECEC's mission statement "To create a balance of exemplary education and the O'Odham and Piipaash cultures to ensure a positive future for our children and our Community." As part of this mission ECEC is continuously expanding to enhance the campus to accommodate the growing population and educational needs of the Community.

Expansion of the ECEC facilities complex consists of two additions; a 5,298 SF 1-story expansion to building A, and an 11,927 SF, 2-story addition to building B. Additions include classrooms, support spaces, administration spaces and a new multi-purpose room. As part of the building expansion a new staff parking lot on the north side of the property is also planned.

C. PROJECT CONSTRUCTION TEAM:

The Salt River Pima-Maricopa Indian Community will use an Owner's Team to guide this process. The Owner's Team will consist of SRPMIC Public Works, ECEC Team Members and the Architect. The selected Artist will report to the assigned Public Works **Primary Contact** listed below.

Name	Title	Contact Information
Dwayne Wilson <u>PRIMARY CONTACT</u>	Sr. Project Manager	PH: 480-362-2666 Email: dwayne.wilson@srpmic-nsn.gov
Tami Brungard	ECEC Leader	PH: 480-362-2202 Email: tami.brungard@saltriverschools.org
Katrina Leach	DLR Group Inc. (Architect)	PH: 602-381-8580 Email: kleach@dlrgroup.com

D. INVITATION TO PURPOSE:

The Salt River Pima-Maricopa Indian Community is soliciting proposals from qualified Artists, Designers, or teams thereof, aged 18 or over for the complete scope of work as defended by this RFQ and/ or the attached **EXHIBITS**. Prospective Artists must demonstrate experience in design, communication, and be able to demonstrate experience with large scale construction projects in their submission images and materials. Artists with connections to SRPMIC and/ or other Native American Tribes are especially encouraged to apply and will receive preference in the selection process. It is the policy of the Community to promote the success and growth of Community affiliated and other Native American members.

E. INQUIRES:

Prospective Artists may make written inquiries concerning this RFQ to obtain clarification of the requirements. No inquiries will be accepted after the deadline set forth in the "**PROJECT TIMELINE**", **Section II**. Inquiries must be Email directed to the SRPMIC Public Works **Primary Contact** noted above, with cc: to purchasing-bids@srpmic-nsn.gov

F. ADDENDUM OR SUPPLEMENTS TO REQUEST FOR PROPOSAL:

In the event it becomes necessary to revise any part of this RFQ, an addendum will be provided to each firm who received the original RFQ. The contact person for requesting a copy of this RFQ is the SRPMIC Purchasing Department at purchasing-bids@srpmic-nsn.gov.

G. PROPOSAL:

Before submitting a Proposal, Proposer shall examine all documents comprising the Request for Qualification (RFQ), be fully informed of all existing conditions and limitations. At minimum the proposal should consist of the following:

Salt River Pima Maricopa Indian Community
Request For Qualifications – Call for Artists

- **Artist Statement of interest** (Max 1 page): This is an opportunity to introduce yourself and describe what skills and qualification you can bring to the project, why you are interested in this opportunity, and to share how you approach collaboration in the design processes.
- **Digital Images:** 4-6 high resolution images of your relevant work/ projects. Images may include previously completed work or may consist of one or more conceptual proposals specific to this request. Note that multiple images of the same artwork will count as individual images toward the 4-6 images requested.
- **Image List:** (Maximum 2 pages) A separate document listing information about the digital images. For each image submitted list the title, date, size, media and a brief conceptual description with a thumbnail of the image. Submitters should note what their role was in producing the works depicted.
- **Cultural Design:** Describe your approach to incorporating culturally significant elements from both the O'Odham and Piipaash cultures and how this might tie to the Community and educate the children who attend ECEC. Include conceptual or specific elements or stories.
- **Resume/CV:** (Maximum 2 pages)
- **Professional references:** Past commissions etc. (include email address, phone number, and job title)
- **Community Member and/ or Native American Preference:** Indicate your Community member or other Native American status. Explain your experience and familiarity with the unique needs of Native American tribes.

Please note that Artists are not being asked to submit developed or final artwork at this time. Artists are free to produce concept images at their discretion. There will be no compensation to participate in the RFQ submittal.

PROPOSAL SUBMISSION:

- (1) Electronic PDF of the Request for Qualifications (RFQ) must be received on or before the date and time noted in the "PROJECT TIMELINE" table Section II. RFQs **WILL NOT** be accepted after the stated deadline date/ time.
- Electronic proposals only.
 - Submittals are limited to one email with a maximum file size of 25 MB.

Please send submittals and any questions regarding the submittal requirements to:

Purchasing-bids@srpmic-nsn.gov

H. INTERVIEWS:

Interviews will be held as part of the RFQ selection process. Interview schedule to follow once RFQ submittals have been received, reviewed and a shortlist compiled. Note, not all submitters may be asked to participate in the interview portion of the selection process.

I. PRE-SUBMITTAL INFORMATION MEETING & SITE VISIT

A Pre-Submittal Information Meeting and Site Visit will be held at the Project site, Attendance at the Artist pre-submittal session is not mandatory but strongly encouraged. Refer to the “**PROJECT TIMELINE**”, **Section II** for the date and time.

J. TERMINATION:

SRPMIC reserves the right to reject all proposals and cancel at any time for any reason this solicitation, any portion of this solicitation or any phase of the Project. The Community shall have no liability to any proposer arising out of such cancellation or rejection. The SRPMIC reserves the right to waive minor variations in the selection process.

K. EDUCATION BACKGROUND CHECK:

For projects on or within the Community’s Educational Buildings and or/ Complex a background check may be required for **Artists** and any personnel who have access to students and who will be on campus more than two times in a calendar year.

L. NEGOTIATION:

The Community will negotiate any provision not addressed by this solicitation with the selected Respondent.

In the event the Community is unsuccessful in negotiating with the selected Respondent, the Community will then negotiate with the next Respondent in the ranking contract, or may decide to terminate the selection process.

The Community reserves the right to conduct concurrent negotiations with all responsible Respondents for the purpose of determining source selection and/or contract award.

M. PROHIBITION AGAINST CONTINGENT FEES:

Offerors shall not retain a person or agency to solicit or obtain an SRPMIC contract for a contingent fee, except a bona fide employee or agency. For breach or violation of this policy, SRPMIC shall have the right to annul such contract without liability or to deduct from the contract price or consideration, or otherwise recover, the full amount of the contingent fee.

N. SOVEREIGN IMMUNITY:

Nothing in this Agreement, or any current or future schedules, attachments, exhibits, amendments, or addenda, is intended to be or shall be construed as a waiver of the Community's sovereign immunity.

SECTION II.
PROJECT TIMELINE

A. PROJECT TIMELINE

TASK ITEM	DATE	COMMENTS
Request for proposal issued	Thu, 12/01/2022	
Pre-Proposal Meeting	Mon, 12/12/2022	10:00 am
Proposals Due	Thu, 12/22/2022	
Proposal Review & Short List	Fri, 01/06/2023	
Interviews with Short Listed Artists	01/09 - 01/12/2023	Week of, date/s TBD
Artist/s Selection	Fri, 01/13/2022	
Artwork Concepts	Mon, 02/06/2023	Tentative

SECTION III. SCOPE OF WORK

A. ARTWORK SCOPE AND DESCRIPTIONS:

Proposed Artwork:

The project consist of three separate artwork opportunities. Individual Artists will be considers for ALL three design opportunities to be showcased on both the exterior and interior of the ECEC campus. SRPMIC reserves the right to select separate Artists for one or more of the designated opportunities.

The intent of the artwork is to incorporate culturally significate Pima and Maricopa cultural elements with the new building architectural design The Design Team has previously engaged the SRPMIC Cultural Resource Department (CRD) for assistance in developing conceptual ideas. Artists are encouraged to review the included document however are free to provide their own unique ideas and interpretation. The selected Artist will be expected to create a work that will engage the public and needs to be culturally significant and age approbate for the facility which encompasses age's 6 weeks to 5 years. Both Pima and Maricopa cultures should be equally represented.

Proposed artwork opportunities/ locations:

- **Artwork 1:** Exterior - Consists of two dimensional graphics / imagery that can be incorporated into the new and existing exterior windows of the building. This work will likely be incorporated by printing the selected artwork on vinyl and applied to the exterior of the windows. The windows range in size from approximate 2'-0" square to 2'-0" wide by 6'-3" high at door sidelights. Two 10'-0" wide by 7'-4" high glass garage doors are also to be incorporated. Window locations and layout vary from building to building. See **Exhibit A**.
- **Artwork 2:** Exterior - Consists of two dimensional graphics / imagery and/ or sculptural elements that can be incorporated into the new two story addition exterior glass curtain wall on the North Elevation of Building B. This consists of two independent areas that are each 11'-4" wide and 23'-4" high (approximately 264 gross square feet). This work will be produced by printing the selected artwork on vinyl and applied to the exterior of the windows or may be produced by digitally printing directly on the insulated glass units. See **Exhibit A**.
- **Artwork 3:** Interior – Consist of two dimensional graphics / imagery and/ or sculptural elements that can be incorporated into and on the new North wall of the multi-purpose room A163. The wall is approximately 13'-0" high by 53'-4" wide. The wall consisting of a number of window openings and (2) display monitors that will need to be maintained and incorporated into the overall design. This work will may be produced by printing the selected artwork on vinyl and applied or a traditional painted mural or any combination of materials and techniques. See **Exhibit A**.

Project budget & Artist compensation:

ALL Costs associated with implantation of the artwork, which include; shipping/freight, materials, fabrication and installation costs for this commission will be covered by the Project budget and are to be determined. Costs related to the Artist's project management fees; design development, artwork's final design, Artists attendance at meetings etc. will be negotiated with the selected Artist/s after selection. The anticipated Artists total compensation for ALL (3) artworks is \$5,000 - \$8,000 total.

SECTION IV.
SELECTION PROCEDURES AND EVALUATION CRITERIA

The Community will review all properly submitted Proposals, and may contact Respondents to request further information. Upon receipt of Proposal, the Artist Selection Committee will review the qualifications, conduct selective interview with a shortlisted Artists and submit its selection recommendations to Tribal Administration for approval. The decision by the Tribal Administration shall be considered final and is not subject to appeal.

The Community will make its selection based upon the Selection Procedures and Evaluation Criteria identified herein as they relate to the Scope of Services required. The Community will objectively evaluate Proposals using qualifications-based criteria by an Artist Selection Committee.

Applications will be pre-screened by a representative of the Artist Selection Committee to ensure that the submissions meet the minimum qualifications. The Artist Selection Committee will review Artists' submissions and select 2-3 finalists to interview for this project. The finalists will be interviewed by the panel and will be asked to provide initial thoughts or approaches to this opportunity. The artist selection committee is comprised of members from SRPMIC Public Works department, ECEC staff and the Architect. The selected Artist will work with the Public Works Project Manager, the architectural team, and ECEC stakeholders throughout the project to develop, refine and implement the artwork.



EXHIBIT A

DRAWINGS

WE ARE EXPANDING!

SRP-MIC Early Childhood Education Center



MAYDALL CONSTRUCTION



DLRGROUP
ARCHITECTURE ENGINEERING PLANNING INTERIORS

BM 360/09/22/13:00 SRP-MIC ECEC-09-22/13:00 SRP-MIC ECEC_AR_2020.rvt
8/18/2022 10:28:37 PM

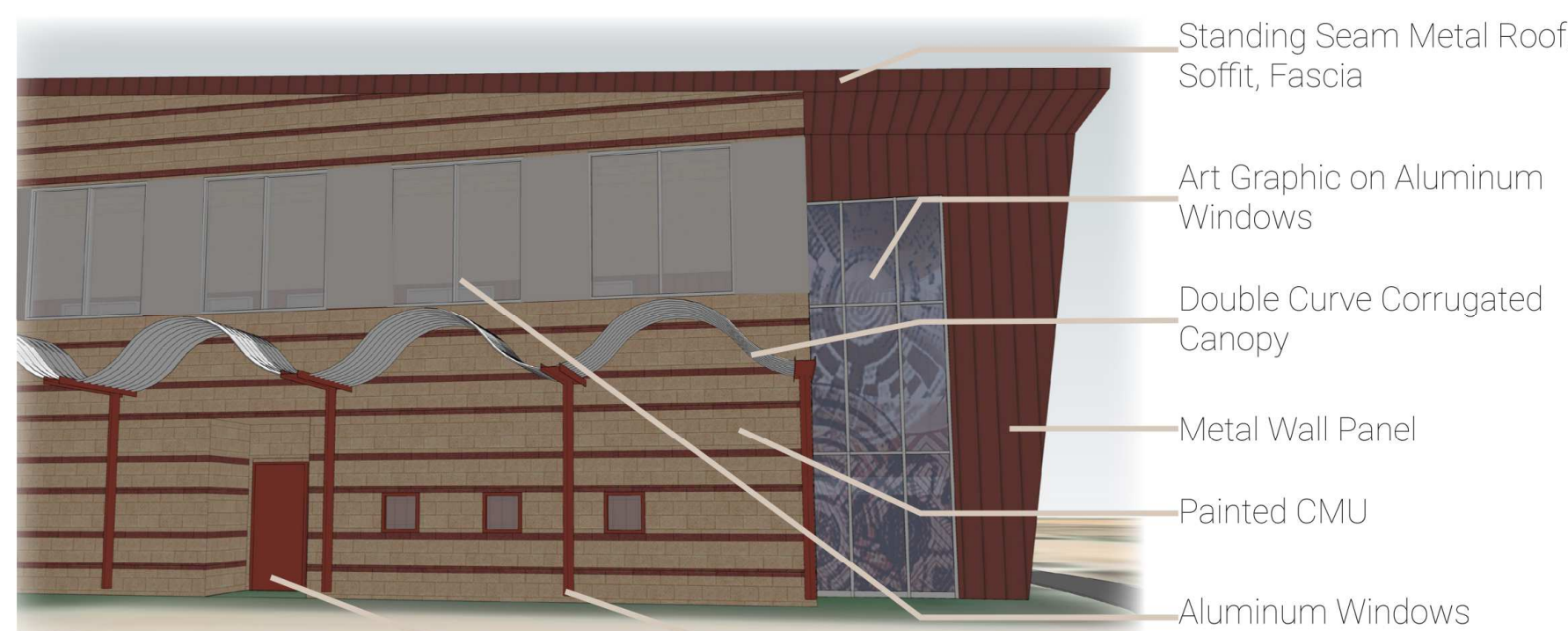
1

2

3

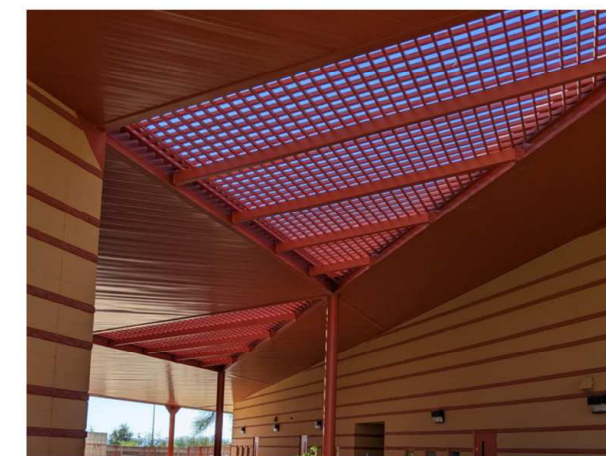
4

5

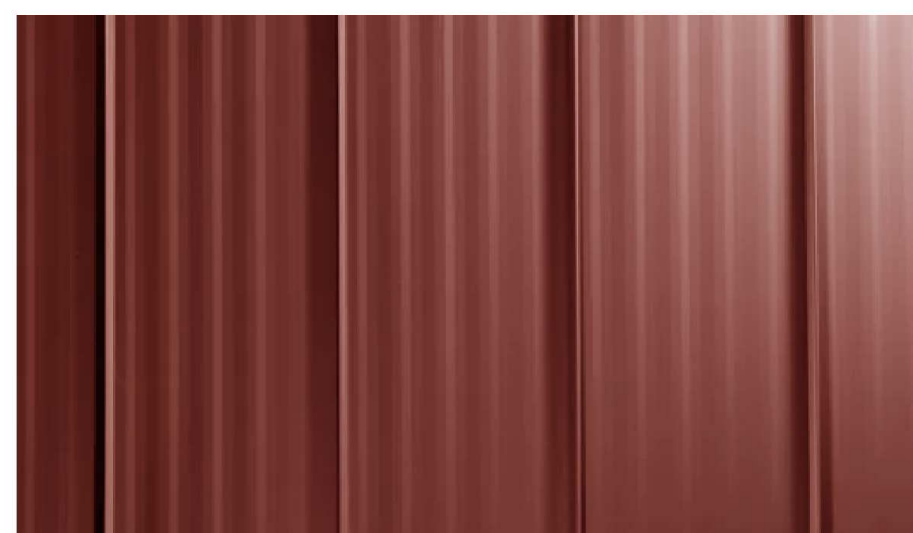


Exterior Material Pallet

Steel Lattice Framing Finish to match existing



Standing Seam Metal Panel + Roofing, Soffit, and Flat Panel Fascia to Match Existing



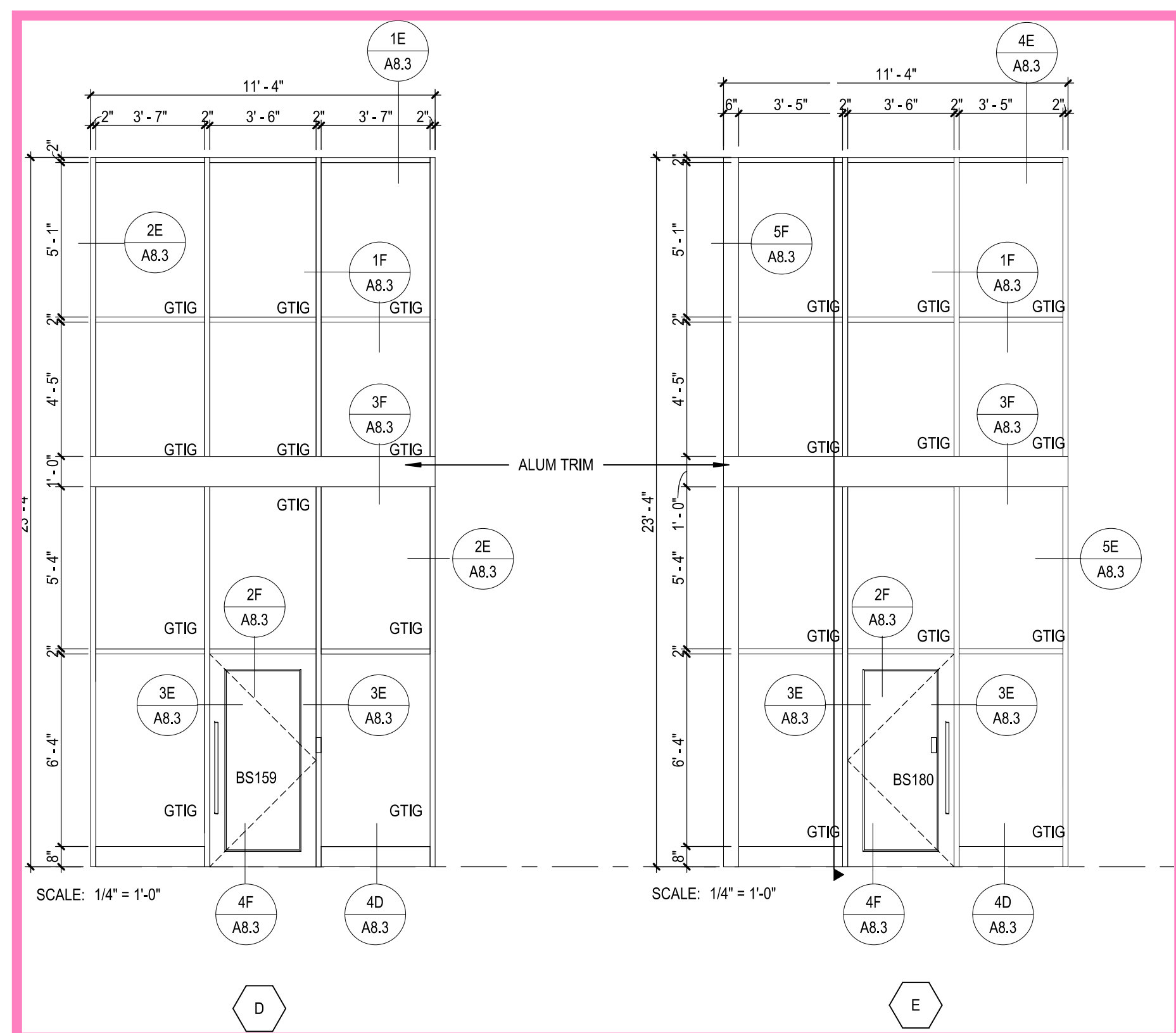
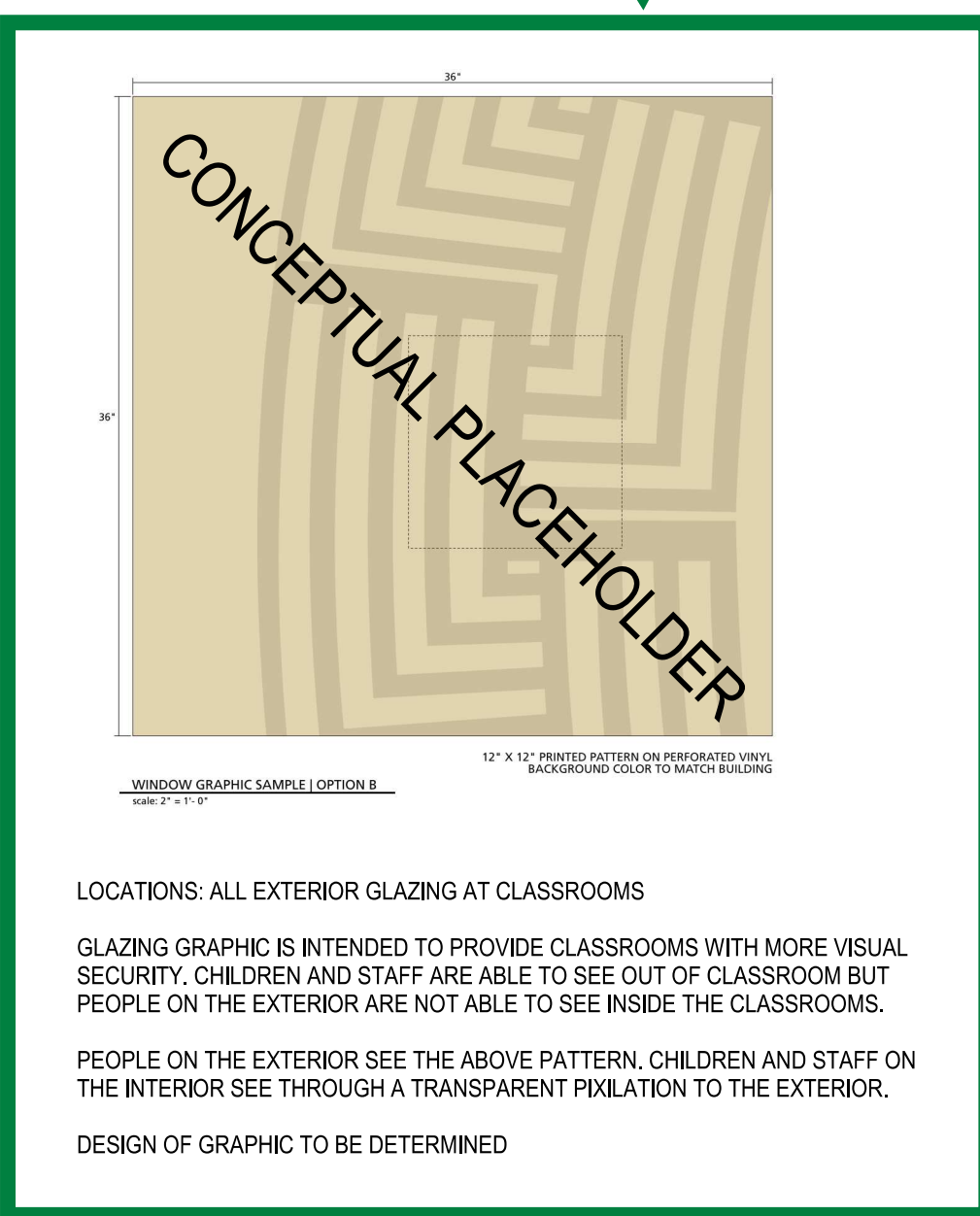
NOTE: ALL MATERIALS AND ELEMENTS OF DESIGN ARE INTENDED TO MATCH EXISTING SCHOOL AND COMMUNITY CULTURE.

SRP-MIC PUBLIC WORKS AND DESIGN TEAM ARE WORKING WITH CULTURAL RESOURCES AND IN THE PROCESS OF FINDING LOCAL ARTISTS FROM O'ODHAM AND PIPAASH COMMUNITIES TO DESIGN GRAPHICS FOR NORTH FACING WINDOWS SHOWN. CURRENT GRAPHICS SHOWN ARE PLACEHOLDERS ONLY. GRAPHICS ON WINDOWS WILL CONTAIN O'ODHAM AND PIPAASH CULTURAL SIGNIFICANCE.

ARTWORK 2

B ADDITION NORTH ELEVATION

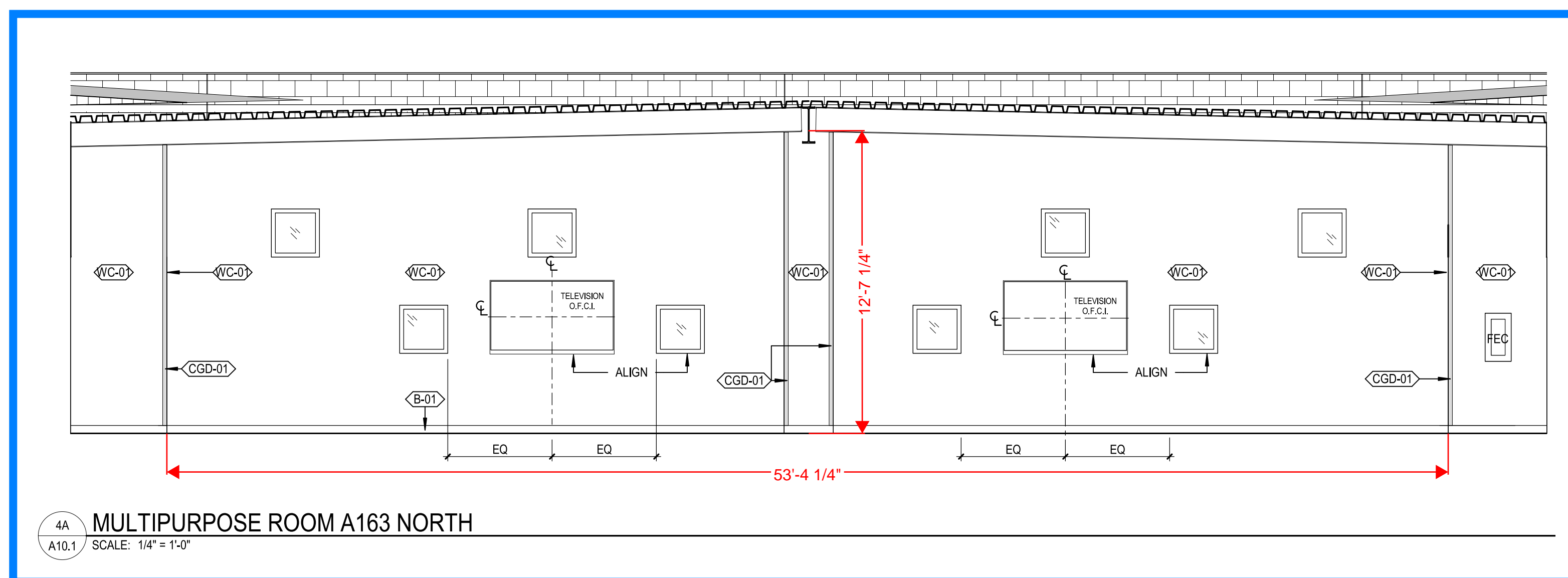
ARTWORK 1



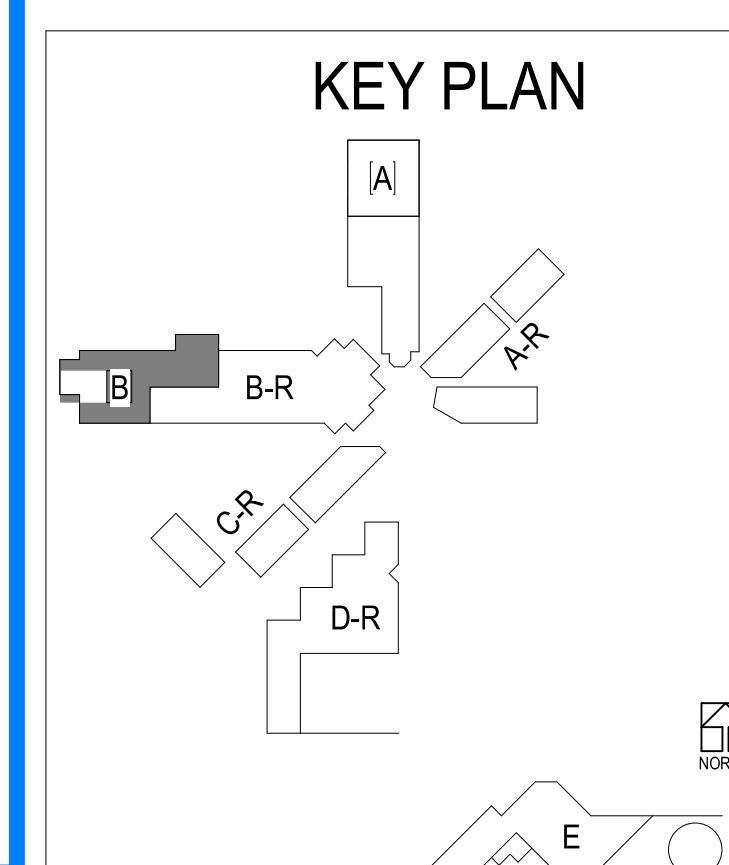
ARTWORK 2

OVERALL FLOOR PLAN, LEVEL 1

SCALE: 1" = 30'-0"



ARTWORK 3

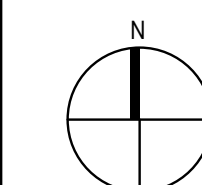


CLASSROOM NAMES

English	O'odham	Pipaash
Hummingbird	Vipismal	Nixnix
Piglet	Kogi mad	Kosh
Dove	Ho'hi	Xoshoyevk
Roadrunner	Tadai	Thilypo
Raccoon	Vavuk	Nmas
Frog	Babad	Xanye
Coyote	Ba'ñ	Xathlywe
Dragonfly	Vapcecidopí	Xanvree
Bear	Judum	Mxweth
Hawk	Haupal	Ch'or
Butterfly	Hohokimal	Xmnaap
Cougar	Mavid	Nmeth
Honeybee	Mu'val	Mispo
Bobcat	Gevo	Nme
Cottontail	Tobi	Xaly'aw
Eagle	Ba'ag	Xshpaa
Quail	Kakaci	Xma
Deer	Wuail	Qwaag
Turtle	Komkjed	Xnarxnar
Whirlwind	Sivilik	Matxiikwer
Wolf	Se'eh	Xatkult
Bumble bee	huh:daki	mispo kvthay

A AND B ADDITION CLASSROOMS WILL RECEIVE NEW NAMES. (B) CLASSROOM NAMES TO BE DETERMINED BY THE SCHOOL. NEW NAMES WILL SHARE O'ODHAM AND PIPAASH CULTURAL SIGNIFICANCE.

BM 360/80-22132-00 SRP-MIC ECEC-00-22132-00 SRP-MIC ECEC_AR_2020.rvt
8/25/2022 7:35:12 PM



OVERALL FLOOR PLAN, LEVEL 1

SCALE: 1" = 20'-0"

BUILDING B ADDITION PHASE 1

ARTWORK 2

BUILDING A ADDITION PHASE 2

ARTWORK 3

ARTWORK 1

ARTWORK 1

ARTWORK 1

ARTWORK 1

MECHANICAL YARD PHASE 1

EXISTING BUILDING E
(NOT IN SCOPE)

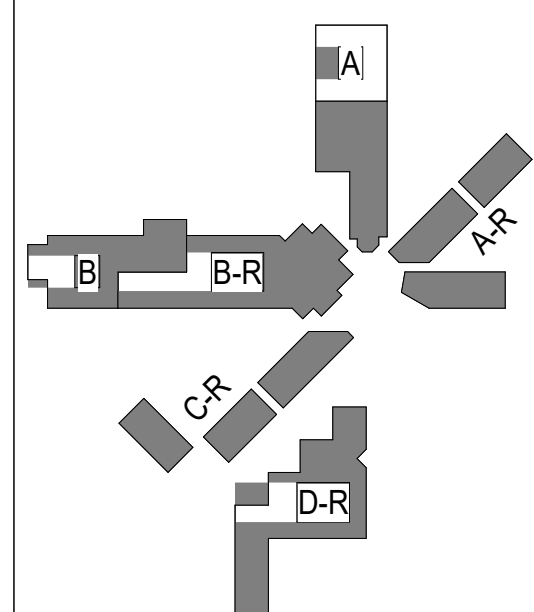
SHEET NOTES

1. BARRIER RAIL, 2'-3" H PAINTED (P-02) STEEL PIPE RAILING, POSTS 4'-0" O.C.
2. HOIST BEAM
3. PRE-FINISHED PERFORATED STEEL GUARDRAIL PANEL, 10 GAUGE STEEL, 60% OPENNESS, 1/4" ROUND HOLES 5/16" STAGGERED
5. WALL MOUNTED OR POST MOUNTED (PER PLANS) STAINLESS STEEL HANDRAIL AND BRACKET
21. PAINTED (P-02) STEEL GUARDRAIL SYSTEM, BASIS OF DESIGN BCK 911 PATTERN, PAINTED GUARDRAIL SUPPORTED BY HSS TUBE STRUCTURE WELDED TO PANEL AND STAIR STRINGER
22. CONCRETE FILLED METAL PAN STAIRS, SEE FINISH PLAN FOR FLOOR FINISH
23. PAINTED (P-10) HSS 2X12 STAIR STRINGER, 2" MAX WIDTH
24. HSS TUBE FRAMING FOR STAIR LANDING SUPPORT
25. LANDING SUPPORTED BY STRINGER EMBEDDED IN WALL - SEE STRUCTURAL DWGS.
26. WALL BEYOND - SEE PLANS FOR WALL TYPES
27. PAINTED (P-02) 1-1/4" X 1-1/4" HSS TUBES ON TOP AND AT BOTH SIDE EDGES OF GUARDRAIL, WELDED TO PAINTED STEEL GUARDRAIL AND WELDED TO PAINTED STAIR STRINGER
28. STEEL STRUCTURE - SEE STRUCTURAL DRAWINGS
30. CEILING - SEE REFLECTED CEILING PLANS
31. MECH. DUCT/EQUIPMENT - SEE MECH. DWGS.
32. ROOF DRAIN LEADER - SEE PLUMBING DWGS.
33. LIGHT FIXTURE - SEE ELEC. DWGS.

ALTERNATES:

1. UPDATE HVAC SYSTEM FOR ADDED CAPACITY
2. REPLACE MILLWORK IN FAMILY ADVOCATE ROOM
3. REPLACE, UPDATE, ADD DOORS THROUGHOUT
4. UPDATE FINISHES (FLOOR, ACT, FILM) THROUGHOUT
5. UPDATE RESTROOM FIXTURES AND ACC. THROUGHOUT
6. UPDATE ELECTRIC, LIGHTING, ACCESS CONTROL THROUGHOUT
7. UPDATE VARIOUS EXISTING SITE SCOPE
8. BUILDING D STAFF LOUNGE

KEY PLAN



SRP-MIC EARLY CHILDHOOD EDUCATION
CENTER - ADDITIONS & RENOVATIONS
4835 North Center Street, Scottsdale, AZ 85256

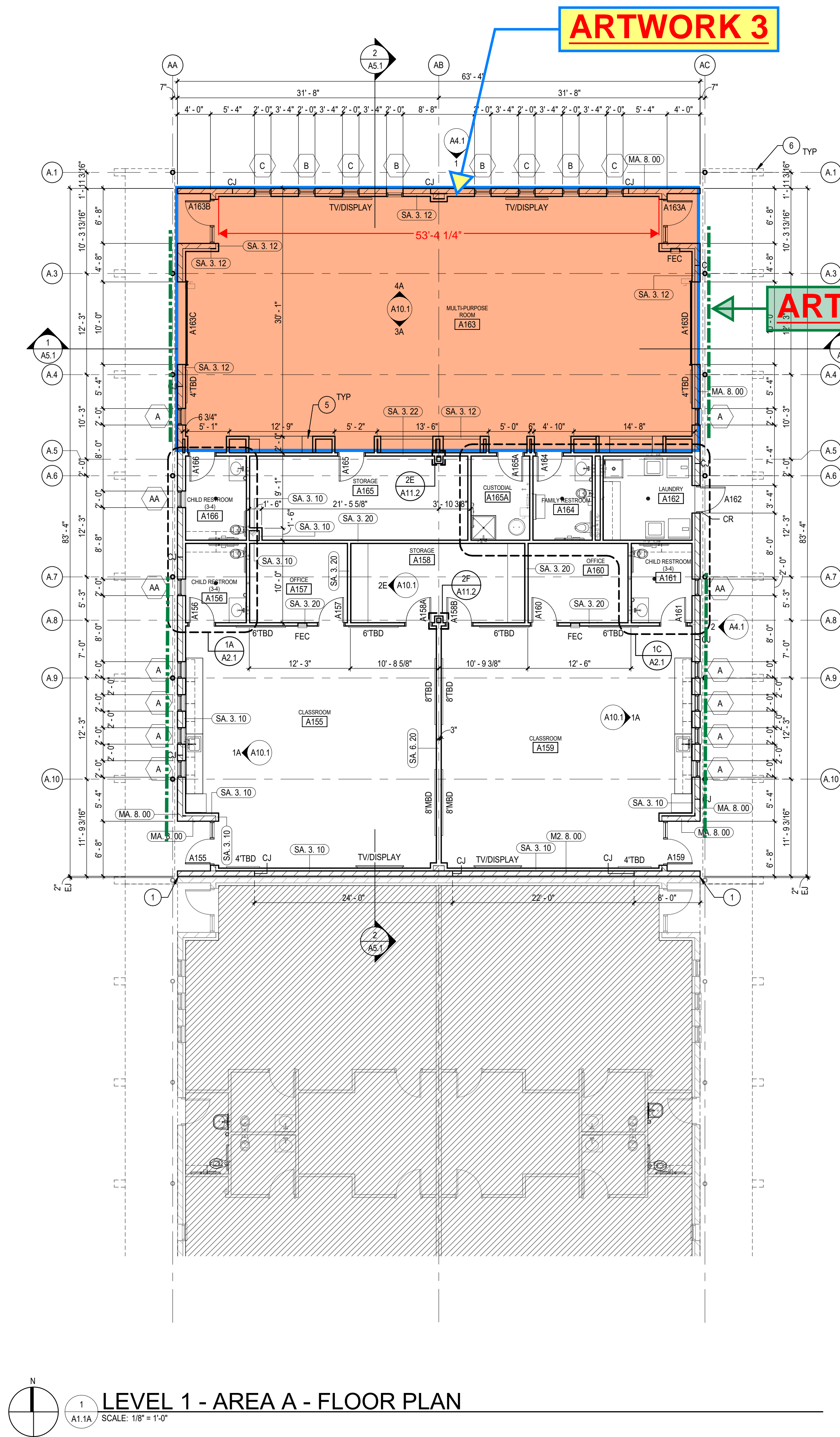
CONSTRUCTION
DOCUMENTS
08/25/2022
REVISIONS

30-22132-00

LEVEL 01 -
OVERALL FLOOR
PLAN AND
RENOVATION
SCOPE

A0.1

BM 360/80-22132-00 SRP-MIC ECEC 08-22132-00 SRP-MIC ECEC_AR_2020.rvt
8/25/2022 7:53:34 PM



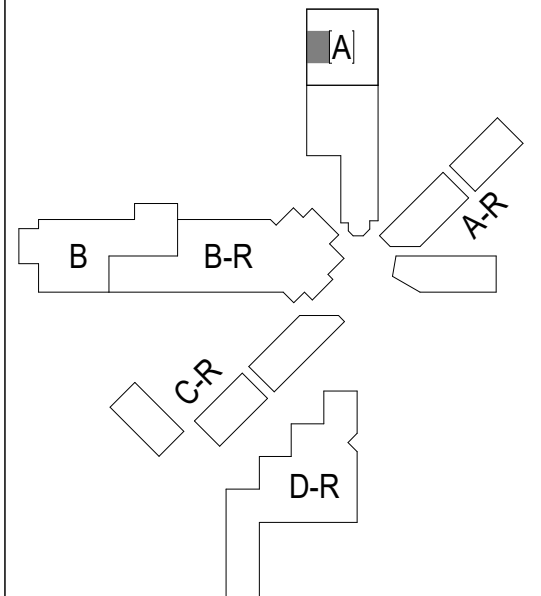
REFLECTED CEILING PLAN GENERAL NOTES

- REFLECTED CEILING PLAN GENERAL NOTES APPLY TO ALL REFLECTED CEILING PLAN SHEETS.
- ALL CEILING GRID/PANELS SHALL BE CENTERED IN EACH ROOM UNLESS NOTED OTHERWISE.
- CEILING HEIGHTS ARE NOTED ON THE REFLECTED CEILING PLANS ARE MEASURED FROM THE FINISH FLOOR OF THE ROOM.
- ALL ELECTRICAL FIXTURES, SPEAKERS, SMOKE AND THERMAL DETECTORS, MECHANICAL GRILLES, SPRINKLER HEADS, AND OTHER CEILING MOUNTED DEVICES, SHALL BE CENTERED BETWEEN CEILING GRIDS UNLESS NOTED OTHERWISE. SPRINKLER HEADS SHALL BE WITHIN A 3-INCH RADIUS CENTERED BETWEEN CEILING GRIDS.
- IN ACoustICAL CEILING PANELS WITH SCORE IN THE CENTER, CENTER DEVICES REFERENCE IN NOTE D IN ONE HALF OF THE TILE. DO NOT LOCATE ON THE SCORE. FOR ACP WITH MULTIPLE SCORE PATTERNS, COORDINATE LOCATION WITH THE ARCHITECT.
- PROVIDE SUSPENSION SYSTEM AROUND ELECTRICAL FIXTURES, MECHANICAL GRILLES, DIFFUSERS, AND OTHER CEILING MOUNTED DEVICES. AT ACOUSTICAL PANEL CEILINGS.
- ALL DIMENSIONS ON REFLECTED CEILING PLANS ARE ACTUAL AND ARE TO THE FOLLOWING UNLESS NOTED OTHERWISE:
 - FACE OF FINISHED WALL
 - FACE OF FINISHED BULKHEADS
 - CENTERLINE OF COLUMNS
 - CENTERLINE OF TEES
- IN AREAS WITH EXPOSED STRUCTURE CEILINGS, COORDINATE EXACT LOCATIONS OF MECHANICAL GRILLES, DIFFUSERS, DUCTWORK AND ELECTRICAL FIXTURES WITH EACH REPRESENTATIVE SUBCONTRACTOR.
- ALL WALLS EXTEND TO UNDERSIDE OF FLOOR OR ROOF DECK.
- ALL EXPOSED CEILINGS, STRUCTURE, CONDUIT AND MECHANICAL TO BE PAINTED P-06, UNO.
- ALL EXPOSED CEILINGS, STRUCTURE, CONDUIT AND MECHANICAL AT MULTIPURPOSE ROOM A163 ONLY TO BE PAINTED P-02.
- ALL GYP. BOARD CEILINGS TO BE PAINTED P-01 (OR P-04 AT WET AREAS), U.N.O.

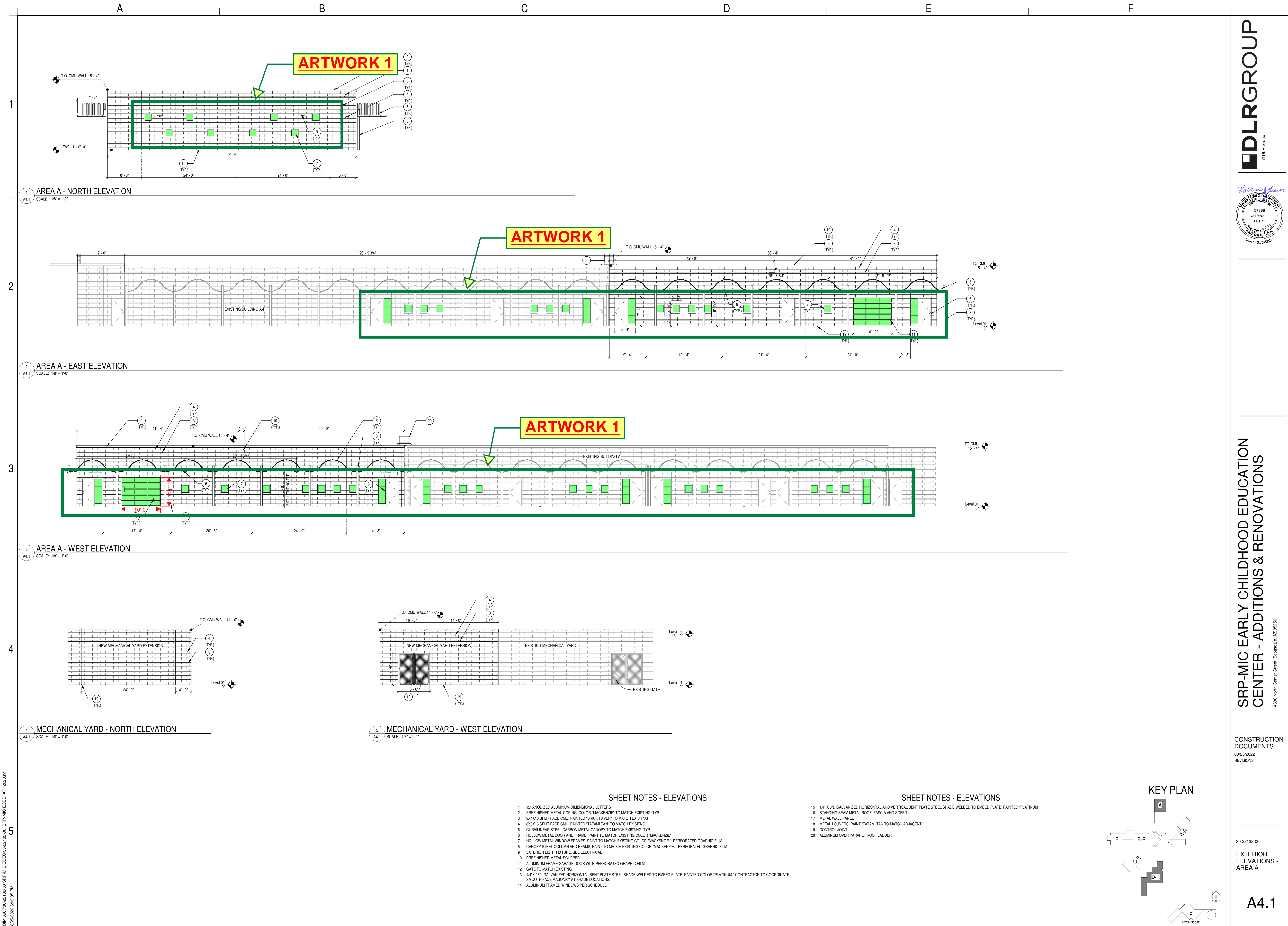
SHEET NOTES

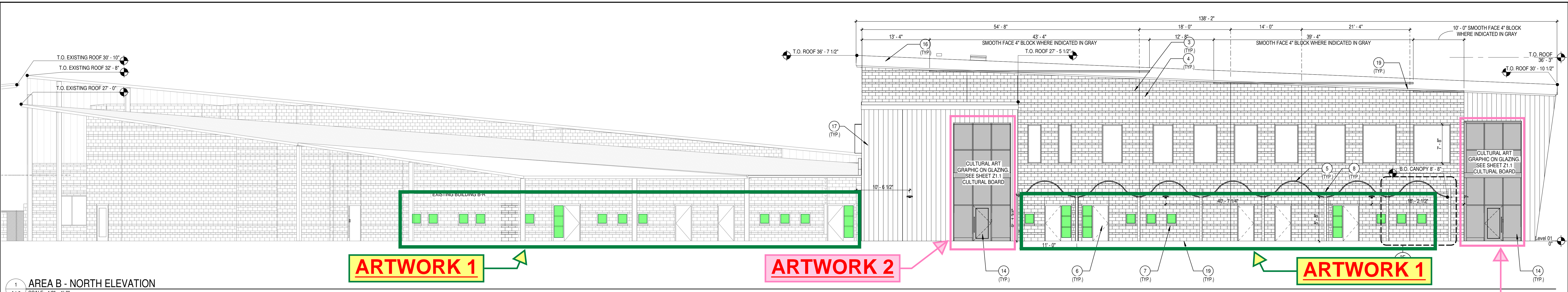
- 2" EXPANSION JOINT
- LIGHT FIXTURE
- HANGING ACOUSTIC PANEL, AP-01
- OPEN CEILING STRUCTURE, PAINT
- GYP BD SEAT WALL
- CANOPY ABOVE
- 1/4" GALVANIZED HORIZONTAL, BENT PLATE STEEL SHADE WELDED TO EMBED PLATE, PAINTED
- 1/4" GALVANIZED HORIZONTAL AND VERTICAL BENT PLATE STEEL SHADE WELDED TO EMBED PLATE, PAINTED
- CURVILINEAR STEEL CARBON METAL CANOPY TO MATCH EXISTING, TYP.
- CONNECT NEW DOWNSPOUT TO EXISTING STORM DRAIN
- INFILL PORTION OF EXISTING WALL
- 1-HR GB CEILING DIRECTLY BELOW HOIST BEAM
- DIRECT APPLIED FINISH SYSTEM - CEMENT PLASTER SYSTEM TO MATCH EXISTING

KEY PLAN

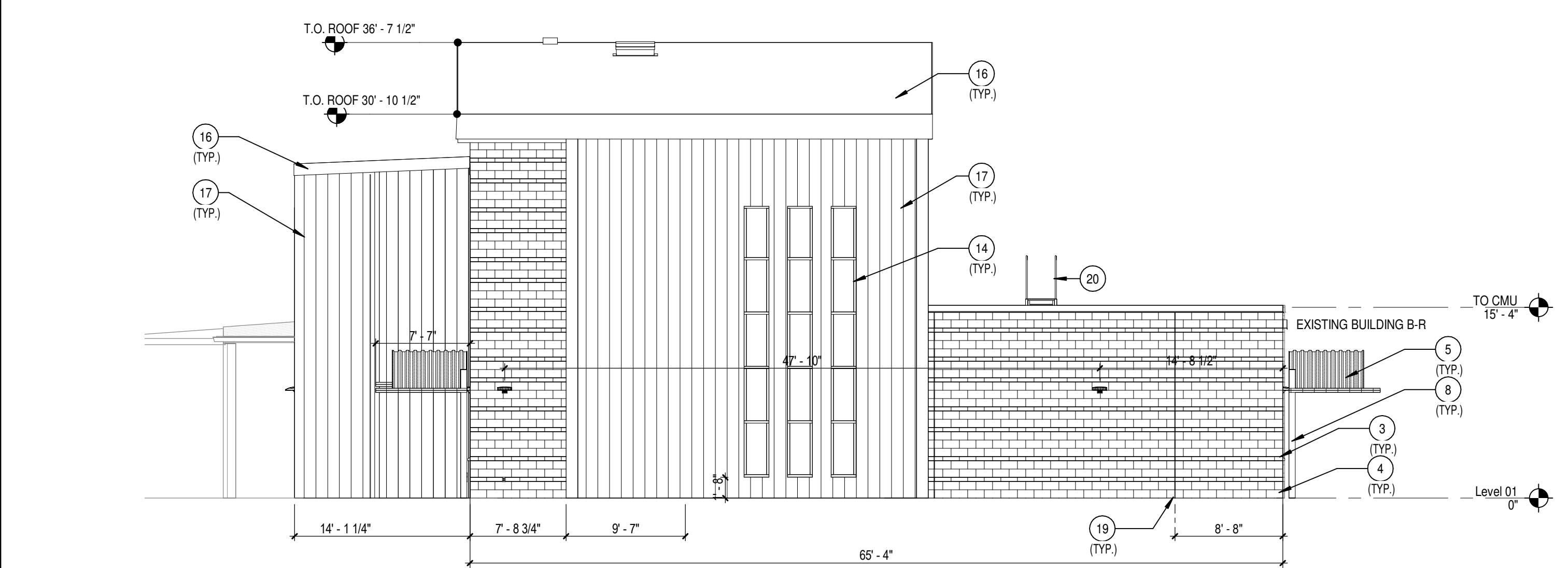


BM 360/30/22132-00 SRP-MIC ECEC-00-22132-00 SRP-MIC ECEC_A4_2020.rvt
9/25/2022 8:02:35 PM

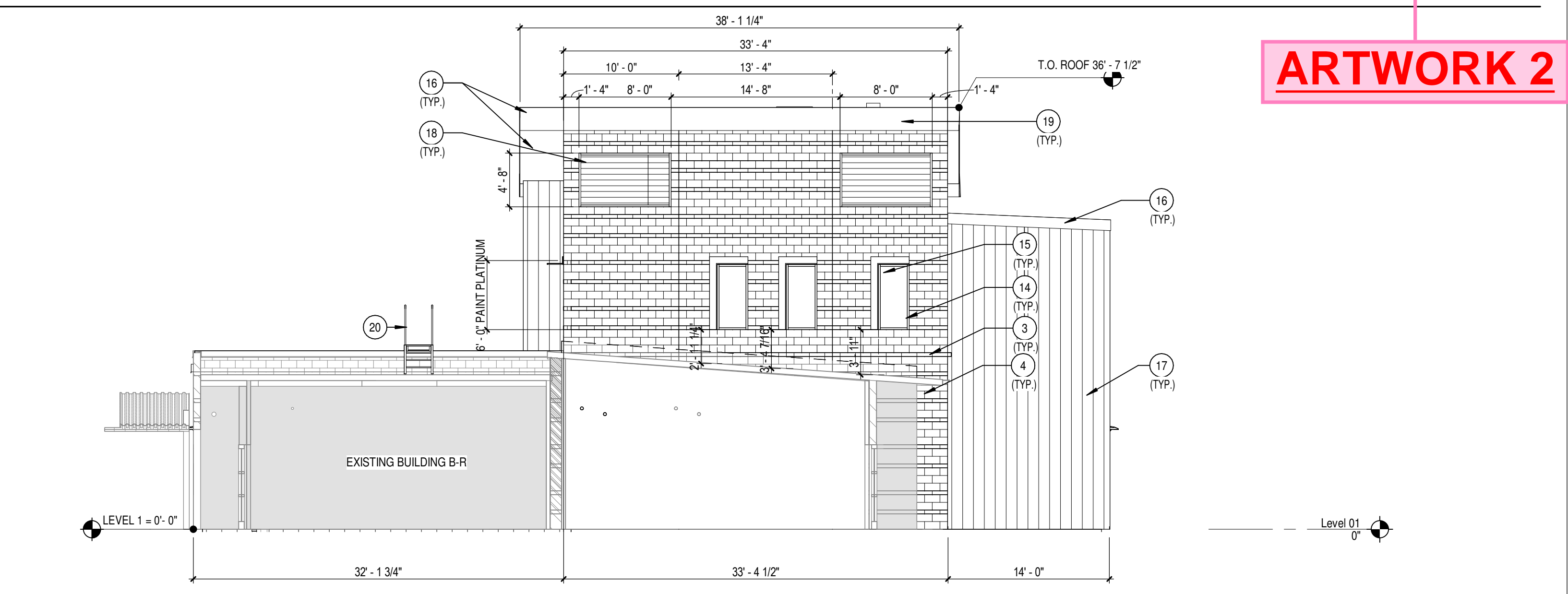




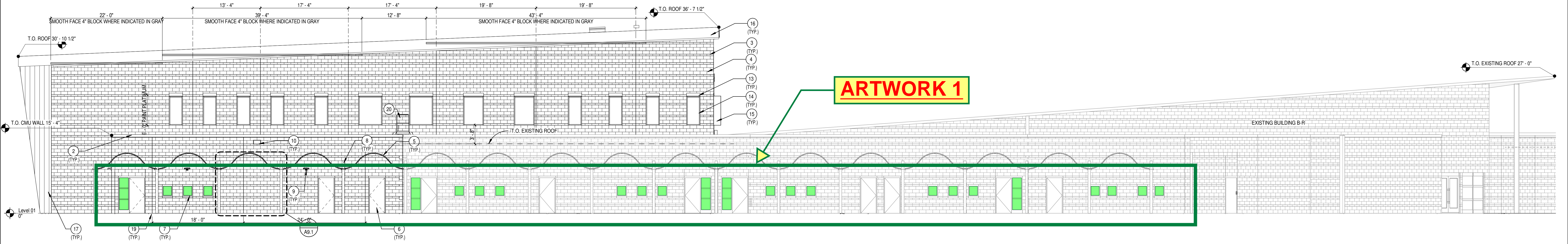
1 AREA B - NORTH ELEVATION
SCALE: 1/8" = 1'-0"



2 AREA B - WEST ELEVATION
SCALE: 1/8" = 1'-0"



3 AREA B ADDITION - EAST ELEVATION
SCALE: 1/8" = 1'-0"



4 AREA B - SOUTH ELEVATION
SCALE: 1/8" = 1'-0"

SHEET NOTES

SHEET NOTES - ELEVATIONS

- 12" ANODIZED ALUMINUM DIMENSIONAL LETTERS
- PREFINISHED METAL COPING, COLOR "MACKENZIE" TO MATCH EXISTING, TYP
- 8X4X16 SPLIT FACE CMU, PAINTED "BRICK PAVEN" TO MATCH EXISTING
- 8X8X16 SPLIT FACE CMU, PAINTED "TATAMI TAN" TO MATCH EXISTING
- CURVILINEAR STEEL CARBON METAL CANOPY TO MATCH EXISTING, TYP
- HOLLOW METAL DOOR AND FRAME, PAINT TO MATCH EXISTING COLOR "MACKENZIE"
- HOLLOW METAL WINDOW FRAMES, PAINT TO MATCH EXISTING COLOR "MACKENZIE," PERFORATED GRAPHIC FILM
- CANOPY STEEL COLUMN AND BEAMS, PAINT TO MATCH EXISTING COLOR "MACKENZIE," PERFORATED GRAPHIC FILM
- EXTERIOR LIGHT FIXTURE, SEE ELECTRICAL
- PREFINISHED METAL SCUPPER
- ALUMINUM FRAME GARAGE DOOR WITH PERFORATED GRAPHIC FILM
- GATE TO MATCH EXISTING
- 1/4"X 23/1 GALVANIZED HORIZONTAL BENT PLATE STEEL SHADE WELDED TO EMBED PLATE; PAINTED COLOR "PLATINUM" CONTRACTOR TO COORDINATE SMOOTH FACE MASONRY AT SHADE LOCATIONS.
- ALUMINUM FRAMED WINDOWS PER SCHEDULE

SHEET NOTES - ELEVATIONS

- 1/4" X 8" D GALVANIZED HORIZONTAL AND VERTICAL BENT PLATE STEEL SHADE WELDED TO EMBED PLATE; PAINTED "PLATINUM"
- STANDING SEAM METAL ROOF, FASOIA AND SOFFIT
- METAL WALL PANEL
- METAL LOUVERS, PAINT "TATAMI TAN" TO MATCH ADJACENT
- CONTROL JOINT
- ALUMINUM OVER PARAPET ROOF LADDER

KEY PLAN

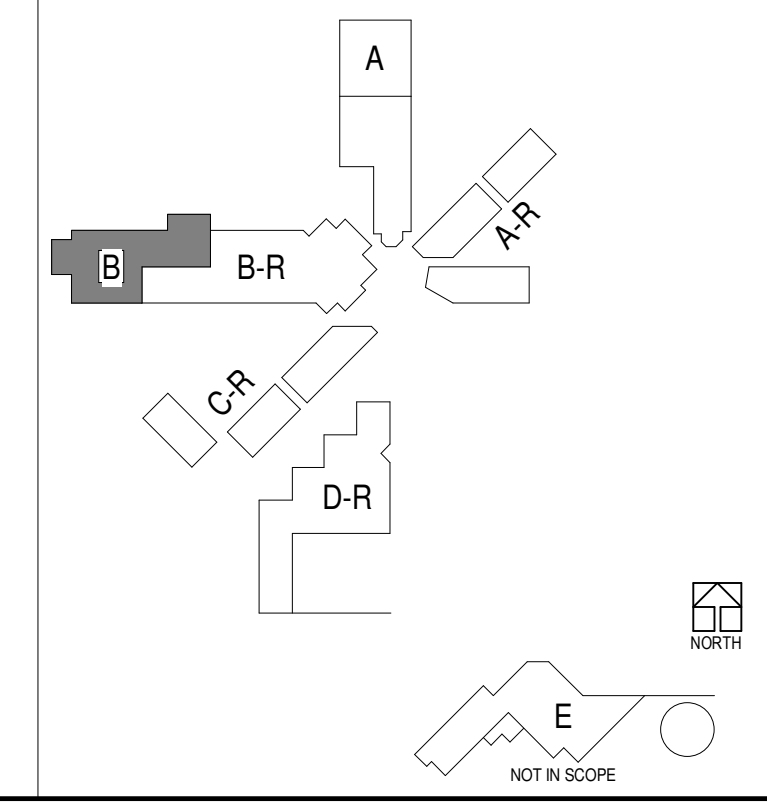




EXHIBIT B

CRD CONCEPT INFORMATION
(REFERENCE ONLY)

ECEC Cultural Designs

Background:

On 5/30/22, I, CRD Director, attended a Zoom Meeting, the subject of which was SRPMIC Early Childhood Education Center Building Addition Design. Other attendees included Dwayne Wilson, Jeffery Littrell, Katrina Leach, Talor Pomahatch and Megan DiBella. I was informed the meeting would be a discussion about incorporating cultural elements into the design for the addition at ECEC. The inclusion of such design elements is not only part of the normal process, but it is also reviewed by the design review committee within ECS. At that meeting there were several areas identified that seem appropriate for cultural designs. For the purpose of this meeting, we focused on two large window areas, each of which is about 300sf. Another interior play area was identified where a large mural or vinyl wall graphics. Initially, however, the main focus would be the windows. The general idea was that they could be etched with culturally relevant designs. Although basket and pottery designs would be easiest, the expressed desire was to have designs that are unique and/or relevant to the facility. The outcome was that I would meet with some of the more creative/artistic CRD staff to see if we could come up with some ideas for the two window.

Follow-up:

On June 6, I met had a Skype meeting with CRD employees Ron Carlos, Helema Andrews and Chandra Narcia. Jacob Butler was invited but not in attendance. I did meet with him subsequently. Also present was Education Native Culture Director, Sophia McAnlis. We discussed a few ideas and agreed to propose a few, based on traditional stories.

Suggestions:

Suggestion 1: After considering the project goals and desirable outcomes, the CRD team landed on this recommendation: one window depicting *Ban* (Coyote) and the other depicting *Ñui* (Buzzard/Turkey Vulture). To the unknowing, this may seem like odd choices, but these animals/characters are deeply embedded within O'odham and Piipaash cultures. The O'odham social organization is such that there are five clan groups. An additional layer to this organization is that these clans are categorized into one of two moieties. A number of anthropologists and ethnologists have recorded information about O'odham clans throughout the years, and the information recorded has remained generally consistent. There are, however, conflicting accounts with regard to which clans were classified as Coyote moiety or Buzzard moiety. Amadeo M. Rea seems to accurately reflect the organization of the O'odham system in his book, *At the Desert's Green Edge*:

<u>Clan</u>	<u>Term for Father</u>	<u>Color</u>	<u>Moiety</u>
Apapagam	<i>apap, apapa</i>	white or yellow	<i>ban</i>
Apk(i)gam	<i>apk(i)</i>	white or yellow	<i>ban</i>
Mammgam	<i>maam</i>	red	<i>ñui</i>
Vaavgam	<i>vaav</i>	red	<i>ñui</i>
Ogolgam	<i>ogol</i>	red	<i>ñui</i>

The Piipaash have an entirely different clan system and did not have a moiety system. However, *Xathlywe* (Coyote, aka *Sarmiyo* in stories) and *Shee* (Buzzard) are prominent totemic references in some of the more significant clans. Leslie Spier recorded these Piipaash clan references in *Yuman Tribes of the Gila*, circa 1933.

<u>Clan</u>	<u>Totemic Reference</u>
lyewsh	buzzard, fire, beetle [velvet ant], sun
xipa	coyote, fox, eagle, rain, clouds, opuntia cactus, cholla cactus, moon, wild gourd
xavshash	corn, beetle [velvet ant], wildcat, frog
xamithuutsh	bean mesquite, road runner, lizard

kumadii	ocatilla [sic] cactus, giant cactus
pakit	buzzard
shikama	giant cactus
kwushku	dove
lyamuush	(unknown)
shinykwis	(unknown)
salal	bean mesquite
mavis	rattlesnake
kwithkily	eagle, lizard
xilyi	(unknown)
thoxpas	(unknown)
shukapas	red ants, deer

Additionally, Coyote and Buzzard also have frequent and prominent roles in the O’odham-Piipaash Creation Stories and other traditional stories.

The challenge of using these animals in a cultural design is that other cultures may view them as negative. The non-Native culture generally does not view a coyote or a buzzard as being reverent or distinguished. With some Native American tribes, Coyote and Buzzard are viewed negatively, and avoided, especially Coyote. In O’odham and Piipaash cultures, Coyote does frequently display characteristics in stories that may be deemed negative and he is usually the antagonist. Most often, the point of his character is, “if you act this way, this is what can happen.” He is in nearly every story and his transgressions serve as a lesson. However, he is not considered evil or taboo. Navajo culture is an example of a Native American culture that may find this imagery offensive or off-putting. We certainly respect their cultures, but this is our community and we feel it important to represent our cultures. If we cannot do it here, where can we do it? Almost definitely, there will be some disapproval of these images by some, but there is ample O’odham-Piipaash cultural justification for using them.

Another challenge is that finding appropriate images would probably require the services of an O’odham-Piipaash artist. Realistic images would might not be appropriate in this context. Likewise, overly whimsical or cartoonish depictions might be contrary to the intended veneration of these beings. The images should probably be somewhere in between and, if possible, identifiable as O’odham-Piipaash designs.



**Images are for reference only. They are not images proposed for the project.*

Suggestion 2: Another idea proposed by CRD staff is using the images of Rattlesnake and Rabbit (cottontail). These are the characters of a well-known traditional story that is shared by both the O’odham and Piipaash. One of our goals in considering this project is to represent both tribes equally if possible. This story is often told in isolation, but is actually part of a bigger Creation narrative. The snake was initially created with no means to defend itself. It was teased and bullied by others, but Rabbit was the main one that picked on it. Snake appealed to Creator for help, informing him that all the other animals had ways of protecting themselves. Creator then gave fangs to the snake and who able to defend

itself when bullied again. Rabbit learned a harsh lesson. This is a story that has been captured in written form and is still frequently shared with children in the Community, albeit usually in a somewhat sanitized and mainstream “Americanized” manner.

The challenge of using these animals in a cultural design is that, once again, other cultures may view them (at least Snake) as purely negative. The non-Native culture may view snakes as repulsive or evil (although a Diamondback is used as a mascot for one of the professional baseball teams that has a facility within the SRPMIC). With some Native American tribes, Rattlesnake is viewed negatively, and avoided. Navajos avoid looking upon them at all. Indeed it could be argued even from an O’odham-Piipaash cultural perspective that there are some negative connotations associated with a rattlesnake. A rattlesnake entering a house is a bad omen (and obviously dangerous). Traditionally, if one kills, looks at in an offensive way or its steps on its tracks, the offender may become sick. Expecting parents should avoid touching or looking at a rattlesnake (at least a real one). These traditional taboos or beliefs are clear enough when we are talking about the actual living animal. The question is do they apply to a visual representation of one? In traditional O’odham-Piipaash cultural beliefs, many seemingly mundane things can cause sickness, such as butterfly, rabbit, deer, eagle, gila monster, quail, turtle, dog, wind, lightning, etc. It’s not that these things are considered inherently evil or dangerous, but they can be under certain circumstances. However, most Community members don’t seem to have any issues with using them as design elements. Perhaps it is because this aspect of our traditional culture is not well known by most tribal members at this point. If it were well known, I don’t think anyone would have any more or less aversion to an image of a rattlesnake than it would to a quail or a rabbit. Nonetheless, there would likely be some opposition to using Snake and Rabbit as design elements in current state.

Again, the challenge here is finding appropriate images and would likely require the services of an O’odham-Piipaash artist.



**Images are for reference only. They are not images proposed for the project.*

Suggestion 3: There are other animals in O’odham-Piipaash traditional stories that may be less controversial, but also less culturally significant. As stated above, there is a long list of animals and natural elements that may cause sickness or be dangerous in certain circumstances, but most tribal members today have little to no awareness of this and there would be less potential resistance.



**Images are for reference only. They are not images proposed for the project.*

Suggestion 4: Jacob suggested using quail designs. He said he previously provided ECEC with quail designs that were used in the front office on glass. These window designs would therefore be an extension of that design element visitors first experience in the front office.



**Images are for reference only. They are not images proposed for the project.*

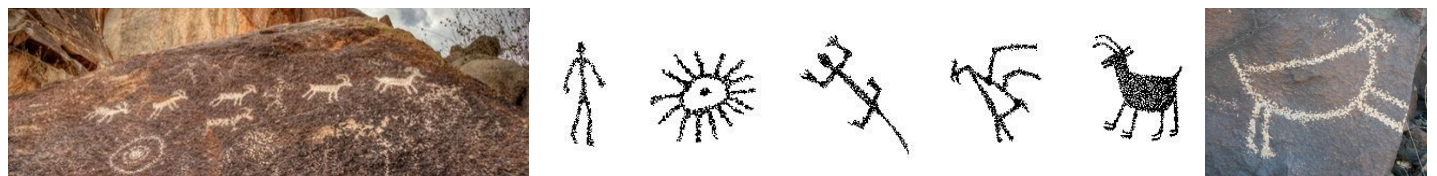
Suggestion 5: Using designs related to the river. This could be in the form of water plants such as cattail and willow or animals such as fish, turtle, egret, etc. The wavy overhang seems to be representative of water and this would tie in to that architectural feature. Also, the O’odham and Piipaash are river peoples.



**Images are for reference only. They are not images proposed for the project.*

Suggestion 6: Using petroglyph designs. One window could have Hohokam/Huhugam (ancestral O’odham) style designs and the other Patayan (ancestral Piipaash) style designs.

The challenge with this is that the meaning or purpose of ancient petroglyph designs is generally not well-known. Some are obvious depictions of human or animals but some are quite abstract and the meanings are merely speculative at this point in time.



Considerations for Design Review:

It should be noted that some of these designs have been considered specifically for this Community facility. Some of the designs may not be appropriate for a different project. The appropriateness of cultural designs is sometimes relative and contextual. It is also very subjective at times. For example, a cultural design that may be appropriate for a tribal building may be considered inappropriate for a car dealership or restaurant in the commercial corridor.