

ALASKA NATIVE HERITAGE CENTER

REQUEST FOR PROPOSALS – PROFESSIONAL SERVICES Architecture and Engineering

Issue Date: January 12, 2023	RFP #: 32-113A	Commodity: Architectural and Engineering Services
Date/Time of Closing: March 1, 2023	Point of Contact: Gregory Stewart	Contact Information: (907)-802-0441, gstewart@alaskanative.net
Anticipated Number of Awards: 1	Anticipated Value of Award: \$150,000-\$200,000	Anticipated Period of Performance: 03/07/2023 – 07/30/2024
The Alaska Native Heritage Center is seeking proposals from qualified Offerors to provide professional architectural and engineering services in support of the redesign, renovation, and construction for the facilities at 8800 Heritage Center Drive, Anchorage AK 99504.		
<p>Pre-proposal conference: January 30, 2023 at 10:00 AM AKST.</p> <p>Held via teleconference/Zoom: https://us06web.zoom.us/j/84756010961?pwd=LzNGVjVSRGNpWlF0SU5yRkk3R015Zz09</p> <p>Meeting ID: 847 5601 0961</p> <p>Passcode: 511813</p> <p>One tap mobile</p> <p>+12532158782,,84756010961#,,,,*511813# US (Tacoma)</p> <p>+13462487799,,84756010961#,,,,*511813# US (Houston)</p>		

I. BACKGROUND

Alaska Native Heritage Center (ANHC)

ANHC was created by a unanimous vote of the Alaska Federation of Natives in 1987. Two years later, ANHC became an officially incorporated 501(c)(3) non-profit organization. Since then, ANHC has provided a wide range of programming to the public, including an award-winning High School Program for Alaska Native teens, a middle school program for at-risk Alaska Native youth, and a summer youth program. ANHC delivers meaningful engagements, authentic exhibits, and dynamic materials that generate compassion for, and comprehension of, the histories, cultures, and lived experiences of the Alaska Native community.

ANHC envisions a world where Alaska Native people and cultures are thriving, respected, and valued; and has a mission to preserve and strengthen the traditions, languages, and art of Alaska Native people through statewide collaboration, celebration, and education. The organization was deemed one of America's Cultural Treasures by the Ford Foundation in 2020.

The cultural tourism experiences at ANHC, which usually draw an average of 50,000 people to the facility per year in a normal, non-pandemic year, are supplemented by multidisciplinary programmatic work executed by a staff that is largely comprised of individuals from the Alaska Native and American Indian community. Alaska Native people from the statewide community gather at ANHC for events such as dance practices, canoe building workshops, spiritual gatherings, educational programming, and celebrations of all sorts.

ANHC has been awarded grants from multiple sources, including the Economic Development Administration and Rasmuson Foundation, to execute a construction project that seeks to renovate the facility. Work is currently expected to include replacement of floors, modification of walls, installation of signage, and modification to the lighting within the facility.

ANHC seeks an architectural and engineering firm to build on the pre-development work which has already been completed. The organization has 35% construction documents that were developed to secure funding. Now that the funding is secured, the organization is ready to bring on an architectural and engineering firm to begin the renovation process.

ANHC is the sole solicitor of services and shall be referred to throughout this document as "Solicitor."

II. PROPOSAL TERMS AND CONDITIONS

A. Contract Document.

- a. This RFP, its addenda(s), attachments, Offeror's proposal, any additional information requested, negotiated changes, and the final awarded contract will constitute the final contract hereafter referred to as this "Contract." These documents will be incorporated by reference into Solicitor Purchase Order(s) that award the Contract. This Contract shall be governed by the contract documents in the following order of precedence:
 - i. The final negotiated Contract.
 - ii. This RFP document and its attachments.
 - iii. Any negotiated changes to the foregoing documents.
 - iv. Offeror's proposal.

B. Copies of Contract Documents.

- a. If Offeror is awarded the Contract, Offeror will receive electronic copies of all documents. All original documents will be maintained at the Solicitor's offices. If Offeror requires a certified copy of any document to which Offeror is entitled, Solicitor's office will accommodate that request.

C. Proposal Binding for 120 Days.

- a. Offeror agrees that its proposal shall be binding and may not be withdrawn for a period of 120 calendar days after the scheduled closing date of this RFP.

D. Offeror Obligation.

- a. Offeror shall carefully examine the contents of this RFP and any subsequent addenda. Failure to do so shall not relieve Offeror of its obligation to fulfill the requirements of any contract awarded as a result of this RFP.

E. Conditions of Work.

- a. Offeror shall inform itself fully of the conditions related to services required herein. Failure to do so will not relieve Offeror of the obligation to furnish all goods and/or services necessary to carry out the provisions of this Contract.

F. Offeror Representations and Acknowledgements.

- a. The attached "Offeror Representations and Acknowledgements" at attachment B to this RFP shall be executed by Offeror and is to be submitted with Offeror's Proposal. The requirements set forth on this form shall be considered to be binding terms and conditions in any contract resulting from this RFP. A contract will not be awarded to an Offeror who has not signed Offeror Representations and Acknowledgements.

III. SCOPE OF WORK. The purpose of this RFP is to solicit proposals to establish a contract(s) for the provision of professional architectural and engineering consulting services.

A. Specific Requirements

- a. Services to be provided include but are not limited to the following:
 - i. Architectural and structural investigations of existing buildings to evaluate the work required for replacement of approximately 18,250 square feet of floors, installation of furred walls throughout specified areas in the facility, removal of windows and door units, installation of new interior partitions, adjustments to plumbing and heating fixtures, adjustments to ceiling beams, modifications to the lighting systems of the facility, installation of new signage, and demolition tasks related to all of the above.
 - ii. Preparation of as-built floor plans and elevations.
 - iii. Preparation of contract documents such as plans and specifications for maintenance, repair, and replacement projects for bidding in accordance with applicable procurement rules and regulations.
 - iv. Construction contract administration services **including on-site inspection services** and submittal review and approval.

B. Deliverables.

- a. 100% Construction documents, including but not limited to architectural drawings and cost estimation, for entire renovation project.
- b. All documents required for soliciting construction bids, including but not limited to, Requests for Proposals and submittal instructions.
- c. Site Certification/Evidence of Good Title Documentation.¹
- d. Approved Statement of Federal Share Documentation.²
- e. Site Inspections and all related documentation.
- f. Administrative services related to the construction contract such as the following:
 - i. Attendance at bid openings
 - ii. Preparation and submission of tabulation of bids
 - iii. Provision of recommendations as to construction contract award
 - iv. Securing required state and local approvals

IV. INSTRUCTIONS TO OFFERORS

- A. Contact with Solicitor Staff, Representatives, and/or Agents.** Direct contact with Solicitor staff, representatives, and/or agents other than the President, Director of Finance, Director of Operations, and Senior Manager of Programs on the subject of this RFP or any subject related to this RFP is expressly prohibited except with the prior knowledge and permission of the above-mentioned staff or designated representative.
- B. Pre-Proposal Conference.** A pre-proposal conference will be held via Zoom on January 30, 2023, at 10:00 AM AKST. This conference is intended for potential Offerors to inquire with ANHC staff about any questions regarding this RFP. Any changes determined necessary as a result of this conference or any other source that may affect the responses to the proposal will be formally addressed by ANHC staff via addenda. Attending this conference is not mandatory but is advisable.
- C. Questions.** Offerors must submit questions regarding the Request for Proposals in writing to Solicitor via email to gstewart@alaskanative.net no later than February 8, 2023. Necessary replies will be issued to all Offerors of Record as addenda that shall become part of the contract documents. Oral instructions do not form a part of the proposal documents. Offeror is responsible for checking with Solicitor within 48 hours prior to proposal closing to secure any addenda issued for this RFP.
- D. Changes or Modifications.** Changes or modifications to this RFP made prior to the date and time of closing shall be addressed via addenda from Solicitor. Oral communications are not a part of the proposal documents. This RFP and any addenda shall be incorporated by reference, into any resulting contract.

¹ This is a required element as per the Grant Agreement with the Economic Development Administration.

² This is a required element as per the Grant Agreement with the Economic Development Administration.

E. RFP Closing. Offeror shall ensure its proposal is time stamped by Solicitor no later than the Closing Date and Time shown on the cover page of the RFP. Proposals received after the specified date and time will not be considered and will be returned to Offeror unopened.

F. Proposal Submittal Requirements:

- a. Each proposal shall be submitted to Solicitor via mail or e-mail to 8800 Heritage Center Drive, Anchorage, AK 99504 or gstewart@alaskanative.net. Submissions shall include the following:
 - i. Transmittal Letter with original signature of an agent authorized to bind the company.
 - ii. Contact information for all appropriate staff members of the company.
 - iii. Company Federal Employer Identification Number.
 - iv. Acknowledgement of any addenda received.
 - v. Proposals are to be organized according to the following tabs:
 1. Tab 1 – Experience
 2. Tab 2 – Capabilities and Skills
 3. Tab 3 - Services to be provided
 4. Tab 4 – Exceptions/Proposed Alternatives to Solicitor Requirements.
 - vi. All proposal pages must be numbered.
 - vii. Attachment B
 - viii. Attachment C
 - ix. *Optional* – Attachment D
- b. Proposals must be submitted utilizing the following requirements:
 - i. Offerors shall submit proposals in a labeled envelope or package with the RFP number and the name and address of Offeror. Proposals can be sent via mail to 8800 Heritage Center Drive, Anchorage AK 99504 **or** via email with the subject line “RFP 32-113A” to gstewart@alaskanative.net.
 - ii. If submitting via mail, please submit the original and no more than 1 extra copy.
 - iii. All proposals must be received, and time stamped no later than 5 PM Alaska time on the closing date of this RFP. Any proposal received after the specified date will not be considered and will be returned to Offeror.
 - iv. Proposals must include all elements noted in the “Preparation of Proposals” section below.
 - v. Offerors should include a statement indicating if any proprietary information is contained within their proposal.
 - vi. Offerors are encouraged to submit proposals on recycled paper and to use double sided printing.

- vii. Offerors should be thorough in addressing the Specific Requirements and the Proposal Submittal Requirements as outlined in this RFP.

G. Proposal Content Evaluation

- a. Experience – Provide a concise description of all work experiences as they relate to the scope of work outlined herein. Said description should include, but is not limited to the following:
 - i. Offeror’s established experience record in providing comparable services to organizations similar to Solicitor.
 - ii. Number and types of customers Offeror has served with comparable services.
 - iii. Number of years Offeror has been providing these types of services.
 - iv. A minimum of five (5) references for which Offeror has completed services comparable to those described in this RFP. Include references for work performed in an environment comparable to Solicitor. For each reference detail the following:
 - 1. Name of firm,
 - 2. Address of firm,
 - 3. Name, title, address, email address, and telephone number of a contact for the firm,
 - 4. Brief summary of scope of services provided to the firm.
 - v. Other available documentation to verify Offeror’s experience.
 - vi. A rationale statement detailing why Offeror is the best candidate to provide Solicitor with the services requested in this RFP.
- b. Capability and Skill – Describe the qualifications and skills of the organization to provide the services. Said description should provide, but not be limited to, the following information:
 - i. Background information about the organization, e.g., mission, philosophy, ownership, size, facilities, and locations.
 - ii. Qualifications and resumes of team members and other employees who will be managing and performing the services under this Contract. Projects and client services lists for team members may be submitted.
 - iii. Name and contact information of Offeror’s Contract Representative for the following functions:
 - 1. Contact person for prompt contract administration upon award of the contract.
 - 2. Contact person during the period of evaluation.
 - 3. Authorized agent to accept any notices provided for in this Contract.
 - iv. A copy of the certificate verifying the firm is authorized to do business in the State of Alaska and a detailed list of licenses held, including license class and number.

- v. Statement of Offeror's financial strength and capability to manage this project. Supporting documentation may be provided.
- c. Services to be Provided – Provide a detailed description of the services to be provided under this Contract. Said description is to address, at a minimum:
 - i. An introduction with an overview of Offeror's understanding of the scope of work and services to be provided.
 - ii. Best practice approaches to providing services to Solicitor that enhance efficiency and effectiveness. Innovative solutions will be considered by Solicitor.
 - iii. A detail of any assistance, equipment, or other items Offeror will require Solicitor to furnish under the Contract.
 - iv. A statement explaining why Offeror's proposed solution would be the most advantageous to Solicitor.
 - v. Describe the one attribute that places Offeror ahead of the competition.
 - vi. Preference will be provided to Offerors who can demonstrate incorporation of workforce development initiatives.
 - vii. Preference will be provided to those who can demonstrate a non-profit discount or in-kind offerings as part of their proposal.
- d. Exceptions/Alternatives.
 - i. Detail any exceptions taken to the *Scope of Work* and *Terms and Conditions* sections of this RFP. For each exception, specify the RFP page number, section number, and the exception taken. Offeror must not incorporate its standard contract document into its proposal, by reference or in full text, without listing each exception it represents to the terms and conditions of this RFP.
 - ii. Detail any proposed alternatives that may be used to accommodate any exceptions with the RFP.

H. Proposal Scoring – The following numerical scale will be used to evaluate the proposal:

- a. Exceptional (5) – The submission exceeds expectations, excellent probability of success and in achieving all objectives. Very innovative.
- b. Good (4) – Very good probability of success. Achieves all objectives in reasonable fashion.
- c. Acceptable (3) – Has reasonable probability of success. Some objectives may not be met.
- d. Poor (2) – Falls short of expectations and has a low probability of success.
- e. Unacceptable (1) – Submission fails to meet requirements and the approach has no probability of success.

CRITERIA	PERCENTAGE/NUMBER
Experience	33%
Capability and Skills	33%
Services to be Provided	34%

I. Procedure for Evaluation of Proposals

- a. After the proposal opening, Solicitor will select for further consideration two or more Offerors deemed to be fully qualified and best suited among those submitting proposals based on Offeror's responses to the information requested in this RFP.
- b. Solicitor may, in its sole discretion, determine in writing that only one Offeror is fully qualified or is clearly more highly qualified and suitable than others under consideration, and may negotiate and award a Contract to that Offeror.
- c. Based on the initial evaluation, Solicitor may request the selected Offerors to make oral presentation. Thereafter, Solicitor will conduct negotiations with each of the selected short-listed Offerors. Individuals representing Offeror during negotiations shall have the authority to negotiate and contractually bind the company to a Contract.
- d. If in Solicitor's opinion, vendor presentations or demonstrations of Offeror's proposed system's features and capabilities are warranted, Solicitor will notify the appropriate vendors. Such presentation or demonstration will be at Solicitor site at a date and time mutually agreed to between Solicitor and Offeror and will be at Offeror's expense.
- e. Solicitor shall negotiate with Offerors, beginning with Offeror ranked first. If a contract satisfactory and advantageous to Solicitor can be negotiated at a price considered fair and reasonable and pursuant to contractual terms and conditions acceptable to both parties, the award shall be made to that Offeror. If not, negotiations with Offeror ranked first shall be formally terminated and negotiations shall be conducted with Offeror ranked second.
- f. This process shall continue until a contract acceptable to Solicitor can be negotiated and awarded. Note that negotiations may result in the award of multiple contracts. In that case, negotiations with prior Offerors may not be formally terminated before negotiations begin with a subsequently ranked Offeror.
- g. Solicitor is not required to furnish a statement of reason(s) why a proposal was not deemed to be the most advantageous.

J. Award

- a. Solicitor intends to award a contract to one fully qualified Offeror submitting the best proposal based on the criteria set forth herein and as determined by Solicitor in its sole discretion.

DISPOSITION OF PROPOSALS. ALL MATERIALS SUBMITTED IN RESPONSE TO THIS RFP WILL BECOME PROPERTY OF SOLICITOR. ONE (1) COPY OF EACH PROPOSAL WILL BE RETAINED FOR OFFICIAL FILES.

ATTACHMENT A – INSURANCE REQUIREMENTS

ALASKA NATIVE HERITAGE CENTER INSTRUCTIONS AND INFORMATION FOR COMPLYING WITH INSURANCE REQUIREMENTS

This information is to assist Offeror with understanding the insurance requirements of the Alaska Native Heritage Center. Offerors are encouraged to share this information with insurance agents and brokers.

A. Agreement/Reference.

- a. All evidence of insurance must identify the nature of your business with the Alaska Native Heritage Center. Clearly show any assigned number of a bid, contract, lease, permit etc. or give the project name and the job site or street address to ensure that your insurance is properly assigned to the correct project. **It is important that you provide the types of coverage and minimum dollar amounts specified in the RFP document.** Failure to provide the requested amounts may lead to disqualification and/or increase processing time.

B. When to Submit.

- a. Normally no work may begin until the certificate of insurance (COI) with proper endorsement has been received. It is important that the certificate and endorsement be provided as early as practicable. Design Professionals coverage for construction work may be submitted simultaneously with final plans and drawings, but before construction commences.

C. Acceptable Evidence and Approval.

- a. Proof of insurance is normally provided on an industry form known as the ACORD Certificate of Insurance. Insurance industry certificates other than the ACORD may be accepted after review. In addition to the ACORD form, an Insured Endorsement naming the Alaska Native Heritage Center as an additional insured that has been completed by your insurance company or its designee must be attached to the COI. If the policy includes an automatic or blanket additional insured endorsement, the Certificate must state the Alaska Native Heritage Center is an automatic or blanket additional insured and the substantiating endorsement must be attached. Attaching the section of the insurance policy covering contractual additional insureds may be used until the actual endorsement is received. All evidence of insurance must be authorized for the insurance provider by a person with authority to bind coverage, whether that is the authorized agent/broker or insurance underwriter.
- b. Acceptable alternatives to **ACORD Certificates and other Insurance Certificates**:
 - i. A copy of the full insurance policy.
 - ii. **Binders and Cover Notes** are also acceptable as interim evidence for up to 90 days from date of approval.
 - iii. **Self-Insured** Offeror must submit for review to the Alaska Native Heritage Center documentation of its financial ability to self-insure for each coverage required. (see paragraph 6 below).
- c. Additional Insured Endorsements DO NOT apply to the following:
 - i. Indication of compliance with statute, such as Workers' Compensation Law
 - ii. Professional Liability insurance

D. Renewal.

- a. Upon renewal of any insurance policy, it is the responsibility of Offeror to provide the updated ACORD Certificate of Insurance or other acceptable documentation to The Alaska Native Heritage Center. If your policy number changes you must also submit a new Additional Insured Endorsement with an Insurance Industry Certificate.

E. Cancellation.

- a. Offeror must inform the Alaska Native Heritage Center thirty (30) days before insurance is cancelled or not renewed. The requirement for the insurance company to inform the additional insureds is not enforceable. Failure to inform must be considered a substantive violation of the contract and could result in the contract being cancelled.

F. Alternative Programs/Self-Insurance.

- a. Risk financing mechanisms such as Risk Retention Groups, Risk Purchasing Groups, off-shore carriers, captive insurance programs and self-insurance programs are subject to separate approval after the Alaska Native Heritage Center has reviewed the relevant documents. If Offeror wishes to satisfy insurance requirements as a self-insured party, Offeror must receive written permission from the Alaska Native Heritage Center after submitting a request to gstewart@alaskanative.net.

G. General Liability.

- a. Coverage shall be no less than that provided by Insurance Services Office, Inc. (ISO) form CG 00 01 04/13, written on an occurrence basis with policy limits of not less than:
 - i. \$1,000,000 Each Occurrence
 - ii. \$1,000,000 Personal & Advertising Injury
 - iii. \$2,000,000 General Aggregate with Per Project General Aggregate Endorsement
 - iv. \$2,000,000 Products/Completed Operations Aggregate
- b. The Commercial General Liability policy shall not contain an exclusion or restriction of coverage for any of the following:
 - i. Claims by one insured against another insured, if the exclusion or restriction is based solely on the fact that the claimant is an insured, and there would otherwise be coverage for the claim;
 - ii. No limitation by endorsement or otherwise of Contractual Liability coverage, including the definition of Insured Contract and the contractual liability exception to the employers liability exclusion;
 - iii. Claims related to bodily injury or property damage arising out of completed operations.

H. Automobile Liability Insurance.

- a. Coverage shall be no less than that provided by Insurance Services Office, Inc. (ISO) form CA 00 01, written on an occurrence basis to apply to “any auto” or

at a minimum “all owned, hired and non-owned autos”, with policy limits of not less than:

- i. \$1,000,000 per accident, for bodily injury, death of any person and property damage
- b. The Business Auto policy shall not contain an exclusion or restriction of coverage for any of the following:
 - i. Claims related to any statutorily required automobile coverage.

I. Professional Liability and/or Errors and Omissions.

- a. Professional Services Offeror shall provide evidence of Professional Liability insurance covering claims that arise from the actual or alleged errors, omissions or acts of the Professional Services Offeror or any entity for which the Professional Services Offeror is legally responsible, for the provision of all professional services necessary or incidental to the fulfillment of all contract obligations hereunder.
 - i. Such insurance shall be in an amount of not less than;
 - 1. \$1,000,000 each claim / \$2,000,000 aggregate
 - ii. Architects, Mechanical and Environmental Scopes;
 - 1. \$2,000,000 each claim / \$4,000,000 aggregate
 - iii. Structural, Geotechnical or where Professional Fees are \$5,000,000 or more;
 - 1. \$5,000,000 each claim / \$5,000,000 aggregate
 - iv. Any scopes where Professional Fees are \$15,000,000 or more;
 - 1. \$10,000,000 each claim / \$10,000,000 aggregate
- b. If Professional Services Offeror maintains Professional Liability Limits greater than what is required herein, such limits carried become what we require under this contract.
- c. The only permissible exclusion, limitation, or restriction with respect to construction means, methods and techniques is one that applies to the implementation of such construction means, methods, techniques, sequences, or procedures by the Professional Services Offeror or any person or entity providing design or other professional services as their Sub-Consultant. This exclusion is permissible only if such entities are not performing any construction activities. Notwithstanding the above, a Professional Services Offeror’s professional liability also cannot contain any restriction, limitation or exclusion pertaining to the design of construction means, methods, techniques, sequences or procedures.
- d. The policy must provide coverage for damages resulting from delays, including delays in project completion and cost overruns that result from the rendering or failure to render professional services.
- e. Faulty Work exclusion, limitation or restriction can only be applicable to the work self-performed by the Professional Services Offeror.
- f. If any portion of the design or other professional service is to be performed by any person or entity other than the Professional Services Offeror then it is the

responsibility of the Professional Services Offeror to ensure that such person or entity provides Solicitor with evidence of insurance to comport with this attachment.

- g. The policy shall be effective from the date of commencement of all professional services in connection with the fulfillment of all contract obligations hereunder. The retroactive date in the current and future policies shall be prior to the commencement of all professional services. Coverage shall be maintained for a period not less than 36 months or the period of time Professional Services Offeror may be held legally liable for its work, (whichever is longer) following the completion of the work; or an extended reporting period of 36 months following completion of the work shall be purchased.
- h. Coverages shall not include any exclusion or other limitations related to scopes of services or project type or construction type, or delays in project completion and cost overruns. Professional Services Offeror is required to provide notice to the Solicitor if their Professional Liability limits are impaired by payments or reserves for claims or expenses in excess of 50% of the policy limit, regardless of whether such payments or reserves are related to work performed for this project. Offeror is required to then provide written notice to Solicitor of such impairment.
- i. The Professional Services Offeror acknowledges and understands that the purchase and maintenance of this insurance shall not release the Professional Services Offeror from its respective obligations or liabilities in connection with this agreement or the main contract. Furthermore, the Professional Services Offeror is responsible for any losses, claims, and costs of any kind, which exceed the limits of liability or which may be outside the coverage scope of the policy.

J. Workers' Compensation and Employer's Liability Insurance.

- a. All Professional Services Offerors of every tier shall provide coverage for industrial injury to their employees (or leased / borrowed employees as applicable) in strict accordance with the provisions of the State in which project work is performed or where jurisdiction is deemed to be applicable. Workers' Compensation shall be provided in a statutory form on either a state or, where applicable, federal (U.S. Longshore & Harbor Workers Act, Maritime – Jones Act, etc.) basis as required in the applicable jurisdiction.
 - i. Minimum Limits of Liability, Not Less than;
 - ii. Workers Compensation: Statutory
 - iii. Employers Liability:
 - 1. \$1,000,000 Bodily Injury by Accident – Each Accident
 - 2. \$1,000,000 Bodily Injury by Disease – Total Limit
 - 3. \$1,000,000 Bodily Injury by Disease – Each Employee
- b. All Professional Services Offerors are required to furnish Workers' Compensation Insurance, notwithstanding any statutory exemptions. This includes but is not limited to sole proprietors, partners, executive officers, and limited liability companies. For states that do not require Worker's Compensation coverage, Owner/Operators shall elect into coverage under the Workers Compensation laws of the governing state.

- c. A **Waiver of Subrogation** on the coverage is required only for jobs where your employees are working on Alaska Native Heritage Center premises under hazardous conditions, e.g., uneven terrain, scaffolding, caustic chemicals, toxic materials, power tools, etc. The Waiver of Subrogation waives the insurer's right to recover (from the Alaska Native Heritage Center) any workers' compensation paid to an injured employee of Offeror.

K. Property Insurance

- a. Professional Services Offeror is solely responsible for loss or damage to its personal property including, without limitation; tools, equipment, scaffolding, vehicles, temporary structures or property or materials created or provided under the Professional Services Contract until delivered and accepted or installed at the Project Site. Any insurance provided by Professional Services Offeror shall include a waiver of subrogation from insurers in favor of Offeror and Solicitor.

L. Surety or Bond.

- a. Surety or Bond coverage may be required to guarantee performance of work and payment to vendors and suppliers. A Fidelity Bond may be required to handle Alaska Native Heritage Center funds or securities, and under certain other conditions. Specialty coverage may be needed for certain operations as outlined in the RFP.

M. Other Provisions

- a. To the fullest extent of coverage allowed under applicable law, all those listed below shall be named as additional insured on a primary and non-contributory basis for all required lines of coverage except Statutory Workers Compensation, Employers Liability and Professional Liability.
 - i. The Alaska Native Heritage Center
 - ii. Any other person or organization that Offeror agrees in a written contract or agreement with the Alaska Native Heritage Center to include as an additional insured.
- b. Professional Services Offeror hereby waives all rights of recovery against all those listed above. Professional Services Offeror shall require all insurance policies related to the Work secured by Professional Services Offeror to include clauses providing that each insurer waives all rights of recovery by subrogation or otherwise against all persons or entities even if such individual or entity (a) would otherwise have a duty of indemnification, contractual or otherwise, (b) did not pay the insurance premium directly or indirectly, and (c) whether or not such individual or entity has an insurable interest in any property damaged.
- c. Additional Insured and Primary/Non-Contributory status shall be for all limits available, not limited to the minimum acceptable as required herein. Professional Services Offeror's insurance shall be Primary as respects to Offeror and Solicitor, and any other insurance maintained by Offeror and Solicitor shall be excess and not contributing insurance with Professional Services Offeror's insurance until such time as all limits under the Professional Services Offeror's insurance policies have been exhausted.

- d. In the event that any policy provided in compliance with this attachment states that the coverage provided to an additional insured shall be no broader than that required by contract, or words of similar meaning, the parties agree that nothing in this Agreement is intended to restrict or limit the breadth of such coverage or limits available.
- e. The Additional Insured, Primary / Non-Contributory and Waiver of Subrogation coverage form or endorsements shall remain in full force and effect for the term of the contract plus the applicable statute of repose, or the amount of time Offeror is legally liable for the work, whichever is longer.
- f. In the event where the General Liability, Automobile Liability, and/or Employers Liability Limits cannot be met, Umbrella/Excess Liability may be used to meet the required limits. Coverage must be on a follow form basis and be Primary / Non-Contributory as noted above.
- g. All required insurance shall be purchased from an insurance company or insurance companies lawfully authorized to issue insurance in the jurisdiction where the Project is located, and such insurance companies shall have an A.M. Best rating of A-VII or greater.
- h. The Professional Services Offeror shall disclose to the Offeror any deductible or self-insured retention applicable to any insurance required to be provided by the Professional Services Offeror.
- i. Professional Services Offeror shall be fully and financially responsible for all deductibles, self-insured retentions, or the insolvency of any insurer and all costs and expenses of securing any collection of insurance proceeds arising out of or related to Professional Services Offeror's work or liability.
- j. It is the Professional Services Offeror's sole responsibility to require and monitor compliance and appropriate coverage and minimum limits as required herein for any liability coverages for all tiers of sub-contractors or sub-consultants. For any coverage required herein where the Professional Services Offeror shall name Offeror and Solicitor as additional insured(s) the Professional Services Offeror shall require sub-contractors to make as additional insured(s).
- k. If Professional Services Offeror fails to secure and/or pay the premiums for any of the policies of insurance required herein, or fails to maintain such insurance, Offeror may, in addition to any other rights it may have under this Agreement or at law or in equity, terminate this Professional Services Offeror or secure such policies or policies of insurance for the account of Professional Services Offeror and charge Professional Services Offeror for the premiums paid therefore, or withhold the amount thereof from sums otherwise due from Offeror to Professional Services Offeror. Neither the Offeror's rights to secure such policy or policies nor the securing thereof by Professional Services Offeror shall constitute an undertaking by Offeror on behalf of or for the benefit of Professional Services Offeror or others to determine or warrant that such policies are in effect.
- l. Professional Services Offeror shall provide certificates of insurance acceptable to Offeror evidencing compliance with the requirements herein at the following times: (1) prior to commencement of the Work; (2) upon renewal or replacement of each required policy of insurance; and (3) upon the Offeror or Solicitor's written request. An additional certificate evidencing continuation of coverage,

including coverage for completed operations, shall be submitted with the final application for payment. The policy forms or endorsements evidencing Additional Insured status, Primary/Non-Contributory Coverage and Waiver of Subrogation or Transfer of Rights of Recovery must be attached to the certificate of insurance.

- m. If requested by the Solicitor, Professional Services Offeror shall provide a certified and true copy of any or all policies.
- n. Offeror does not warrant or represent that such coverages and limits required herein are appropriate or adequate to protect Professional Services Offeror. Neither Offeror's specification nor approval of the insurance in this document shall be construed to relieve Professional Services Offeror from liability in excess of such limits. Professional Services Offeror may, at its expense, purchase larger coverage amounts.
- o. Acceptance of the certificates or endorsements by the Solicitor shall not constitute a waiver of Professional Services Offeror's obligations hereunder.

N. Hold Harmless/Indemnification

- a. Professional Responsibility of Offeror.
 - i. Offeror agrees, for itself, its agents, servants, and employees, to perform all work hereunder or associated herewith in accordance with any and all applicable professional standards and in accordance with general industry practice and principles.
 - ii. As to all matters of professional responsibility, Offeror agrees to indemnify and hold harmless Solicitor and its agents, volunteers, servants, employees, and officials from and against any and all liability, losses, reasonable attorney's fees and litigation expenses or other expenses suffered by any indemnified part or entity as the result of any claim to the extent it is found to have been caused by the negligent acts, errors, or omissions of Offeror, or those for whom Offeror is legally liable.
 - iii. With the prior approval of Solicitor, Offeror may assume the defense of any such professional liability claim(s) made against Solicitor, its agents, volunteers, servants, employees, or officials.
- b. General Responsibility of Offeror.
 - i. As to all matters of liability related to or arising out of this Contract other than professional liability, Offeror agrees to indemnify and hold harmless Solicitor, its agents, volunteers, servants, employees, and officials from and against any and all liability, losses, reasonable attorney's fees and litigation expenses, or other expenses suffered by any indemnified party or entity as a result of any claim to the extent that it is found to have been caused by the acts, errors, or omissions of Offeror or those for whom Offeror is legally liable.
 - ii. With the prior approval of Solicitor, Offeror may assume the defense of any such claims made against Solicitor, its agents, volunteers, servants, employees, or officials.

ATTACHMENT B - OFFEROR REPRESENTATIONS AND ACKNOWLEDGEMENTS

_____(initial) **ANTI-COLLUSION CLAUSE:**

IN THE PREPARATION AND SUBMISSION OF THIS PROPOSAL, SAID OFFEROR DID NOT EITHER DIRECTLY OR INDIRECTLY ENTER INTO ANY COMBINATION OR ARRANGEMENT WITH ANY PERSON, FIRM OR CORPORATION, OR ENTER INTO ANY CONTRACT, PARTICIPATE IN ANY COLLUSION, OR OTHERWISE TAKE ANY ACTION IN VIOLATION OF THE SHERMAN ACT (15 U.S.C. SECTION 1), SECTION 2 AAC 12.800, AND ANY OTHER APPLICABLE LAWS RELATED TO THE PROHIBITION OF COLLUSION.

THE UNDERSIGNED OFFEROR HEREBY CERTIFIES THAT THE CONTRACT, OR ANY CLAIMS RESULTING THEREFROM, IS NOT THE RESULT OF, OR AFFECTED BY, ANY ACT OF COLLUSION WITH, OR ANY ACT OF, ANOTHER PERSON OR PERSONS, FIRM OR CORPORATION ENGAGED IN THE SAME LINE OF BUSINESS OR COMMERCE; AND, THAT NO PERSON ACTING FOR, OR EMPLOYED BY, SOLICIOR HAS AN INTEREST IN, OR IS CONCERNED WITH, THIS PROPOSAL; AND, THAT NO PERSON OR PERSON, FIRM OR CORPORATION OTHER THAN THE UNDERSIGNED, HAVE, OR ARE INTERESTED IN, THIS PROPOSAL.

_____(initial) **DEBARMENT STATUS:** By submitting this proposal, Offeror certifies that it is not currently debarred by the State of Alaska or any other governmental entity from submitting bids or proposals on contracts for the type of goods and/or services covered by this solicitation, nor is it an agent of any person or entity that is currently so debarred.

_____(initial) **MANDATORY USE OF SOLICITOR FORMS AND TERMS AND CONDITIONS FOR RFPs:**

By submitting a proposal, Offeror agrees that if awarded a Contract under this RFP, that Offeror, and any subcontractors Offeror uses for goods or services, will be required to utilize Solicitor's Contract. If Offeror submits its own agreement for use, Solicitor reserves the right to change any terms of Offeror's agreement required for Solicitor to meet its obligations under Alaska, local, and Federal law or regulations.

_____(initial) **LOBBYING CERTIFICATION**

By submitting a proposal, Offeror agrees that if awarded a contract under this RFP, that offeror and any subcontractors will submit an executed copy of a Certification Regarding Lobbying, as required by Section 1352 Title 31 of the U.S. Code.

_____(initial) **ACKNOWLEDGEMENT OF REPORTING REQUIREMENTS**

By submitting a proposal, Offeror agrees that if awarded a Contract under this RFP, that Offeror, and any subcontractors Offeror uses for goods or services, will be required to submit reports not less frequently than quarterly to the Solicitor covering the general progress of the job and describing any problems or factors contributing to delay.

By signing this bid, Offeror certifies, acknowledges, understands, and agrees to be bound by the conditions set forth in the RFP.

Authorized Signature: _____

Date: _____

Printed Name: _____

Title: _____

ATTACHMENT C – SUBMITTAL FORM

Offeror Information:

Name of Offeror: _____

Address: _____

Phone Number: _____

Fax Number: _____

Email Address: _____

State of Alaska Business License Tax No.: _____

Federal Tax Identification Number: _____; **OR**

Social Security Number (Sole Proprietor): _____

NOTE: Numbers identified as social security numbers will be redacted in public documents.

Business Classification:

Is Offeror a Minority Owned Business? Yes ☐ No ☐

If yes, please indicate ethnicity:

African American ☐

Hispanic American ☐

American Indian ☐

Alaska Native ☐

Asian American ☐

Other: _____ ☐

Is Offeror a Woman Owned Business? Yes ☐ No ☐

Is Offeror a Small Business? Yes ☐ No ☐

Is Offeror a Faith-Based Organization? Yes ☐ No ☐

CHECK ONE: INDIVIDUAL ☐ PARTNERSHIP ☐ CORPORATION ☐

State in which Registered or Incorporated: _____

By signing this bid, Offeror certifies, acknowledges, understands, and agrees to be bound by the conditions set forth in the RFP.

Authorized Signature: _____ Date: _____

Printed Name: _____ Title: _____

Issuing Office: Wherever used in this Request for Proposal, the Issuing Office Will Be:

Alaska Native Heritage Center, Finance Department

Jennifer McBride, Director of Finance

Phone: 907-330-8054

E-mail: jmcbride@alaskanative.net

8800 Heritage Center Drive, Anchorage AK 99504

Contract Administrator: Wherever used in this Request for Proposal, and for purposes of any notices under this Contract, Solicitor Contract Administrator will be:

Gregory Stewart, Senior Manager of Programs

Phone: 907-802-0441

E-mail: gstewart@alaskanative.net

8800 Heritage Center Drive, Anchorage AK 99504

ATTACHMENT D – OPTIONAL CONFLICT OF INTEREST DISCLOSURE

Instructions: Please read, complete, sign, and date this form, disclosing all financial interests or pertinent relationships which may preclude the offeror from receiving an award. Ineligible offerors include, but are not limited to, any entity who was engaged in project development activities. If you have no financial interests or relationships to disclose, please omit this form from your proposal.

Decisions regarding the evaluation of proposals should not be influenced by personal financial interest or by other extraneous considerations. Any potential conflict of interest (a financial interest or relationship with an ineligible offeror) should be disclosed. A potential conflict of interest exists if there has been a financial or other beneficial interest that might bias decisions or actions concerning matters related to the evaluation of proposals.

The disclosure filings will be reviewed by the Director of Finance and the Senior Manager of Programs. If necessary, other parties may be contacted to determine appropriate mitigation of conflicts.

Please consider your activities and financial relationships/investments currently and for the preceding 24 months when responding. Attach additional pages if necessary.

Entities or individuals which may have a conflict of interest:

Contact Information regarding entities or individuals above:

Nature of the conflict:

Name: _____ Date: _____

Signature: _____

ADDENDUM A – PRE-PROPOSAL CONFERENCE & PREPARED CONSTRUCTION DOCUMENTS

A. Pre-Proposal Conference

- a. A meeting was held via Zoom by Solicitor on 1/30/2023 at 10:00 am AKST to discuss the needs and desires of the Alaska Native Heritage Center (ANHC) regarding this RFP for Architectural and Engineering services. Attendees were provided the opportunity to ask questions to and seek clarifying information regarding this RFP from Solicitor during this meeting. A recording of this meeting can be found at the following link:

https://www.dropbox.com/sh/427x6ulubnnzql9/AAA_jP_6n32Uaiu9484cVWwXa?dl=0

B. Prepared Construction Documents

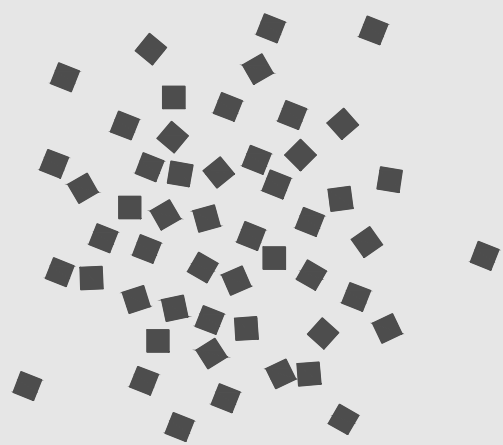
- a. ANHC previously received a concept report and 35% construction documents for this project prior to receiving grant funding from the U.S. Economic Development Administration. These prepared construction documents have been provided below.

ALASKA NATIVE HERITAGE CENTER RENOVATION

35% PRICING SET

April 12, 2022

ALASKA NATIVE HERITAGE CENTER



SALT

645 G STREET, SUITE 301
ANCHORAGE, AK 99501
907 . 279 . 6563
WWW.SALT-AK.COM

ARCHITECT

RIM
645 G STREET, SUITE #400
ANCHORAGE, AK 99501
907.258.7777

STRUCTURAL ENGINEER

REID MIDDLETON
4300 B STREET, SUITE #302
ANCHORAGE, AK 99503
907.562.3439

MECHANICAL & ELECTRICAL
ENGINEERS

RSA ENGINEERING
670 W FIREWEED LANE, SUITE #200
ANCHORAGE, AK 99503
907.276.0521

EXHIBIT DESIGNER

ALDRICH PEARS ASSOCIATES LTD.
1903 PANDORA ST., SUITE #302
VANCOUVER, BC, CANADA
BC V5L 0C7
604.669.7044

DRAWING INDEX

ARCHITECTURAL DRAWINGS

- G000 COVER SHEET
- A101 FIRST FLOOR DEMOLITION PLAN
- A102 FIRST FLOOR CONSTRUCTION PLAN
- A121 FIRST FLOOR DEMOLITION CEILING PLAN
- A122 FIRST FLOOR REFLECTED CEILING PLAN
- A401 EXISTING CONDITIONS
- A601 FINISH LEGEND & WALL TYPE

ELECTRICAL DRAWINGS

- E001 LEGEND AND ABBREVIATIONS
- E002 LIGHT FIXTURE SCHEDULES
- E101 LIGHTING DEMOLITION PLAN - WEST
- E102 LIGHTING DEMOLITION PLAN - EAST
- E103 POWER AND SIGNAL DEMOLITION PLAN
- E201 LIGHTING REMODEL PLAN - WEST
- E202 LIGHTING REMODEL PLAN - EAST
- E301 POWER REMODEL PLAN - WEST
- E302 POWER REMODEL PLAN - EAST
- E401 SIGNAL REMODEL PLAN - WEST
- E402 SIGNAL REMODEL PLAN - EAST

MECHANICAL DRAWINGS

- M001 LEGENDS, ABBREVIATIONS, SCHEDULES
- M101 BELOW FLOOR PLUMBING AND HEATING PIPING DEMOLITION PLAN
- M102 ABOVE FLOOR PLUMBING DEMOLITION PLAN
- M103 ABOVE FLOOR HEATING DEMOLITION PLAN
- M104 VENTILATION DEMOLITION PLAN
- M105 ENLARGED VENTILATION DEMOLITION PLAN
- M106 ENLARGED PLUMBING DEMOLITION PLAN
- M201 BELOW FLOOR PLUMBING AND HEATING PIPING REMODEL PLAN
- M202 ABOVE FLOOR PLUMBING AND COOLING PIPING REMODEL PLAN
- M203 ABOVE FLOOR HEATING REMODEL PLAN
- M204 VENTILATION REMODEL PLAN
- M205 ENLARGED VENTILATION REMODEL PLAN
- M206 ENLARGED MECHANICAL ROOM REMODEL PLAN
- M207 SITE PLAN - CHILLER LOCATION

PROJECT DESCRIPTION

PROJECT DOCUMENTS DESCRIBE A PARTIAL RENOVATION OF THE EXISTING ALASKA NATIVE HERITAGE CENTER, TO INCLUDE NEW PARTITIONS, NEW LIGHTING, NEW FINISHES, AND NEW EXHIBITS/WAYFINDING THROUGHOUT THE COMMON AREAS AND HALL OF CULTURES.

MANY COMPONENTS ARE DESCRIBED BY PERFORMANCE REQUIREMENTS. SHOP DRAWINGS ARE TO BE SUBMITTED FOR REVIEW & CONFIRMATION THAT PERFORMANCE CRITERIA HAS BEEN MET.

COPYRIGHT NOTICE

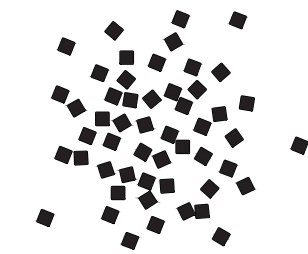
THESE DRAWINGS HAVE BEEN DEVELOPED AND DESIGNED FOR USE BY THE CLIENT AND/OR THEIR REPRESENTATIVES, HOWEVER ANY DESIGNS AND DRAWINGS CREATED BY SALT, LLC ARE INTELLECTUAL PROPERTY BELONGING TO SALT, LLC. THESE DESIGNS AND DRAWINGS REGARDLESS OF FORMAT ARE NOT TO BE COPIED IN ANY WAY, OR SHARED WITH ANYONE OUTSIDE OF THE DESIGN TEAM OR THE CLIENT'S COMPANY. THE USE OF THESE DESIGNS AND DRAWINGS WITHOUT THE EXPRESS WRITTEN CONSENT OF SALT, LLC IS STRICTLY PROHIBITED. SALT, LLC WILL EVALUATE LEGAL ACTION FOR VIOLATION OF THESE TERMS.

A SIGNED LIMITED AUTHORIZATION / LIABILITY RELEASE FORM IS REQUIRED FOR ANY ELECTRONICALLY STORED INFORMATION REQUESTED BY CLIENT, THEIR SUBCONSULTANTS, OR VENDORS. ELECTRONIC DRAWING FILES AND DOCUMENTS DERIVED FROM THIS PROJECT ARE THE SOLE PROPERTY OF SALT, LLC.



GENERAL PROJECT NOTES

1. THE INFORMATION SHOWN IN THESE DOCUMENTS IS TAKEN FROM HISTORIC CONSTRUCTION DOCUMENTS AND A WALK-THROUGH OF THE FACILITY. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO THE START OF WORK.
2. ALL WORK SHALL CONFORM TO THE LATEST ADOPTED EDITION OF THE CODES LISTED IN THE CODE ANALYSIS.
3. THE CONTRACTOR SHALL PROVIDE ALL MATERIALS AND LABOR NECESSARY FOR A COMPLETE AND OPERABLE SYSTEM PER THE FOLLOWING PLANS. THE DRAWINGS ARE PARTIALLY DIAGRAMMATIC, NOT NECESSARILY SHOWING ALL OFFSETS OR EXACT LOCATIONS OF PIPING AND DUCTS, UNLESS SPECIFICALLY DIMENSIONED.
4. ALL ELECTRICAL WORK IS TO BE PERFORMED BY A LICENSED ELECTRICIAN, IN ACCORDANCE WITH THE NATIONAL ELECTRICAL CODE, NEC.
5. WORKABLE ACCESS MUST BE PROVIDED TO ALL SERVICEABLE AND/OR OPERABLE EQUIPMENT.
6. INSTALL ALL EQUIPMENT WHERE NOTED ON THE DRAWINGS IN ACCORDANCE WITH THE MANUFACTURER'S INSTRUCTIONS. PROVIDE MISCELLANEOUS APPURTENANCES, ACCESSORIES, SUPPORTS AND CONTROL CONNECTIONS REQUIRED FOR COMPLETE AND OPERATING SYSTEMS. MAINTAIN THE MANUFACTURER'S RECOMMENDED SERVICE CLEARANCES.
7. THE CONTRACTOR SHALL SECURE AND PAY FOR ALL NECESSARY PERMITS, FEES, AND INSPECTIONS.
8. PROVIDE BLOCKING AT ALL ATTACHMENTS TO WALLS, I.E.: SINKS, ETC. WHEN BLOCKING WITHIN WALL CAVITY, CONTRACTOR SHALL USE FIRE-RESISTANT PLYWOOD, BACKING, OR BLOCKING.
9. ALL DIMENSIONS ARE TO FACE OF FINISH UNLESS OTHERWISE NOTED.
10. DRAWING SCALES THAT ARE INDICATED RELATE TO FULL-SIZE DRAWINGS, 22 X 34 INCHES. SCALES WHICH APPEAR ON DRAWINGS OTHER THAN FULL-SIZE SHOULD BE PROPORTIONALLY ADJUSTED.
11. DRAWINGS ESTABLISH PLAN-NORTH.
12. THIS PROJECT CONFORMS TO THE AMERICANS WITH DISABILITY ACT (ADA) TO THE BEST OF OUR KNOWLEDGE. CONSTRUCTION SHALL MEET ADA GUIDELINES. DISCREPANCIES NOT COVERED IN THIS LIST SHALL BE BROUGHT TO THE DEPARTMENT'S ATTENTION IMMEDIATELY FOR CLARIFICATION.
13. CONTRACTOR SHALL PROVIDE CONSTRUCTION SUBMITTALS AND PRODUCT SAMPLES TO REVIEW AND APPROVAL PRIOR TO ORDERING MATERIAL: SUBMITTALS SHALL CLEARLY INDICATE THE PRODUCT TO BE PROVIDED USING THE CODES FROM THIS DRAWING SET IN ADDITION TO ANY MANUFACTURER INFORMATION.



SALT

35%
PRICING SET

ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

COVER SHEET

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	195089.001
DRAWN BY	:	EM
CHECKED BY	:	ML
COPYRIGHT	:	2022 SALT, LLC

DWG NO:

G000

ABBREVIATION LEGEND

A

AB	ANCHOR BOLT
ABS	ACRYLONITRILE
ABV	BUTADIENE STYRENE
A/C	ABOVE
AC	AIR CONDITIONING
ACP	ASPHALTIC CONCRETE
	ACOUSTICAL CEILING PANEL
AD	AREA DRAIN
ADDL	ADDITIONAL
ADJ	ADJACENT
AFF	ABOVE FINISH FLOOR
AFS	ABOVE FINISH SLAB
ACGR	AGGREGATE
ALUM	ALUMINUM
ALT	ALTERNATE
ANOD	ANODIZED
APPROX	APPROXIMATE
ARCH	ARCHITECTUTAL

B

BBQ	BARBEQUE
BD	BOARD
BFF	BELOW FINISH FLOOR
BKBD	BACK BOARD
BLDG	BUILDING
BLK	BLOCK
BLKG	BLOCKING
BM	BEAM
BOD	BOTTOM OF DECK
BOT F	BOTTOM FACE
BOT	BOTTOM
BR	BEDROOM
BRG	BEARING
BRKT	BRACKET
BSMT	BASEMENT
BTWN	BETWEEN
BUR	BUILT-UP ROOFING

C

CAB	CABINET
CB	CATCH BASIN
CEM	CEMENT
CER	CERAMIC
CFCI	CONTRACTOR FURNISHED
	CONTRACTOR INSTALLED
CG	CORNER GUARD
CMPST	COMPOSITE
CI	CAST IRON
CIP	CAST IN PLACE
CJ	CONTROL JOINT
CL	CENTER LINE
CLG	CEILING
CLO	CLOSET
CLR	CLEAR
CMU	CONCRETE MASONRY UNIT
CNTR	COUNTER
CO	CLEAN OUT
COL	COLUMN
CONC	CONCRETE
COND	CONDITION
CONN	CONNECTION
CONSTR	CONSTRUCTION
CONT	CONTINUE/CONTINUOUS
CONTR	CONTRACTOR
COORD	COORDINATE
COP	COPPER
CORR	CORRIDOR
CPT	CARPET
CSK	COUNTERSUNK
CT	CERAMIC TILE
CTR	CENTER
CUH	CABINET UNIT HEATER
CULT	CULTURED
CW	COLD WATER PIPING

D

D	DEEP/DEPTH
DBL	DOUBLE
DEG	DEGREE
DEPT	DEPARTMENT
DET	DETAIL
DF	DRINKING FOUNTAIN
DIA	DIAMETER
DIAG	DIAGONAL
DIM	DIMENSION
DISP	DISPENSER
DN	DOWN
DR	DOOR
DS	DOWNSPOUT
DSP	DRY STANDPIPE
DW	DISHWASHER
DWG	DRAWING
DWR	DRAWER

E

E	EAST
EA	EACH
EIFS	EXTERIOR INSULATION FINISH SYSTEM
EJ	EXPANSION JOINT
EL	ELEVATION
ELAST	ELASTOMERIC
ELEC	ELECTRIC

ELEV	ELEVATOR
EMER	EMERGENCY ENCLOSURE
ENCL	ELECTRICAL PANEL BOARD
EPB	ETHYLENE PROPYLENE DIENE MONOMER
EPDM	EACH SIDE
ES	EQUAL
EQ	EQUIP
EQU	EQUIPMENT
EOS	EDGE OF SLAB
EW	ELECTRIC WATER COOLER
EXP	EXHAUST
EXP	EXPOSED
EXP	EXPANSION
EXT	EXTERIOR
(E)	EXISTING

F

F	FAHRENHEIT
FA	FIRE ALARM
FAB	FABRICATE
FB	FLAT BAR
FCU	FAN COIL UNIT
FD	FLOOR DRAIN
FDN	FOUNDATION
FE	FIRE EXTINGUISHER
FEC	FIRE EXTINGUISHER CABINET
FF	FINISH FLOOR ELEVATION
FF & E	FURNITURE, FIXTURES AND EQUIPMENT
FGL	FIBERGLASS
FH	FIRE HYDRANT
FHC	FIRE HOSE CABINET
FIN	FINISH
FIN GR	FINISH GRADE
FIXT	FIXTURE
FLDG	FOLDING
FLG	FLOORING
FLR	FLOOR
FLUOR	FLUORESCENT
FLR SK	FLOOR SINK
FOC	FACE OF CONCRETE
FOF	FACE OF FINISH
FOM	FACE OF MASONRY
FOS	FACE OF STUD
FOW	FACE OF WALL
FP	FIRE PROOF
FR	FRAME
FRP	FIBERGLASS REINFORCED PLASTIC
FRT	FIRE RETARDANT
FRZ	TREATED FREEZER
FT	FEET
FTD	FACIAL TISSUE DISPENSER
FTG	FOOTING
FURG	FURRING
FUT	FUTURE

G

G	NATURAL GAS
GA	GAGE
GALV	CALVANIZED
GB	GRAB BAR
GEN	GENERAL
GFI	GOVERNMENT FURNISHED/GOVERNMENT INSTALLED
GFRG	GLASSFIBER REINFORCED GYPSUM
GFR	GLASSFIBER REINFORCED CONCRETE
GL	GLASS/GLAZING
GLU LAM	GLUE LAMINATED WOOD
GPM	GALLONS PER MINUTE
GRAN	GRANITE
GSB	GYPSUM SHEATHING BOARD
GTV	GATE VALVE
GWT	GLAZED WALL TILE
GYP	GYPSUM
GWB	GYPSUM WALL BOARD

H

H	HIGH
HB	HOSE BIBB
HC	HOLLOW CORE
HCP	HANDICAPPED
HD	HEAD
HDBD	HARDBOARD
HDW	HARDWARE
HDWD	HARDWOOD
HM	HOLLOW METAL
HORIZ	HORIZONTAL
HS	HAND SINK
HT	HEIGHT
HVAC	HEATING, VENTILATION AND AIR COND.
HW	HOT WATER
HWR	HOT WATER RETURN
HWS	HOT WATER SUPPLY

I

ID	INSIDE DIAMETER
INCL	INCLUDED
IMP	INSULATED METAL PANEL
IN	INCH
INFO	INFORMATION
INSUL	INSULATION/INSULATED
INT	INTERIOR
INV	INVERT

J

J-BOX	JUNCTION BOX
JAN	JANITOR
JST	JOIST
JT	JOINT

K

KB	KNOCK DOWN
KIT	KITCHEN
KO	KNOCK-OUT
KW	KILOWATT
KWH	KILOWATT HOUR

L

LAB	LABORATORY
LAM	LAMINATE
LAV	LAVATORY
LB	POUND
LB/SF	POUNDS PER SQUARE FOOT
LDG	LANDING
LF	LINEAR FOOT
LH	LEFT HAND
LKR	LOCKER
LLV	LONG LEG VERTICAL
LOC	LOCATION
LT	LIGHT
LR	LIVING ROOM
LVR	LOUVER

M

M	METER
M2	SQUARE METERS
MATL	MATERIAL
MAX	MAXIMUM
MB	MACHINE BOLT
MBR	MASTER BEDROOM
MC	MEDICINE CABINET
MECH	MECHANICAL
MEMB	MEMBRANE
MEZZ	MEZZANINE
MFR	MANUFACTURER
MH	MANHOLE
MI	MIRROR
MID	MIDDLE
MIN	MINIMUM
MISC	MISCELLANEOUS
MLDG	MOULDING
MM	MILLIMETER
MO	MASONRY OPENING
MOD	MODULE
MP	METAL PANEL
MR	MOISTURE RESISTANT
MTD	MOUNTED
MTL	METAL
MTG	MOUNTING
MULL	MULLION
MUN	MUNTIN
MW	MICROWAVE

N

N	NORTH
NFS	NON-FROST SUSCEPTIBLE
NIC	NOT IN CONTRACT
NO	NUMBER
NOM	NOMINAL
NTS	NOT TO SCALE
(N)	NEW

O

OA	OVERALL
OBS	OBSCURE
OC	ON CENTER
OD	OUTSIDE DIAMETER
OF/CI	OWNER FURNISHED/CONTRACTOR INSTALLED
OF/OI	OWNER FURNISHED/OWNER INSTALLED
OFD	OVERFLOW DRAIN
OH	OVER HANG
OPH	OPPOSITE HAND
OPNG	OPENING
OPP	OPPOSITE
OPR	OPERABLE
OVHD	OVER HEAD

P

PA	PUBLIC ADDRESS
PC	PIECE
PCC	PRECAST CONCRETE
PEND	PENDANT
PERIM	PERIMETER
PH	PENTHOUSE
PLAS	PLASTER
PLBG	PLUMBING
PL	PROPERTY LINE
PLAM	PLASTIC LAMINATE
PLYWD	PLYWOOD
PNL	PANEL
PR	PAIR
PROP	PROPERTY
PREFAB	PREFABRICATE
PAINT	PAINT
PTD	PAPER TOWEL DISPENSER
PTDR	PAPER TOWEL DISPENSER AND WASTE RECEPTACLE
PTN	PARTITION
PTR	PAPER TOWEL RECEPTACLE
PVC	POLYVINYL CHLORIDE
PVMT	PAVEMENT

Q

QT	QUARRY TILE
----	-------------

R

R	RISER
RA	RADIUS
RA	RETURN AIR
RB	RUBBER BASE
RB HK	ROBE HOOK
RCP	REFLECTED CEILING PLAN
RD	ROOF DRAIN
REC	RECESSED
REF	REFRIGERATOR
REFL	REFLECTED
REG	REGISTER
REINF	REINFORCE
RECS	RECOMMENDATIONS
REQD	REQUIRED
RESIL	RESILIENT
REST	REST ROOM
REV	REVISION
RTF	RUBBER TILE FLOOR
RFG	ROOFING
RLG	RAILING
RH	RIGHT HAND
RND	ROUND
RWL	RAIN WATER LEADER
RM	ROOM
RO	ROUGH OPENING
RWL	RAIN WATER LEADER

S

S	SOUTH
SA	SUPPLY AIR
SAB	SOUND ATTENUATION BLANKET
SB	SPLASH BLOCK
SC	SOLID CORE
SCHED	SCHEDULE
SCD	SEAT COVER DISPENSER
SCP	SCUPPER
SCR	SHOWER CURTAIN ROD
SCRN	SCREEN
SD	SMOKE DETECTOR
SECT	SECTION
SED	SEE ELECTRICAL DRAWINGS
SF	SQUARE FEET
SHT	SHEET
SHR	SHOWER
SHTHG	SHEATHING
SHV	SHELVING
SIM	SIMILAR
SL	SLOPE
SLDG	SLIDING
SLNT	SEALANT
SM	SHEET METAL
SND	SANITARY NAPKIN DISPENSER
SNDU	SANITARY NAPKIN DISPOSAL UNIT
SPC	SPECIFICATION
SPEC	SPEAKER
SPKLR	SPEAKER
SQ	SQUARE
SSD	SEE STRUCTURAL DRAWINGS
SST	STAINLESS STEEL
SMD	SEE MECHANICAL DRAWINGS
SMLS	SEAMLESS
SS	SOLID SURFACE
STA	STATION
STD	STANDARD
STL	STEEL
STOR	STORAGE
STR	STRINGERS
STRUCT	STRUCTURAL
SURR	SURROUND
SUSP	SUSPENDED
SVCE	SERVICE
SW	SWITCH
SYMM	SYMMETRICAL
SYS	SYSTEM

T

T	TREAD
TB	TOWEL BAR
TBD	TO BE DETERMINED
TD	TRENCH DRAIN
TEL	TELEPHONE
TEMP	TEMPERATURE
TER	TERRAZZO
T&G	TONQUE & GROOVE
THRES	THRESHOLD
THRU	THROUGH
TK	THICKNESS
TK BD	TACK BOARD
TMPD	TEMPERED
TOC	TOP OF CURB
TOM	TOP OF MASONRY
TOP	TOP OF PARAPET
TOS	TOB OF SLAB
TOW	TOP OF WALL
TPD	TOILET PAPER DISPENSER
TPH	TOILET PAPER HOLDER
TS	TUBE STEEL
TSH	TOWEL SHELF
TSTAT	THERMOSTAT
TV	TELEVISION
TYP	TYPICAL
TLT	TOILET

U

UBC	UNIFORM BUILDING CODE
UC	UNDERCUT
UNGD	UNDERGROUND
UH	UNIT HEADER
UL	UNDERWRITERS LABORATORY
UNFIN	UNFINISHED
UNO	UNLESS NOTED OTHERWISE
UR	URINAL

V

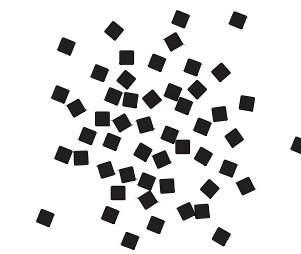
VAR	VARIES
VB	VALVE BOX
VCT	VINYL COMPOSITION TILE
VERT	VERTICAL
VEST	VESTIBULE
VOL	VOLUME
VP	VENEER PLASTER
VR	VAPOR RETARDER
VTR	VENT THROUGH ROOF
WVC	VINYL WALL COVERING

W

W	WIDE
W/	WITH
WC	WALL COVERING
WCLR	WATER COOLER
WD	WOOD
WDSP	WASTE DISPOSER
WDW	WINDOW
WF	WIDE FLANGE
WGL	WIRED GLASS
WH	WATER HEATER
W/O	WITHOUT
WP	WEATHERPROOF/WATERPROOFING
WR	WATER REPELLENT
WSC	WAINSCOT
WSP	WET STAND PIPE
WT	WEIGHT
WWF	WELDED WIRE FABRIC

SYMBOLS LEGEND

ROOM_NAME_2 ROOM_NAME xxxx	ROOM NAME ROOM DESIGNATION ROOM NUMBER		WALL TYPE
xxxx	DOOR DESIGNATION		GRID LINE
xxx	EQUIPMENT DESIGNATION		EXTERIOR IDENTIFICATION
xxx	OPENING DESIGNATION		SHEET WHERE ELEVATION IS DRAWN
xxx	REVISION DESIGNATION		DETAIL IDENTIFICATION
xxx	PLAN KEYNOTE		DETAIL DESIGNATION
xxx	DEMOLITION KEYNOTE		SECTION IDENTIFICATION
xxx	INTERIOR ELEVATION DESIGNATION		BUILDING SECTION DESIGNATION
xxx	INTERIOR IDENTIFICATION		SHEET WHERE SECTION IS DRAWN
xxx	INTERIOR IDENTIFICATION		INTERIOR IDENTIFICATION
xxx	INTERIOR IDENTIFICATION		SHEET WHERE ELEVATION IS DRAWN
MATCH LINE SEE XX/XX-XXX	MATCHLINE		MATCHLINE
PLAN NORTH TRUE NORTH	PLAN NORTH/NORTH		DATUM DESIGNATION
TITLE IDENTIFICATION TITLE_NAME_2 TITLE_NAME_1	TITLE DESIGNATION		TITLE DESIGNATION
1/8" = 1'-0"			



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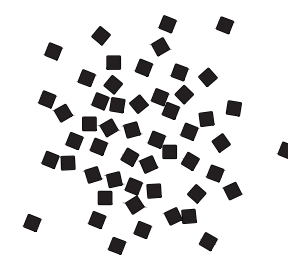
ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

ABBREVIATIONS & SYMBOLS

PROJECT TITLE:	OWNER:	SHEET TITLE:
2015.06.03		
MARK	DATE	DESCRIPTION
DATE	: 2022.04.12	
PROJECT NO	: 195089.001	
DRAWN BY	: EM	
CHECKED BY	: ML	
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G001		



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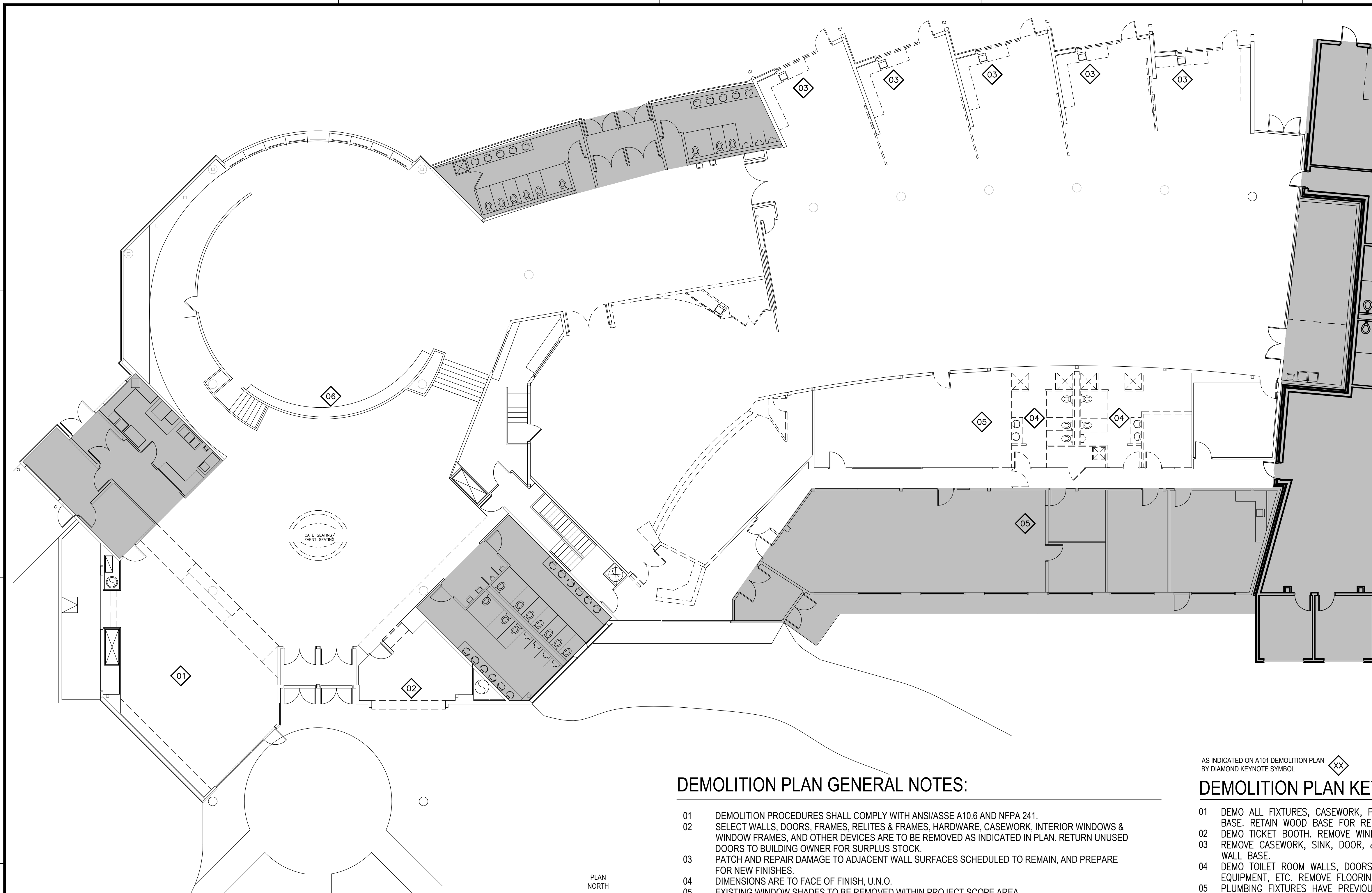
FIRST FLOOR DEMOLITION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	195089.001
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A101

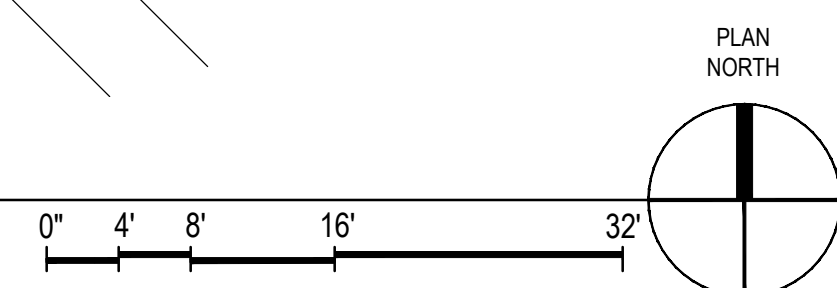


01
A101 3/32" = 1'-0"

FIRST FLOOR DEMOLITION PLAN

DEMOLITION PLAN LEGEND

- NO WORK THIS AREA
- EXISTING WALL OR ITEM TO REMAIN
- EXISTING DOOR TO REMAIN
- EXISTING FIRE EXTINGUISHER CABINET TO REMAIN
- DEMO WALL OR ITEM
- DEMO DOOR OR ITEM



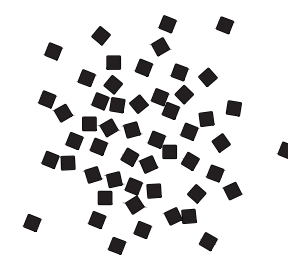
DEMOLITION PLAN GENERAL NOTES:

- DEMOLITION PROCEDURES SHALL COMPLY WITH ANSI/ASSE A10.6 AND NFPA 241.
- SELECT WALLS, DOORS, FRAMES, RELITES & FRAMES, HARDWARE, CASEWORK, INTERIOR WINDOWS & WINDOW FRAMES, AND OTHER DEVICES ARE TO BE REMOVED AS INDICATED IN PLAN. RETURN UNUSED DOORS TO BUILDING OWNER FOR SURPLUS STOCK.
- PATCH AND REPAIR DAMAGE TO ADJACENT WALL SURFACES SCHEDULED TO REMAIN, AND PREPARE FOR NEW FINISHES.
- DIMENSIONS ARE TO FACE OF FINISH, U.N.O.
- EXISTING WINDOW SHADES TO BE REMOVED WITHIN PROJECT SCOPE AREA.
- ITEMS OF INTEREST OR VALUE THAT ARE UNCOVERED DURING DEMOLITION BECOME THE PROPERTY OF BUILDING OWNER.
- ALL DISCREPANCIES BETWEEN INFORMATION IN THESE DRAWINGS AND ACTUAL FIELD CONDITIONS SHALL BE BROUGHT TO THE DESIGNER'S ATTENTION IMMEDIATELY FOR CLARIFICATION AND RESOLUTION.
- PROVIDE TEMPORARY BARRICADES AND OTHER PROTECTION REQUIRED TO PREVENT INJURY TO PEOPLE AND DAMAGE TO ADJACENT BUILDINGS AND FACILITIES TO REMAIN.
- PROTECT WALLS, CEILINGS, FLOORS AND OTHER FINISH WORK THAT ARE TO REMAIN OR THAT ARE EXPOSED DURING DEMOLITION OPERATIONS.
- FIELD VERIFICATION: CONTRACTOR SHALL FIELD VERIFY ALL DIMENSIONS AND VERTICAL CONTROL PRIOR TO THE COMMENCEMENT OF WORK. PROMPTLY NOTIFY THE DESIGNER IN WRITING OF DISCREPANCIES IN NEW AND/OR EXISTING CONDITIONS.

AS INDICATED ON A101 DEMOLITION PLAN
BY DIAMOND KEYNOTE SYMBOL

DEMOLITION PLAN KEYED NOTES

- DEMO ALL FIXTURES, CASEWORK, POS, & BUILT IN ITEMS. REMOVE FLOORING & WALL BASE. RETAIN WOOD BASE FOR REINSTALLATION.
- DEMO TICKET BOOTH. REMOVE WINDOWS.
- REMOVE CASEWORK, SINK, DOOR, & GLAZING IN ARTIST'S STUDIOS. REMOVE FLOORING & WALL BASE.
- DEMO TOILET ROOM WALLS, DOORS, PARTITIONS, FIXTURES, PLUMBING, CASEWORK, EQUIPMENT, ETC. REMOVE FLOORING & WALL BASE.
- PLUMBING FIXTURES HAVE PREVIOUSLY BEEN REMOVED FROM THIS AREA, SEE MECHANICAL FOR MORE INFORMATION.
- REMOVE UPHOLSTERED WALL PANELING & CUSHIONS FOR BUILT-IN SEATING. PREPARE FOR NEW.



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EMILY EDENSHAW

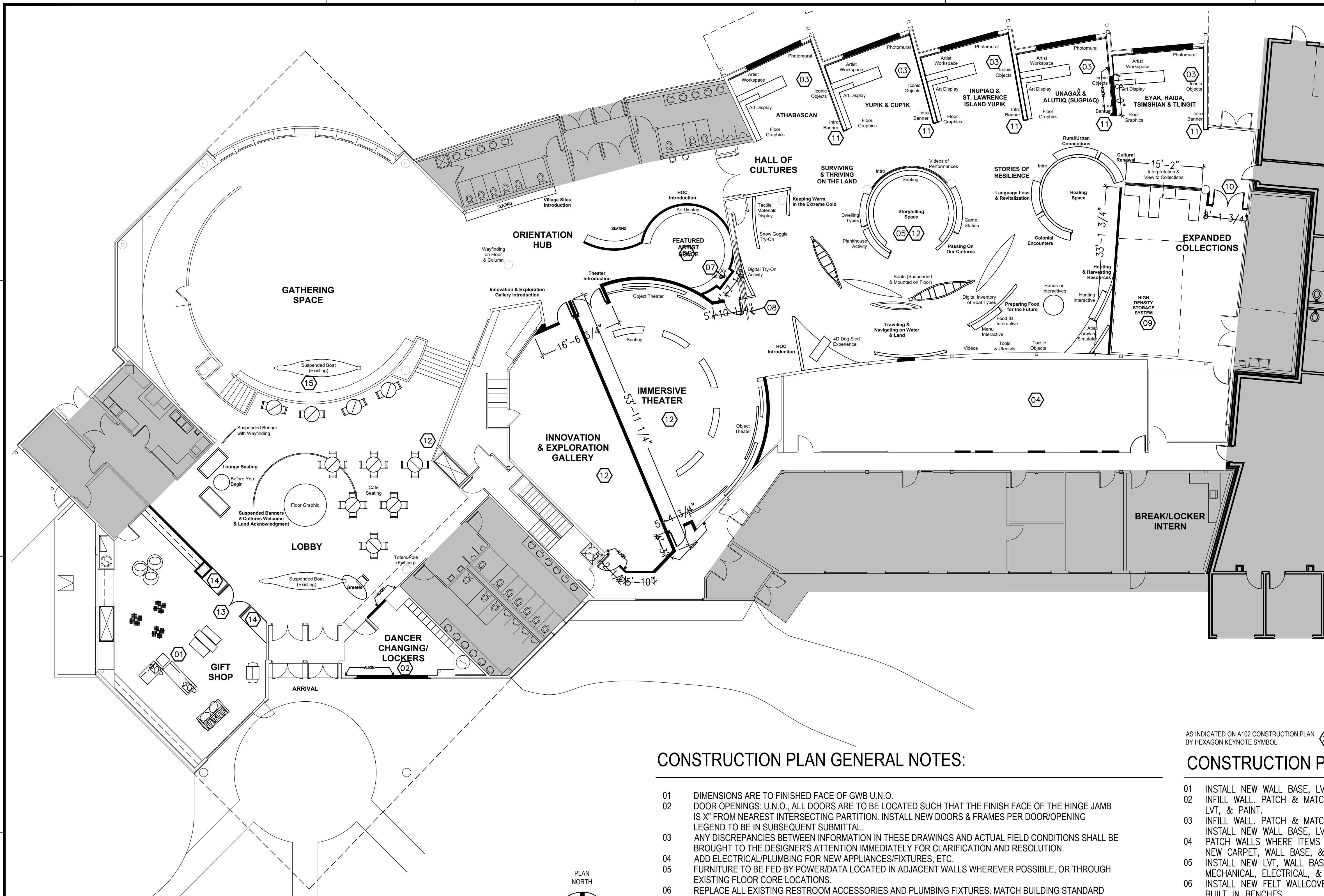
FIRST FLOOR CONSTRUCTION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	195089.001
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DWG NO:

A102

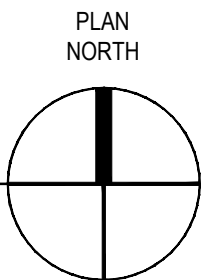


01 FIRST FLOOR CONSTRUCTION PLAN
A102 3/32" = 1'-0"

CONSTRUCTION PLAN LEGEND

- NO WORK THIS AREA
- EXISTING WALL OR ITEM TO REMAIN
- EXISTING DOOR TO REMAIN
- EXISTING FIRE EXTINGUISHER CABINET TO REMAIN
- NEW CONVENTIONAL WALL
- NEW DOOR OR ITEM

0" 4' 8' 16' 32'



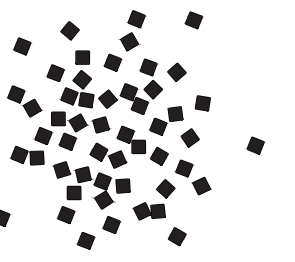
CONSTRUCTION PLAN GENERAL NOTES:

- DIMENSIONS ARE TO FINISHED FACE OF GWB U.N.O.
- DOOR OPENINGS: U.N.O.. ALL DOORS ARE TO BE LOCATED SUCH THAT THE FINISH FACE OF THE HINGE JAMB IS "X" FROM NEAREST INTERSECTING PARTITION. INSTALL NEW DOORS & FRAMES PER DOOR/OPENING LEGEND TO BE IN SUBSEQUENT SUBMITTAL.
- ANY DISCREPANCIES BETWEEN INFORMATION IN THESE DRAWINGS AND ACTUAL FIELD CONDITIONS SHALL BE BROUGHT TO THE DESIGNER'S ATTENTION IMMEDIATELY FOR CLARIFICATION AND RESOLUTION.
- ADD ELECTRICAL/PLUMBING FOR NEW APPLIANCES/FIXTURES, ETC.
- FURNITURE TO BE FED BY POWER/DATA LOCATED IN ADJACENT WALLS WHEREVER POSSIBLE, OR THROUGH EXISTING FLOOR CORE LOCATIONS.
- REPLACE ALL EXISTING RESTROOM ACCESSORIES AND PLUMBING FIXTURES. MATCH BUILDING STANDARD FOR NEW.
- PROVIDE BRACING IN WALL AT ALL UPPER CABINETS, WHITEBOARDS AND SCREENS AS NEEDED.
- ALL SURFACES (FLOOR, WALL, CEILING) TO BE PREPARED AND FLOATED OUT TO RECEIVE THEIR SCHEDULED FINISHES AND TO MAINTAIN SMOOTH, CONSISTENT APPEARANCE. NOTICEABLE DRYWALL SEAMS NOT ACCEPTABLE. PARTITIONS SCHEDULED TO RECEIVE STANDARD PAINT COMPLY WITH GA-214-90 LEVEL 4 FINISH. WALLS TO RECEIVE WALLCOVERINGS SHALL COMPLY WITH GA-214-90 LEVEL 5 FINISH.
- ALL ACCESS PANELS ARE TO BE PAINTED TO MATCH ADJACENT SURFACE. PAINT IS TO BE SPRAY APPLIED, NOT BRUSHED OR ROLLED.
- ALL CONVENTIONAL WALLS TO BE PAINTED HIGH-PERFORMANCE ARCHITECTURAL LATEX INTERIOR PAINT: SHERWIN WILLIAMS PROMAR 200 ZERO VOC, EGGSHELL FINISH, P-X, U.N.O.
- ALL REVEALS AND JOINTS TO BE PAINTED TO MATCH ADJACENT SURFACES, U.N.O.
- INSTALL ALL FINISH MATERIALS PER MANUFACTURER'S SPECIFICATIONS AND RECOMMENDATIONS.
- ALL ROOMS TO BE SWITCHED SEPARATELY, U.N.O. ALL SWITCHES AND SENSORS ARE TO BE LOCATED 6" FROM THE END OF THE DOOR IN OPEN POSITION. IF ADDITIONAL SWITCHES ARE REQUIRED COORDINATE WITH DESIGNER FOR LOCATION. ONLY ALIKE FIXTURES TO BE SWITCHED TOGETHER, U.N.O. ALL SPECIALTY LIGHTING TO HAVE SMOOTH DIMMER CAPABILITIES.
- FIELD VERIFICATION: CONTRACTOR SHALL FIELD VERIFY ALL DIMENSIONS AND VERTICAL CONTROL PRIOR TO THE COMMENCEMENT OF WORK. PROMPTLY NOTIFY THE DESIGNER IN WRITING OF DISCREPANCIES IN NEW AND/OR EXISTING CONDITIONS.
- IN PUBLIC FACING AREAS, PROVIDE NEW WOOD BASE TO MATCH EXISTING.

AS INDICATED ON A102 CONSTRUCTION PLAN
BY HEXAGON KEYNOTE SYMBOL

CONSTRUCTION PLAN KEYED NOTES

- INSTALL NEW WALL BASE, LVT, PAINT, CASEWORK, & DISPLAY FIXTURES.
- INFILL WALL. PATCH & MATCH TO ADJACENT SURFACES. INSTALL NEW WALL BASE, LVT, & PAINT.
- INFILL WALL. PATCH & MATCH TO ADJACENT EXTERIOR & INTERIOR SURFACES. INSTALL NEW WALL BASE, LVT, & PAINT.
- PATCH WALLS WHERE ITEMS WERE DEMO'D. MATCH ADJACENT SURFACES. INSTALL NEW CARPET, WALL BASE, & PAINT.
- INSTALL NEW LVT, WALL BASE, & PAINT THROUGHOUT EXHIBIT SPACE. REFER TO MECHANICAL, ELECTRICAL, & ALDRICHPEARS DRAWINGS FOR MORE INFORMATION.
- INSTALL NEW FELT WALLCOVERING & WALL BASE ON CURVED WALLS. CONSTRUCT BUILT IN BENCHES.
- CONSTRUCT NICHE FOR TV.
- SERVICE SLIDING DOOR UNTIL IT IS FULLY FUNCTIONAL. PLACE ON TIMED OPENER COORDINATING WITH DOUBLE DOORS ON OTHER SIDE OF ROOM.
- FOR HIGH DENSITY STORAGE.
- INSTALL NEW 6' WIDE PAIR OF HOLLOW METAL DOORS WITH CLOSERS, PANIC BARS, & KICK-DOWN DOOR STOP.
- FURR OUT WALL AROUND EX. EXPOSED AGGREGATE WALL. PROVIDE NEW WALL BASE.
- PROVIDE LEVEL 5 FINISH ON ALL WALLS WITHIN EXHIBIT AREAS FOR GRAPHICS & WALL COVERING. SEE ALDRICH PEARS DRAWINGS FOR MORE INFORMATION.
- PROVIDE NEW STEPFONT GLASS DOORS & DISPLAY AREA; BUTT JOINS AT DISPLAYS.
- PROVIDE 6" FINISHED WOOD PLATFORM FOR WINDOW DISPLAYS, OPEN AT STORE SIDE.
- PROVIDE NEW UPHOLSTERED CUSHIONS & WALLS AT THIS AREA.



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8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

FIRST FLOOR DEMOLITION CEILING PLAN

PROJECT
TITLE:

OWNER:

SHEET
TITLE:

MARK DATE DESCRIPTION

DATE : 2022.04.12

PROJECT NO : 195089.001

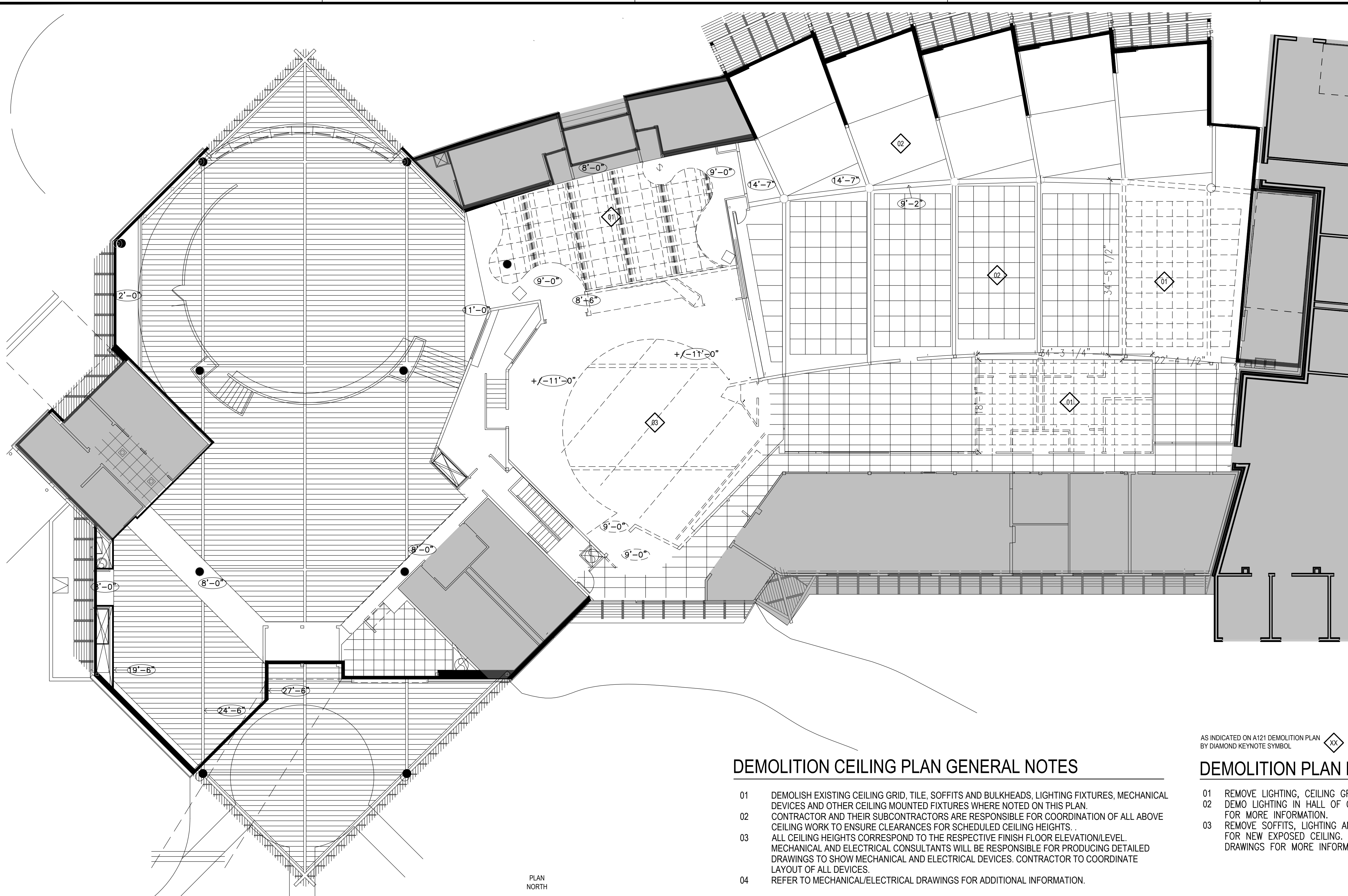
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A121



01
A121
3/32" = 1'-0"
0' 4' 8' 16' 32'
PLAN NORTH

DEMOLITION CEILING PLAN LEGEND

- | | | | |
|--|---------------------------------------|--|-----------------------------------|
| NO WORK THIS AREA | EXISTING GRID & TILE (2X4) | EXISTING GWB | DEMO GRID & TILE (2X4) |
| EXISTING WALL / ITEM TO REMAIN | EXISTING GRID & TILE (2X2) | EXISTING KERF-CUT ROUGH SAWN PLYWOOD CEILING | DEMO GRID & TILE (3X3) 12'-6" AFF |
| DEMO WALL / ITEM | EXISTING GRID & TILE (3X3) 12'-6" AFF | DEMO SUSPENDED CURVED CEILING | |
| EXISTING 4" T&G SOFFIT @ EXTERIOR
SUSPENDED WOOD CEILING @ INTERIOR | | | |

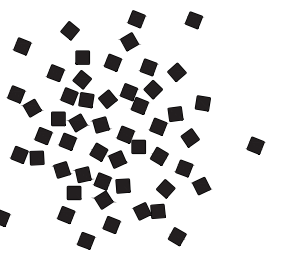
DEMOLITION CEILING PLAN GENERAL NOTES

- 01 DEMOLISH EXISTING CEILING GRID, TILE, SOFFITS AND BULKHEADS, LIGHTING FIXTURES, MECHANICAL DEVICES AND OTHER CEILING MOUNTED FIXTURES WHERE NOTED ON THIS PLAN. CONTRACTOR AND THEIR SUBCONTRACTORS ARE RESPONSIBLE FOR COORDINATION OF ALL ABOVE CEILING WORK TO ENSURE CLEARANCES FOR SCHEDULED CEILING HEIGHTS.
- 02 ALL CEILING HEIGHTS CORRESPOND TO THE RESPECTIVE FINISH FLOOR ELEVATION/LEVEL. MECHANICAL AND ELECTRICAL CONSULTANTS WILL BE RESPONSIBLE FOR PRODUCING DETAILED DRAWINGS TO SHOW MECHANICAL AND ELECTRICAL DEVICES. CONTRACTOR TO COORDINATE LAYOUT OF ALL DEVICES.
- 03 REFER TO MECHANICAL/ELECTRICAL DRAWINGS FOR ADDITIONAL INFORMATION.
- 04

AS INDICATED ON A121 DEMOLITION PLAN
BY DIAMOND KEYNOTE SYMBOL

DEMOLITION PLAN KEYED NOTES

- 01 REMOVE LIGHTING, CEILING GRIDS AND ALL OTHER CEILING-MOUNTED FIXTURES.
- 02 DEMO LIGHTING IN HALL OF CULTURES AREA; PREPARE FOR NEW. SEE ELECTRICAL FOR MORE INFORMATION.
- 03 REMOVE SOFFITS, LIGHTING AND ALL OTHER CEILING-MOUNTED FIXTURES. PREPARE FOR NEW EXPOSED CEILING. SEE MECHANICAL, ELECTRICAL AND ALDRICH PEARS DRAWINGS FOR MORE INFORMATION.



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EMILY EDENSHAW

FIRST FLOOR REFLECTED CEILING PLAN

PROJECT
TITLE:

OWNER:

SHEET
TITLE:

MARK	DATE	DESCRIPTION
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DATE	:	2022.04.12
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PROJECT NO	:	195089.001
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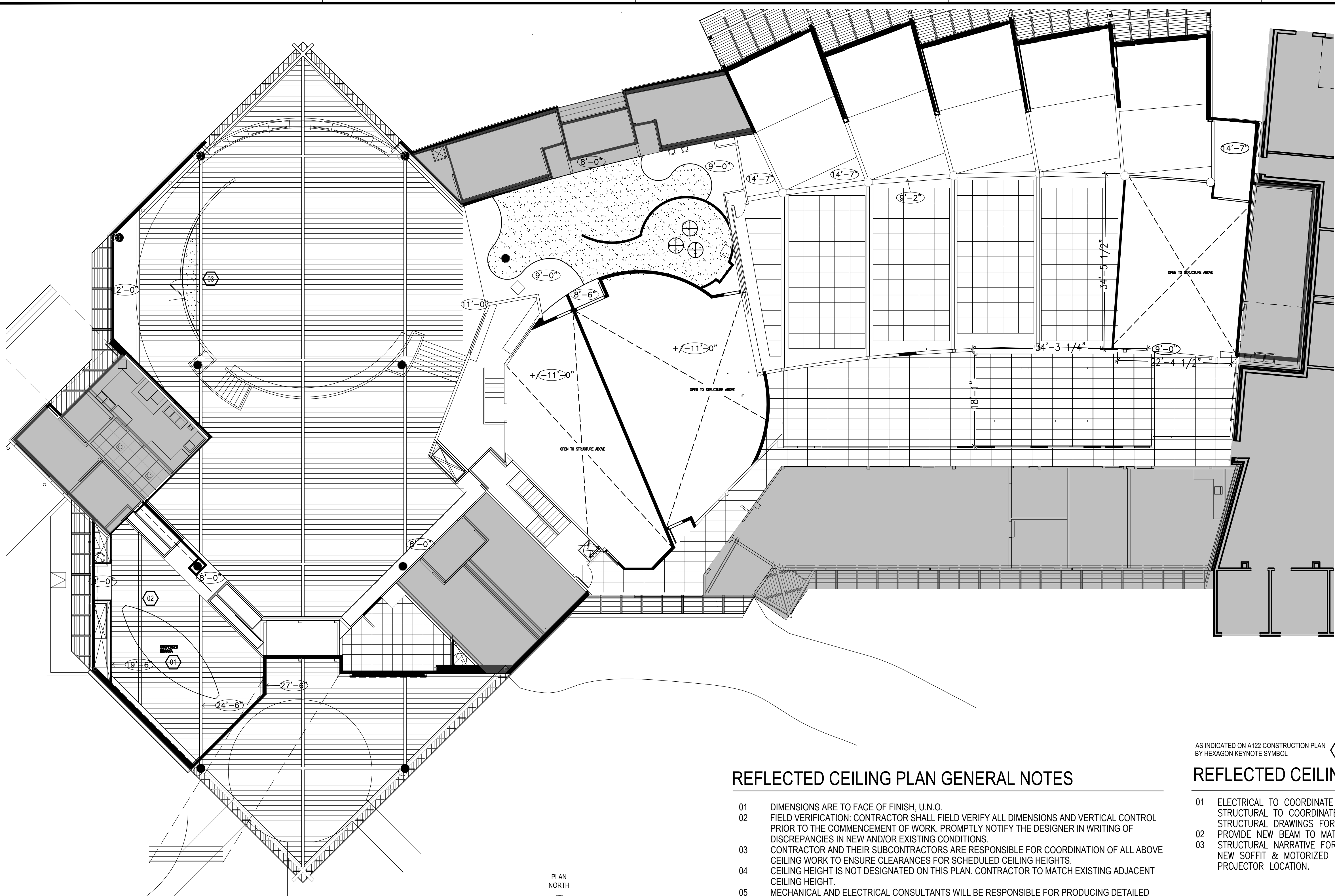
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DWG NO:

A122



01
A122
FIRST FLOOR REFLECTED CEILING PLAN
3/32" = 1'-0"

REFLECTED CEILING PLAN LEGEND

- | | | | |
|-----------------------------------|----------------------------|--|--------------------|
| NO WORK THIS AREA | EXISTING GRID & TILE (2X4) | EXISTING GWB | NEW GWB |
| EXISTING WALL / ITEM TO REMAIN | EXISTING GRID & TILE (2X2) | EXISTING KERF-CUT ROUGH SAWN PLYWOOD CEILING | NEW ACCENT FIXTURE |
| NEW WALL | EXISTING GRID & TILE (3X3) | NEW GRID & TILE (2X4) | |
| EXISTING 4" T&G SOFFIT @ EXTERIOR | 12'-6" AFF | | |
| SUSPENDED WOOD CEILING @ INTERIOR | | | |

REFLECTED CEILING PLAN GENERAL NOTES

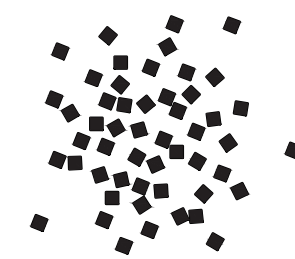
- DIMENSIONS ARE TO FACE OF FINISH. U.N.O.
- FIELD VERIFICATION: CONTRACTOR SHALL FIELD VERIFY ALL DIMENSIONS AND VERTICAL CONTROL PRIOR TO THE COMMENCEMENT OF WORK. PROMPTLY NOTIFY THE DESIGNER IN WRITING OF DISCREPANCIES IN NEW AND/OR EXISTING CONDITIONS.
- CONTRACTOR AND THEIR SUBCONTRACTORS ARE RESPONSIBLE FOR COORDINATION OF ALL ABOVE CEILING WORK TO ENSURE CLEARANCES FOR SCHEDULED CEILING HEIGHTS.
- CEILING HEIGHT IS NOT DESIGNATED ON THIS PLAN. CONTRACTOR TO MATCH EXISTING ADJACENT CEILING HEIGHT.
- MECHANICAL AND ELECTRICAL CONSULTANTS WILL BE RESPONSIBLE FOR PRODUCING DETAILED DRAWINGS TO SHOW M/E DEVICES. CONTRACTOR TO COORDINATE LAYOUT OF ALL DEVICES. ALL M/E DEVICES SCHEDULED FOR SUSPENDED ACOUSTIC CEILING PANEL (ACP) OR ACOUSTIC CEILING TILE (ACT) SHALL BE LOCATED IN THE CENTER OF EACH PANEL/TILE, U.N.O.
- PARTITION TYPES AND RELATED HEIGHTS ARE REFERENCED ON THE CORRESPONDING FLOOR PLAN SHEET A102.
- PROVIDE CEILING ACCESS PANELS IN ALL INACCESSIBLE CEILINGS WHERE EQUIPMENT/DEVICES REQUIRING ACCESS ARE LOCATED. COORDINATE LOCATION WITH EXISTING DESIGN LAYOUT AND FINISH PANELS TO MATCH ADJACENT SURFACE.
- PROVIDE LATERAL SUPPORT AND UPLIFT RESTRAINT AT ALL SUSPENDED ACOUSTICAL PANEL & TILE CEILINGS AS REQUIRED BY THE LOCAL JURISDICTION (ASTM). COORDINATE LOCATIONS WITH ABOVE CEILING DEVICES AND RELATED CLEARANCES AND FINISH PANELS TO MATCH ADJACENT SURFACE. LIGHTS SHALL BE CENTERED IN TILE, U.N.O.
- COORDINATE MOUNTING HEIGHTS & FINAL LOCATION OF ALL SPECIALTY LIGHTING WITH DESIGNER IN FIELD.
- ALL SOFFITS, BULKHEADS AND CEILING TRANSITIONS (VERTICAL FACE & UNDERSIDE) TO BE P-X, UNO.
- MECHANICAL & ELECTRICAL TO PROVIDE DRAWINGS FOR MUNICIPALITY OF ANCHORAGE REVIEW AS DEFERRED SUBMITTAL.
- REFER TO MECHANICAL/ELECTRICAL DRAWINGS FOR ADDITIONAL INFORMATION.

AS INDICATED ON A122 CONSTRUCTION PLAN
BY HEXAGON KEYNOTE SYMBOL



REFLECTED CEILING PLAN KEYED NOTES

- ELECTRICAL TO COORDINATE NEW LIGHTING AROUND SUSPENDED BIDARKA. STRUCTURAL TO COORDINATE SUSPENSION OF BIDARKA. VIEW ELECTRICAL & STRUCTURAL DRAWINGS FOR MORE INFORMATION.
- PROVIDE NEW BEAM TO MATCH EXISTING TO AID IN HANGING BIDARKA; SEE STRUCTURAL NARRATIVE FOR MORE INFO.
- NEW SOFFIT & MOTORIZED PROJECTOR SCREEN. SEE ELECTRICAL FOR PROJECTOR LOCATION.



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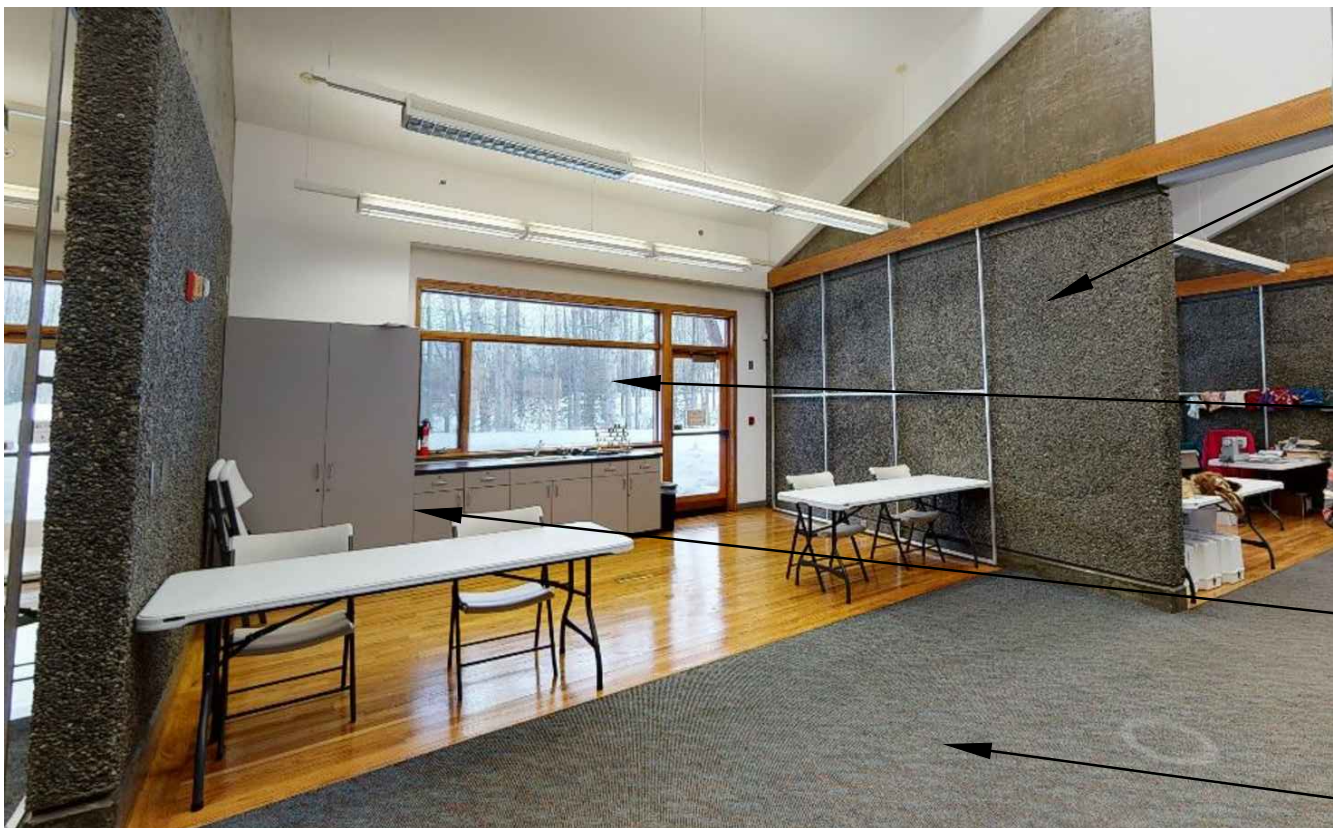
EMILY EDENSHAW

EXISTING CONDITIONS

PROJECT TITLE:	OWNER:	SHEET TITLE:
MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	195089.001
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DWG NO:

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- FURR OUT WALL AROUND EX. EXPOSED AGGREGATE WALL. PROVIDE NEW WALL BASE.
- REMOVE DOOR & GLAZING. INFILL WALL, PATCH & MATCH ADJACENT EXTERIOR SURFACES.
- REMOVE CASEWORK, SINK, FLOORING, & WALL BASE. PREPARE FOR NEW FINISHES.
- REMOVE CARPETING; PREPARE TO RECEIVE NEW LVT FLOORING.

05
A401
ARTIST STUDIO



- DEMO WINDOW & CASEWORK; INFILL WALL TO MATCH ADJACENT CONSTRUCTION.

03
A401
INDOOR TICKET WINDOW



- DEMO TICKET BOOTH WINDOW. INFILL WALL TO MATCH EX CONSTRUCTION; MATCH FINISHES ON BOTH SIDES.

04
A401
MAIN ENTRANCE



- DEMO WINDOWS & DOORS IN GIFT SHOP FRONT WALL. CONSTRUCT NEW BASED OFF SHEET A102.

- REMOVE EXISTING CASEWORK

02
A401
LOBBY & GIFT SHOP



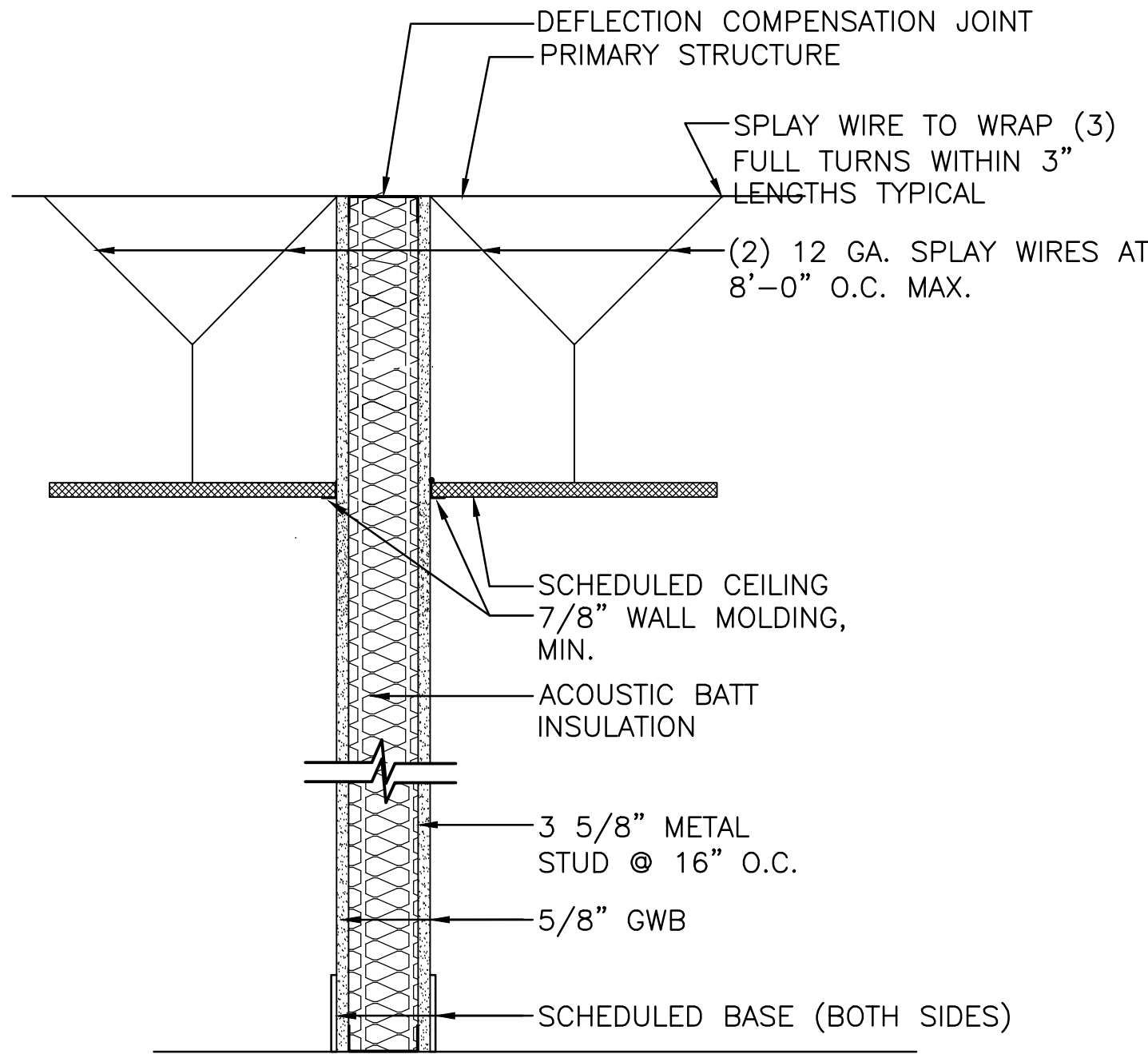
- REMOVE UPHOLSTERED WALL PANELING & CUSHIONS; PROVIDE NEW UPHOLSTERED CUSHIONS & WALLS; ASSUME \$65/YARD MATERIAL COST.

01
A401
LOBBY SEATING

INTERIOR FINISH LEGEND

	CODE	MATERIAL	MANUFACTURER	STYLE	SIZE	COLOR	REMARKS
FLOORS	CPT-1	MODULAR CARPET TILE	EF CONTRACT	LINE	12"X48"	LNE52 PIPE	ASHLAR INSTALLATION
	LVT-1	LUXURY VINYL TILE	TARKETT	LATITUDE WOOD	6"X48"	WARM SILVER	ASHLAR INSTALLATION
	T-1	FIELD TILE	CROSSVILLE	FAMILIAR TERRITORY	12"X24"	FAM02-TAUPE	FAM02.11224UPS. GROUT: MAPEI, SAHARA BEIGE 11. ASHLAR INSTALLATION
	-	-	-	-	-	-	-
BASE	RB-1	RUBBER BASE	ROPPE	-	4.25"	114 LUNAR DUST	-
	TB-1	TILE COVE BASE	CROSSVILLE	FAMILIAR TERRITORY	6"X12"	FAM02-TAUPE	FAM02.10612CBS
WALLS	P-1	GENERAL PAINT	SHERWIN WILLIAMS	EGGSHELL FINISH	-	WESTHIGHLAND WHITE SW7566	UNO, EGGSHELL FINISH
	P-2	GENERAL PAINT	SHERWIN WILLIAMS	EGGSHELL FINISH	-	LEATHER BOUND SW6118	UNO, EGGSHELL FINISH
	P-3	GENERAL PAINT	SHERWIN WILLIAMS	EGGSHELL FINISH	-	SPALDING GRAY SW6074	UNO, EGGSHELL FINISH
	P-4	GENERAL PAINT	SHERWIN WILLIAMS	EGGSHELL FINISH	-	ROYCROFT PEWTER SW2848	UNO, EGGSHELL FINISH
	T-1	FIELD TILE	CROSSVILLE	FAMILIAR TERRITORY	12"X24"	FAM02-TAUPE	FAM02.11224UPS. GROUT: MAPEI, SAHARA BEIGE 11. RESTROOM WALLS
	T-2	ACCENT TILE	ANN SACKS	SAVOY MOSAIC, HERRINGBONE	11.083"X11.102" SHEETS	PAPERWHITE	RESTROOM ACCENT WALL. GROUT: MAPEI, WHITE 00.
	-	-	-	-	-	-	-
	-	-	-	-	-	-	-
MISCELLANEOUS	PL-1	PLASTIC LAMINATE	FORMICA	-	-	8906 DANISH MAPLE	CASEWORK, VERTICAL
	SS-1	SOLID SURFACE	HI MACS	EASED EDGES	-	ARMADILLO GT909	COUNTER TOPS
	UPH-1	UPHOLSTERY	DESIGNTEX	EVERYWHERE TEXTURE 4147-802	-	NICKEL	GATHERING SPACE BANQUETTE SEAT BACK.
	UPH-2	UPHOLSTERY	DESIGNTEX	PRIME 3602-104	-	TAUPE	GATHERING SPACE BANQUETTE SEAT BASE.
	PT-1	RESTROOM PARTITION WALLS	SCRANTON PRODUCTS	ORANGE PEAL (OP) TEXTURE	-	SHALE	PROVIDE PRIVACY HINGES

** SUBMITTALS, INCLUDING MATERIAL SAMPLES MUST BE PROVIDED FOR ALL MATERIALS TO DESIGNER FOR APPROVAL PRIOR TO PROCUREMENT AND FABRICATION.

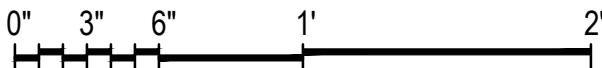


FOR BOLTING DEFLECTION TRACK TO STEEL PAN DECK: USE #10 SHEET METAL SCREWS, 3/4" LONG, INSTALLED AT 2' O.C. FOR BOLTING DEFLECTION TRACK TO A CONCRETE DECK, USE 1" HILTI CONCRETE PINS AT 2' O.C.

01
A601

WALL TYPE 'A'

1-1/2" = 1'-0"



GENERAL CASEWORK NOTES:

1. PROVIDE SPACERS/FILLERS AS NEEDED TO ALLOW CLEARANCE FOR CABINETS, DRAWERS AND APPLIANCES TO OPEN AND BE ACCESSED PROPERLY.
2. DIMENSIONS ARE TO FACE OF FINISH, U.N.O.
3. ALL DISCREPANCIES BETWEEN INFORMATION IN THESE DRAWINGS AND ACTUAL FIELD CONDITIONS SHALL BE BROUGHT TO THE DESIGNER'S ATTENTION IMMEDIATELY FOR CLARIFICATION AND RESOLUTION.
4. PROVIDE SCHEDULED PLASTIC LAMINATE, QUARTZ, OR SOLID SURFACE ON ALL EXPOSED AND SEMI-EXPOSED SURFACES.
5. PLASTIC LAMINATE TO BE APPLIED IN FULL UNINTERRUPTED SHEETS. FIT CORNERS AND JOINTS HAIRLINE. SLIGHTLY BEVEL ALL ARISES/OUTSIDE CORNERS.
6. LOCATE COUNTERTOP BUTT JOINTS MINIMUM 2 FEET FROM ANY SINK CUTOUT.
7. COUNTERTOPS WITHOUT SPLASHES SHALL BE SCRIBED TO FIT WALL.
8. VERIFY ALL EQUIPMENT DIMENSIONS TO ENSURE PROPER FIT PRIOR TO FABRICATION.
9. FIELD VERIFY ALL CASEWORK LOCATIONS/OPENINGS PRIOR TO FABRICATION.
10. U.N.O. PROVIDE BRUSHED STAINLESS WIRE PULLS ON ALL CABINET DOORS / DRAWERS, SELF-165 DEGREE SWING, EUROPEAN HINGES, 100LB RATING AT DRAWERS (EXCEPT FILE DRAWERS ARE 150 LBS). HINGES AND DRAWER GLIDES TO HAVE INTEGRAL SOFT-CLOSE MECHANISM.
11. PROVIDE 20 GA. BACKER PLATE FOR SUPPORT AT ALL CASEWORK OR SPECIALTY ELEMENTS CONNECTED TO WALLS.
12. PROVIDE "PREMIUM GRADE" CASEWORK & COMPLY WITH AWI / AWMAC QUALITY STANDARDS WITH PLYWOOD BOXES.
13. CABINET CONSTRUCTION STYLE IS FULL FLUSH OVERLAY WITH PREMIUM QUALITY COUNTERTOPS.
14. ALL FASTENERS TO BE CONCEALED, U.N.O.
15. ALL CUTS SHALL BE SMOOTH AND EXACT, WITH JOINTS ACCURATELY MATCHED, TIGHTLY FITTED AND SECURELY ATTACHED.
16. SUBSTRATES TO RECEIVE QUARTZ, PLASTIC LAMINATE, OR SOLID SURFACE COUNTERTOPS: FABRICATE FROM PLYWOOD (USE MARINE GRADE PLYWOOD IN WET LOCATIONS) TO CONFORM TO THE CONFIGURATIONS INDICATED. SEE ELEVATIONS AND DETAILS FOR LOCATIONS.
17. EXPOSED GLUE LINES SHALL BE FREE OF SQUEEZE OUT.
18. USE CLEAR SILICONE SEALANT AT CABINET BOX/WALL JOINTS AND CONNECTIONS.
19. ALL FURNITURE AND APPLIANCES ARE SHOWN FOR REFERENCE ONLY. COORDINATE DIMENSIONS WITH TENANT/CONTRACTOR PRIOR TO FABRICATION.
20. BASE CABINETS TO BE CONSTRUCTED USING ¾" PLYWOOD (AND ¾" MARINE-GRADE PLYWOOD IN WET LOCATIONS) U.N.O., 24" DEEP AND IN LENGTHS AS NOTED, U.N.O. PROVIDE 4" KICK WITH STANDARD RECESS AT CAB FRONTS AND RECESS AT FINISHED ENDS. WHERE CABINET BOXES ARE CLOSED, PROVIDE WHITE MELAMINE INTERIOR & SHELVES U.N.O. PROVIDE BLACK MELAMINE INTERIOR & SHELVES AT ALL TRASH BASE CABINETS / APPLIANCE CABINETS. WHERE CABINET BOXES ARE OPEN, PROVIDE COLOR PLASTIC LAMINATE & SHELVES TO MATCH VERTICAL SURFACES.
21. UPPER CABINETS TO BE CONSTRUCTED USING ¾" PLYWOOD (AND ¾" MARINE-GRADE PLYWOOD IN WET LOCATIONS) U.N.O. 14" DEEP AND IN LENGTHS AS NOTED. WHERE CABINET BOXES ARE CLOSED, PROVIDE WHITE MELAMINE INTERIOR & SHELVES. WHERE CABINET BOXES ARE OPEN, PROVIDE COLOR PLASTIC LAMINATE & SHELVES TO MATCH VERTICAL FACES, U.N.O.
22. COORDINATE W/ THE CHARIOT GROUP FOR A/V CABINET EQUIPMENT.

INTERIOR FINISH ABBREVIATIONS:

ACP	ACOUSTIC CEILING PANEL	PP	PORCELAIN PANEL
AFF	ABOVE FINISHED FLOOR	PT	PORCELAIN TILE
CG	CORNER GUARD	QTZ	QUARTZ
CPT	CARPET	RB	RESILIENT BASE
EC	END CAP	RS	ROLLER SHADES
GL	GLASS PANEL	SS	SOLID SURFACE
GWB	GYPSUM WALL BOARD	SSB	STAINLESS STEEL BASE
GYP	GYPSUM BOARD CEILING	VF	VINYL FILM
LVT	LUXURY VINYL TILE	WC	WALLCOVERING
P	PAINT	WD	WOOD
PL	PLASTIC LAMINATE	WP	WALL PANEL
PNL	PANEL		

SUSTAINABLE FINISH NOTES:

1. ALL ADHESIVES AND SEALANTS USED IN THE BUILDING INTERIOR (INSIDE OF THE EXTERIOR MOISTURE BARRIER) MUST NOT EXCEED THE VOC CONTENT LIMIT OF:

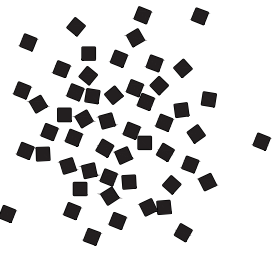
- ADHESIVES, SEALANTS AND SEALANT PRIMERS: SOUTH COAST AIR QUALITY MANAGEMENT DISTRICT (SCAQMD) RULE # 1168 REQUIREMENTS IN EFFECT ON JANUARY 1, 2003 AND RULE AMENDMENT DATED OCTOBER 3, 2003.

- AEROSOL ADHESIVES: GREEN SEAL STANDARD GC-36 REQUIREMENTS IN EFFECT ON OCTOBER 19, 2000.

2. INTERIOR PAINTS AND COATING APPLIED ON-SITE MUST MEET THE LIMITATIONS AND RESTRICTIONS ON CHEMICAL COMPONENTS SET BY THE FOLLOWING STANDARDS:

- "TOPCOAT PAINTS: GREEN SEAL STANDARD GS-11, PAINTS," FIRST EDITION, MAY 20 1993.

- "ALL OTHER ARCHITECTURAL COATINGS, PRIMERS AND UNDERCOATS: SOUTH COAST AIR QUALITY MANAGEMENT DISTRICT (SCAQMD) RULE #1113, ARCHITECTURAL COATINGS", RULES IN EFFECT ON JANUARY 1, 2004.



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PRICING SET

ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

FINISH LEGEND & WALL TYPE

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	195089.001
DRAWN BY	:	EM
CHECKED BY	:	ML
COPYRIGHT	:	2022 SALT, LLC

DWG NO:

A601



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ANHC TASK 8

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	M1027
DRAWN BY	:	ARN
CHECKED BY	:	CA
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M001

AIR INLET/OUTLET SCHEDULE										
SYMBOL	MANUFACTURER	MODEL	TYPE	USE	MATERIAL	FINISH	CFM	FACE SIZE (IN.)	NC	REMARKS
A	TITUS	TMSA	CEILING	SUPPLY	ALUMINUM	MILL.	PER PLANS	12"x12"	<25	LAY-IN DIFFUSER, PROVIDE WITH EARTHQUAKE TABS.
B	TITUS	50F	SIDEWALL	SUPPLY	ALUMINUM	MILL.	PER PLANS	12"x12"	<25	SIDEWALL GRILLE.
C	TITUS	TMRA	ROUND	SUPPLY	ALUMINUM	MILL.	PER PLANS	12"Ø	<25	ROUND DIFFUSER.
D	TITUS	S300FL	DUCT	SUPPLY	ALUMINUM	MILL.	PER PLANS	18/6	<25	DUCT MOUNTED DIFFUSER.
E	TITUS	50F	SIDEWALL	RETURN	ALUMINUM	MILL.	PER PLANS	18/18	<25	SIDEWALL GRILLE.
X	EXISTING GRILLE, REGISTER OR DIFFUSER									



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A. THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM AS BUILT DRAWINGS AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.

- B. THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A LOCATION AS DIRECTED BY THE OWNER IN ACCORDANCE WITH THE CONTRACT DOCUMENTS.

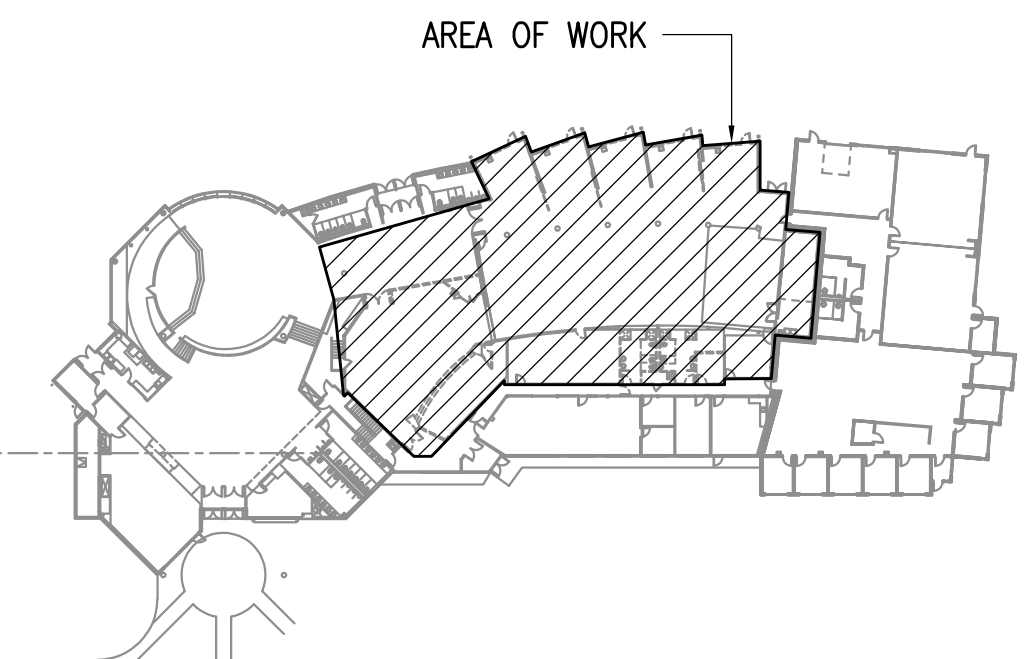
- C. ALL PLUMBING FIXTURES, PIPING AND EQUIPMENT TO REMAIN UNLESS OTHERWISE NOTED.

1 DEMOLISH PLUMBING FIXTURE, PIPING, AND ALL ASSOCIATED APPURTENANCES.

- 2 DEMOLISH CW, HW, W, V, HGS, AND HGR PIPING TO
BELOW SLAB AND CAP. ABANDON UNUSED PIPING
BELOW SLAB.

- 3 DEMOLISH WASTE AND VENT PIPING BELOW SLAB. CUT SLAB TO EXTENT NECESSARY TO REMOVE PIPING, FLOOR DRAINS, AND FLOOR CLEANOUTS.

- 4 DEMOLISH WASTE CONNECTION TO WATER CLOSETS.
WASTE PIPING TO REMAIN FOR FCO CONNECTION IN
REMODEL.



NO SCALE

8000 HERITAGE CENTER DR ANCHORAGE, AK 99504

MAXIMUM 1 MILL

.....

PROJECT TITLE:

OWNERS:

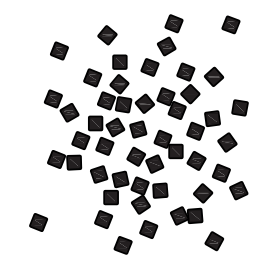
TITLE:

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MARK	DATE	DESCRIPTION
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PROJECT NO	:	M1027
DRAWN BY	:	ARN
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DWG NO:

M101



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Corporate No.: AEC0542

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PRICING SET

ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

ABOVE FLOOR PLUMBING DEMOLITION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
PROJECT NO :	M1027	
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CHECKED BY :	CA	
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DWG NO:

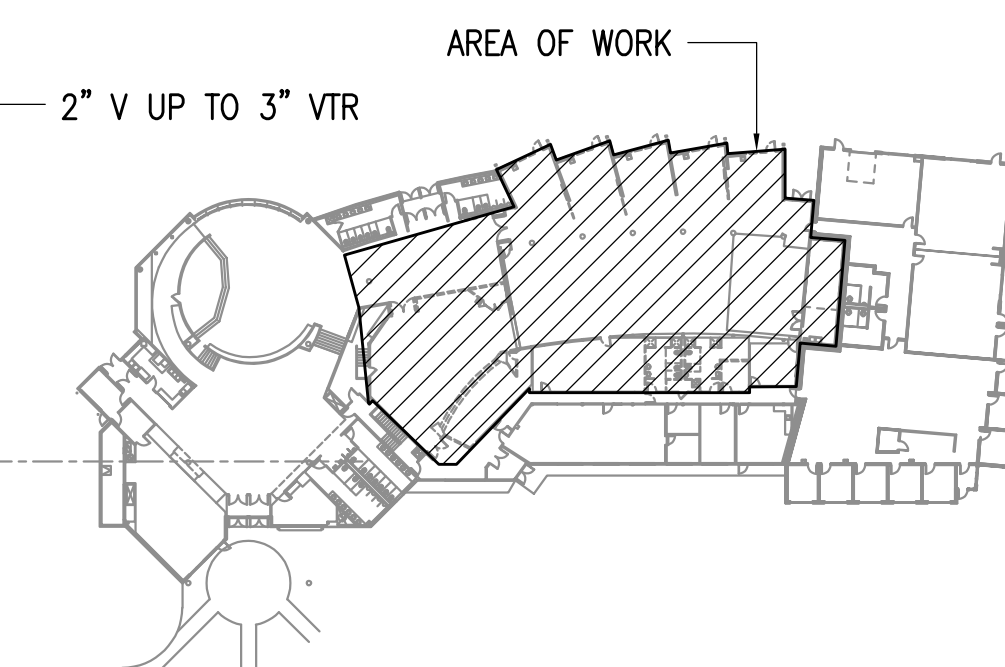
M102

GENERAL NOTES:

- THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM AS BUILT DRAWINGS AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.
- THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A LOCATION AS DIRECTED BY THE OWNER IN ACCORDANCE WITH THE CONTRACT DOCUMENTS.
- ALL PLUMBING FIXTURES, PIPING AND EQUIPMENT TO REMAIN UNLESS OTHERWISE NOTED.

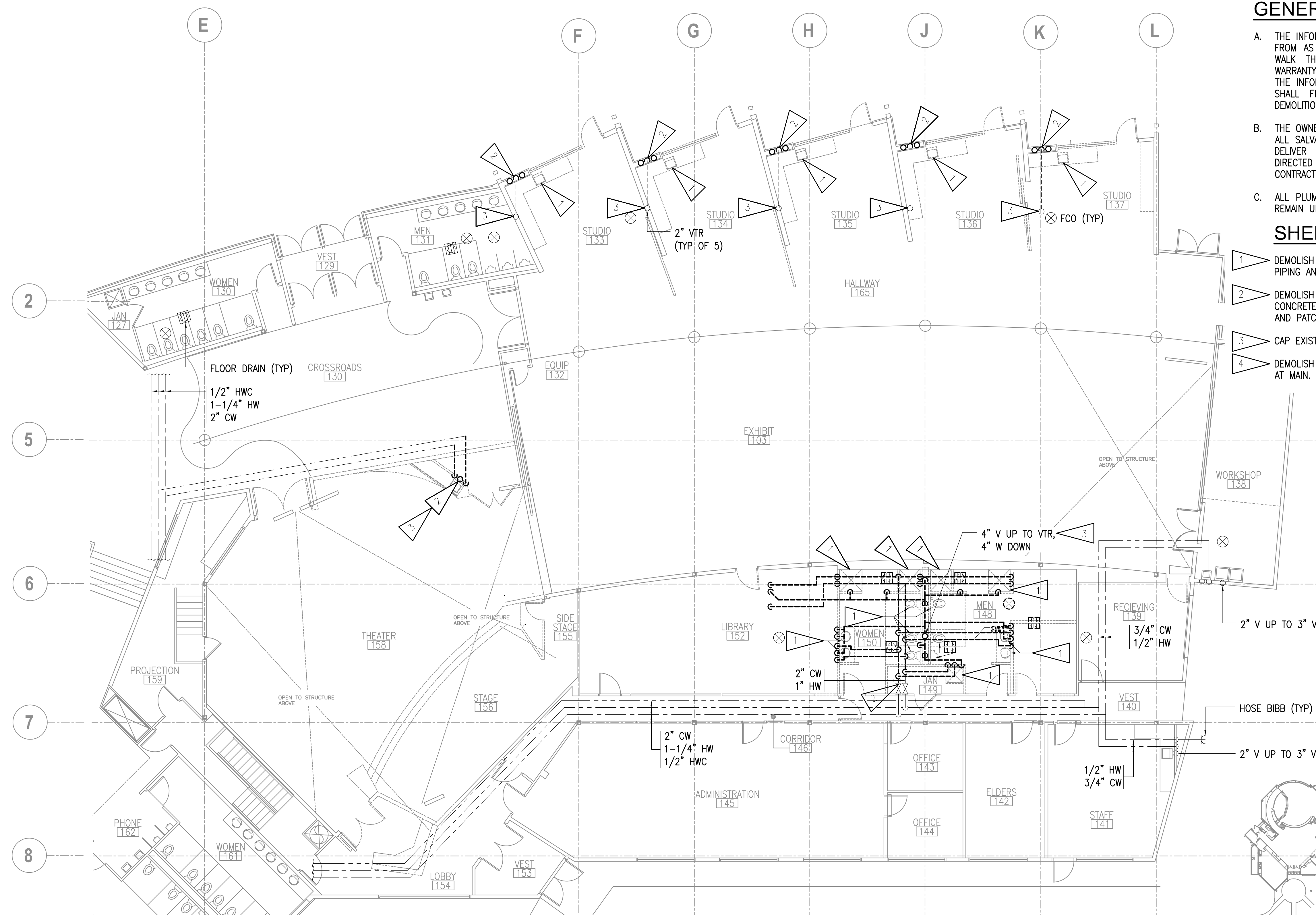
SHEET NOTES:

- DEMOLISH PLUMBING FIXTURE AND ALL ASSOCIATED PIPING AND APPURTENANCES.
- DEMOLISH CW, HW, AND W PIPING IN WALL TO CONCRETE SLAB. DEMOLISH VENT PIPING UP TO WALL AND PATCH.
- CAP EXISTING VTR.
- DEMOLISH PLUMBING PIPING TO EXTENT SHOWN. CAP AT MAIN.



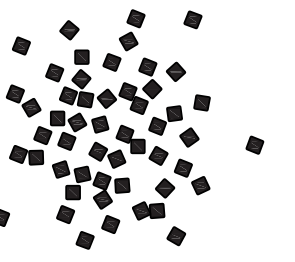
KEY PLAN

NO SCALE



1 ABOVE FLOOR PLUMBING DEMOLITION PLAN

1/8" = 1'-0"



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ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

HEATING DEMOLITION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	

DWG NO:

M103

GENERAL NOTES:

- THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM AS BUILT DRAWINGS AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.
- THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS. THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A LOCATION AS DIRECTED BY THE OWNER IN ACCORDANCE WITH THE CONTRACT DOCUMENTS.
- ALL HEATING EQUIPMENT AND PIPING TO REMAIN UNLESS OTHERWISE NOTED.

SHEET NOTES:

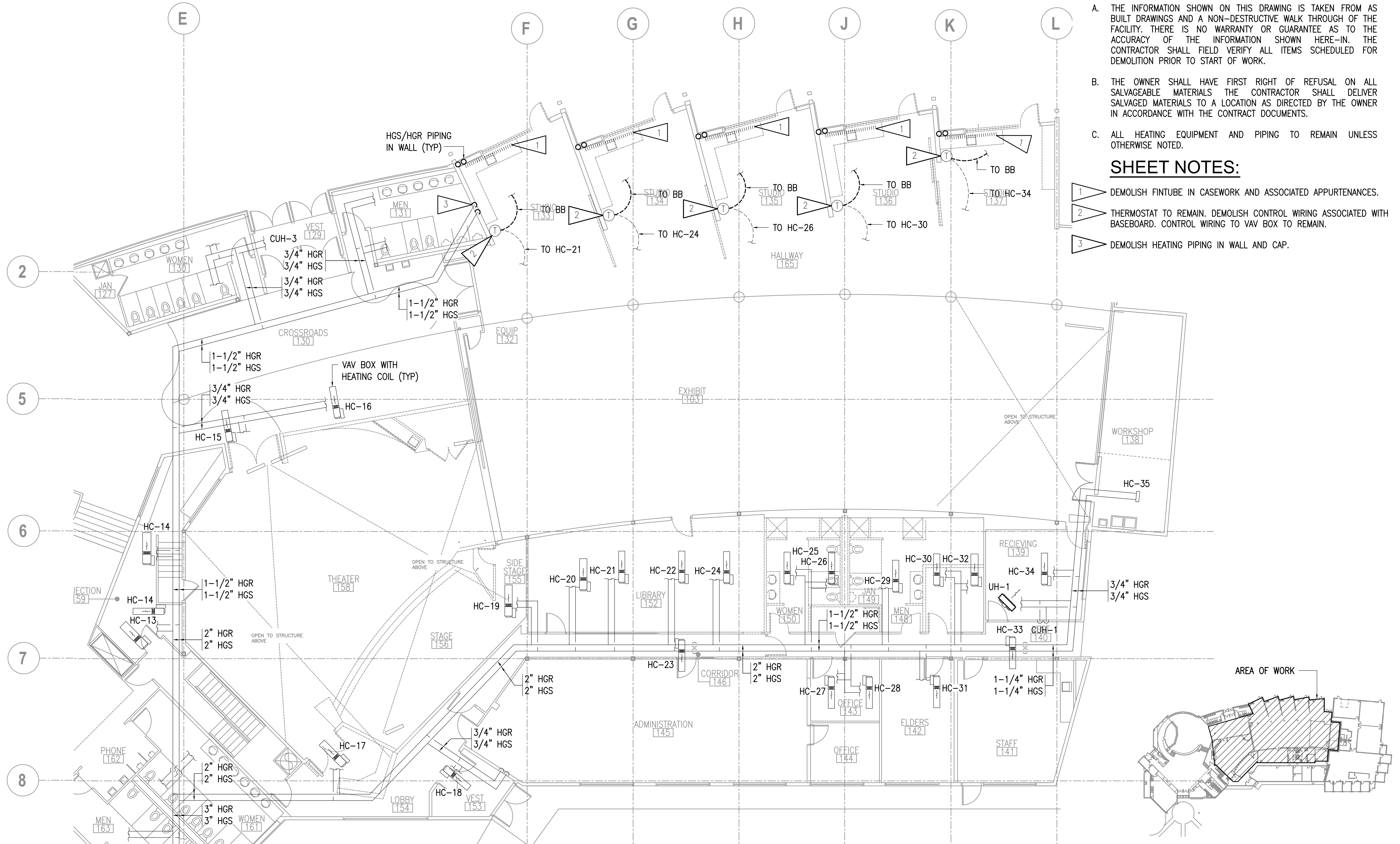
- DEMOLISH FINITUBE IN CASEWORK AND ASSOCIATED APPURTENANCES.
- THERMOSTAT TO REMAIN. DEMOLISH CONTROL WIRING ASSOCIATED WITH BASEBOARD. CONTROL WIRING TO VAV BOX TO REMAIN.
- DEMOLISH HEATING PIPING IN WALL AND CAP.

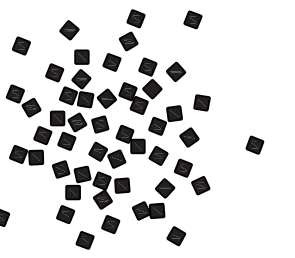
KEY PLAN

NO SCALE

1 HEATING DEMOLITION PLAN

1/8" = 1'-0"





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PRICING SET

ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

VENTILATION DEMOLITION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
PROJECT NO :	M1027	
DRAWN BY :	ARN	
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DWG NO:

M104

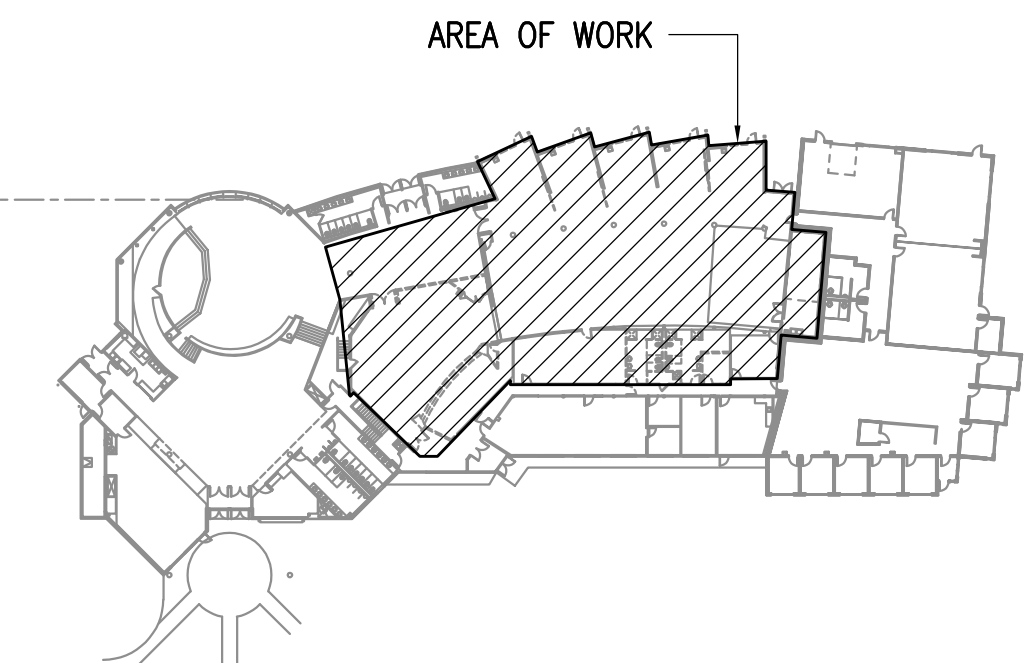
GENERAL NOTES:

- THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM AS BUILT DRAWINGS AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.
- THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS. THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A LOCATION AS DIRECTED BY THE OWNER IN ACCORDANCE WITH THE CONTRACT DOCUMENTS.
- ALL DUCTWORK AND VENTILATION EQUIPMENT TO REMAIN UNLESS OTHERWISE NOTED.

SHEET NOTES:

- DEMOLISH SUPPLY DIFFUSER AND DUCTWORK TO EXTENT SHOWN.
- THEATER: DEMOLISH ALL SUPPLY AIR DIFFUSERS, FLEX DUCT, AND DUCT TAPS AT MAIN DUCT. PATCH MAIN DUCT. DEMOLISH 10"Ø HARD DUCT.
- DEMOLISH R/A GRILLES IN THEATER CEILING. DEMOLISH R/A DUCTWORK UP TO HORIZONTAL.
- DEMOLISH EXHAUST GRILLE AND ALL EXHAUST DUCTWORK UP TO EF-9.
- DEMOLISH EF-9 AND ALL ASSOCIATED APPURTENANCES.
- DEMOLISH DUCTWORK UP TO CURB. DEMOLISH ROOF HOOD. FILL CURB OPENING WITH INSULATION AND CAP CURB ON ROOF WATERTIGHT.

FAN COIL UNIT TO REMAIN
16/16 E/A UP TO ROOF HOOD



KEY PLAN

NO SCALE

1 VENTILATION DEMOLITION PLAN

1/8" = 1'-0"



Mechanical and Electrical Consulting Engineers

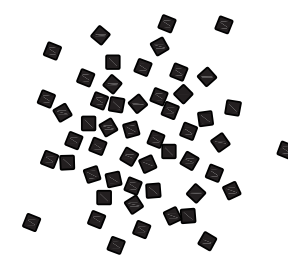
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DWG NO:

M201

KEY PLAN
NO SCALE



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EMILY EDENSHAW

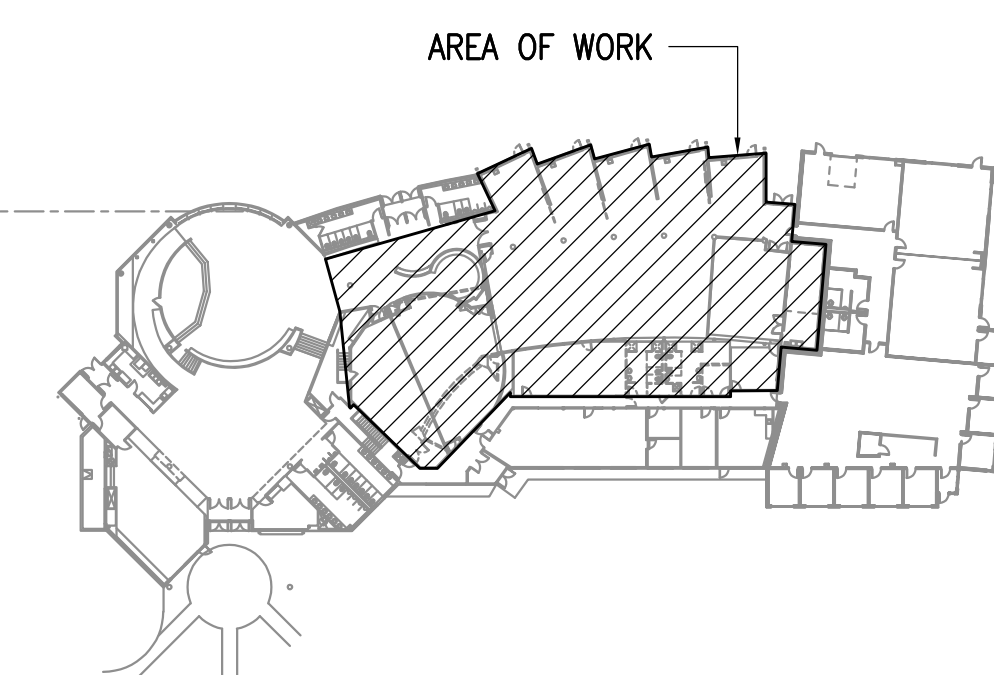
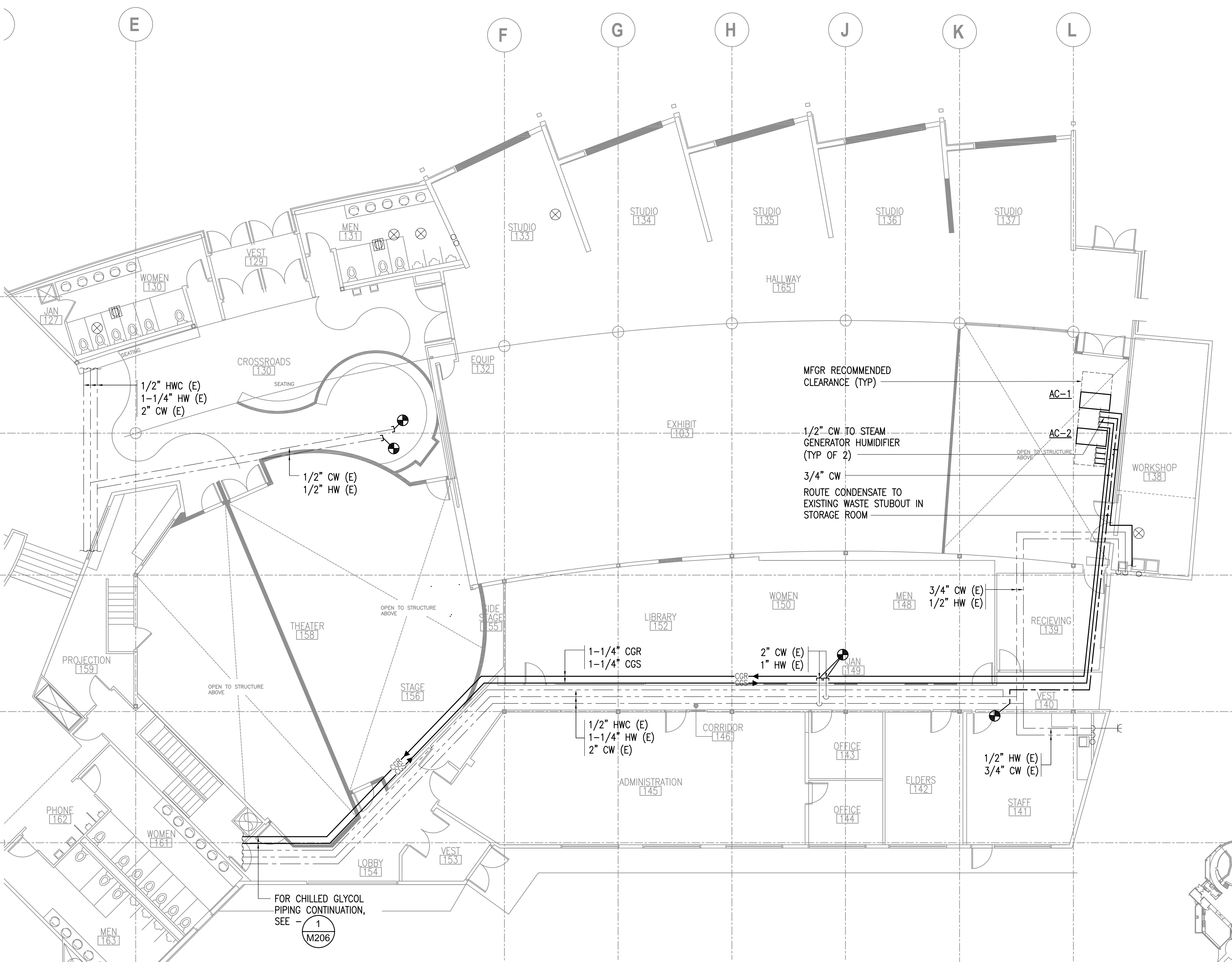
ABOVE FLOOR PLUMBING AND CHILLED GLYCOL
PIPING REMODEL PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
DATE	PROJECT NO :	M1027
DRAWN BY :	ARN	
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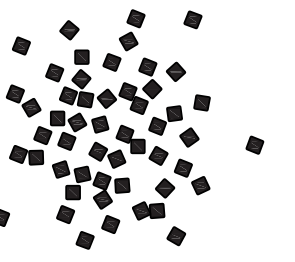
DWG NO:

M202



1 ABOVE FLOOR PLUMBING AND CHILLED GLYCOL PIPING REMODEL PLAN
1/8" = 1'-0"

KEY PLAN
NO SCALE



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EMILY EDENSHAW

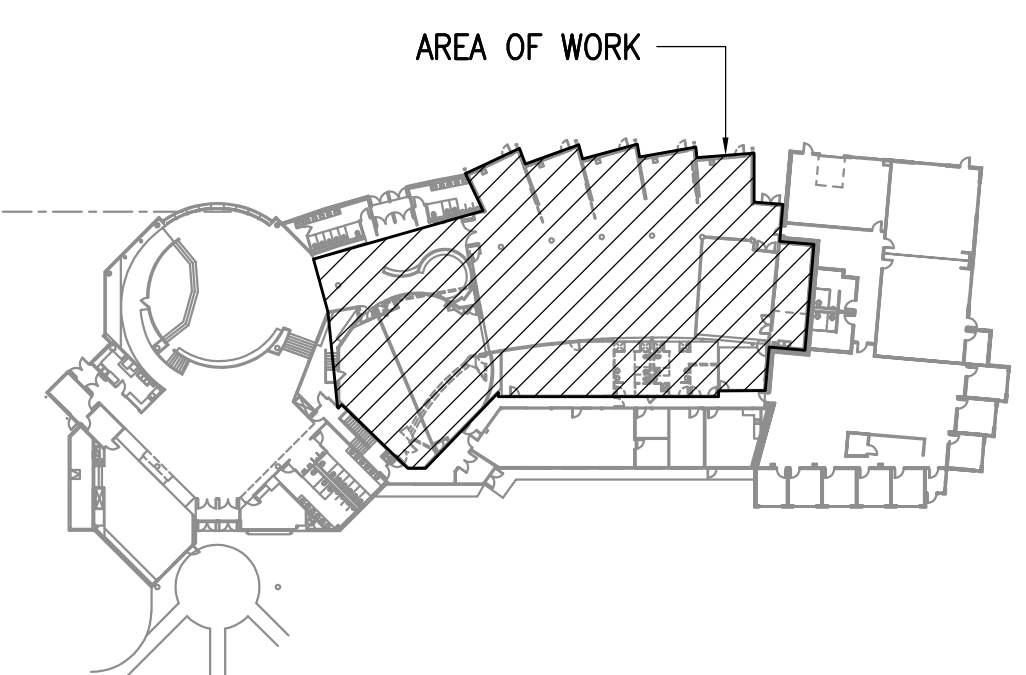
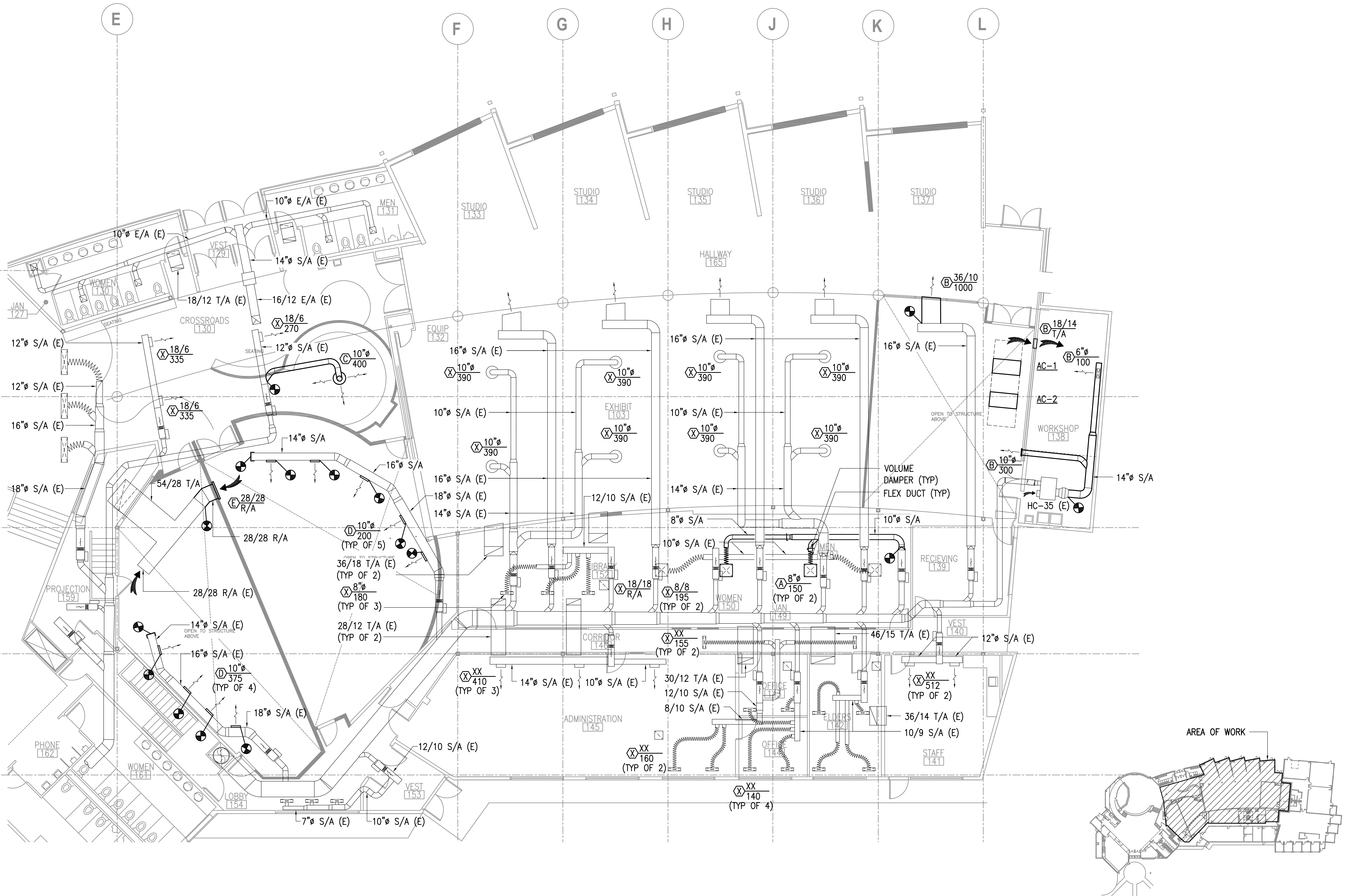
VENTILATION REMODEL PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	

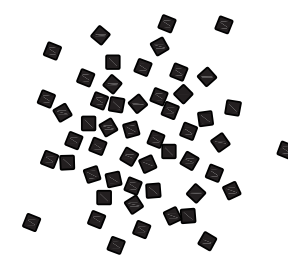
DWG NO:

M203



1 VENTILATION REMODEL PLAN
1/8" = 1'-0"

KEY PLAN
NO SCALE



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8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

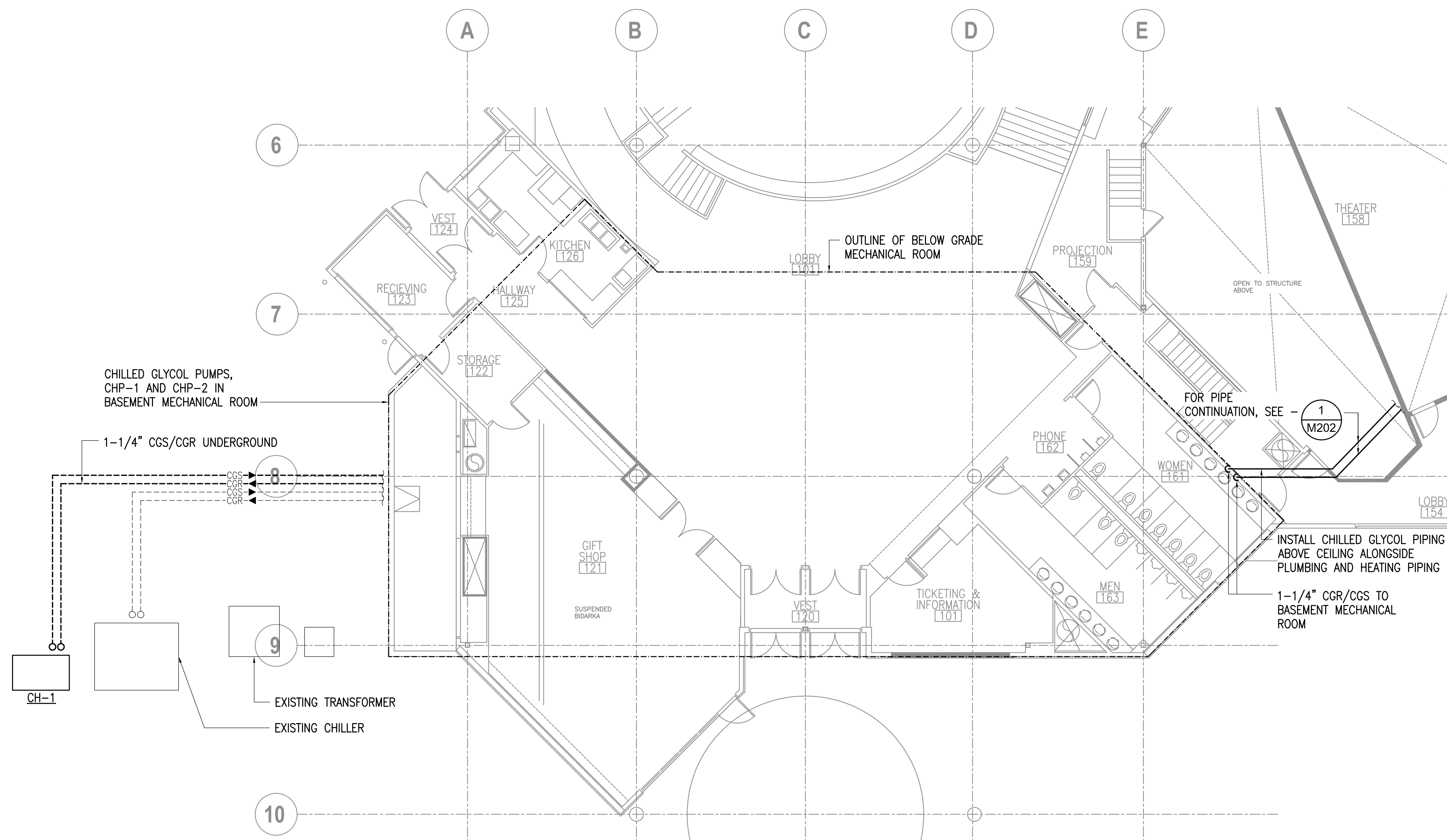
CHILLER LOCATION

PROJECT TITLE:	OWNER:	SHEET TITLE:

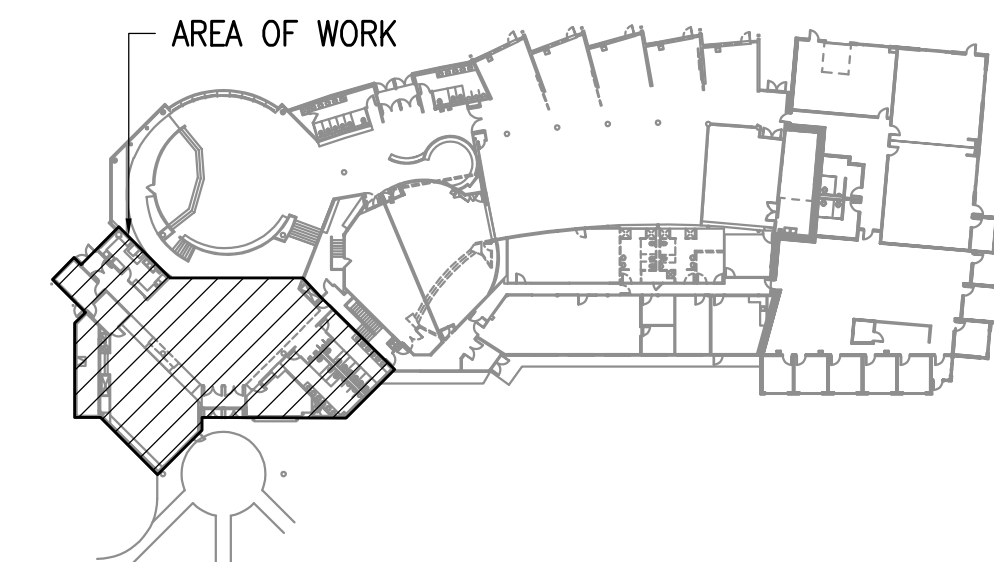
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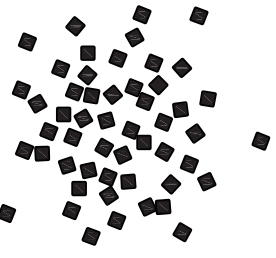
M204



1 CHILLER LOCATION
1/8" = 1'-0"



KEY PLAN
NO SCALE



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ANALYSIS

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

MAXIMUM LENGTH

THE FUTURE OF THE FUTURE

PROJECT TITLE:

WINING.

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E001

LEGEND

	ROUND LIGHT FIXTURE – PENDANT OR SURFACE MTD CLG		TELECOMMUNICATIONS FLOOR OUTLET
	LIGHT FIXTURE – RECESSED DOWNLIGHT		P.A. SPEAKER
	EMERGENCY EXIT LIGHT – SURFACE MTD WALL		CLOSED CIRCUIT TELEVISION CAMERA (WALL MOUNTED)
	LIGHT FIXTURE – SURFACE MTD ON WALL		CLOSED CIRCUIT TELEVISION CAMERA (CEILING MOUNTED)
	LINEAR LIGHT FIXTURE – PENDANT MTD		MAGNETIC DOOR SWITCH
	EMERGENCY LIGHT		SECURITY MOTION SENSOR
	COMBINATION EMERGENCY EXIT SIGN/LIGHT – SURFACE MTD WALL		MICROPHONE OUTLET
	LINEAR LIGHT FIXTURE – RECESS MTD		FIRE ALARM CONTROL PANEL
	STRIPLIGHT – PENDANT OR SURFACE MTD CLG		FIRE ALARM PULL STATION
	TRACK LIGHT FIXTURE (# OF HEADS AS SHOWN)		FIRE ALARM SPEAKER/STROBE LIGHT (WALL, CLG MOUNTED)
	FIXTURE TAG (LETTER INDICATES TYPE)		FIRE ALARM STROBE LIGHT (WALL, CLG MOUNTED)
	SINGLE POLE SWITCH		PHOTOELECTRIC SMOKE DETECTOR
	SINGLE POLE SWITCH (LOWERCASE LETTER INDICATES SWITCHING)		DUPLEX RECEPTACLE TO BE REMOVED (DASHED OR DOTTED LINES INDICATE ITEMS TO BE REMOVED TYPICAL)
	THREE WAY SWITCH, FOUR WAY SWITCH		NOTE TAG (No. INDICATES NOTE)
	DIMMER SWITCH		EQUIPMENT TAG (No. INDICATES TYPE)
	OCCUPANCY SENSOR WALL SWITCH (DUALTECH)	AFF	ABOVE FINISHED FLOOR
	OCCUPANCY SENSOR – CEILING MOUNTED (DUALTECH)	AFG	ABOVE FINISHED GRADE
	CONDUIT, CONCEALED	C	CONDUIT
	NUMBER AND SIZE OF WIRES (NO MARKS = 3 #12)	CO	CONDUIT ONLY
	HOMERUN TO PANEL (PANEL AND CIRCUIT No.)	E	DENOTES EXISTING ITEM
	EXISTING PANEL	EM	DENOTES EMERGENCY POWER
	DUPLEX RECEPTACLE	K	KELVIN
	DUPLEX RECEPTACLE WITH GROUND FAULT CIRCUIT INTERRUPTER	LED	LIGHT EMITTING DIODE
	QUADRAPLEX RECEPTACLE	LM	LUMENS
	RECEPTACLE FLOOR OUTLET – DUPLEX, QUADRAPLEX	NEC	NATIONAL ELECTRICAL CODE
	JUNCTION BOX	R	DENOTES EXISTING ITEM THAT HAS BEEN RELOCATED
	MOTOR (SIZED AS NOTED)	TVSS	TRANSIENT VOLTAGE SURGE SUPPRESSION
	FRACTIONAL HORSEPOWER MOTOR STARTER	TYP	TYPICAL
	DISCONNECT SWITCH	UON	UNLESS OTHERWISE NOTED
	DISCONNECT SWITCH (FUSED)		
	COMBINATION DISCONNECT/MAGNETIC MOTOR STARTER		
	TELECOMMUNICATIONS OUTLET (COMBINATION TELEPHONE & DATA)		



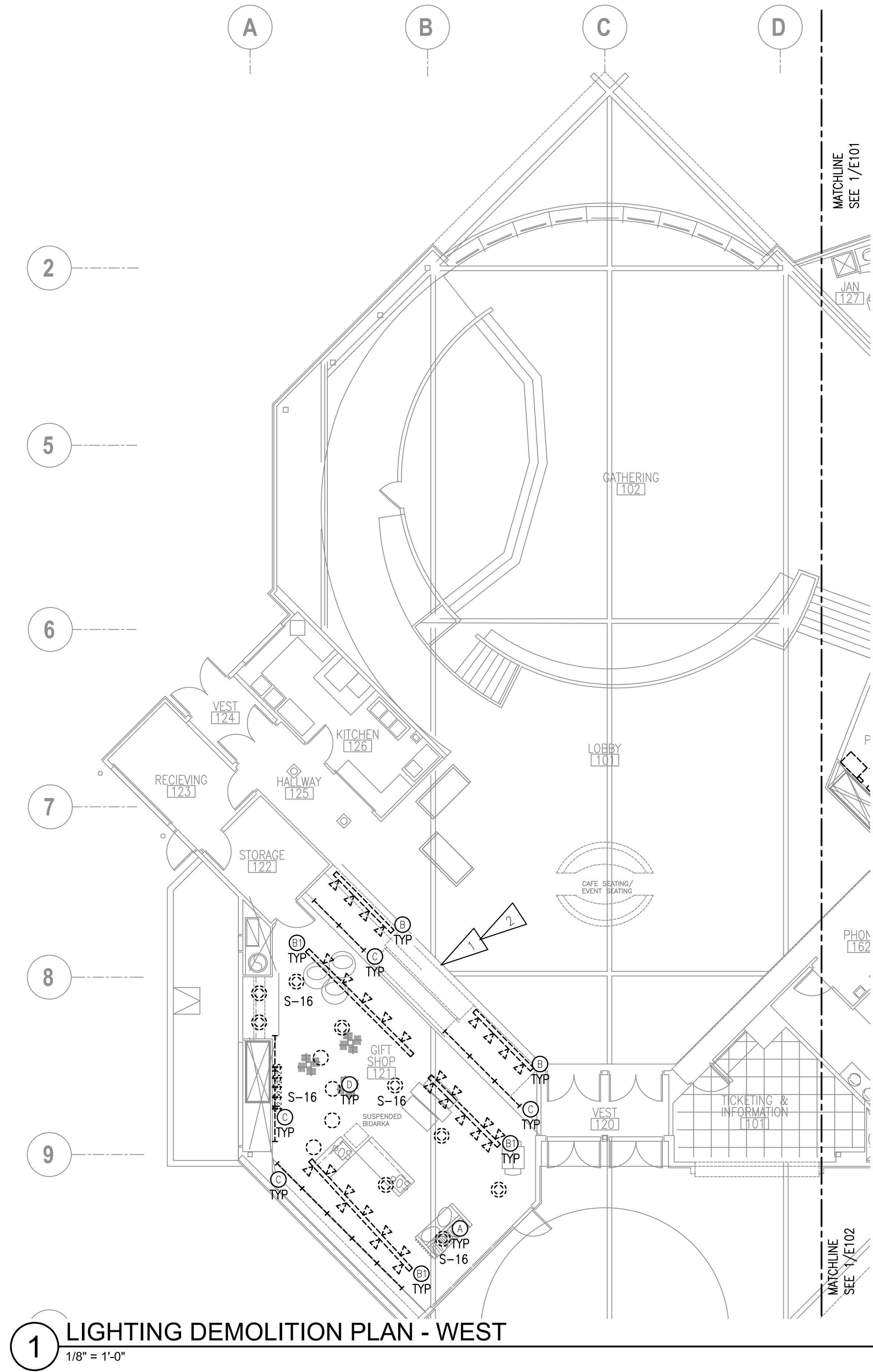
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LIGHT FIXTURE SCHEDULES

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E002

EXISTING LIGHT FIXTURE SCHEDULE		
TYPE	EXISTING LUMINAIRE DESCRIPTION	TOTAL WATTAGE
(A)	RECESSED DOWNLIGHT 90PAR38 LAMP TYPE, 120V, 2900K	90
(B)	1 CIRCUIT TRACK 50PAR20/H/FL LAMP TYPE, 120V, 2900K	50
(B1)	1 CIRCUIT TRACK 90PAR38/H/FL LAMP TYPE, 120V, 2900K	90
(B2)	1 CIRCUIT TRACK 75PAR30/H/WFL LAMP TYPE, 120V, 2900K	75
(C)	SURFACE CEILING MOUNT STRIP LIGHT F28T5 LAMP TYPE, 277V, 3000K	30
(D)	PENDANT FIXTURE 50MR16/CC/25 DG. LAMP TYPE, 120V, 3000K	X
(F)	SURFACE CEILING MOUNT FIXTURE, 90PAR/H LAMP TYPE, 120V, 2900K	90
(G)	TRACK LIGHTS EHD LAMP TYPE, 120V, 3000K	500
(H)	TRACK LIGHTS BTL LAMP TYPE, 120V, 3050K	650
(J)	PENDANT FIXTURE 90PAR38/H/FL LAMP TYPE, 120V, 2900K	90
(J)	TRACK LIGHT Q300T3/CL LAMP TYPE, 120V, 3000K	300
(K)	TRACK LIGHT 75MR16/CCEYC LAMP TYPE, 120V, 3000K	75
(L)	TRACK LIGHT HPL575/115X LAMP TYPE, 120V, 3000K	X
(M)	TRACK LIGHT 50PAR6/H LAMP TYPE, 120V, 3000K	50
(N)	2'x4' TROFFER, 3 T8 LAMP	90
(O)	1'x4' SURFACE MOUNTED FIXTURE	60
(X)	EXIT SIGN WITH SELF-CONTAINED BATTERY PACK	1
(XS)	EMERGENCY EXIT LIGHT WALL MOUNTED	2



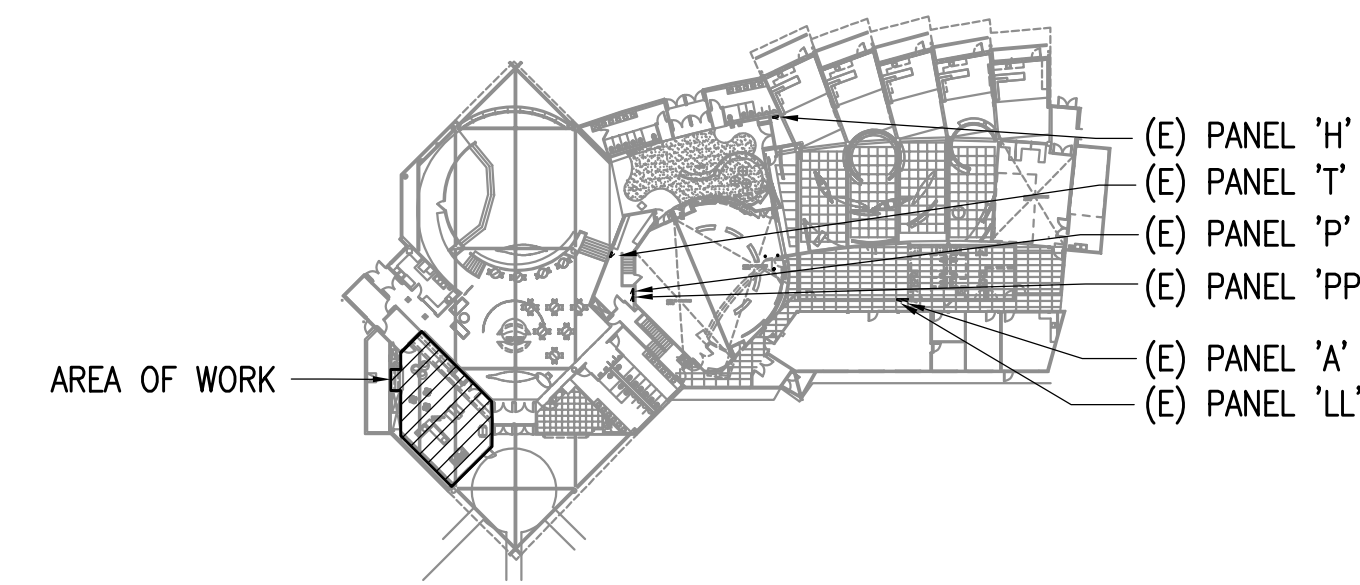
1 LIGHTING DEMOLITION PLAN - WEST
1/8" = 1'-0"

GENERAL NOTES

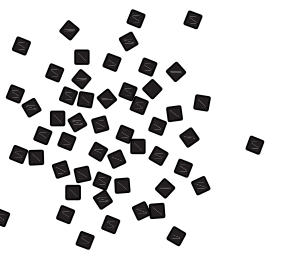
- THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM CONSTRUCTION DRAWINGS DATED JUNE 15, 1998 AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.
- THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS. THE CONTRACTOR SHALL DELIVER SALVAGE MATERIALS TO A WAREHOUSE AS DIRECTED BY THE OWNER. THE CONTRACTOR SHALL DISPOSE OF, OFF SITE, ALL UNWANTED MATERIALS.
- DASHED OR DOTTED LINES INDICATE ITEMS TO BE REMOVED. SOLID LINES INDICATE EXISTING ITEMS TO REMAIN.
- DEMOLISH WIRING BACK TO SOURCE FOR ALL DEVICES NOTED TO BE REMOVED UNLESS OTHERWISE NOTED.

SHEET NOTES

- 120V AND 277V LIGHTING SYSTEMS IN GIFT SHOP ARE POWERED FROM PANEL 'G' AND 'PP' RESPECTIVELY. SALVAGE LIGHT CIRCUITS FOR REUSE, SEE 1/E201.
- SALVAGE 120V STANDBY LIGHTING CIRCUITS FOR REUSE, SEE 1/E201.



KEY PLAN
NO SCALE



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8800 HERITAGE CENTER DR ANCHORAGE, AK 99504
EMILY EDENSHAW
LIGHTING DEMOLITION PLAN - WEST

PROJECT
TITLE:

OWNER:

SHEET
TITLE:

MARK DATE DESCRIPTION

DATE : 2022.04.12

PROJECT NO : M1027

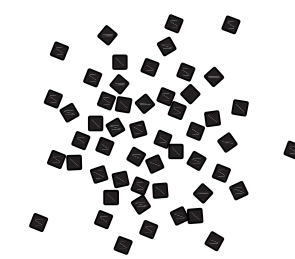
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E101



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EMILY EDENSHAW

LIGHTING DEMOLITION PLAN - EAST

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	2022.04.12	
PROJECT NO :	M1027	
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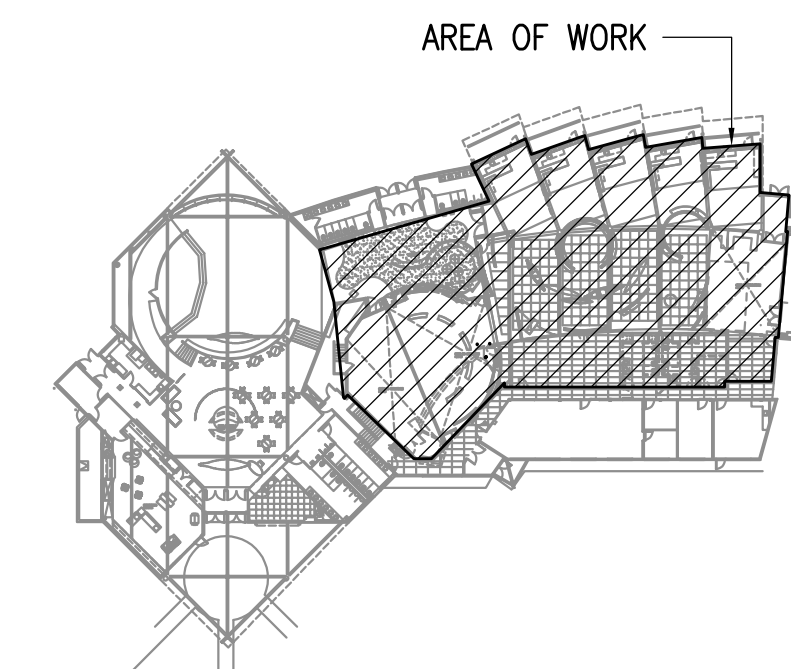
E102

GENERAL NOTES

- THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM CONSTRUCTION DRAWINGS DATED JUNE 15, 1998 AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.
- THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS. THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A WAREHOUSE AS DIRECTED BY THE OWNER. THE CONTRACTOR SHALL DISPOSE OF, OFF SITE, ALL UNWANTED MATERIALS.
- DASHED OR DOTTED LINES INDICATE ITEMS TO BE REMOVED. SOLID LINES INDICATE EXISTING ITEMS TO REMAIN.
- DEMOLISH WIRING BACK TO SOURCE FOR ALL DEVICES NOTED TO BE REMOVED UNLESS OTHERWISE NOTED.
- DEMOLISH DIMMING CONTROL WIRING FOR BOTH THEATER AND EXHIBIT HALL BACK TO DIMMING CONTROL PANEL IN THE PROJECTION ROOM 159.

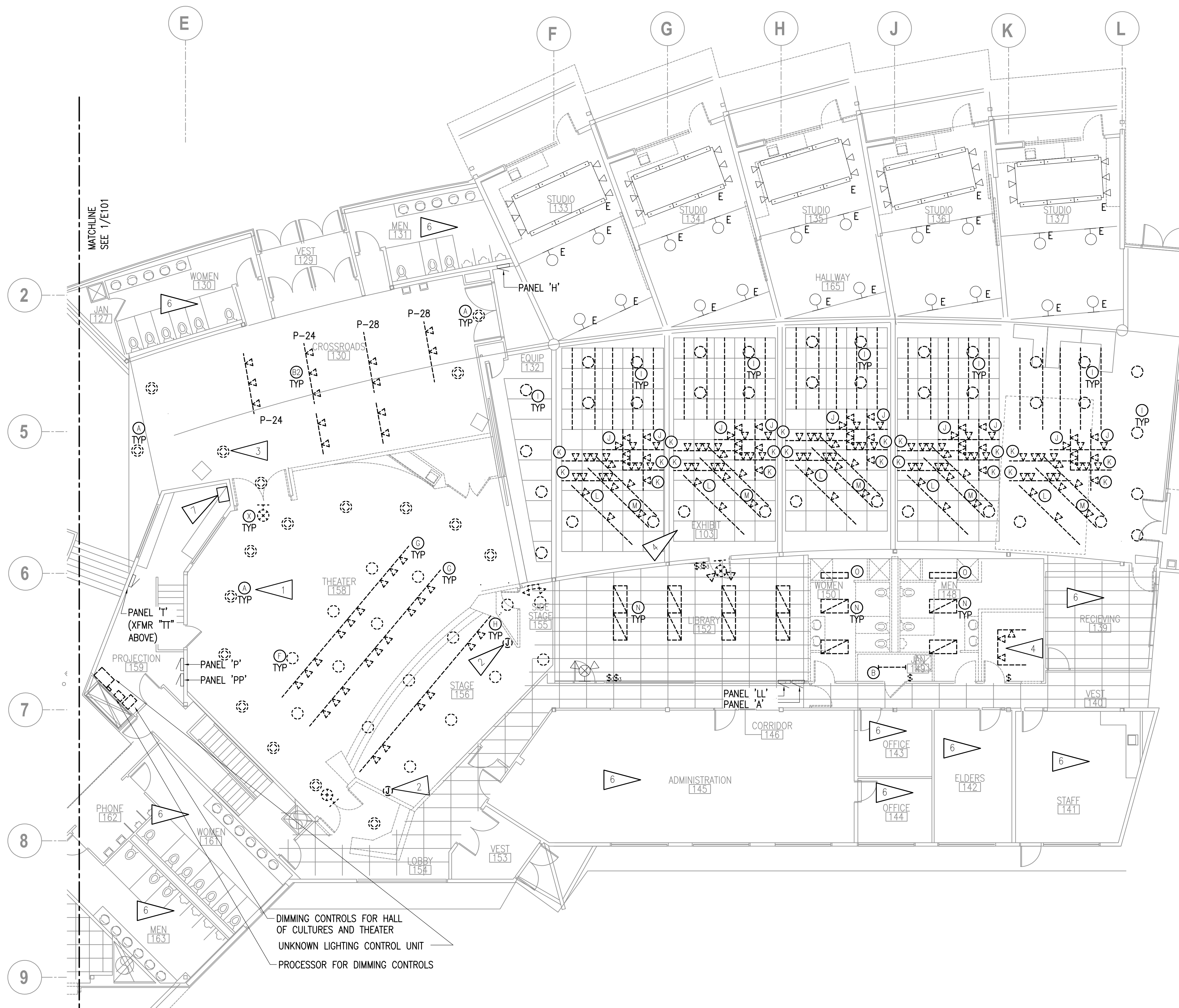
SHEET NOTES

- ALL FIXTURE TYPE 'A' IN THEATER 158 CONNECT TO CIRCUIT E-7.
- DEMOLISH CONNECTOR BOX FOR DIMMER CHANNEL.
- ALL FIXTURE TYPE 'A' IN CROSSROADS 130 CONNECT TO CIRCUIT E-9.
- SALVAGE NORMAL AND EMERGENCY LIGHTING CIRCUITS A-41 AND E-5 TO EXTEND AND REUSE, SEE 1/E202.
- DEMOLISH TRACK LIGHTS AND SWITCH.
- NO WORK IN THIS AREA.
- LEVITON MC 7524 LIGHTING CONTROL SWITCHBOARD TO REMAIN.



KEY PLAN

NO SCALE



1 LIGHTING DEMOLITION PLAN - EAST

1/8" = 1'-0"



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TITLE:

OWNERS:

TITLE:

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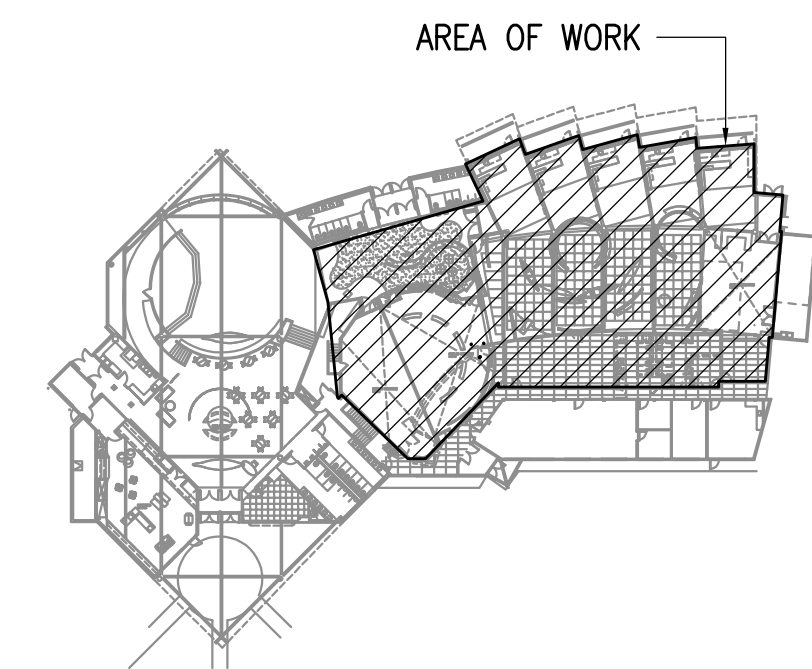
DWG NO:

E103

A. THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM CONSTRUCTION DRAWINGS DATED JUNE 15, 1998 AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.

- B. THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS. THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A WAREHOUSE AS DIRECTED BY THE OWNER. THE CONTRACTOR SHALL DISPOSE OF, OFF SITE, ALL UNWANTED MATERIALS.
- C. DASHED OR DOTTED LINES INDICATE ITEMS TO BE REMOVED. SOLID LINES INDICATE EXISTING ITEMS TO REMAIN.
- D. SALVAGE FIRE ALARM DEVICES AND CIRCUITS FOR CONNECTION TO NEW AND EXISTING DEVICES IN NEW LOCATIONS. SEE 1/E402.
- E. SALVAGE SECURITY CAMERAS AND CIRCUITS FOR RELOCATION. SEE 1/E402.

1. EXTERNAL TVSS LOCATED ADJACENT TO PANEL 'H'.
2. NO WORK IN THIS AREA.
3. RELOCATE FIRE ALARM DEVICE AS REQUIRED TO ACCOMMODATE NEW WALL.

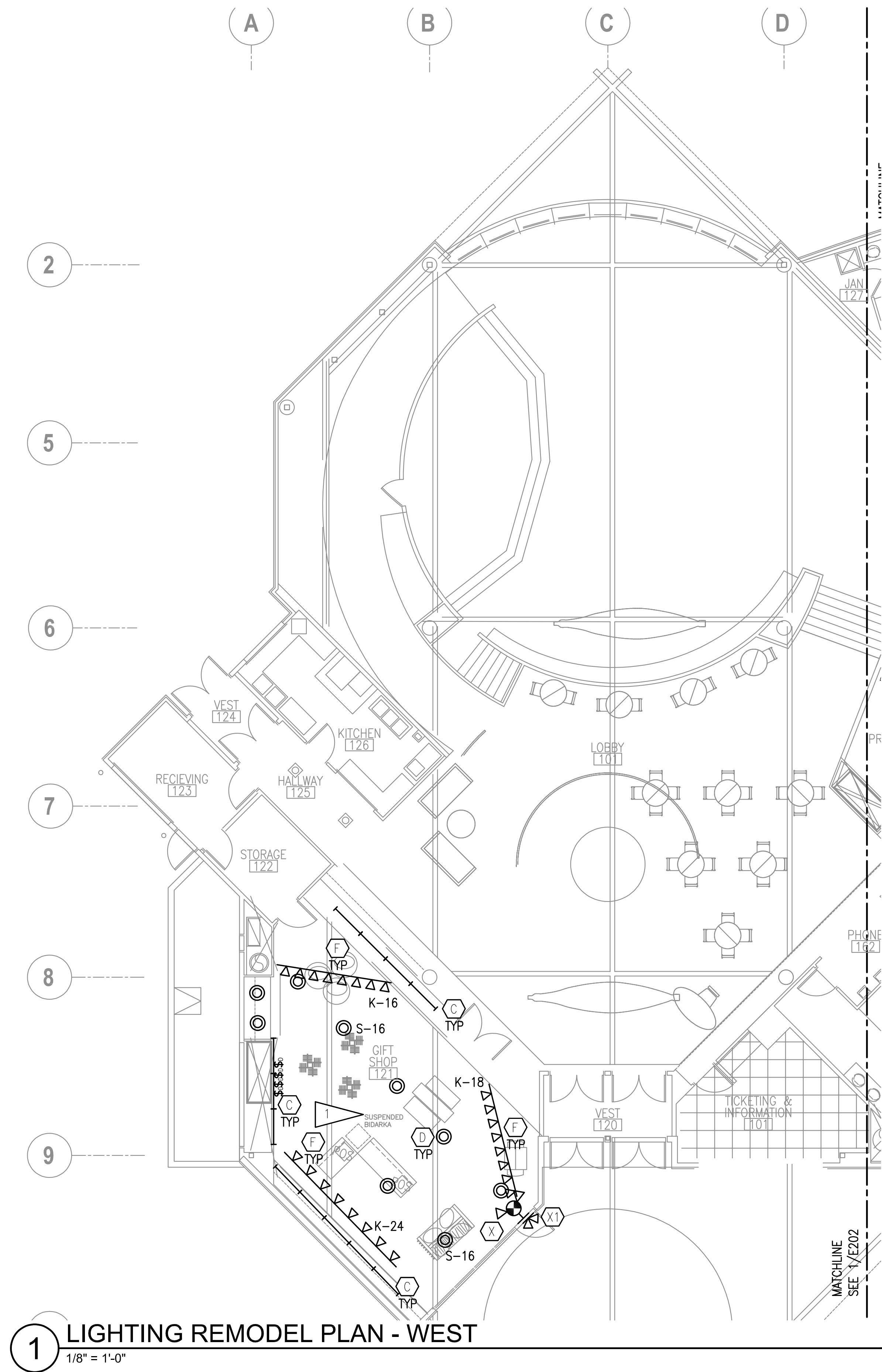


KEY PLAN

NO SCALE

1 POWER AND SIGNAL DEMOLITION PLAN

$$\frac{1}{8}'' = 1'-0''$$

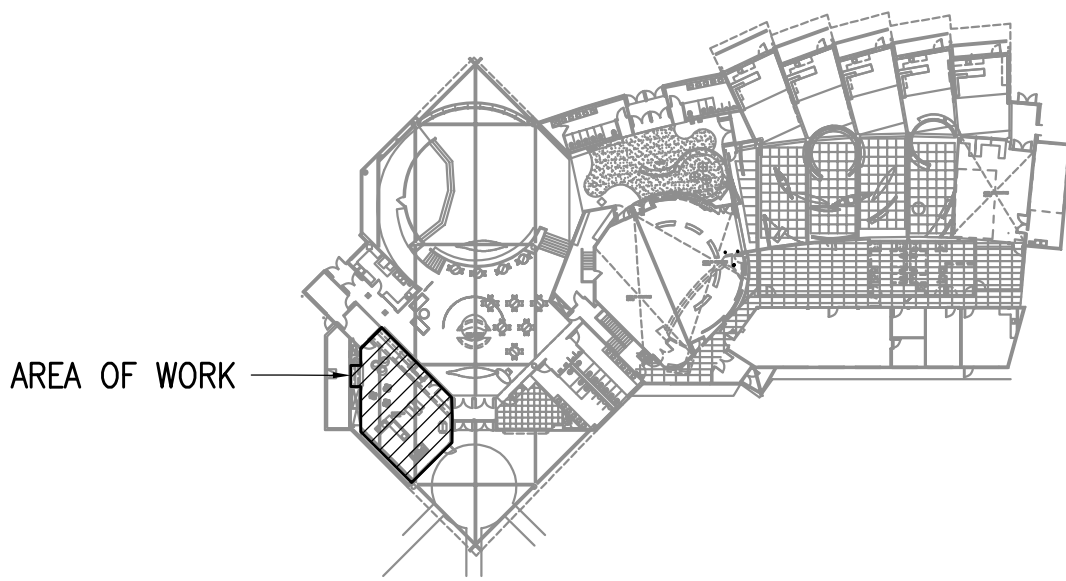


GENERAL NOTES

- A. COORDINATE WITH ARCHITECTURAL REFLECTED CEILING PLANS FOR FINAL LIGHTING LOCATION PRIOR TO ROUGH-IN.
- B. PROVIDE A DEDICATED NEUTRAL CONDUCTOR FOR EACH BRANCH CIRCUIT THAT REQUIRES A NEUTRAL CONDUCTOR.
- C. CONNECT EXIT SIGNS AND EMERGENCY LIGHTS TO AN UNSWITCHED LEG OF LOCAL LIGHTING CIRCUIT.
- D. CONDUIT, JUNCTION BOXES, AND WIRES ARE NOT SHOWN FOR CLARITY. CONTRACTOR SHALL PROVIDE ALL COMPONENTS NECESSARY FOR A COMPLETE INSTALLATION AND OPERABLE SYSTEM. CIRCUIT ASSIGNMENT AS SHOWN.

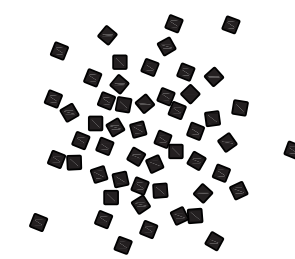
SHEET NOTES

- 1. COORDINATE LIGHT FIXTURE LOCATION WITH SUSPENDED BIDARKA.



KEY PLAN

NO SCALE



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EMILY EDENSHAW

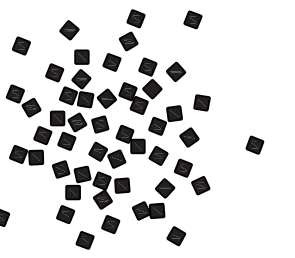
LIGHTING REMODEL PLAN - WEST

PROJECT TITLE:	OWNER:	SHEET TITLE:

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E201



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LIGHTING REMODEL PLAN - EAST

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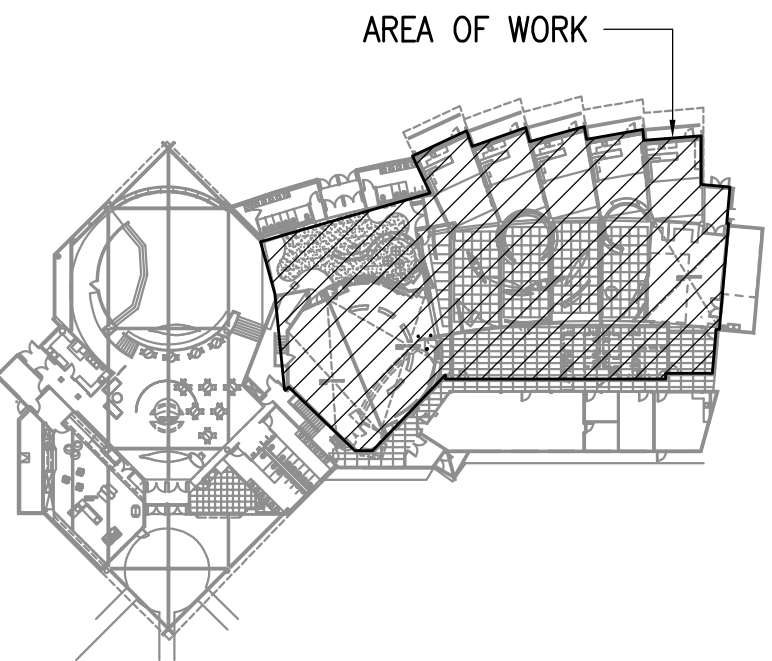
E202

GENERAL NOTES

A. SEE E201 FOR GENERAL NOTES.

SHEET NOTES

- NO WORK IN THIS AREA.
- 'EM' DENOTES EMERGENCY CIRCUIT. PROVIDE EXTENSION OF EMERGENCY CIRCUIT E-5 AS REQUIRED AND CONNECT TO FIXTURE TYPE 'B'.
- 'EM' DENOTES EMERGENCY CIRCUIT. PROVIDE EXTENSION OF EMERGENCY CIRCUIT E-7 AS REQUIRED AND CONNECT TO FIXTURE TYPE 'B1'.
- 'EM' DENOTES EMERGENCY CIRCUIT. PROVIDE EXTENSION OF EMERGENCY CIRCUIT E-9 AS REQUIRED AND CONNECT TO FIXTURE TYPE 'B'.

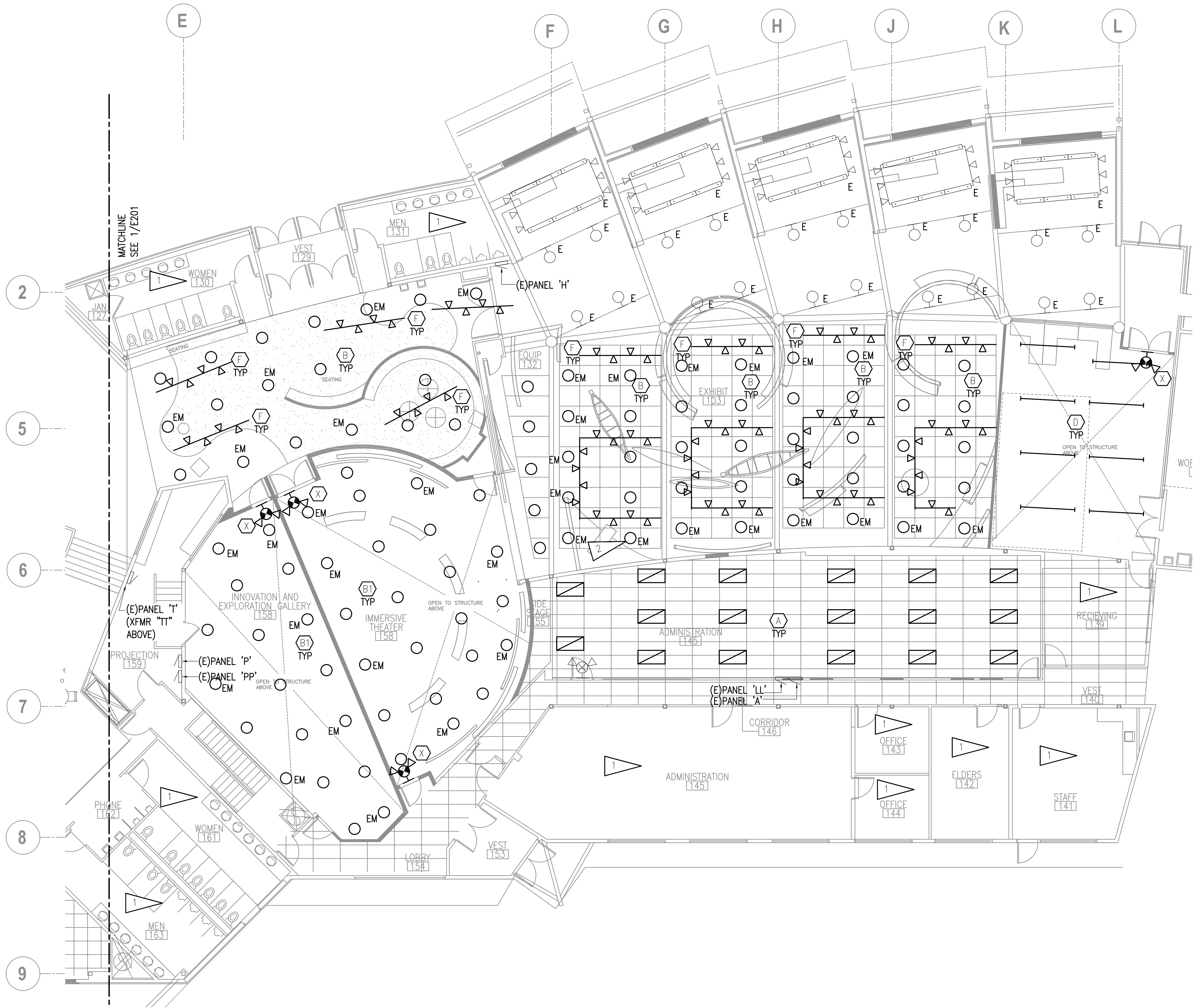


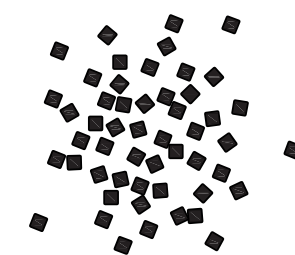
KEY PLAN

NO SCALE

1 LIGHTING REMODEL PLAN - EAST

1/8" = 1'-0"





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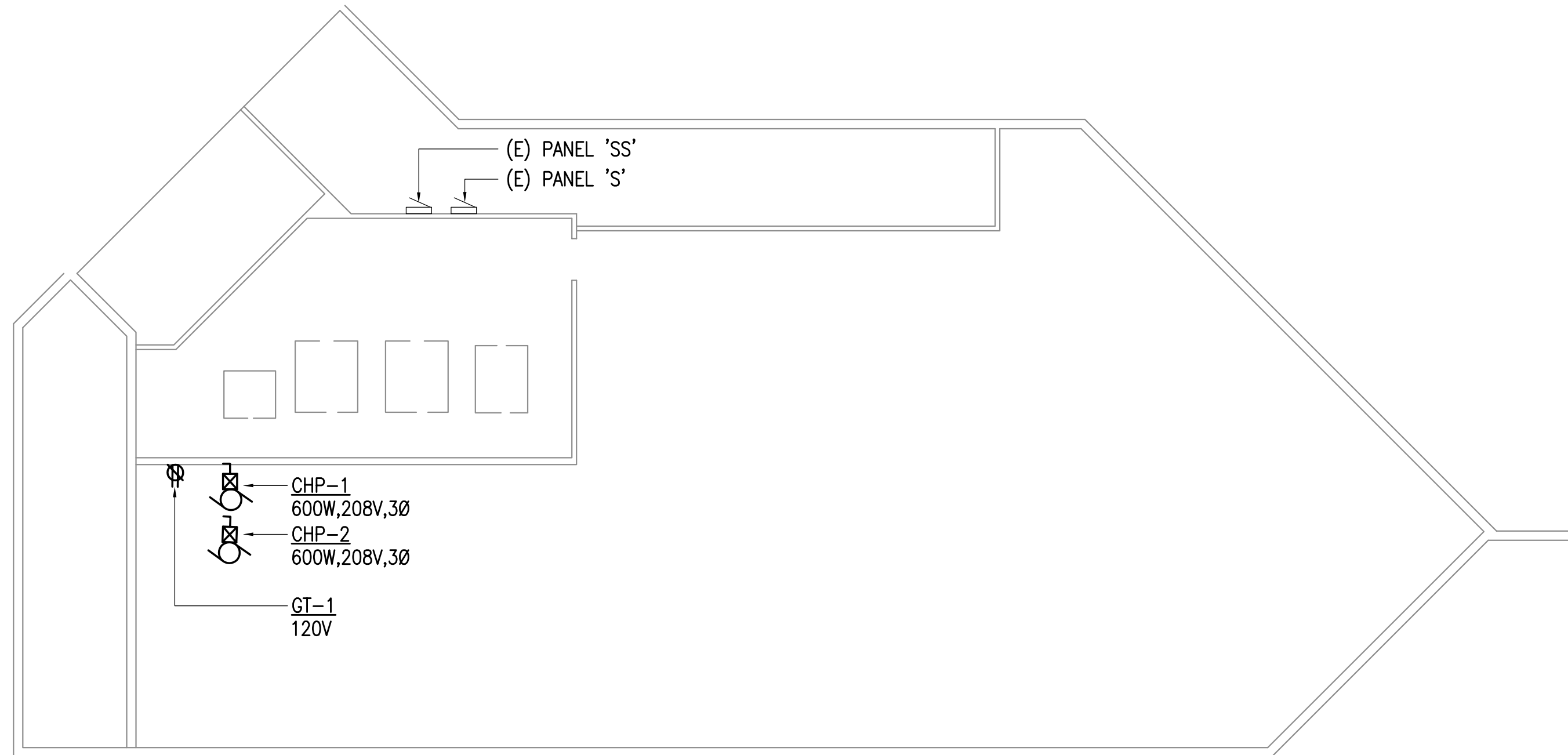
POWER REMODEL PLAN - WEST

PROJECT TITLE:	OWNER:	SHEET TITLE:

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E301



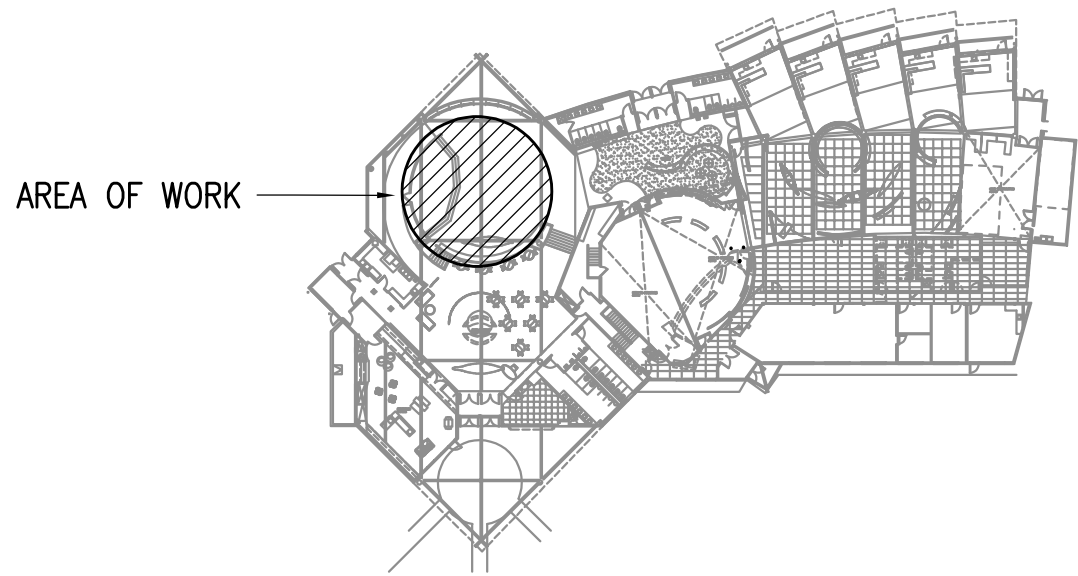
1 POWER REMODEL PLAN - FAN ROOM
1/8" = 1'-0"

GENERAL NOTES

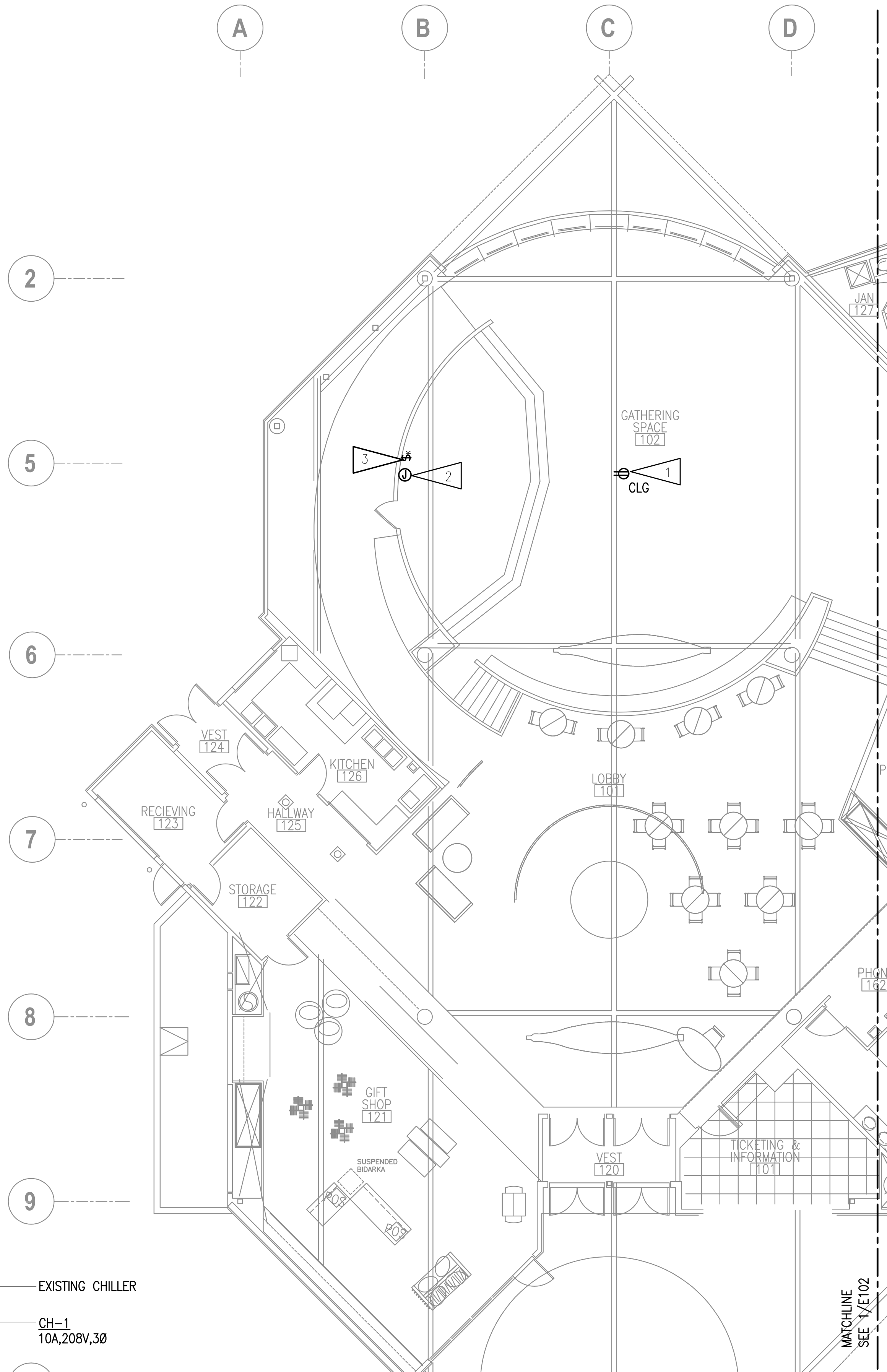
- CONTRACTOR SHALL COORDINATE WITH OTHER DISCIPLINE TO AVOID ANY CONFLICTS PRIOR TO ROUGH-IN.
- PROVIDE A DEDICATED NEUTRAL CONDUCTOR FOR EACH BRANCH CIRCUIT THAT REQUIRES A NEUTRAL CONDUCTOR.

SHEET NOTES

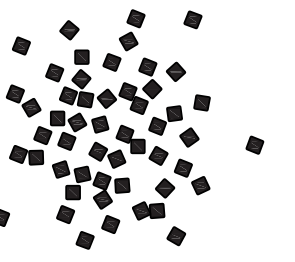
- PROVIDE CEILING MOUNTED RECEPTACLE FOR VIDEO PROJECTOR. COORDINATE WITH ARCHITECTURAL DRAWINGS FOR EXACT LOCATION.
- 120V CONNECTION FOR 3/4HP, 120V MOTORIZED SCREEN.
- UP/DOWN/STOP KEYED SWITCH FOR CONTROL OF MOTORIZED PROJECTOR SCREEN.



KEY PLAN
NO SCALE



2 POWER REMODEL PLAN - WEST
1/8" = 1'-0"



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POWER REMODEL PLAN - EAST

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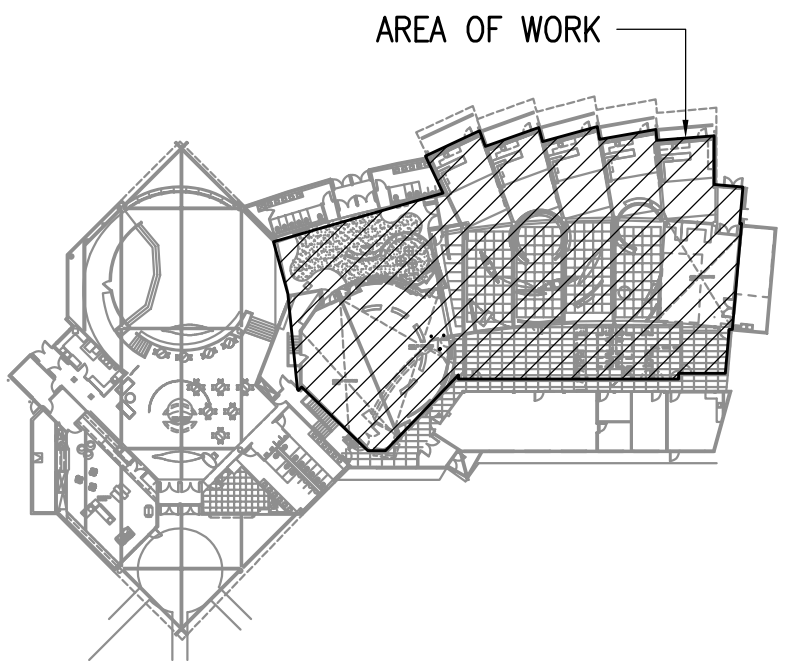
E302

GENERAL NOTES

A. SEE E301 FOR GENERAL NOTES.

SHEET NOTES

- NOTE 1.
- NOTE 2.
- NOTE 3.

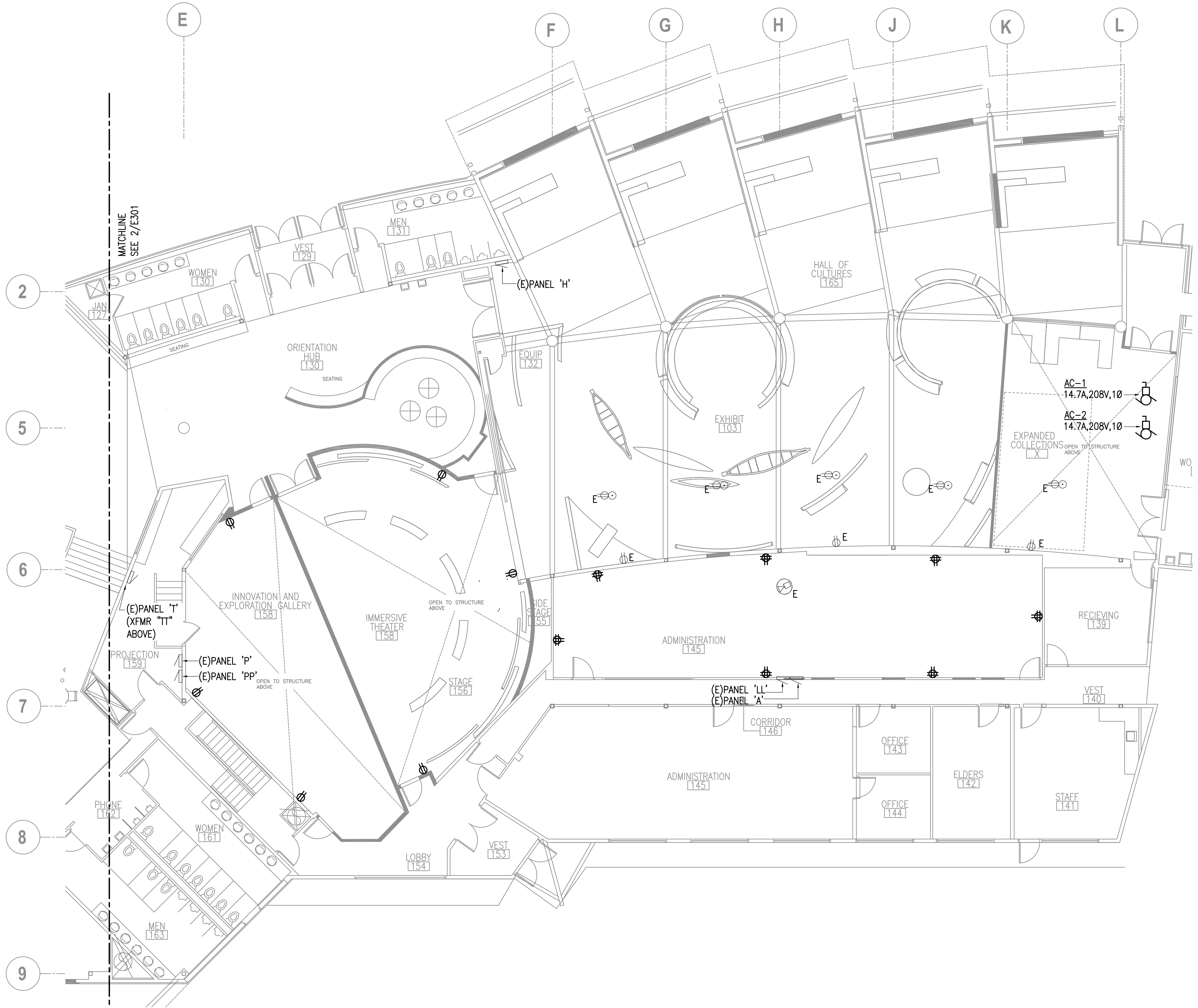


KEY PLAN

NO SCALE

1 POWER REMODEL PLAN - EAST

1/8" = 1'-0"





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SIGNAL REMODEL PLAN - WEST

PROJECT TITLE:

OWNER:

SHEET:
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PROJECT NO	:	M1027
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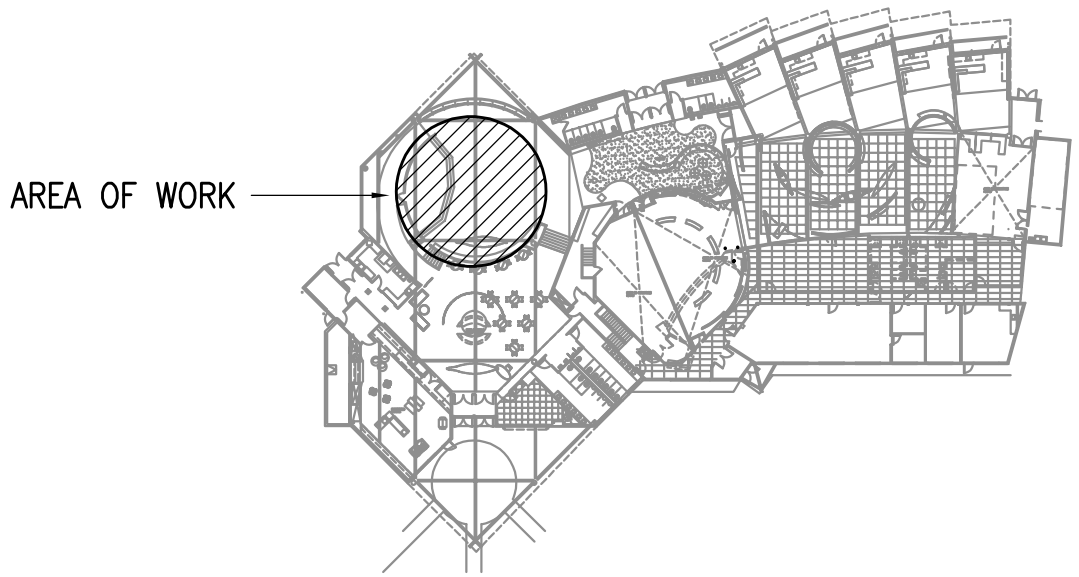
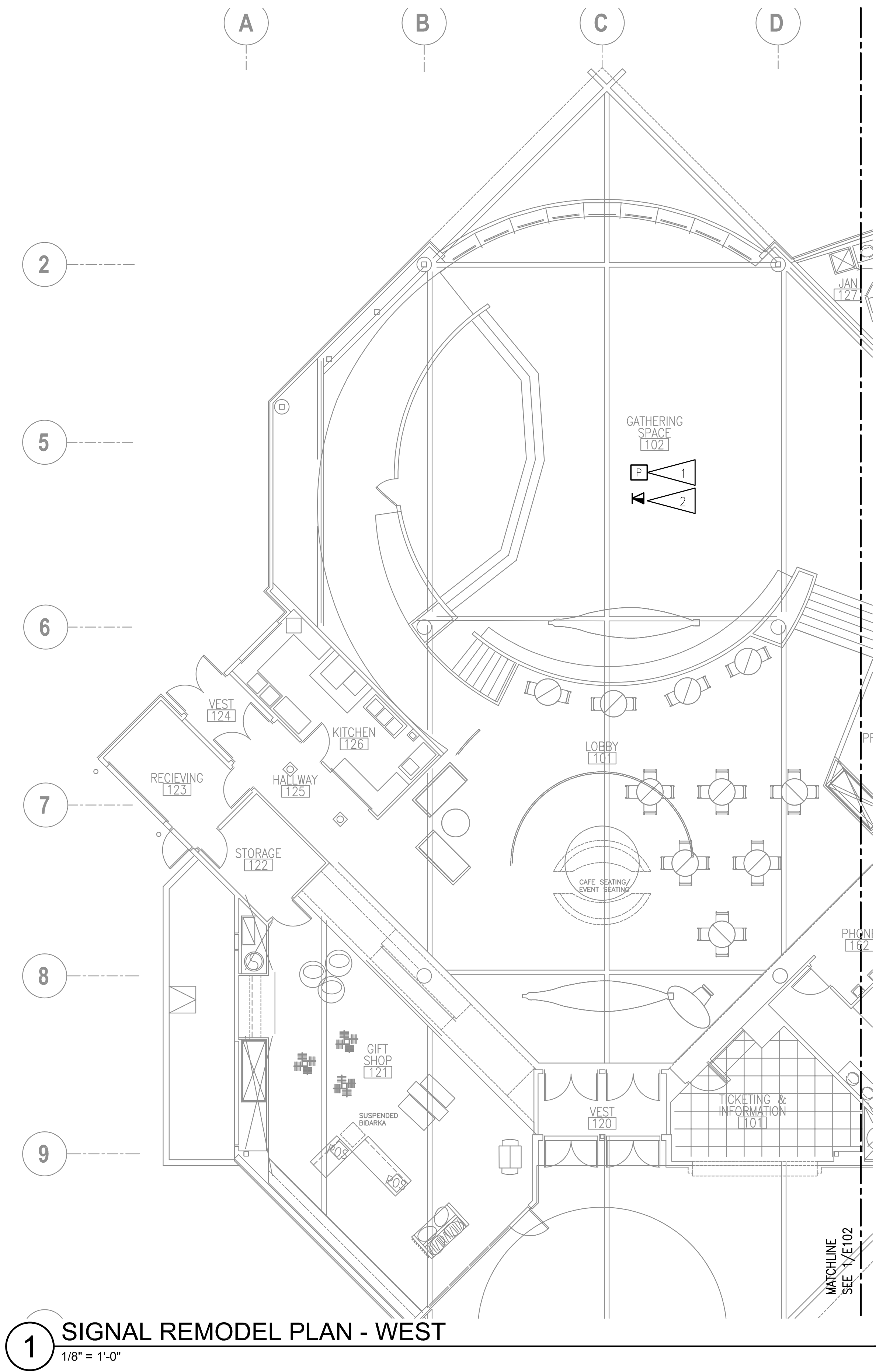
E401

GENERAL NOTES

- A. ALL TELECOMMUNICATION OUTLETS SHALL BE 2-PORT UNLESS OTHERWISE NOTED.
- B. PROVIDE EXTENSION OF EXISTING FIRE ALARM CIRCUITS TO RELOCATED DEVICES. PROVIDE JUNCTION BOXES, CONDUIT, AND WIRE TO MATCH EXISTING FIRE ALARM CIRCUIT WIRING AS REQUIRED.

SHEET NOTES

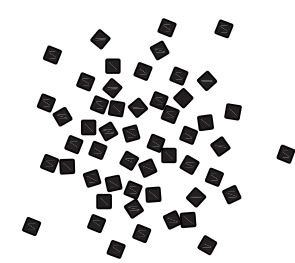
1. CEILING-MOUNT PROJECTOR. COORDINATE EXACT ROUGH-IN LOCATION WITH ARCHITECT. PROVIDE 2" DIAMETER PIPE MOUNT TO STRUCTURE. SEE ARCHITECT FOR MOUNTING DETAIL.
2. CEILING-MOUNT TELECOM OUTLET FOR VIDEO PROJECTOR CONNECTION. FIELD COORDINATE WITH ARCHITECT PRIOR TO ROUGH-IN.



KEY PLAN

NO SCALE





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EMILY EDENSHAW

SIGNAL REMODEL PLAN - EAST

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
PROJECT NO :	M1027	
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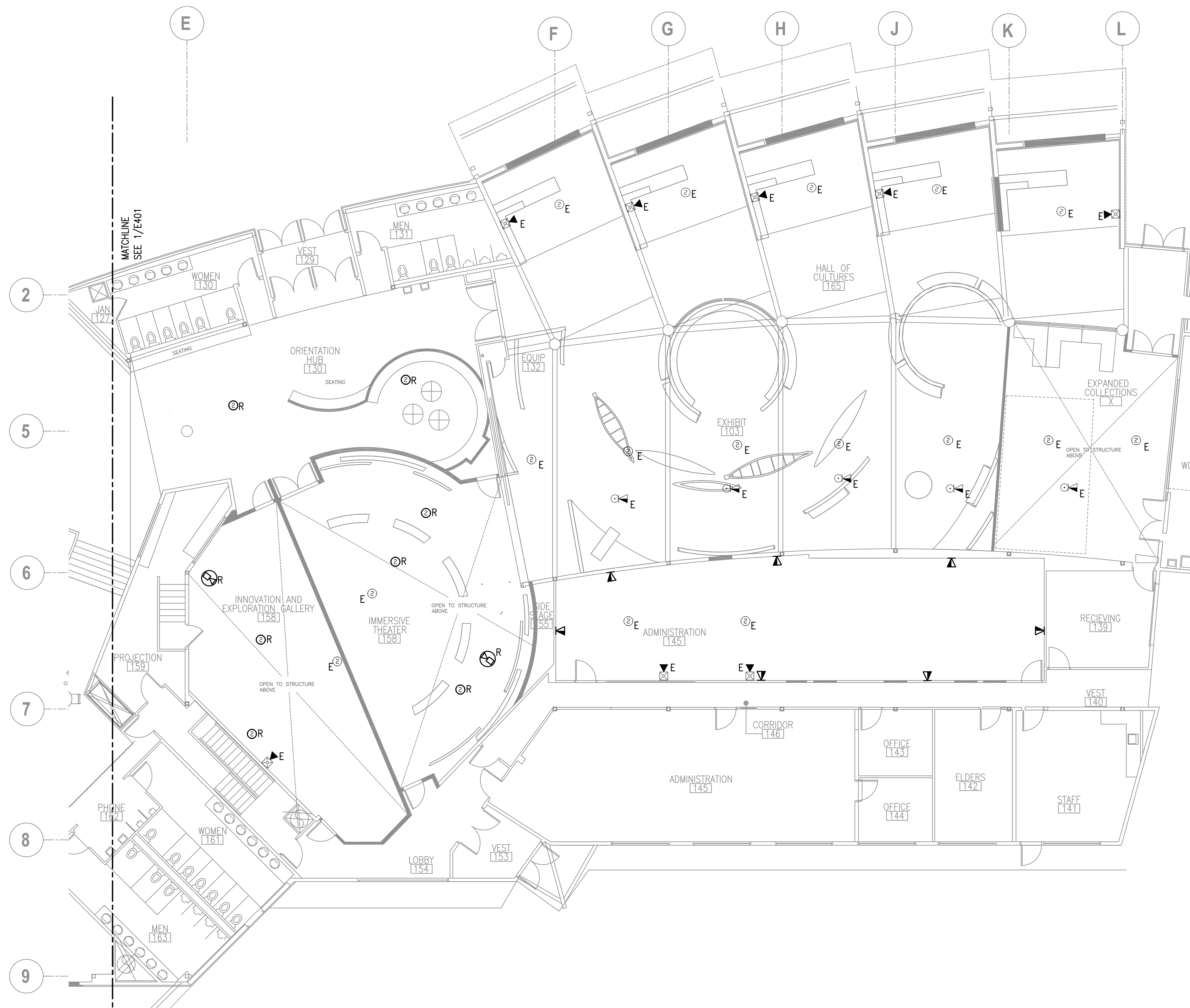
E402

GENERAL NOTES

A. SEE E401 FOR GENERAL NOTES.

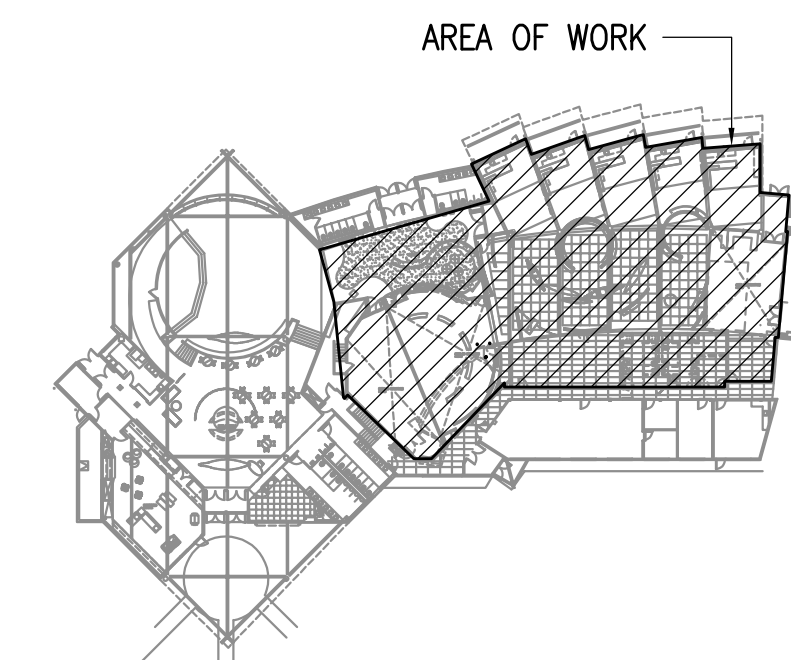
SHEET NOTES

- NOTE 1.
- NOTE 2.
- NOTE 3.



1 SIGNAL REMODEL PLAN

1/8" = 1'-0"



KEY PLAN

NO SCALE

April 11, 2022

File No. 402021.018

Alaska Native Heritage Center Master Planning

Task 8: Gathering Space, Gift Shop, Main Entry & Theater

Structural Narrative

The renovation of the Alaska Native Heritage Center will mostly maintain the existing structural elements, and therefore minimize the structural scope.

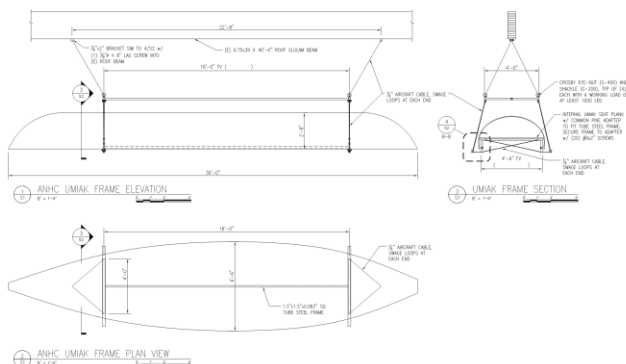
Items that will require structural engineering include: the new partition wall separating the theater into two halves, the seismic bracing of the new high-density storage system, the new exterior wall infill at the nooks, and the support of the bidarka within the gift shop.

The new partition wall in the theater will use 8" metal studs. The wall varies in height from 15.5' to 20.25'. The attachment at the floor will be with shot pins or concrete screws to the existing slab on grade. The attachment at the roof will be a deflection track.

The new high-density storage system will be supported by the existing concrete slab on grade. The rails for the HD system will sit on top of the floor and a false floor will be installed between the new rails. At the top of the HD storage, a seismic connection rail will brace the system to prevent movement in an earthquake.

The new exterior wall infills at the nooks will match the existing wall construction. The existing header, jambs studs and sill will be left in place.

The bidarka will be supported within the gift shop with the bottom of the craft a roughly 10' above the floor. One end will be supported by the existing glue-laminated wood beam. The other end will be supported by a new glue-laminated wood beam that will be added. The bidarka will be supported in a steel and cable framework similar to the canoe and umiak that were added in the main space in 2007 and 2018.





ALASKA NATIVE HERITAGE CENTER

Final Concept Report
April 12, 2022

ALDRICHPEARS ASSOCIATES
SALT



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1.0 Introduction

This plan outlines the conceptual organization of the refreshed exhibits at the Alaska Native Heritage Center and the practical considerations that shape it. This plan provides a foundation for all further design work.

1.1 Project Background

The Alaska Native Heritage Center (ANHC) is a 26-acre campus in Anchorage that offers a unique experience to explore Alaska’s five Native cultural groups: Athabascan; Yup’ik & Cup’ik; Inupiaq & St. Lawrence Island Yupik; Unanga & Alutiiq (Sugpiaq); and Eyak, Haida, Tsimshian, Tlingit. Built in 1999, the 36,000 square-foot ANHC building contains interpretive exhibits in the Hall of Cultures, a multimedia theater, a gathering place hosting daily performances, and a gift store. Outdoors, five traditional village exhibits representing each cultural group are nestled around the nearby lake and walking trail, offering a glimpse of each culture’s subsistence activities.

Now, over 20 years later, the center’s indoor exhibits are in particular need of a refresh. While the ANHC continues to offer robust and engaging live programming, the exhibits that support these programs are aging and, in many cases, static — showcasing deeply meaningful cultural objects behind glass with limited opportunities for further exploration and engagement. In addition, some of the technology that was originally incorporated into interpretive spaces is no longer functioning, leaving gaps in the stories being communicated by the exhibits.

The center is looking to leverage cutting-edge technologies and full-bodied, tactile experiences to inspire visitors to connect to Alaska’s Native identities and rich cultural landscapes in authentic, meaningful ways. Beyond this, it is critical that new exhibits support the ANHC’s role as an inclusive, culturally-reflective and safe space for Alaska Natives of all ages. Working with SALT and members of the ANHC core team, the AldrichPears Associates exhibit design team was tasked with helping to conceptualize how new exhibits could meet these needs for years to come.

1.2 Project Process

All goals, resources, themes, and interpretive concepts outlined in this document are based on a series of meetings and workshops held with the ANHC core team and the architectural team as well as review of key resources. These meetings and resources are summarized below:

Coordination meetings

Regular meetings with representatives from ANHC and SALT ensured that feedback could be integrated iteratively throughout the concept design phase.

Review of the ANHC Staff Visioning document

The exhibit design team carefully reviewed and built on the vision articulated during the ANHC Staff Visioning session held in March 2021.

Virtual building walk-through

Using a 3D model of the ANHC’s interpretive spaces, the architectural team and key ANHC staff were able to share key opportunities and constraints within the existing building.

Analysis of the current content in the Hall of Cultures

The digital building model also provided an inventory of the stories currently being told in the permanent Hall of Cultures, revealing where gaps and opportunities for expansion exist.

Workshops with the ANHC core team

Two focused workshops were held with the ANHC core team to establish a common understanding of the project foundations and gather information about resources, themes, and potential visitor experiences. Through this process, the ANHC team shared what is and isn’t working about their current interpretive spaces.

2.0 Project Foundations

The project's goals, audience, resources, and building constraints guide the development of an interpretive approach for refreshed visitor experiences at the ANHC.

2.1 Mission and Vision

This concept for refreshed visitor experiences outlined in this document builds on the ANHC's mission and vision:

Mission

Alaska Native Heritage Center preserves and strengthens the traditions, languages, and art of Alaska's Native People through statewide collaboration, celebration, and education.

Vision

Thriving Alaska Native people and cultures are respected and valued.

2.2 Project Goals

The ANHC's new visitor experience will:

- Be relevant to today, and provide updatable platforms to remain relevant in the future
- Expand the reach of the center using digital interventions enabling Indigenous people from all over Alaska access their cultural resources
- Be grounded in place and connect with the local landscape
- Establish opportunities for social enterprise
- Shift the narrative and focus on amplifying Indigenous voices, perspectives, and world view

2.3 Audiences

Interpretive opportunities at the ANHC will aim to engage and spark curiosity in visitors of all ages, backgrounds and abilities. However, specific visitor groups will have distinct motivations and requirements that will guide how, when, and why they engage with interpretive and programming spaces. These factors will need to be considered in developing all interpretive experiences and features. Generally, the key audiences at the ANHC will include:

Alaska Residents

Alaska Native People

First and foremost, the ANHC will need to serve as a point of connection for the diverse Indigenous peoples of Alaska. Alaska Natives from across the state should feel welcomed here, seeing their experiences reflected in all aspects of interpretation — from the faces they encounter in immersive multimedia displays to the quotes that adorn exhibit walls. Throughout the ANHC, spaces for healing, performances, and programs will reinforce the feeling that the ANHC is not a museum of the past but rather an active, living cultural center serving Alaska’s Native peoples. Beyond this, the ANHC will also need to meet the specific needs of the following Alaska Native groups:

- *Indigenous youth and young adults* will be interested in connecting to their heritage at the ANHC, but will also be eager to explore their contemporary Indigenous identities through art displays and innovative digital experiences.
- It will be important that both *rural and urban community members* feel a sense of pride here — seeing a diversity of experiences and cultural landscapes woven through exhibits.
- *Elders* will need to feel comfortable in the space, finding a welcoming atmosphere, ample seating, and easy access to the spaces and artifacts that are reserved for community use. This group especially will be looking for representation of their languages and voices through both written and multimedia content.

School Groups

School groups will typically arrive at the center in groups of up to 30 and stay for up to 2.5 hours. For this audience, it will be important that orientation and gathering spaces are available upon arrival and that stories and themes connect back to state and national curricula. Hands-on, tactile exhibits, engaging game-like experiences, and live programming and tours will help students of all ages grasp complex cultural concepts in meaningful and memorable ways.

Researchers, Artists, and Partners

These visitors will arrive at the ANHC with specialized needs and interests. Researchers and Indigenous artists looking for inspiration may be drawn to dynamic displays of cultural objects as well as digital inventories of collections. Their visits may also include a peek behind the scenes into collection spaces, if and when appropriate. In particular, Indigenous artists may also gravitate towards spaces that feature other contemporary artists. Changeable displays of art will ensure repeat visitation from this group. Visits from business and cultural partners and members of the Board of Directors may focus on exploring opportunities to expand and nurture relationships with the ANHC, with particular interest in featured artist displays, programming spaces, and rotating multimedia exhibits.

Non-Residents

National and International Tourists

Alaska is a major destination for travelers from around the world. Depending on their backgrounds, this diverse group may arrive with little to no knowledge of Alaska’s Native cultures and perhaps have larger misconceptions about Native cultures in general. Many will have limited time and will require easy-to-follow wayfinding and a clear, accessible introduction to Alaskan Native cultures. Many tourists will also be excited to engage directly with the ANHC’s interpretive staff during programs and guided tours. Throughout their visit, they will want to feel they are having an authentic experience — one found nowhere else in the world.

Alaska Native People living outside of Alaska

For this audience, visiting the ANHC should feel like coming home. Opportunities to explore familiar cultural objects, hear voices from across Alaska’s diverse Native communities, and engage with real people from the local community will be important ways to make this group feel welcomed.

Virtual Visitors

Residents and Non-Residents

This is a diverse and expanding audience for the ANHC. Whether as part of a class or as individuals, virtual visitors from all over the world will benefit from well-considered online offerings that provide opportunities for exploration, engagement, and interaction.



<https://news.mit.edu/2020/saving-inupiaq-annauk-olin-mitili-0925>



<https://uaf.edu/alumni/celebrate-alumni/stories/percy-avugiak.php>



<https://www.akbizmag.com/industry/alaska-native/alaska-native-filmmaker-wins-national-award/>



<https://www.peninsulaclarion.com/news/making-the-grade/>



<https://www.westmarkhotels.com/blog/things-to-do-in-alaska/25-amazing-free-things-to-do-in-fairbanks/>



<https://www.alaskanative.net>

2.4 Resources

The ANHC has significant resources available to support interpretive opportunities and programming. A working list of some of these resources includes:

ANHC Collections

The ANHC has a vast collection of thousands of cultural objects and resources. The collection includes but is not limited to:

- Clothing items
- Objects related to transportation
- Repatriated objects
- Raw materials used for making objects
- Sacred objects for community use only (i.e., not for display)
- Reference library
- Oral histories/multimedia

Collections at Partner Institutions

Opportunities exist to partner with other regional organizations with holdings of unique objects, photographs, and recordings.

Cultural Advisory Committee / Knowledge Holders

Alaska Natives are the experts in their cultures and histories and will guide all exhibit and program development in close collaboration with the ANHC’s Cultural Advisory Committee.

2.5 Interpretive Challenges and Opportunities

A number of challenges and opportunities surrounding current ANHC exhibits and operations will need to be considered when developing refreshed interpretive experiences:

Challenges

- Easy-to-miss wayfinding does not support an intuitive visitor flow through interpretive spaces
- Current indoor exhibits focus too much on the past and do not reinforce the message that these are living cultures
- Some non-Native locals and tourists arrive with broad misconceptions about Alaska Native cultures and history
- Existing multimedia and lighting technologies are difficult to repair and update
- Static display cases make rotating exhibits difficult
- Limited interactive exhibits in the Hall of Cultures do not meet visitors’ expectations for immersive, multimedia experiences

Opportunities

- Provide a truly unique experience that visitors can have here and nowhere else
- Immerse visitors in a rich cultural landscape via the Village Site
- Connect indoor with outdoor experiences
- Engage with a growing audience of Alaska Native youth and young adults
- Expand on robust, well-developed program and virtual outreach activities
- Build on and update current interpretive content to explore these topics: language revitalization, boarding school experience, colonialism, current ANHC activities around repatriated objects, Cultural Box program, cultural renewal, etc.

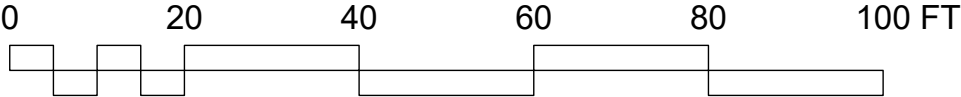
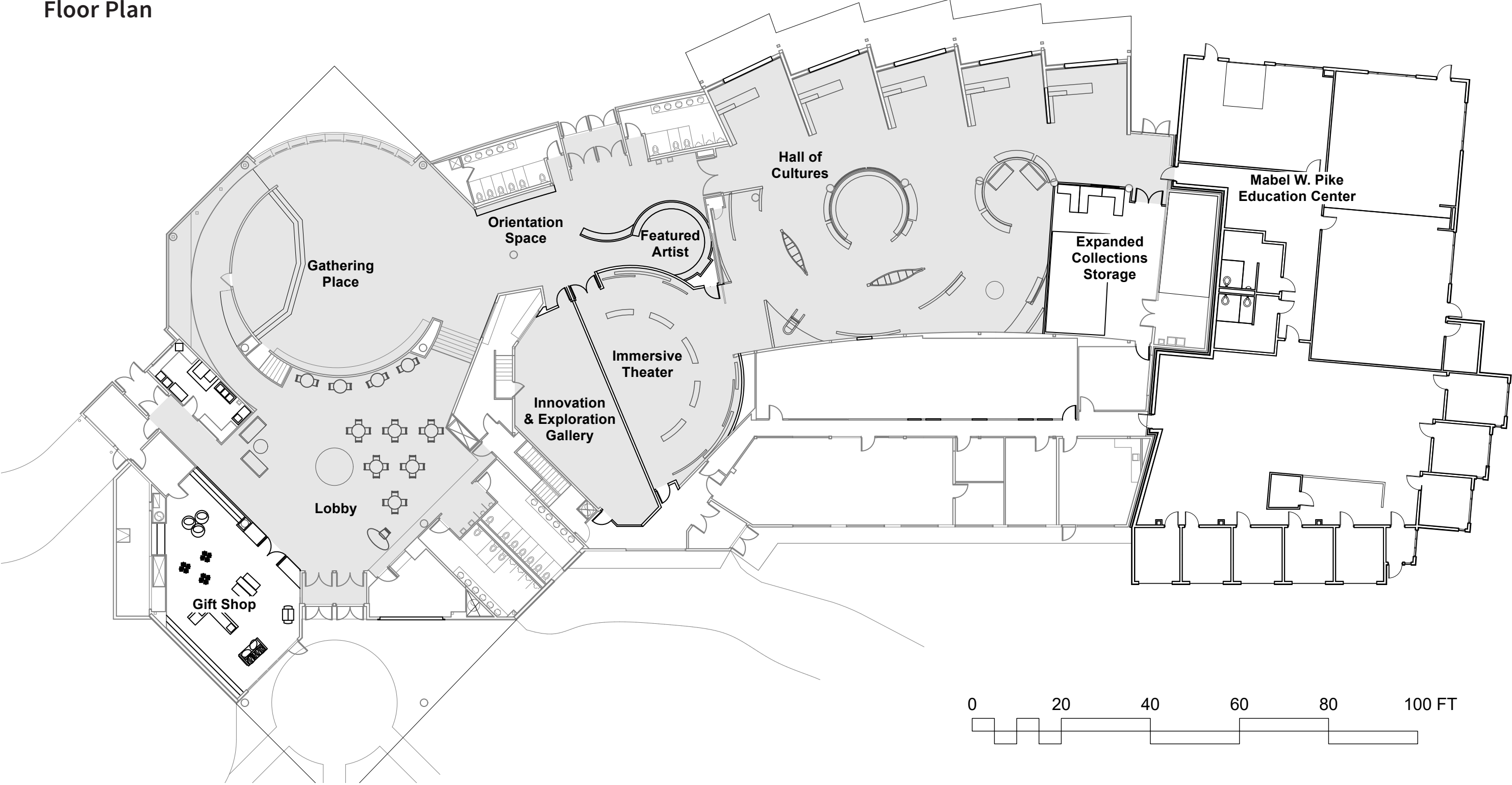
- Continue to reinforce the diversity of Alaska’s Native cultures while highlighting commonalities
- Continue to highlight the work of contemporary artists as representatives of living cultures

2.6 Building Parameters

To support a new and revitalized visitor experience, the ANHC facility will be modified. Key changes to the building that influence the design concept are as follows:

- The entrance lobby is programmed for flexible use including a cafe space
- The existing theater is being modified to create two new interpretive spaces including an immersive theater
- A new temporary artist gallery space is being added near the entrance to the permanent Hall of Cultures gallery
- Window apertures within the artist niches within the Hall of Cultures are being sealed to create more wall space for display and interpretation
- The collections area is being expanded to take over one full bay within the Hall of Cultures. Modification of the theater (noted above) compensates for this loss of floor area.

Floor Plan



3.0 Interpretive Approach

This section describes the guiding principles that will ensure that the exhibit design, graphics, and text work together to engage key audiences and achieve interpretive goals and objectives.

3.1 Interpretive Goals and Objectives

At a high level, the interpretive approach should work to achieve the following goals and objectives:

- Create a welcoming, inviting space with clear wayfinding and spots for groups to gather
- Facilitate cultural healing for past and future generations by providing spaces for rest and conversation throughout
- Enable language revitalization by making Alaska Native languages prominent
- Be authentic in its storytelling, and the way in which cultures are shared
- Create interactive experiences, at varying scales, intended to immerse individuals or groups of visitors in Alaska Native stories and community experiences
- Go “behind the glass” by considering out-of-the-box approaches to the design of object display and casework, and enable options for breaking down traditional museum barriers

3.2 Design Approach

As part of the overall interpretive approach, a number of broad design strategies will shape the physical design of the interpretive spaces and exhibits:

Provide a cohesive wayfinding system that clearly delineates key interpretive spaces, inside and outside the building.



Activate the Hall of Cultures by integrating interactive experiences and providing space for gathering and programming.



Leverage cutting-edge technologies to engage visitors in immersive, culturally-meaningful experiences that would not be accessible to them otherwise.



Provide display spaces and casework that are flexible and easy to change, or adapt to convey new stories and collection materials.



Bring cultural objects to life by offering avenues for digital and tactile exploration alongside traditional display cases.



Integrate healing spaces into the gallery layouts.



3.3 Graphic Approach

The graphic approach draws inspiration from the rich cultural heritage of Alaska’s Native cultures as well as the stunning natural beauty of Alaska, using a mix of striking icons and immersive photography. These visual concepts work together to purposely highlight deep cultural connections while representing Alaskan Natives as contemporary, living people.

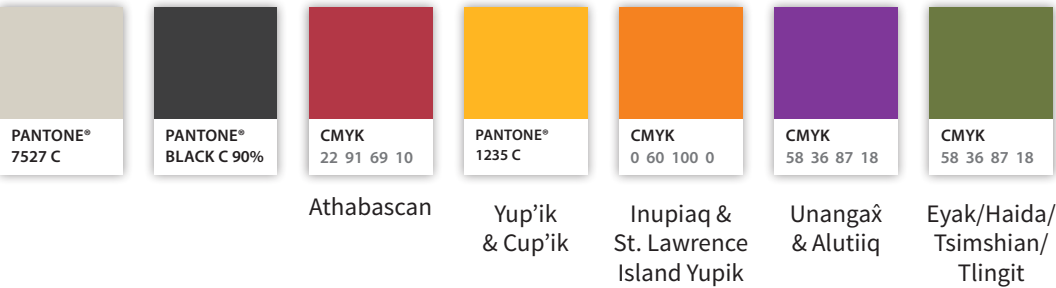


<https://alaskamagazine.com/authentic-alaska/culture/coffee-quaq/>

Color Palette



Primary Palette



Wayfinding Palette



Typography

Myriad Pro

Slightly condensed letter forms and sensitive letter spacing create an attractive, highly readable typeface that is ideal for typesetting larger amounts of copy. Used for titles, body copy and captions.

Myriad Pro comprises a large variety of weights and thicknesses that allow for lots of graphic latitude in capturing the nuances of each story while maintaining a consistent and neutral style throughout the gallery.

Myriad Pro – Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Myriad Pro – Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Myriad Pro – Italic

*abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Myriad Pro – Semibold

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Myriad Pro – Bold

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Myriad Pro – Semibold Condensed

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Photomurals

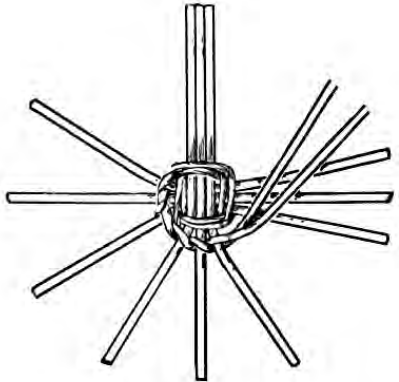
Photographic murals will provide backdrops throughout the Hall of Cultures to bring the unique and diverse Alaskan landscape inside the ANHC. These large-scale images make exhibit areas feel more immersive and will highlight how geography informs and influences the five Alaska Native cultural groups.

Where relevant to the story, plant species, mountain ranges, etc. can be called out to add another layer of learning.



Illustration Style

A striking, simplified illustration style will provide an accessible, culturally meaningful entry point into interpretive content throughout the ANHC. Unique icons will identify each of the five cultural groups while simple line diagrams and maps will provide context to cultural stories.



Sample Graphics

The sample graphics on the following pages have been included to explore how the font selection, color palette, and illustration style will be applied.

Welcome/Land Acknowledgment Graphic



Dimensional wood lettering



These images will represent Alaska's five Native cultural groups in the same order as the banners

Land Acknowledgment

Culture Banners (5)



Information Banner



ATHABASCAN

YUP'IK & CUP'IK

INUPIAQ
& ST. LAWRENCE
YUPIK

UNANGAĀ
& ALUTIIQ

EYAK, HAIDA,
TSIMSHIAN,
TLINGIT

Mabel W. Pike
Education Center

Hall of Cultures

Featured Artist

Villages Sites

Exploration &
Innovation Gallery

Immersive Theater

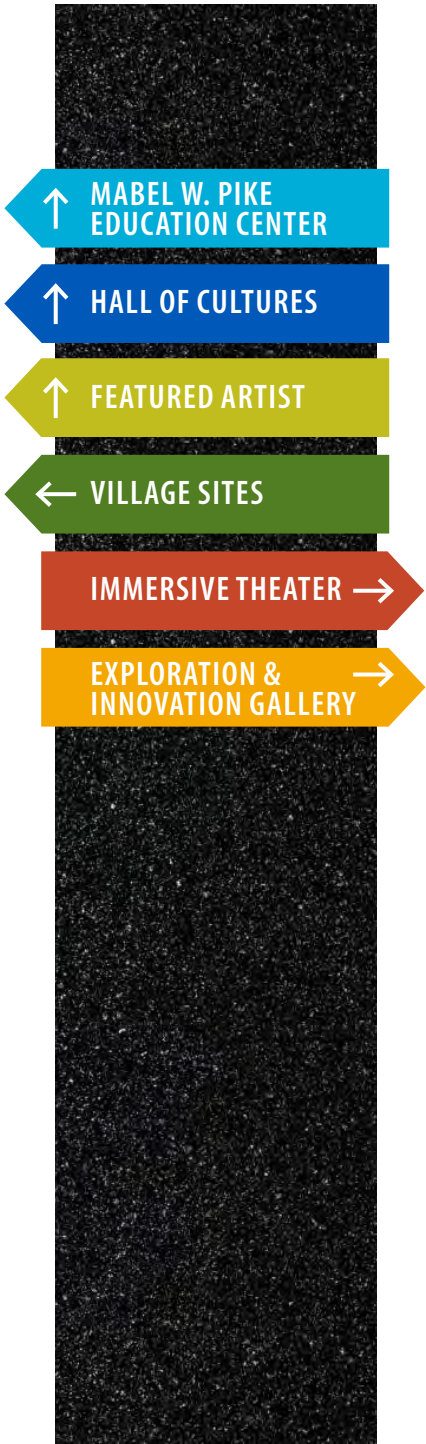
Gathering Place /
Performance Area

Your journey
starts here

Wayfinding and Floor Graphics



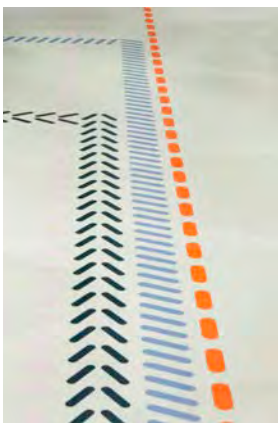
Existing Column



Floor graphic pattern options



Solid lines



Graphic pattern



Animal tracks



Snowshoe tracks

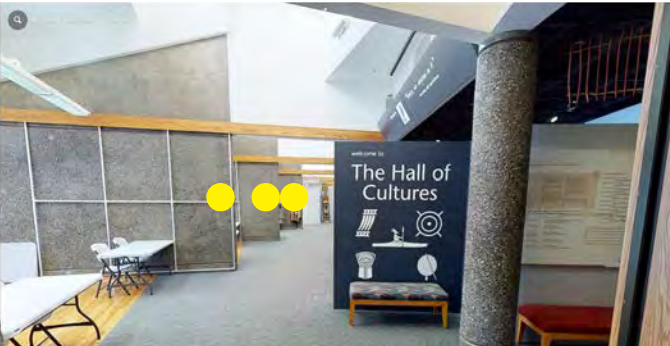


Dogsled tracks



Bird silhouettes in one color "flying" to the Hall of Cultures

Artist Space Intro Graphics





ATHABASCAN



YUP'IK & CUP'IK



INUPIAQ &
ST. LAWRENCE YUPIK



UNANGAĀ & ALUTIIQ



EYAK, HAIDA,
TSM'SHIAN, TLINGIT

The background color on all of these Intro graphics extends across the floor entrance to each of the designated Artist Spaces

3.4 Text Approach

The approach to text considers and responds to the needs of the different types of visitors to the ANHC, and includes considerations related to language, reading level, and text hierarchy.

Responding to the Audiences

No interpretive experience can be all things to all people, but the ANHC should use a diversity of text approaches to ensure that there is something for everyone.

Alaska Natives (living inside and outside the state)

- Support the sense that this is a place by and for Alaska Natives in the language, tone, and voice employed
- Include personal quotes from all five Alaska Native cultures, youth and Elders, rural and urban dwellers, to capture a diversity of perspectives
- Incorporate words and phrases in languages from across Alaska’s Native cultures

School groups

- Clear language at an accessible reading level; provide some experiences at a Grade 4 or 5 reading level for younger students
- Use fun, casual language in headers aimed at younger audiences
- Include calls to action and personally relevant examples
- Assume no prior knowledge of the subject matter

Researchers, Artists, and Partners

- Highlight process, technique, and materiality when describing cultural objects and art

National and International Tourists

- Clear language at an accessible reading level, with the understanding that many visitors speak English as a second language
- Avoid the use of idioms
- Assume no prior knowledge of the subject matter

Virtual Visitors

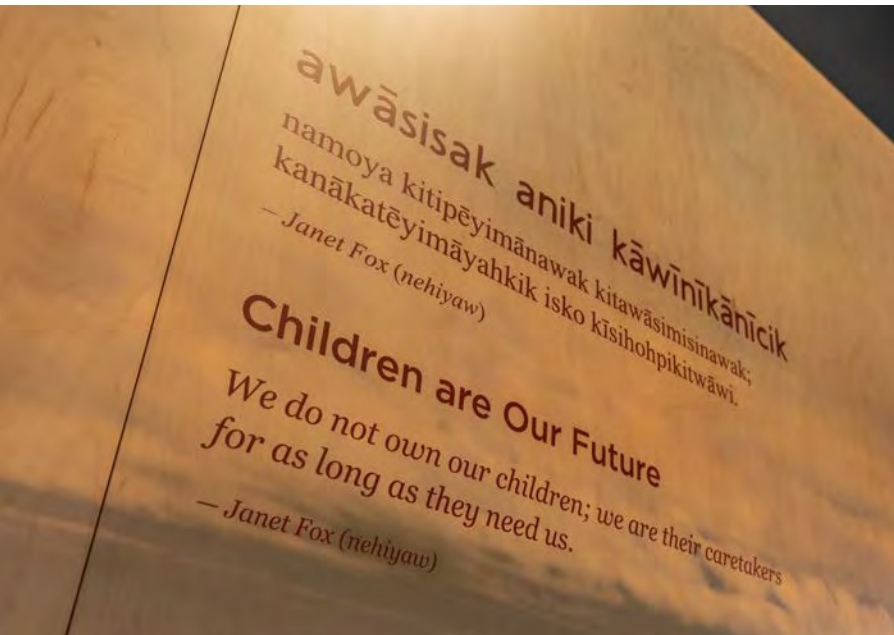
- Keep copy short and simple according to best practices for web writing
- Use visual cues and illustrations wherever possible to reduce reliance on written copy

Reading Level

We will aim for a Grade 7-8 reading level throughout the interpretive exhibits, because Grade 7-8 is the reading level of the average American (this includes adults for whom English is a second language).

Multiple Languages

All main panel text will be in English. Additionally, Indigenous languages from all five cultural groups will be integrated where appropriate, such as in the main headers of panels that are focused on specific cultures, for keywords and concepts within body copy, and within quotations.



A clear, consistent hierarchy helps visitors know what to expect from a graphic panel, so they can pay less attention to how content is delivered and more attention to the content itself. It also helps them make choices about what they want to read — not everything is of interest to everyone, and some visitors will have limited time. Common elements of a text hierarchy include:

3-7 words. Grabs the visitor's attention and introduces the key idea of the panel

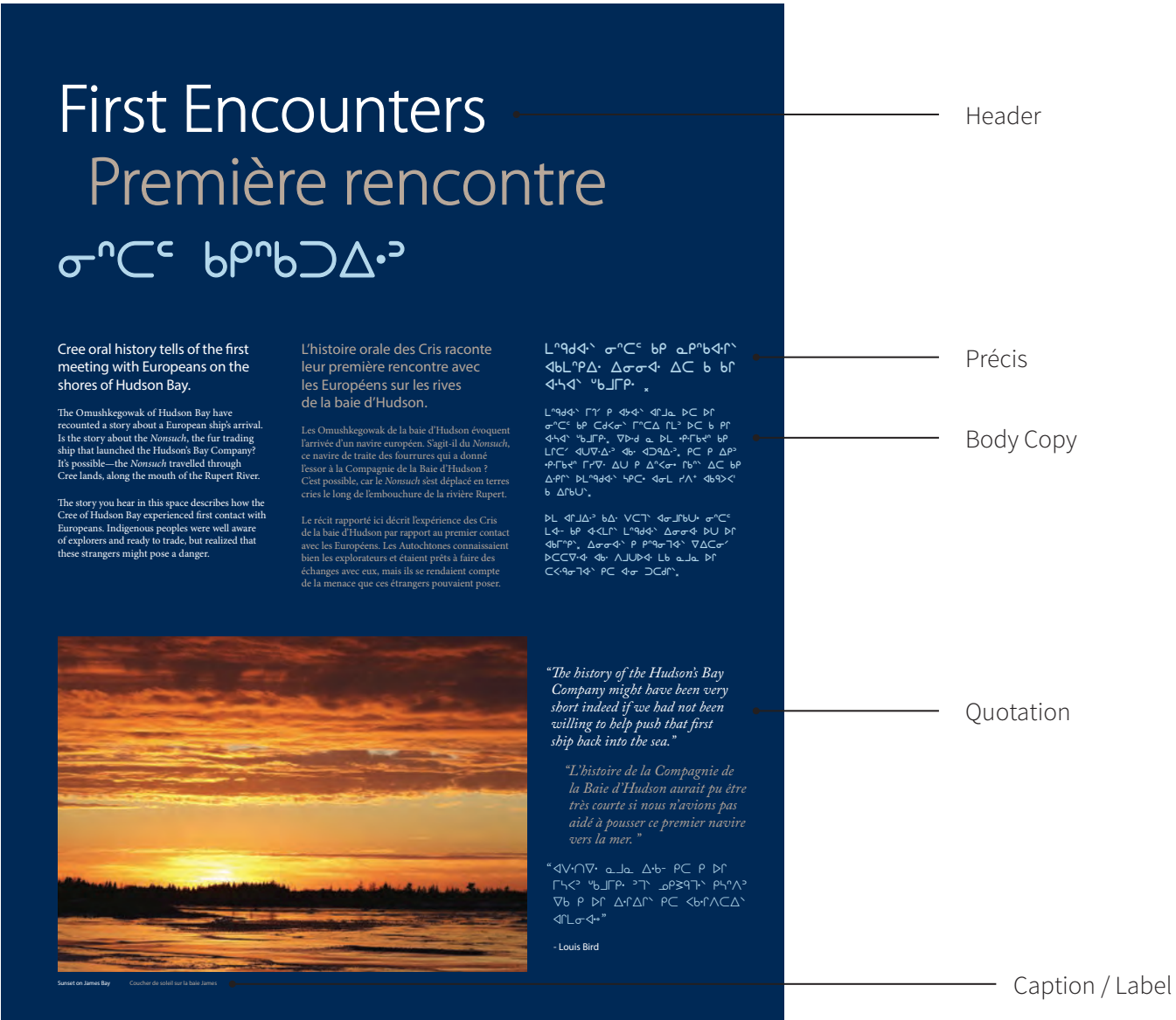
15-20 words. A short sentence or two that uses playful language, an interesting fact, or a quote or question to draw the visitor in. It might also explain a cryptic header. At this point, the visitor will decide whether or not to read the rest of the panel.

Up to 100 words. Focuses on one key idea. Shorter sentences (e.g. 15 words or less) are ideal, and variation in sentence length as well as the flow of the text as a whole is important. Reading the draft text aloud is a good test.

Provides opportunities to convey little-known facts, explore a question or share captivating stories that relate to the key idea. Specialized sidebars intended for younger readers could be placed at children's eye level, and provide links to school curricula.

20-40 words. Describes photos and objects.

20-40 words. Provide personal insights into the diversity of Alaska Native experiences.



4.0 Concept Design

The concept design builds on the interpretive approach to outline the overall structure and character to the new visitor experience at the ANHC.

4.1 Thematic Structure

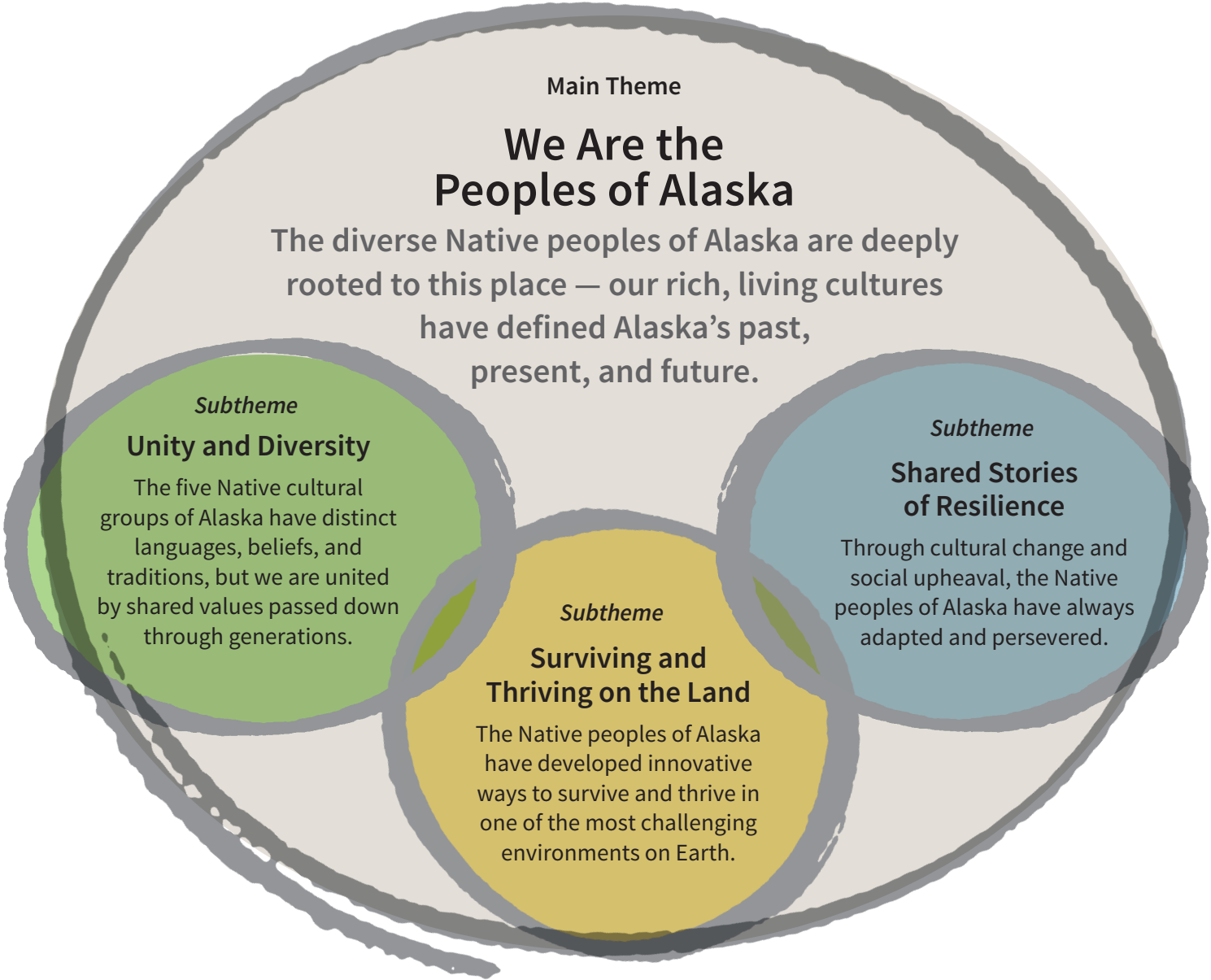
The thematic structure is the underlying messaging that pulls all of the interpretive content together, in order to create a unified, meaningful visitor experience for the ANHC and helps to organize exhibits within the space.

What is a theme?

A theme has an important role to play in planning any interpretive experience. It is a single sentence representing one clear idea. More than a topic, it presents a perspective or commentary on a topic. Although it is never explicitly stated to the visitor, it articulates the dominant idea or impression that the visitor will leave with — no matter how much or how little of the interpretation they engage in. The main theme for a project must be broad enough that all the topics can feed into it, yet clear enough that it provides focus to the visitor’s experience. Simplicity is powerful.

Subthemes support the main theme. They can introduce exhibit areas and organize the topics and messages. Like chapters in a book, subthemes create layers to the thematic structure that guide exhibit developers in helping visitors absorb an often complex story. They can also be ideas that run throughout all exhibits.

The following main theme and subthemes for the ANHC were based directly on key values, messages, and ideas that the ANHC staff articulated during workshops and meetings:



Unity and Diversity Supported topics

- Introductions to 5 cultures (Athabascan; Yup’ik & Cup’ik; Inupiaq & St. Lawrence Island Yupik; Unangaġ & Alutiiq (Sugpiaq); Eyak, Haida, Tsimshian, Tlingit)
- Shared values (e.g., respect for Elders, respect for land, sharing and generosity)

Surviving and Thriving on the Land Supported topics

- Seasonal subsistence activities; diversity of activities in different regions
- Tools, technology, and innovations for a harsh environment (navigation, transportation, clothing, dwellings)
- Native plants and their uses (edible, practical, medicinal)
- Hunting / fishing

Shared Stories of Resilience Supported topics

- Encounters with settlers (Russian, Americans)
- Adapting to statehood
- Boarding school system
- Urban migration (Anchorage as largest Native Village)
- Language loss and revitalization
- Fight for rights and sovereignty
- Cultural renewal, repatriation, ANHC work today

4.2 Concept Organization

The conceptual organization defines a physical and spatial framework for presenting the themes, key messages, and storylines. It is a lens through which design decisions will be made and will support the thematic framework.

Concept

This is Who We Are

As visitors move through the interpretive spaces in the permanent Hall of Cultures gallery, they are drawn into three distinct storylines that, when combined, paint a holistic picture of what it means to be Alaska Native: from the diversity of traditions across cultural groups, to the deep and abiding connection to the land and water of the region, and the resilience and strength that have connected these diverse peoples over time. Each exhibit area spans past, present, and future, reinforcing that these are living cultures with deep histories.

In each area, distinct types of experiences and media help communicate the stories:

Meet Alaska’s 5 Native Cultures

Get to know the 5 Native cultural groups of Alaska through live artist demonstrations; rotating displays; and striking landscape murals, maps, quotes and cultural objects that capture the identity of each culture.

Surviving and Thriving on the Land

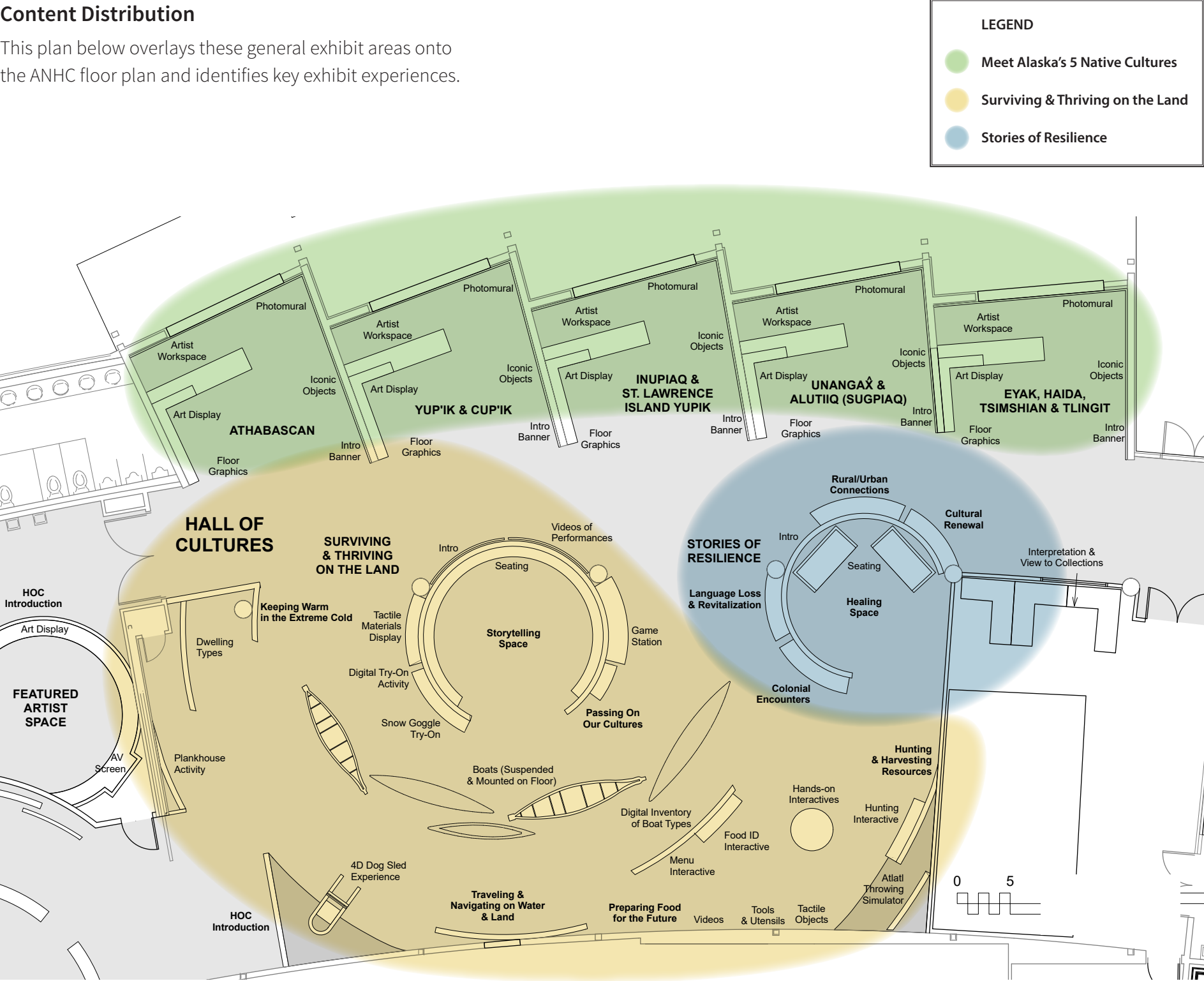
Explore the subsistence activities of Alaska Natives through key cultural objects, tactile replicas, hands-on interactives, and multi-sensory, multimedia experiences.

Stories of Resilience

Understand how Alaska Natives have persevered through cultural upheaval and social change using digital story stations, historical displays, and spaces to heal and reflect.

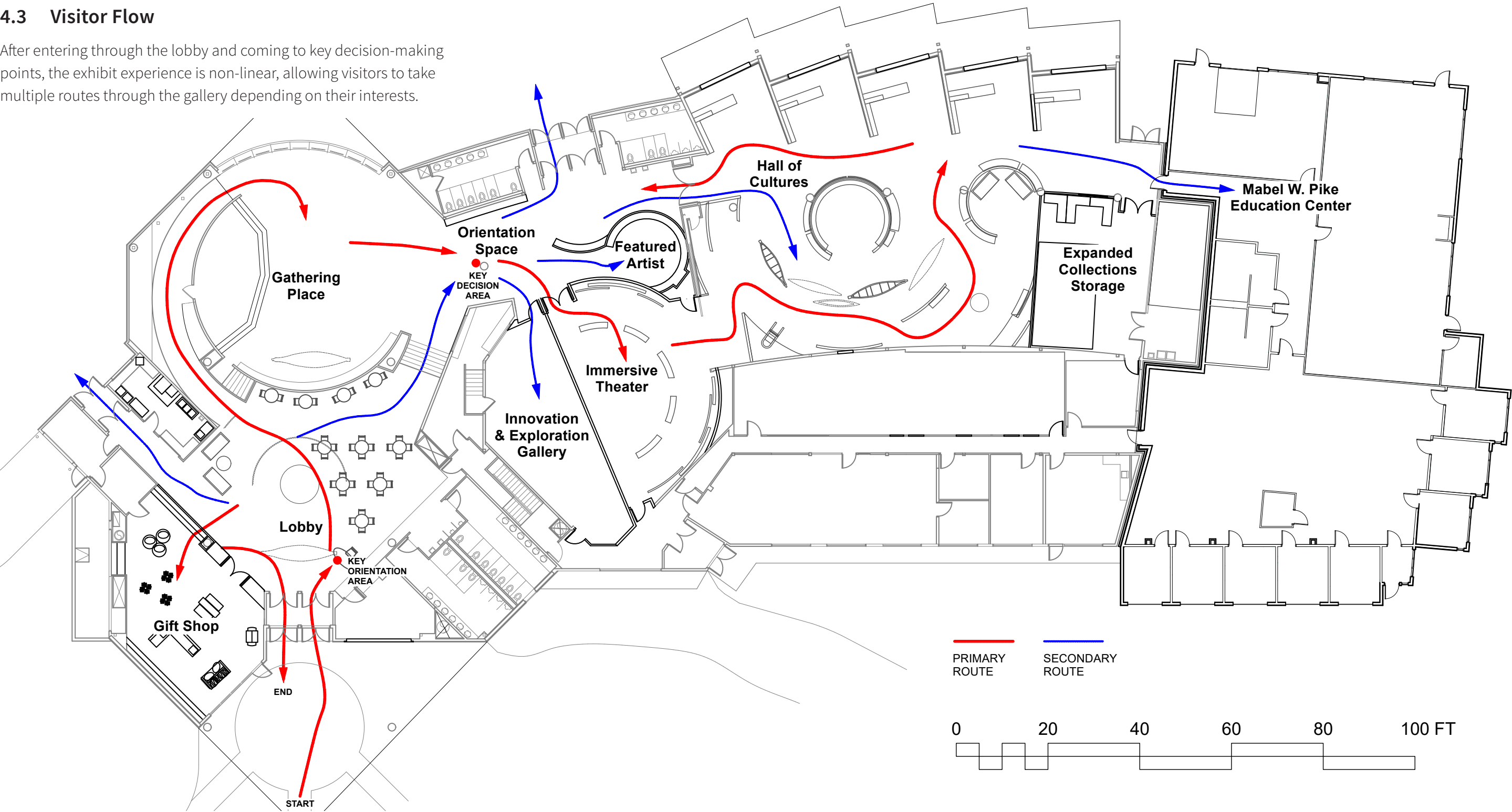
Content Distribution

This plan below overlays these general exhibit areas onto the ANHC floor plan and identifies key exhibit experiences.



4.3 Visitor Flow

After entering through the lobby and coming to key decision-making points, the exhibit experience is non-linear, allowing visitors to take multiple routes through the gallery depending on their interests.



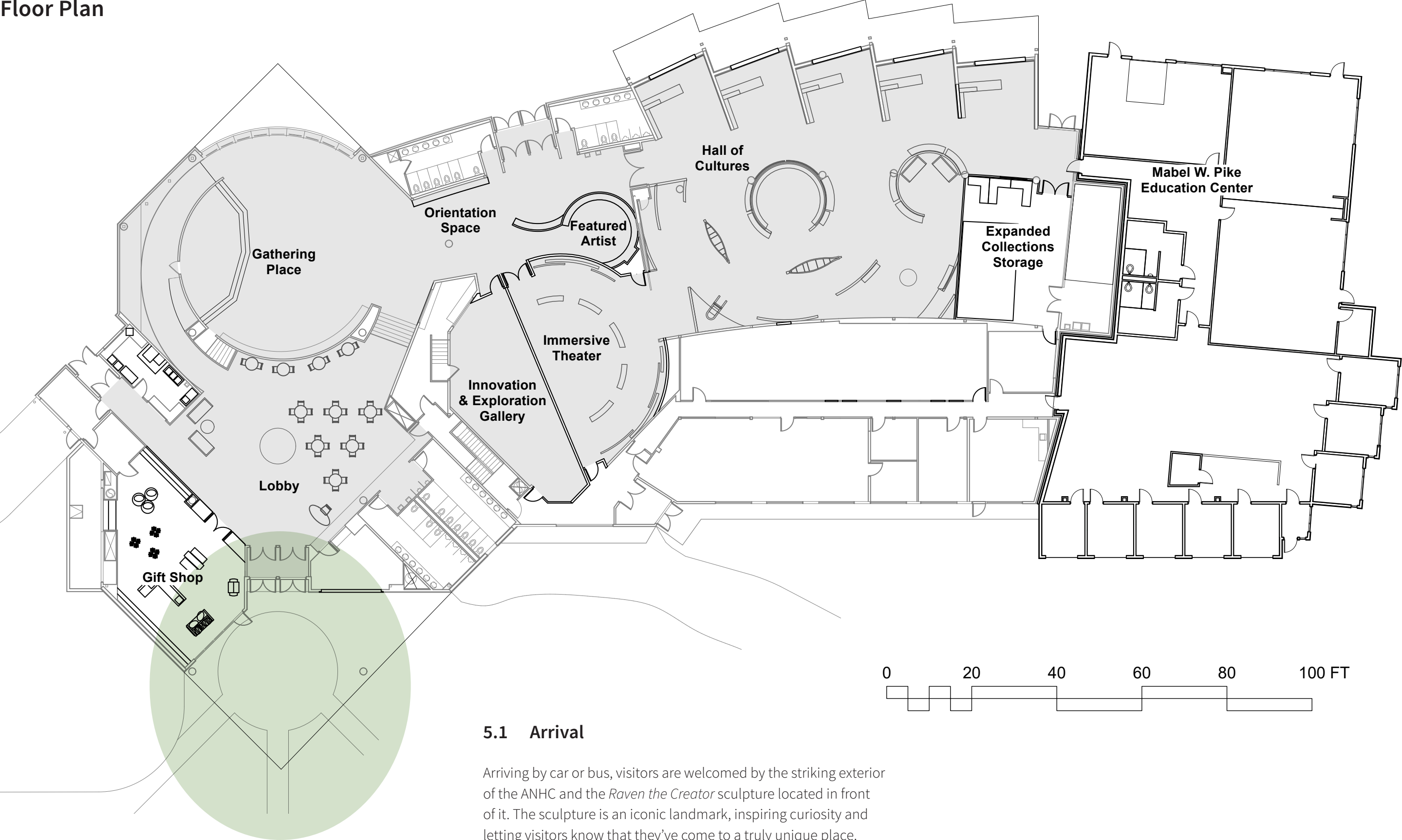


<https://www.alaskanative.net/cultural-programming/>

5.0 Visitor Walkthrough

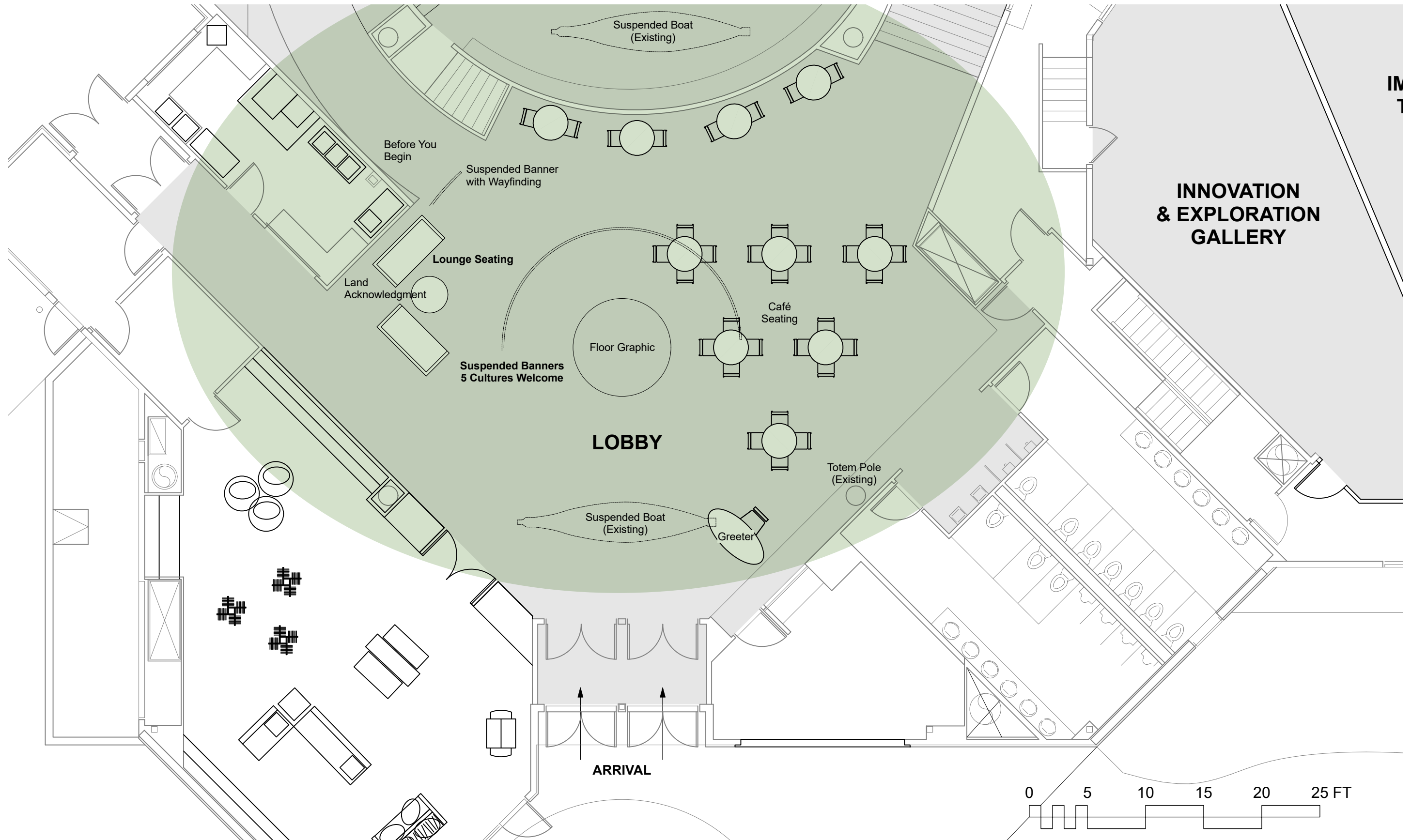
This narrative describes the potential visitor experience as visitors would move through the interpretive areas at the ANHC. Sketches and reference images illustrate key spaces, identifying potential interpretive media and exhibit design opportunities.

Floor Plan



5.1 Arrival

Arriving by car or bus, visitors are welcomed by the striking exterior of the ANHC and the *Raven the Creator* sculpture located in front of it. The sculpture is an iconic landmark, inspiring curiosity and letting visitors know that they’ve come to a truly unique place.



5.2 Lobby

Visitors entering this bright, inviting space immediately encounter the amenities, orientation, and programming information necessary to prepare for their visit. The space is animated and busy with guests enjoying cafe seating and visitors to the nearby gift shop. Visitors are welcomed by staff at the reception desk where they receive information about daily programming and featured, temporary displays. Wayfinding signage makes it clear where visitors can find restrooms, exhibit galleries, and all the other amenities they need to start their visit.

In the center of the space, banners introduce visitors to Alaska's five Native cultures. Seeing the names of the cultures and distinctive icons for each, visitors understand that Alaska Natives are diverse peoples with unique traditions. Quotations may adorn the walls, communicating that all are welcome in this special place. Nearby, visitors are naturally drawn to a feature wall that welcomes them to the ANHC and the traditional territory of the Dena'ina Athabascan people. They understand that their journey through the ANHC begins here.

Before leaving the lobby, visitors encounter an introductory exhibit that provides an overview of commonly asked questions about Alaska's Native cultures and allows visitors of all backgrounds to gain a foundation of knowledge before exploring the rest of the center. The voice of the text is friendly and welcoming and speaks directly from a contemporary Alaska Native perspective. Visitors understand that they are about to be immersed in the stories of vibrant, living cultures that are rooted in traditions but constantly adapting and evolving.

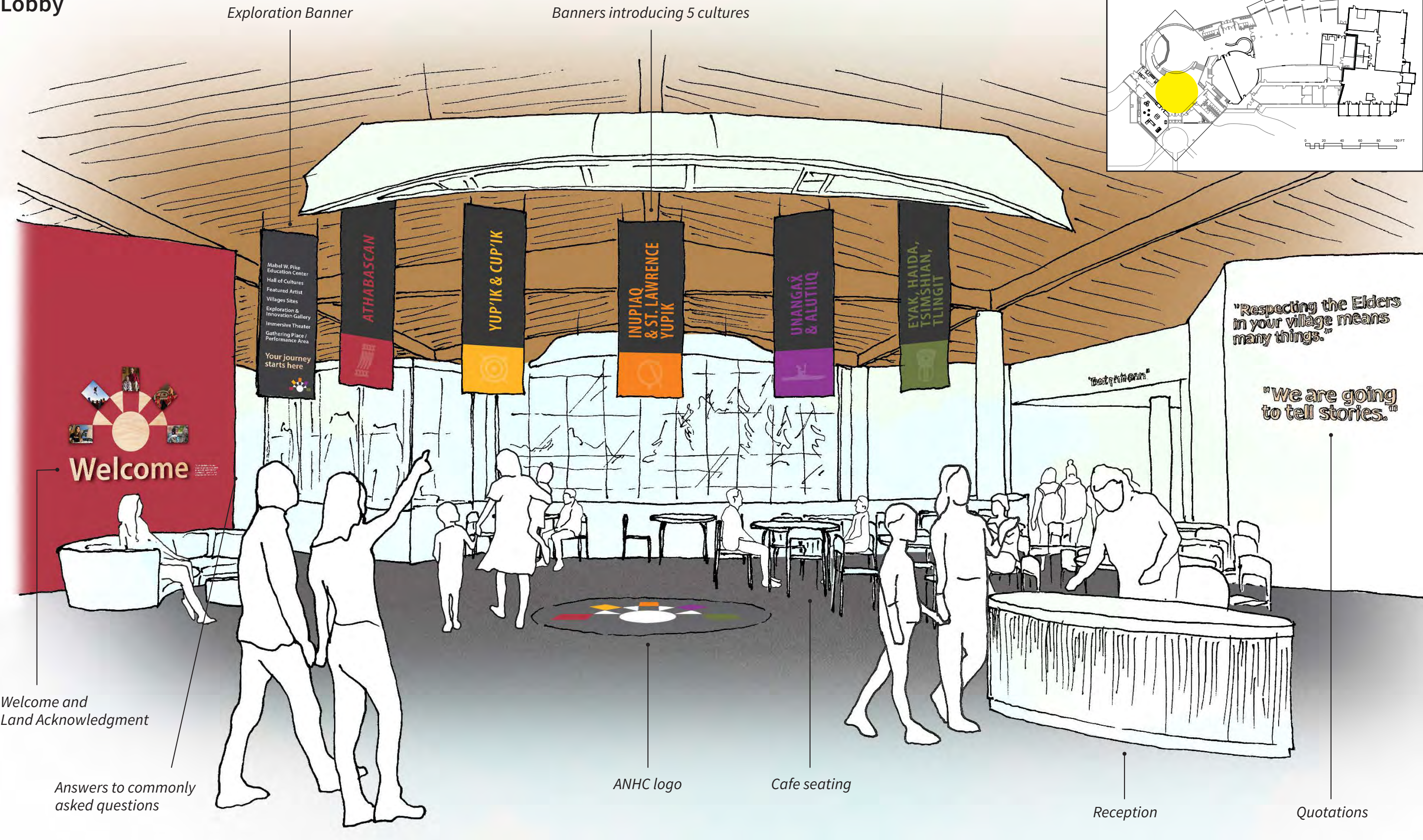


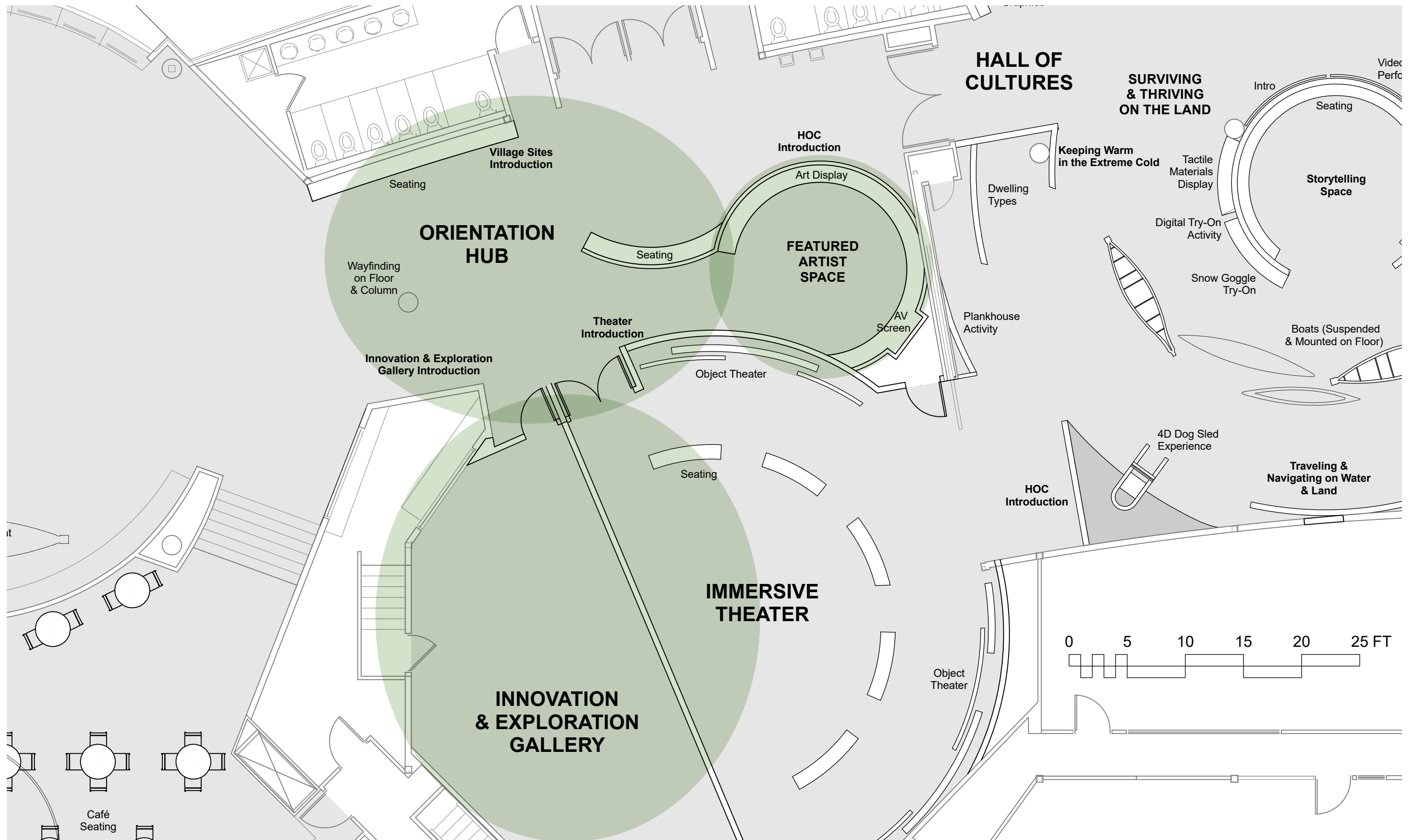
5.3 Gathering Place / Performance Area

A gentle ramp naturally leads visitors through this programming space on their way to the interpretive areas of the ANHC. As they pass through it, visitors understand that the events held here — storytelling, dance, drumming — are all ways Alaska Natives are keeping their traditions alive.



Lobby





5.4 Orientation Hub

As they approach the Orientation Hub, visitors immediately notice wayfinding and orientation information. Simple color-coded identification signage and gallery introductions communicate that there are many spaces to explore at the ANHC, and that this is the spot to make decisions about where they want to go first. The structural column in the center of the space does double-duty as a kind of sign post, identifying the direction of each interpretive space ahead. Floor graphics radiating out from the column ensure that visitors can follow the route to their destination.

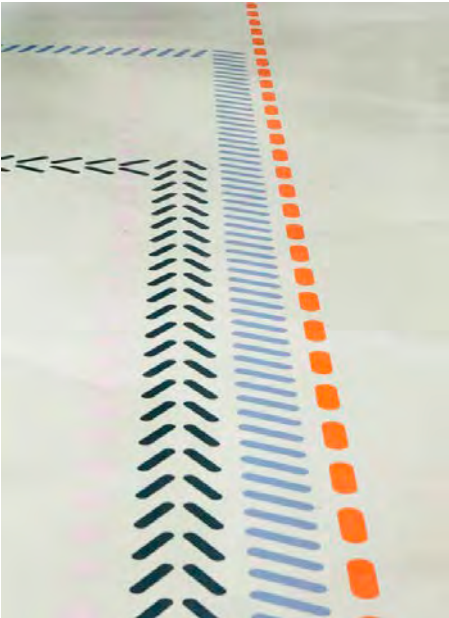
5.5 Featured Artist Space

This is the place to discover some of Alaska’s most exciting contemporary Native artists. This space supports a wide-range of displays and interventions, from weaving and beading to virtual reality and gesture-based digital installations. Return visitors are excited to check out the new installation in this rotating gallery.

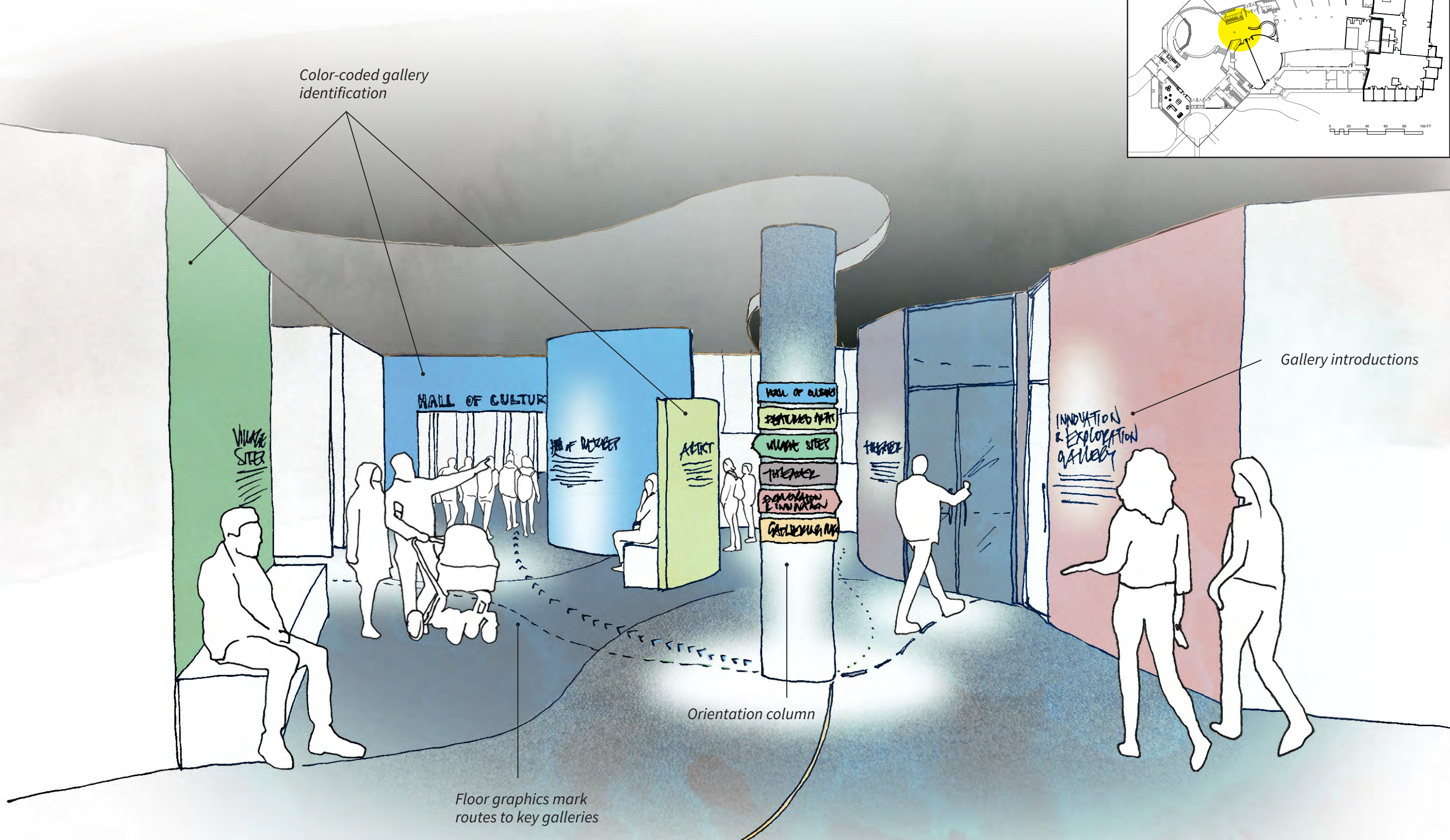
5.6 Innovation and Exploration Gallery

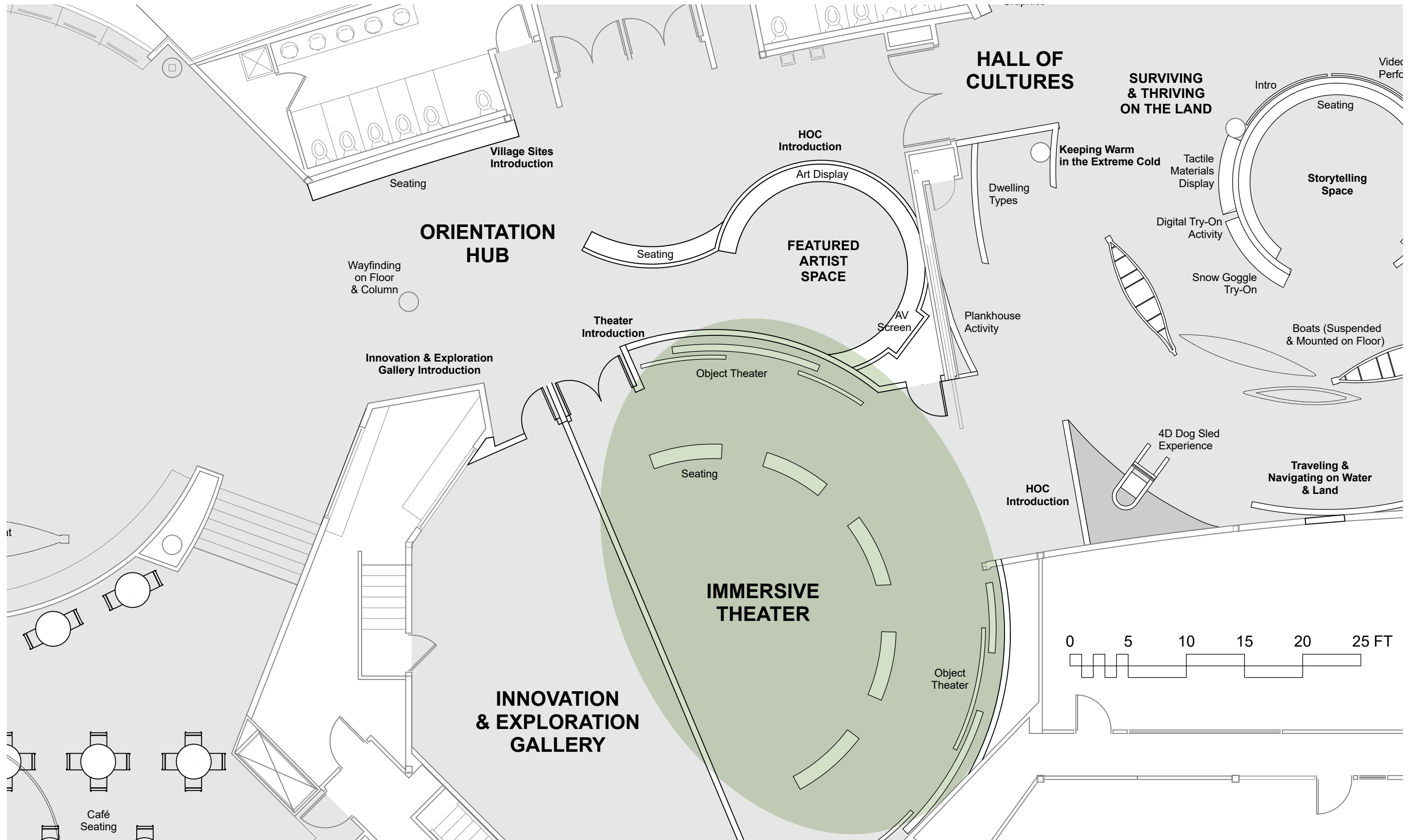
Visitors looking to engage their senses in free-form exploration are drawn to this gallery. The introduction to the gallery explains that throughout time Alaska Native cultures have developed innovative tools and technologies based on the materials available, and it invites visitors to do the same.

During non-programmed hours, this space might offer maker space-style materials and work areas, allowing visitors to freely explore and experiment around changing topics and questions posed by interpretive and curatorial staff. During scheduled programs, the space provides the amenities and materials to support structured activities, artist demonstrations, and classes.



Orientation Hub



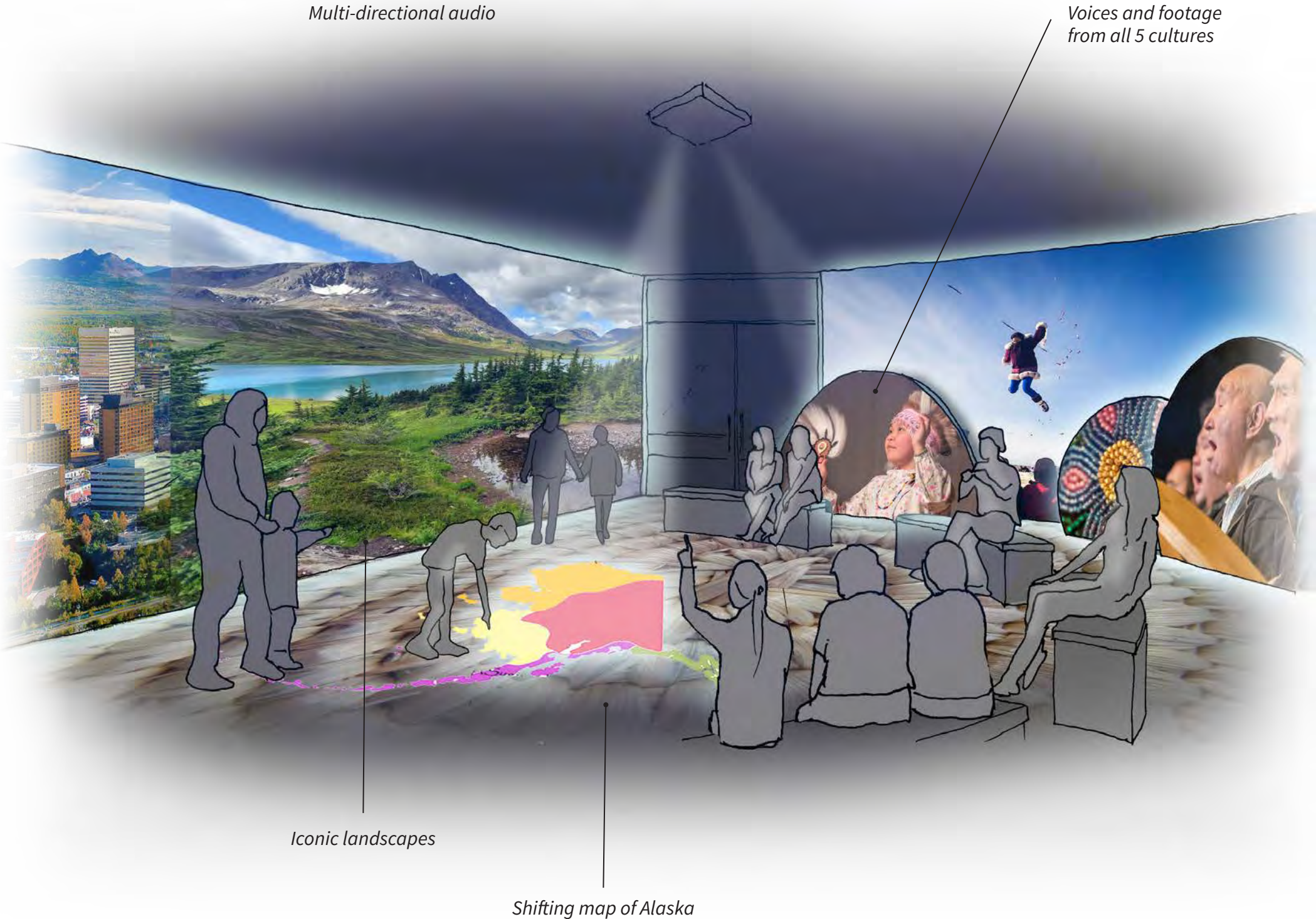


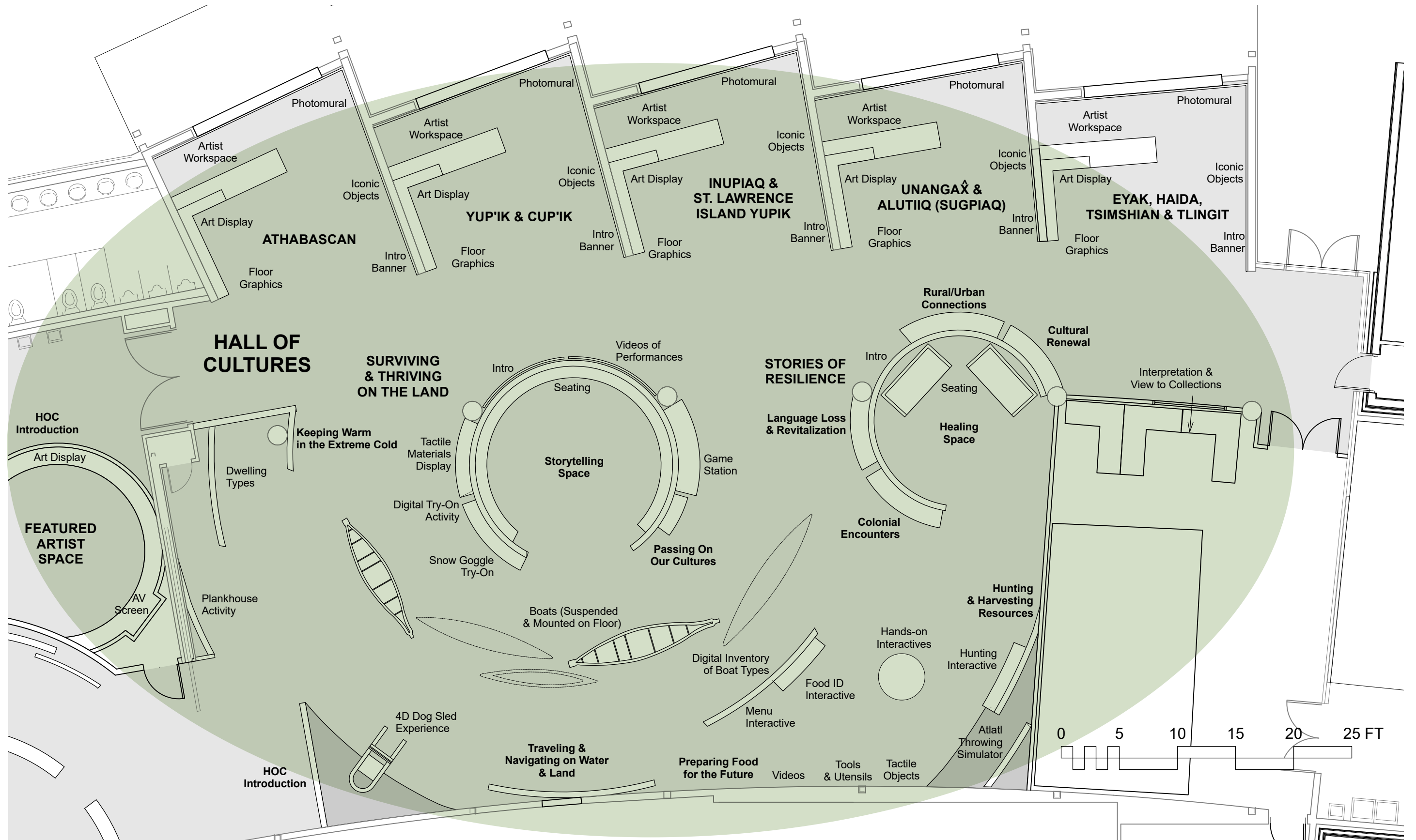
5.7 Immersive Theater

This theater invites visitors to experience an immersive, 360-degree film that provides a dynamic overview of Alaskan Native cultures, past, present, and future. The film begins by locating Alaska, flying over its iconic landforms and cultural settings with voice over introducing viewers to Alaska’s five Native cultural groups and their deep and ongoing connections to the land.

Soon, visitors find themselves immersed in these settings, looking up at the trees of the Chugach National Forest, in the middle of a Yup’ik dance performance, gazing down the urban streets of Anchorage. At certain points, a single image spans all surfaces in the space — the large wall in front, the walls behind, cut-out shapes layered in front of the wall, and even the floor below. At other times, each surface highlights different images and footage, prompting visitors to turn around to see contemporary Alaska Natives speaking or to cast their eyes towards the floor to see a shifting map of Alaska.

Interspersed throughout, diverse Native faces answer the question: “What does being Alaska Native mean to you?” with answers highlighting the diversity of Alaska’s Native peoples. Viewers see members of the five different cultural groups; children, youth, Elders; residents of villages and cities; artists, performers, business people; and many more. Archival images and footage are interspersed and juxtaposed with contemporary images throughout showing continuity of tradition.





5.8 Hall of Cultures

5.8.1 Gallery Introduction

Arriving at either entrance to this permanent gallery, visitors are greeted by simple introductory panels that prepare them for the experiences to come. They understand that the shared Alaska Native story is one of resilience and that all five cultural groups have overcome hardships and harsh environments, sustaining their bodies and their spirits with deep cultural knowledge, passed down from generation to generation.

5.8.2 Surviving and Thriving on the Land

In this area of the gallery, visitors explore the innovative and diverse methods that Alaska Natives have developed to survive and thrive off the land and waters in one of the harshest regions of the world. An introductory panel explains how these subsistence activities are uniquely adapted to specific landscapes, climate, and seasonal patterns across Alaska.

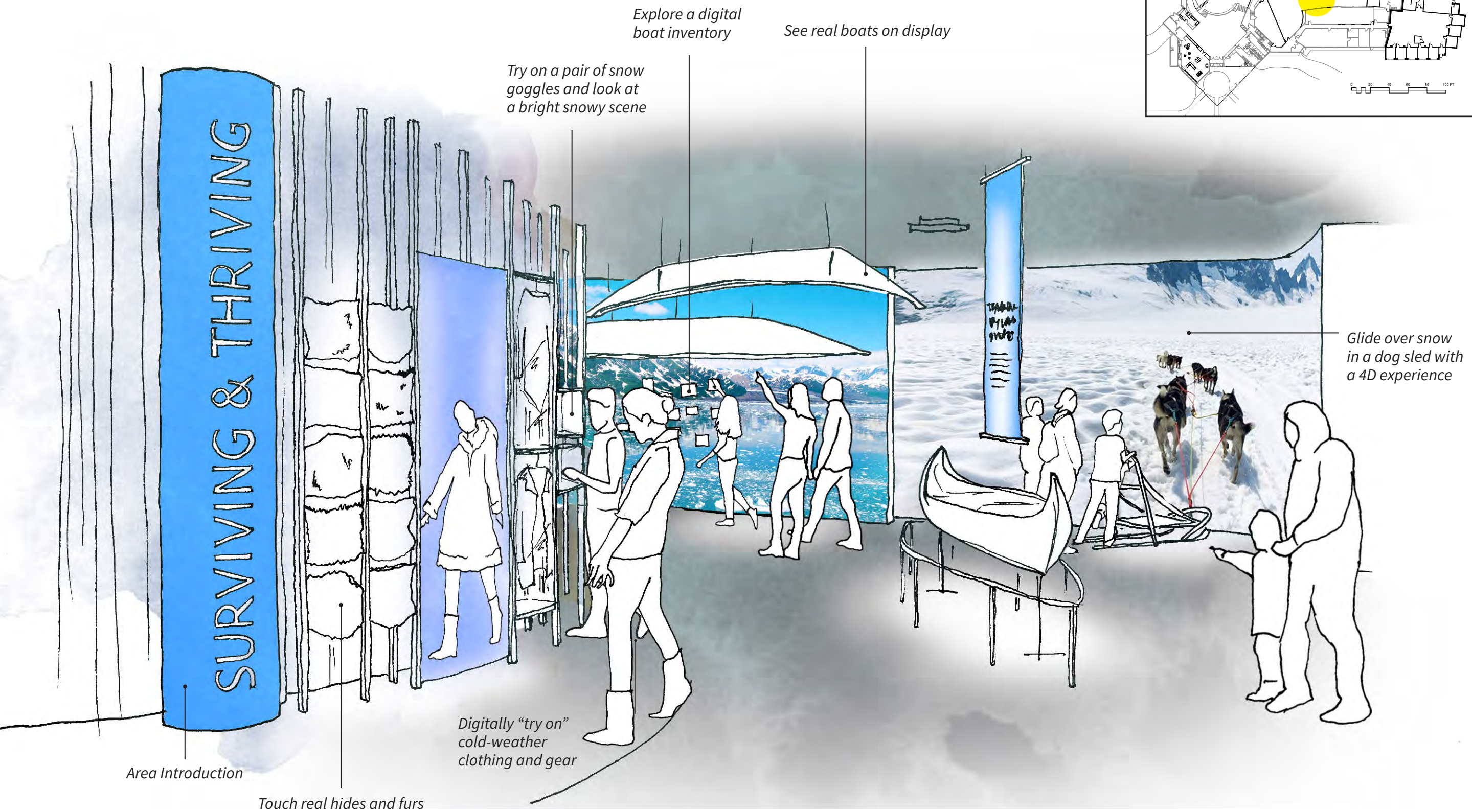
Visitors engage with interactive exhibits that explore different technologies needed to stay warm and dry in the extreme cold — touching samples of furs and waterproofed hides used to make outdoor gear; using a digital interactive to “try on” parkas, kuspuks, mukluks, and other articles of clothing; and examining models highlighting the unique design features used in traditional dwellings.

Nearby, visitors learn about the tools needed to travel across icy waters and snow-covered landscapes. They see real boats on display, learning how different cultures developed unique designs suited for specific conditions and contexts. A digital inventory of boat types invites further exploration. In a 4D dog sled experience visitors climb inside a real sled, put on a pair of virtual reality goggles, and see a snowy landscape fly by as cold air blows into their face. A large-scale projected backdrop ensures that spectators are also engaged in the experience.



Photo Credit: © DanFroese

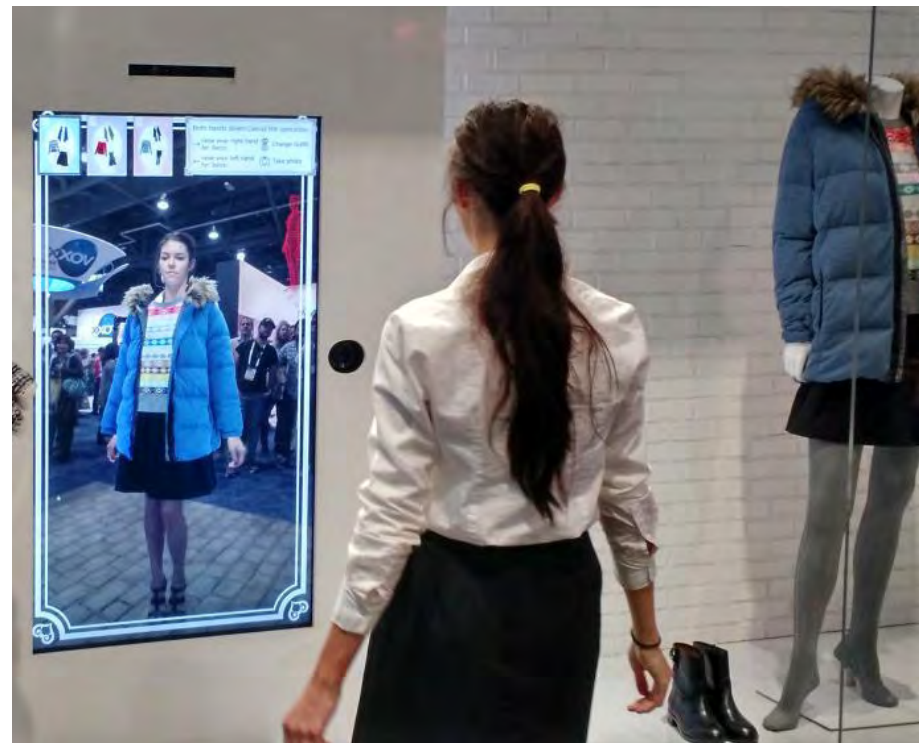
Hall of Cultures - Surviving and Thriving on the Land



5.8.2 *Surviving and Thriving on the Land (cont'd)*

Elsewhere in the Surviving and Thriving on the Land area, interactive exhibits invite visitors to explore traditional hunting and harvesting practices. Using gesture recognition technology, an atlatl throwing simulator prompts visitors to see how far they can throw a dart with and without this traditional tool. Other digital interactives challenge visitors to select the right tools and transportation to hunt seals, walruses, and whales or identify edible and medicinal plants depending on the season. Visitors have the chance to get hands on with weaving activities and touchable replicas of the real artifacts on display.

Food processing and preservation are important subsistence activities that have allowed Alaska Natives to guard against famine through time. Visitors see project footage of contemporary Alaska Natives using traditional preservation techniques like smoking, freezing, and fermentation and use a digital touchscreen to select raw ingredients and learn how they are used to make traditional foods like akutaq and muktuk. Nearby, modeled plates of traditional foods accompanied by smell stations bring these dishes to life for visitors.



5.8.2 *Surviving and Thriving on the Land (cont'd)*

At the center of the Surviving and Thriving on the Land area, visitors encounter a circular structure. Peering inside, they see interior walls animated by immersive projections of seasonal landscapes, illustrations, and footage of contemporary Alaska Native storytellers. They feel excited to enter this Storytelling Space, sit down, and listen to cultural stories from across Alaska. At scheduled times, interpretive staff or community storytellers take over the space for live programming.

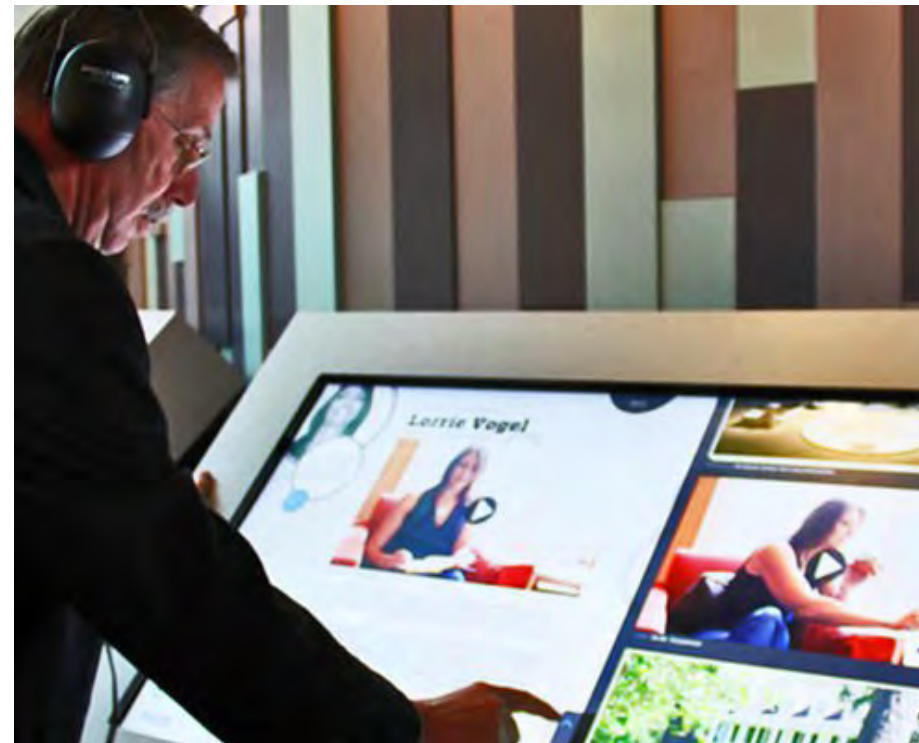
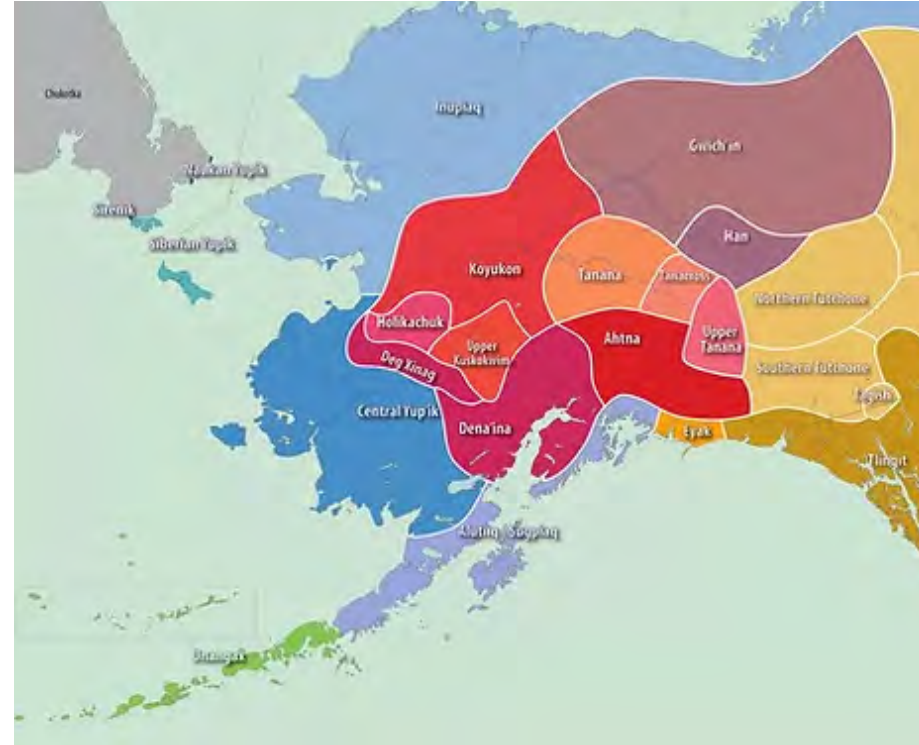
Surrounding the outside of the Storytelling Space, a mixture of hands-on and digital exhibits invite visitors to learn about the ways in which Alaska Natives have shared their culture and values across generations. Interactive stations allow visitors to play the throwing game or jackstraws with their friends and families. At a digital kiosk, they watch and listen to archival and contemporary footage of dancing, singing, and drumming from across Alaska's five cultural groups.

5.8.3 *Stories of Resilience*

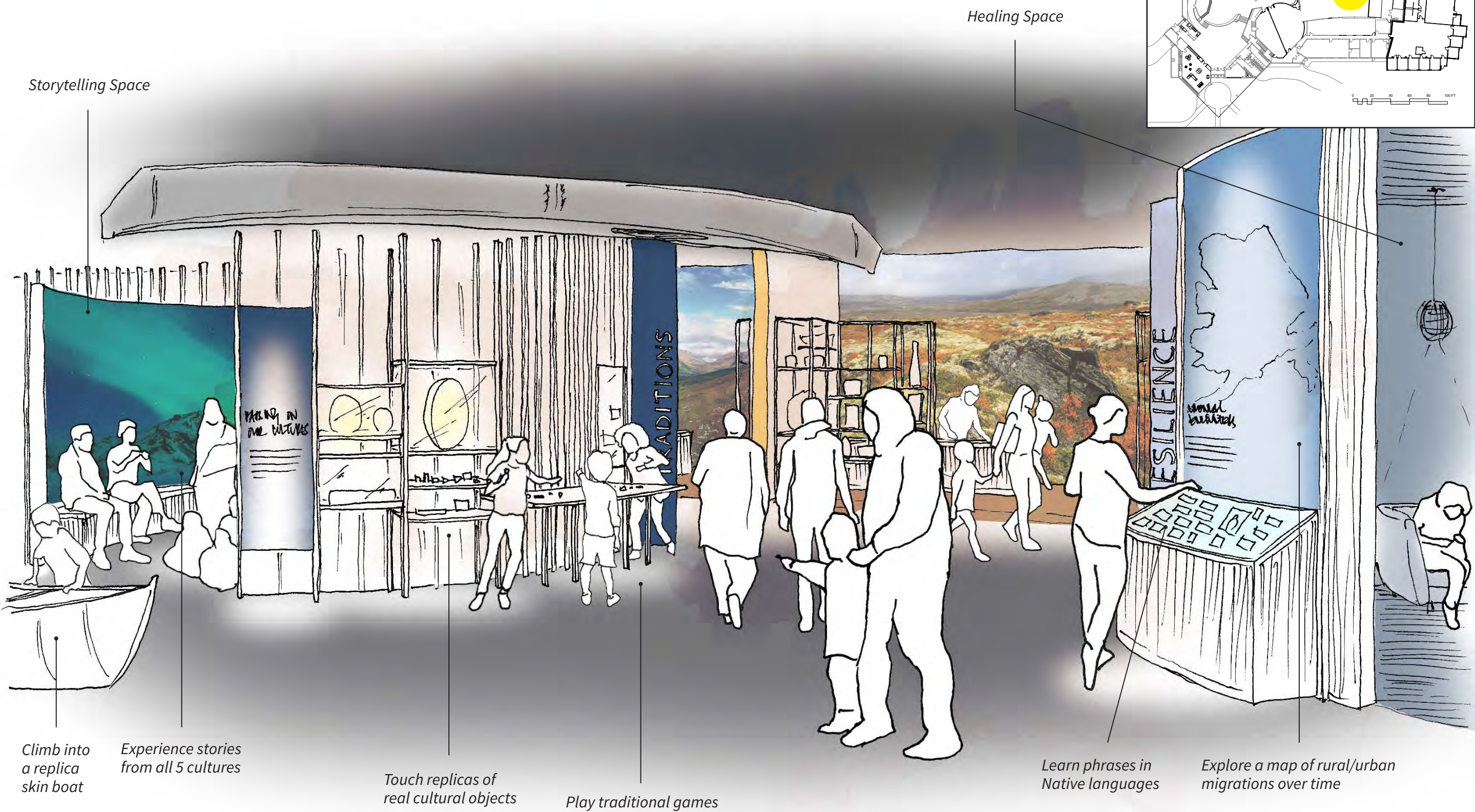
From here, visitors begin their journey into the Stories of Resilience section of the gallery. This area focuses on the social upheavals and cultural changes brought on by forces like colonization and climate change — and the ways that Alaska Natives have persevered and adapted through time.

Visitors explore migration maps, listen to oral histories from individuals who attended boarding schools, and learn key phrases in Alaska Native languages using a multimedia language station. Displays of contemporary cultural objects and art — from skateboard decks to graffiti and business cards — highlight the diverse experiences of today's Alaska Natives.

A Healing Space provides a quiet spot for reflection and contemplation of some of these difficult topics.



Hall of Cultures - Surviving and Thriving (cont'd) & Stories of Resilience



5.8.3 Stories of Resilience (cont’d)

The final section of the Stories of Resilience area focuses on cultural renewal and the role of the ANHC in supporting Alaska Native communities in preserving their traditions. Here, visitors learn about repatriation of sacred objects, see a real repatriated Chilkat robe on display, and learn about the ANHC’s Cultural Box program. A digital story station invites visitors to hear from Alaska Native educators, artists, curators, and many others tell cultural renewal success stories. Nearby, visitors can look into the ANHC’s collection storage, catching a glimpse of staff actively engaged in preserving the past for future generations.

Nearby, visitors can look into the ANHC’s collection storage, catching a glimpse of staff actively engaged in preserving the past for future generations.



ALASKA NATIVE HERITAGE CENTER

The Alaska Native Heritage Center and The Clift Foundation are creating culture boxes for families to provide an outlet for creativity and connection to indigenous culture and stories for youth. This project is grounded in the mission and vision to bring cultural activities to the student in their home. Boxes will be delivered to your home through the mail and any student can apply. Parents and students – register today!

ANHC

CULTURE BOXES

RESERVE YOUR CULTURE BOX TODAY! EMAIL info@alaskanative.net

62 Culture Boxes are available for each grade category:

➤ **K-2nd grade:** Paper mask making kit, DIY snow globe activity, beaded necklace making kit

➤ **6th-8th grade:** Alaska Native storytelling activity, yoyo-making kit w/info on traditional uses, bracelet making kit

➤ **3rd-5th grade:** Alaska Native word search puzzle, small button blanket making kit, ice fishing jig making kit

➤ **9th-12th grade:** poetry activity, cedar weaving bracelet kit w/materials, beaded pouch necklace kit, ingredients for smoke fish or salve making and how-to info sheet

*Added bonus: Youth who upload a picture of their finished activity to social media will have an opportunity to enter to win a prize! #ANHCCultureBoxes

FOR MORE INFORMATION CONTACT

Yaeli Velez

Yaeli@alaskanative.net

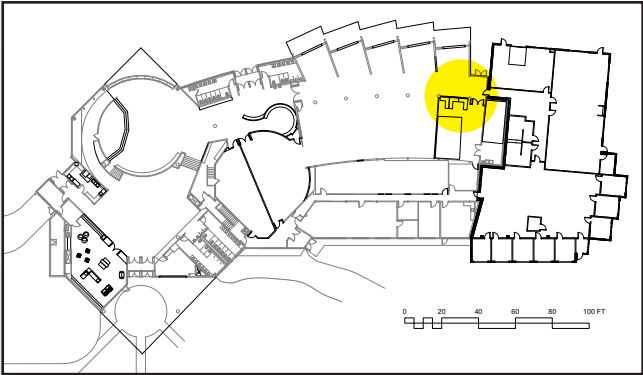
(408) 330-8000

THE CLIFT FOUNDATION

<https://www.theatlantic.com/education/archive/2020/04/teaching-native-culture-in-alaskas-classrooms/609292/>

40 AldrichPears Associates | Alaska Native Heritage Center | Final Concept Report

Hall of Cultures - Stories of Resilience (cont'd)



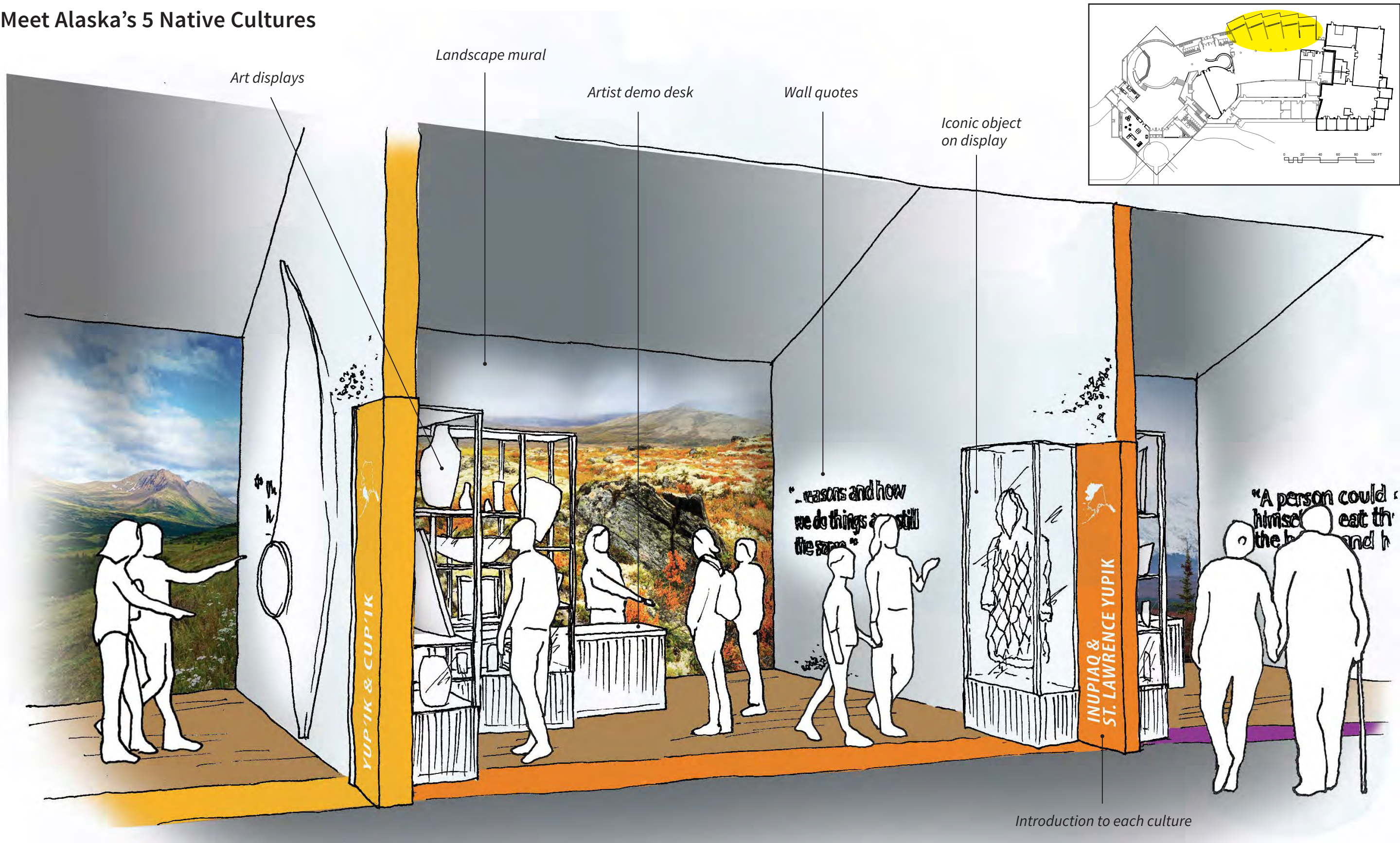
5.8.4 Meet Alaska’s 5 Native Cultures / Artist Spaces

This is the place to get to know the five Native cultural groups of Alaska — from their distinct languages, beliefs, and traditions to the shared values that unite them. Five separate display areas provide dedicated, flexible space for these groups to curate exhibits and develop their own rotating content.

Each display area also integrates a number of semi-permanent interpretive features. A large-scale photo mural immerses visitors in each group’s traditional lands, a case showcasing an iconic object acts as an entry point into unique traditions, and wall quotes highlight values that are particularly important to each culture. Demonstration desks in each area allow artists to share their unique practices with visitors and connect them to the stories and personalities behind the art pieces being sold in the ANHC’s gift shop.



Meet Alaska's 5 Native Cultures



6.0 Content Matrix

This Content Matrix organizes the interpretive components, presenting them in increasing levels of detail. It is a living document that will grow and change through subsequent design phases, at which point any empty boxes will be filled in. Throughout all phases, it helps to coordinate work done by the design team, ensuring that all parties are on the same page.

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
<p>Main Theme:</p> <p>We Are the Peoples of Alaska</p> <p><i>The diverse Native peoples of Alaska are deeply rooted to this place — our rich, living cultures have defined Alaska’s past, present and future.</i></p>				
Arrival				
Raven Sculpture	We Are the Peoples of Alaska Unity and Diversity	Welcome to the ANHC. The raven is an important symbol for all 5 Native cultural groups in Alaska.	<ul style="list-style-type: none">Welcome to the ANHCInformation about the sculpture and the artist	<ul style="list-style-type: none"><i>Existing Raven the Creator Sculpture and associated graphics</i><ul style="list-style-type: none">See an iconic sculpture by John Hoover and find out a little bit more about the artistFeel welcomed to this special site
Lobby				
An Introduction to Our Cultures	We Are the Peoples of Alaska Unity and Diversity	The 5 Native cultural groups of Alaska welcome you. There are many ways to learn about these cultures at the ANHC.	<p>Welcome</p> <ul style="list-style-type: none">Welcome/greetings from:<ul style="list-style-type: none">AthabascanYup’ik & Cup’ikInupiaq & St. Lawrence Island YupikUnangaꔪ & Alutiiq (Sugpiaq)Eyak, Haida, Tsimshian, Tlingit <p>Land Acknowledgment</p> <ul style="list-style-type: none">You are on the traditional territory of the Native Village of Eklutna, Dena’ina Athabascan tribe. Welcome. <p>Orientation</p> <ul style="list-style-type: none">Orientation to the Village Sites, Hall of Cultures, Theater, etc.Programming and performance schedule	<ul style="list-style-type: none"><i>Graphics introducing each cultural group</i><ul style="list-style-type: none">See distinct icons, names, and images representing each groupThe graphics may also highlight the distinct landscapes of each group and/or integrate an iconic object for each<i>Wall quotations</i><ul style="list-style-type: none">See quotes from many different Alaska Natives adorning the walls of the lobby<i>Welcome wall</i><ul style="list-style-type: none">Be officially welcomed to the ANHC and the traditional territory of the Athabascan people.<i>Orientation graphics</i><ul style="list-style-type: none">Be oriented to Village Sites, Hall of Cultures, Theaters, etc.
Before You Begin...	We Are the Peoples of Alaska Unity and Diversity	Visitors come here with different levels of knowledge about Alaska Native cultures. Here are some things that everyone should know about Alaska’s Native peoples before exploring the ANHC.	<p>A Quick “Cultural Sensitivity Workshop”</p> <ul style="list-style-type: none">There is not just one Native culture in Alaska; there are many.Although our cultures have changed over time, we haven’t disappeared; we are still here.There are many different ways to be Native today; we don’t all live in villages and we don’t all live in cities.We are diverse peoples with ways of life rooted in traditions and teachings of our Elders, and adapted to current contexts.	<ul style="list-style-type: none"><i>Graphics answering commonly asked questions</i><ul style="list-style-type: none">Gain a quick overview of how to respectfully engage with Alaska’s Native peoples and cultural content at the ANHC

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">Although we are diverse peoples some shared values unite us.	
Gathering Place / Performance Area				
	We Are the Peoples of Alaska	Storytelling, dance, art, performance are all ways Alaska Natives keep our traditions alive.	<ul style="list-style-type: none">Flexible performance space	<ul style="list-style-type: none">Visitors see the existing map/art piece behind the stage - interpretation TBDA projection screen maybe integrated that can be pulled down over the map
Orientation				
Orientation Hub	We Are the Peoples of Alaska Unity and Diversity	There are many places to learn about Alaska Native cultures at the ANHC.	Orientation <ul style="list-style-type: none">Orientation to the Village Sites, Hall of Cultures, Theater, etc.Programming and performance schedule	<ul style="list-style-type: none"><i>Orientation graphics</i><ul style="list-style-type: none">Understand where to go and when to make the most of your ANHC experience<i>Seating</i><ul style="list-style-type: none">Take a seat and wait for your group as you plan your visit
Featured Artist Space				
	We Are the Peoples of Alaska Unity and Diversity	Get to know some of Alaska’s contemporary Native artists. There is always something new to see at the ANHC.	<ul style="list-style-type: none">Rotating content/display	<ul style="list-style-type: none"><i>Rotating display</i><ul style="list-style-type: none">Explore the work of Alaska’s contemporary Native artistsNote that this space will support multimedia installations that might include virtual reality, projected images and footage and gesture-based digital interactives
Innovation & Exploration Gallery				
	Surviving and Thriving on the Land Unity and Diversity	Innovation is central to Alaska Native cultures. We invite you to explore, play, and imagine in this hands-on programming area.	<ul style="list-style-type: none">Flexible programming space	<ul style="list-style-type: none">This space may integrate maker space-style materials and work areas, allowing visitors to freely explore changing topics and questions posed by interpretive and curatorial staffDuring programs, the gallery can support more structured activities
Immersive Theater				
	We Are the Peoples of Alaska	Find out how the diverse Native peoples of this region have shaped Alaska’s past, present and future.	What does it mean to be Alaska Native? <ul style="list-style-type: none">See Visitor Experience column for content direction	<ul style="list-style-type: none">An immersive, 360-degree film experience provides a dynamic overview of Alaskan Native cultures, past, present and future.The film begins by locating Alaska, flying over its iconic landforms and cultural settings with voice over introducing viewers to Alaska’s 5 Native

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
				<p>cultural groups and their deep and ongoing connections to the land.</p> <ul style="list-style-type: none">• Soon, visitors find themselves immersed in these settings, looking up at the trees of the Chugach National Forest, in the middle of a Yup'ik dance and drumming performance, looking down the urban streets of Anchorage.• Interspersed throughout, diverse Native faces answer the question: “What does being Alaska Native mean to you?” with answers highlighting the diversity of Alaska’s Native peoples. Speakers include:<ul style="list-style-type: none">○ Members of 5 different cultural groups○ Children, youth, Elders○ Residents of villages and cities○ Artists, performers, business people, etc.• Archival images and footage are interspersed and juxtaposed with contemporary images throughout showing continuity of tradition.
Hall of Cultures				
Hall of Cultures Gallery Intro	Shared Stories of Resilience	<p>Ours is a story of resilience.</p> <p>Facing historical hardships and a harsh environment, we persevered and adapted, sustaining our bodies and our spirits with deep cultural knowledge, passed down from generation to generation.</p>	<ul style="list-style-type: none">• See key messages	<ul style="list-style-type: none">• <i>Gallery intro graphic</i><ul style="list-style-type: none">○ Understand the key messages of the gallery
Surviving and Thriving on the Land				
Theme: <i>The Native peoples of Alaska have developed innovative ways to survive and thrive in one of the most challenging environments on earth.</i>				
Area Intro	<p>Surviving and Thriving on the Land</p> <p>Unity and Diversity</p>	<p>For over 10,000 years Alaska Native peoples have developed ways to survive and thrive off the land and waters in one of the harshest areas of the world.</p> <p>These subsistence activities have sustained our bodies as well as our traditions and cultures through time, and continue to this day.</p>	<p>Surviving and Thriving on the Land</p> <ul style="list-style-type: none">• All Alaskan Native cultures are deeply rooted in the land—understanding and respecting the land and waters of Alaska has allowed us to thrive here.• Over time, we developed subsistence activities that are uniquely adapted to specific landscapes, climates, and seasonal patterns.• While our subsistence activities are different across our cultures, they help us meet some common needs:<ul style="list-style-type: none">○ Staying warm and dry in extreme cold	<ul style="list-style-type: none">• <i>Area intro graphic</i><ul style="list-style-type: none">○ Explore an introduction to the key messages of the exhibit area

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">○ Traveling and navigating across snow and icy waters○ Hunting and harvesting resources from the land and water○ Nourishing our bodies through all seasons○ Sustaining our cultures with shared traditions and values● Many subsistence activities are practiced to this day.	
Keeping Warm in the Extreme Cold	Surviving and Thriving on the Land	All 5 Alaska Native cultures have developed technologies to help them survive the cold.	<p>Designing Cold-Weather Clothing</p> <ul style="list-style-type: none">● Before indoor heating Alaska Natives needed ways to stay warm.● Different cultures designed clothing to defend them from the particular climate where they lived.● Across all cultures, using available resources to create durable warm layers was an important strategy.● Cold wasn't the only thing you need protection from out on the snow; staring at bright snow could damage your eyes. Snow goggles provided protection against glare.● Many clothing items and accessories are still made and used today.● Differences in designs between cultures, e.g.,<ul style="list-style-type: none">○ Tlingit and Haida used eulachon oil to treat hides, making them waterproof to withstand heavy rains.○ St. Lawrence Island Yupik made reversible auklet bird parkas to allow moisture to dry out while still being worn.○ Athabaskan made shirts, jackets, pants, mitts and hats from caribou, moose and bear hides. Wolverine hides used around the face to help shed ice and moisture. <p>Keeping the Cold Out at Home</p> <ul style="list-style-type: none">● There are a number of considerations Alaska Natives needed to make for designing and building traditional dwellings in a cold climate:<ul style="list-style-type: none">○ Small windows/entrances○ Ventilation for smoke	<ul style="list-style-type: none">● <i>Digital clothing try on</i><ul style="list-style-type: none">○ Use a gesture-based digital projection to layer different cold-weather gear onto your body○ Then take a photo and email it to yourself or your friends○ This area might also include a real try-on experience for community members● <i>Tactile materials display</i><ul style="list-style-type: none">○ See and touch samples of furs, weatherproofed hides, etc. (circles of materials mounted to wall)○ Put your hands in gloves to feel how warm they are● <i>Snow goggle try on</i><ul style="list-style-type: none">○ See different styles of snow goggles on display and then look through a pair at a light box to understand how they work● <i>Video/illustrations of clothing design process</i><ul style="list-style-type: none">○ Learn the steps involved in designing and making clothing like parkas and mittens● <i>Graphics/models of different dwelling types</i><ul style="list-style-type: none">○ Explore cutaways of dwelling types from all 5 cultural groups, e.g., qasgiq and ena (Yup'ik & Cup'ik), ciqlluaq and ulax (Unanga& Alutiiq (Sugpiaq)), plank houses (Eyak, Haida, Tsimshian, Tlingit)● <i>Build a mini plank house</i><ul style="list-style-type: none">○ Learn some of the techniques required to build a plank house

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">◦ Available resources/materials• Examples of strategies for keeping the cold out:<ul style="list-style-type: none">◦ Ciklluaq/barabara - a subterranean sod house built by Unanga̋ & Alutiiq (Sugpiaq) designed to withstand high force winds◦ Dwellings of Inupiaq & St. Lawrence Island Yupik had distinct low entryways to keep wind and cold from entering the main room.◦ Eyak, Haida, Tsimshian, Tlingit cultures built plank houses from cedar, spruce and hemlock timber around a central fire pit and smoke hole. Their winter villages were located to protect them from storms.	
Traveling and Navigating on Water and on Land	Surviving and Thriving on the Land Unity and Diversity	All 5 Alaska Native cultures have developed technologies and traditions to help them travel and navigate the icy water and land of Alaska.	Traveling Icy Waters <ul style="list-style-type: none">• Alaska Native cultures used a variety of boats to travel throughout the region and beyond. Each boat style was used for different activities.• Across many cultures, kayaks (closed boats) were used for hunting while open boats were used to transport larger groups of people.• Differences in designs across cultures, e.g.,<ul style="list-style-type: none">◦ Inupiaq & St. Lawrence Island Yupik used large, open umiaq/angyaq to hunt whale and walrus, barter and trade and kayaks were used for one person.◦ For Eyak, Haida, Tsimshian, Tlingit canoes were the main form of transportation. Haida canoes were made from a single cedar log up to 60 ft long.◦ Unanga̋ & Alutiiq (Sugpiaq) designed kayaks with split or bifurcated bows to help absorb the shock of the waves.• These boats are still made today. Gliding Over Snow <ul style="list-style-type: none">• Alaska Natives used sleds for hauling heavy loads across long distances and were usually pulled by dogs or reindeer (or people when animals were unavailable).	<ul style="list-style-type: none">• <i>Digital inventory of boat types</i><ul style="list-style-type: none">◦ Explore the many different types used by Alaska Native cultures across time and regions• <i>Physical display of different boats</i><ul style="list-style-type: none">◦ See real boats from all 5 cultural groups and learn about different design considerations• <i>4D digital dog sled experience</i><ul style="list-style-type: none">◦ Stand in a real sled and see footage of dogs in front of you◦ Feel cold wind in your face

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">• There were designs for different contexts, e.g., designs for open areas like frozen rivers and tundra, designs for carrying very heavy loads• Differences in designs across cultures, e.g.,<ul style="list-style-type: none">◦ Athabascan used a dragging sled for carrying large and heavy loads, sliding directly on the surface of the snow to spread weight out over a large surface area.◦ Inupiaq & St. Lawrence Island Yupik used basket sleds for land travel and flat sleds used hauling large skin boats across the ice.• Sleds are still used today—and sometimes pulled by snowmobiles.	
Hunting and Harvesting Resources	Surviving and Thriving on the Land Unity and Diversity	All 5 Alaska Native cultures have developed technologies and traditions to help them hunt for and harvest resources.	Hunting for Survival <ul style="list-style-type: none">• For thousands of years Alaska Natives traveled extensively over the landscape, hunting fish and game for survival and becoming experts at following and finding animals.• Observation of seasonal patterns and the natural world were critical to their success.• Examples of traditions and tools related to fishing, whaling, walrus, seal hunts:<ul style="list-style-type: none">◦ E.g., darts and throwing boards - a throwing board extended a hunter's arm, adding extra leverage as he hurled hunting darts through the air toward seals, birds, and sea otters.◦ Tools of the Yup'ik seal hunt - atlatl, bow and arrows, spear, or harpoon. Ropes made out of seal hide and tied to the harpoon tip so the seal could not get away.• All cultures also had celebrations related to the hunt/honoring animals: e.g, whaling festivals, bladder festival.• Subsistence hunting still happens today in different forms.	<ul style="list-style-type: none">• <i>Atlatl throwing simulator</i><ul style="list-style-type: none">◦ Use gesture recognition to see how far you can throw with or without the atlatl◦ See a real atlatl on display nearby.• <i>Strategic hunting digital interactive</i><ul style="list-style-type: none">◦ Learn about the many steps and skills required in traditional hunting. Select the animal you want to hunt (seal, walrus, or whale) and follow prompts to help you select the appropriate tools and transportation and identify signs that the animals are nearby. When you're close enough, test your aim and take your shot.• <i>Food identification digital interactive</i><ul style="list-style-type: none">◦ Learn about some of the common traditional plants used across Alaska, then use your skills of observation to identify berries and plants that are available/edible depending on the season. Be careful some plants are poisonous!• <i>Tool-making hands-on interactive</i><ul style="list-style-type: none">◦ Match finished tools with the raw materials they are made from, e.g., seal hide used for rope; walrus ivory used for ulus, harpoon counterweights, and snow goggles• <i>Touch replicas of hunting tools</i><ul style="list-style-type: none">◦ Touch safe replicas of real hunting tools like bows and arrows, spears, and harpoons• <i>Hands-on weaving activity</i><ul style="list-style-type: none">◦ Try weaving traditional patterns from different Alaska Native cultures. Then try creating your own.◦ See real baskets on display nearby.

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			Gathering and Sharing Resources <ul style="list-style-type: none">Keen observation of the natural world was also important for harvesting berries, plants and medicines.Different resources were gathered at different times of year in different regions. In general, spring brings fresh vegetables including beach greens, seaweed with herring eggs, and wild onions in the spring and summer and fall are times for berry harvesting.Baskets were a key tool for collecting and storing resources. Creating them was both a practical and artistic activity.Alaska Natives still engage in these activities today.	
Preparing Food for the Future	Surviving and Thriving on the Land Unity and Diversity	All 5 Alaska Native cultures have developed technologies and traditions to help them prepare, preserve and share food.	Preparing and Preserving Food throughout the Year <ul style="list-style-type: none">Alaska Natives followed the season, preparing and preserving foods after they were harvested and hunted.Preserving food guarded against famine in the future. There were many techniques including drying/smoking, freezing, and fermentation. Different tools helped in this process, e.g.,<ul style="list-style-type: none">Drying/smoking racksBirchbark boxesSealskin containers (pokes)Knives for processing (ulus)Examples of dishes from across cultures, e.g.,<ul style="list-style-type: none">Agutak - reindeer fat or tallow, seal oil, freshly fallen snow or water, fresh berries, and sometimes ground fishMuktuk - frozen whale skin and blubberFermented ugruk (seal) flippers	<ul style="list-style-type: none"><i>Projected footage of food processing</i><ul style="list-style-type: none">See birdseye footage of hands processing traditional foods on a table while voices from off screen describe the techniques and significance of activities<i>Digital mix and match menu</i><ul style="list-style-type: none">Select from a series of raw ingredients and learn how they are combined to create traditional dishes<i>Models/displays of meals</i><ul style="list-style-type: none">See and touch models of traditional foodsThese may incorporate smell<i>Display of tools and utensils</i><ul style="list-style-type: none">See real artifacts on display
Passing on Our Cultures	Surviving and Thriving on the Land Unity and Diversity	All 5 Alaska Native cultures have traditions that pass knowledge and values down to younger generations.	Winter is a Time for Storytelling <ul style="list-style-type: none">Winter in Alaska is long and dark. Traditionally, across many cultures it's a time for people to shelter inside.During these months people work on sewing, beadwork, and basketry and also tell stories and pass important information from generation to generation.Stories across cultures touch on many themes, e.g.,	<ul style="list-style-type: none"><i>Live/digital storytelling space</i><ul style="list-style-type: none">See and hear recorded stories from different culturesDuring specific times live storytelling may be scheduled in this space<i>Hands-on/digital traditional games station</i><ul style="list-style-type: none">Test your skill at traditional games using either tactile pieces or a digital interfacehttps://www.facebook.com/watch/?v=2973907919550604<i>Cultural objects on display</i><ul style="list-style-type: none">Appropriate objects TBD (e.g, masks, drums)

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">○ Migration○ Creation○ Values/life lessons○ Natural world Sharing Cultures through Games <ul style="list-style-type: none">● Like in all cultures, playing games is a way to share knowledge, build skill and have fun.● Games were often played in the winter.● Examples of games from across cultures, e.g.,<ul style="list-style-type: none">○ Throwing game○ Stick and board game○ Jackstraws	<ul style="list-style-type: none">● <i>Video of performances</i><ul style="list-style-type: none">○ Select from a collection of archival and contemporary footage of performances (dance, singing, drumming) from all 5 Alaskan cultural groups
Stories of Resilience Theme: <i>Through cultural change and social upheaval, the Native peoples of Alaska have always adapted and persevered.</i>				
Area Intro	Shared Stories of Resilience	<p>The influx of non-Natives to Alaska brought great change and threatened our way of life.</p> <p>Through these hardships and upheavals we have always adapted and persevered.</p>	<ul style="list-style-type: none">● See key messages	<ul style="list-style-type: none">● <i>Area intro graphic</i><ul style="list-style-type: none">○ Visitors are introduced to the key messages of the exhibit area
Colonial Encounters	Shared Stories of Resilience	<p>Over time, waves of settlement have brought many challenges to our communities, including diseases, enslavement, restrictions to traditional ways of life and climate change.</p> <p>Despite these hardships, Native peoples have survived, continuing to define Alaska’s present and future.</p>	Russian Exploration and Settlement <ul style="list-style-type: none">● Arrival of first Russian explorers to Alaska and establishment of fur trade networks● First permanent Russian settlements● Impact on way of life, examples of disease and difficult working conditions U.S. Possession and Statehood <ul style="list-style-type: none">● US purchase of the territory from the Russians● Restriction of rights and cultural genocide● Statehood and impact on rights● Establishment of boarding school system and its impact● Ongoing racism Resilience and Political Successes <ul style="list-style-type: none">● Struggle for civil rights● 1971 transfer of federal land to Native populations	<ul style="list-style-type: none">● <i>Maps and graphics</i><ul style="list-style-type: none">○ Explore changes in political boundaries, territories and settlement over time as settlers arrived in Alaska● <i>Archival photos and objects</i><ul style="list-style-type: none">○ See photos and artifacts that illustrate the impacts of Russian and American settlement and ongoing struggle against racist policies and discrimination● <i>Boarding school digital interactive</i><ul style="list-style-type: none">○ See photos and maps and hear voices from the boarding school era○ This exhibit may be set in a quieter area of the gallery and be associated with a healing space

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">Ongoing political successes	
Rural/Urban Connections	Shared Stories of Resilience	<p>While many Alaska Natives live in the same villages their ancestors did, others have moved to urban areas in search of economic and educational opportunities.</p> <p>Many maintain their connections to the land, traveling back to traditional territories to hunt and gather at different times of the year.</p>	<p>Traditional territories</p> <ul style="list-style-type: none">The different Alaska Native cultural groups inhabit the lands they have occupied for more than ten thousand years.Map of traditional territories <p>Rural-Urban Migration</p> <ul style="list-style-type: none">History of migrationEconomic pressures have pushed many to move to urban centersImpact of climate change on migration and daily lifeSpotlight on Anchorage: Alaska’s Largest Native “Village”	<ul style="list-style-type: none"><i>Interactive migration map</i><ul style="list-style-type: none">Explore a map showing changes in settlement patterns over time<i>Urban objects and art</i><ul style="list-style-type: none">Explore cultural objects and art that exemplify the diversity of urban Native experiences in AlaskaExamples TBD but could include anything from skateboards to graffiti art to business cards<i>Story station (existing and new interviews)</i><ul style="list-style-type: none">Listen to existing (archival) and contemporary stories from Alaska Natives living all over the state—from villages to urban centers.Voices might include:<ul style="list-style-type: none">Business peopleUniversity studentsVisual artists and musiciansOthers TBD
Language Loss and Revitalization	Shared Stories of Resilience	<p>Languages aren’t just how Alaska Natives communicate with each other – they shape who we are.</p> <p>While there has been loss of language due to colonialism, we continue to fight to preserve our languages.</p>	<p>Language is Life</p> <ul style="list-style-type: none">In Alaska Native cultures, language embodies entire ways of thinking and relating to the worldThey convey layers of spiritual meaningOverview of language groups by cultures; over 20 distinct languages <p>Language Loss & Revitalization</p> <ul style="list-style-type: none">Active attempts at destroying languages spoken by Native peoples since the 1700sBoarding school policies re: languageEven as recently as 1998, “English-only” laws passed by voters which sought to require that all official businesses in the villages take place in English alone.Stories of language loss and preservation E.g., Marie Smith Jones, Chief of the Eyak nation and the last surviving speaker of the Eyak languagePreservation efforts: bilingual programs at Alaska schools today; online resources; oral history projects with Elders	<ul style="list-style-type: none"><i>Digital language interactive</i><ul style="list-style-type: none">Learn words in different Native languages and put them together to have a conversationThis interactive might use objects or place names to introduce words and provide a tangible reference point<i>Story station</i><ul style="list-style-type: none">Watch/listen to interviews about language loss and revitalization

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
Cultural Renewal	Shared Stories of Resilience	<p>Today, we are preserving and renewing our cultures in many different ways.</p> <p>The ANHC is part of the story of cultural renewal in Alaska.</p>	<p>Cultural Renewal in Alaska</p> <ul style="list-style-type: none">• Today, there are many ways that Alaska’s Native peoples are preserving and renewing our cultures: through language, art, education, ongoing subsistence activities and much more.• Examples of innovative programs, events, gatherings designed to preserve and renew cultures<ul style="list-style-type: none">◦ E.g. Culture Box program <p>Return of Sacred Objects</p> <ul style="list-style-type: none">• History of colonial plundering• Impact of NAGPRA• Repatriation work facilitated through ANHC<ul style="list-style-type: none">◦ E.g. Chilkat robe• Potential to integrate a window into the ANHC collections	<ul style="list-style-type: none">• <i>Cultural objects and art</i><ul style="list-style-type: none">◦ See a repatriated/returned objects on display, e.g., Chilkat robe◦ See children’s artwork created for the Culture Box program◦ This display will be designed to be updateable to highlight new objects as they come in• <i>Window into collections</i><ul style="list-style-type: none">◦ There is potential to integrate a window into collections in this area• <i>Story station</i><ul style="list-style-type: none">◦ Listen to cultural renewal success stories◦ Voices might include:<ul style="list-style-type: none">■ ANHC staff■ Artists■ Educators
Healing Area	Shared Stories of Resilience	This is a safe, quiet space to reflect and heal.	<ul style="list-style-type: none">• See key message	<ul style="list-style-type: none">• Enter a quiet space and take time to reflect on difficult subject matter
<p>Meet Alaska’s 5 Native Cultures</p> <p>Theme: <i>The five Native cultural groups of Alaska have distinct languages, beliefs and traditions, but we are united by shared values passed down through generations.</i></p>				
Area Intro	Unity and Diversity	<p>This is a place to get to know the 5 Native cultural groups of Alaska.</p> <p>Explore these exhibits to find out what makes us unique and what brings us together.</p>	<p>Get to Know Us</p> <ul style="list-style-type: none">• The five Native cultural groups of Alaska have distinct languages, beliefs and traditions, but we are united by shared values passed down through generations.• Some of these shared values include:<ul style="list-style-type: none">◦ Respect others◦ Share what you have◦ Know who you are◦ Accept what life brings◦ Have patience◦ Live carefully◦ Take care of others◦ Honor your Elders◦ Pray for guidance◦ See connections• Explore these exhibits to find out more about what makes us unique and what brings us together.	<ul style="list-style-type: none">• <i>Area intro graphic</i><ul style="list-style-type: none">◦ Visitors are introduced to the key messages of the exhibit area• <i>Cultural bays</i><ul style="list-style-type: none">◦ 5 bays offer dedicated spaces for the 5 cultural groups to curate exhibits and develop their own rotating content.◦ Content for each may include:<ul style="list-style-type: none">■ Map locating the traditional territories of the group■ Photo mural highlighting the iconic landscape of the territory as well as the diverse people of the culture■ 1-2 iconic objects that represent the culture■ Wall quotes that highlight values that are particularly important to the culture■ Rotating display cases/flexible display systems to tell additional stories■ Artist/demonstration desks

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
Athabascan	Unity and Diversity	We are Athabascan.	We are Athabascan <ul style="list-style-type: none">Traditionally nomadic people who followed interior waterways for seasonal resourcesToday, many live in larger communities and return to home territories for traditional resourcesImportant values include: respect for all living things and sharing	<ul style="list-style-type: none">See Area Intro description for overview of experience and mediaIconic objects might include women’s beaded dancing boots/other beaded regalia
Yup’ik & Cup’ik	Unity and Diversity	We are Yup’ik & Cup’ik.	We are Yup’ik & Cup’ik <ul style="list-style-type: none">Blend modern and traditional waysSome still depend on hunting, fishing and gathering and some are also commercial fisher people, artists, etc.Importance of language and storytelling in sharing traditions with younger generation	<ul style="list-style-type: none">See Area Intro description for overview of experience and mediaIconic objects might include kayak with circular cut out
Inupiaq & St. Lawrence Island Yupik	Unity and Diversity	We are Inupiaq & St. Lawrence Island Yupik.	We are Inupiaq & St. Lawrence Island Yupik <ul style="list-style-type: none">Hunters and gathersContinue many subsistence activities today, hunting whale, walrus, seal, polar bear, caribou and fishTheir vast territory seems uninhabitable to others but for them it is a place of bounty with a variety of mammals, birds and fish	<ul style="list-style-type: none">See Area Intro description for overview of experience and mediaIconic objects might include Auklet Bird Parka
Unangaġ & Alutiiq (Sugpiaq)	Unity and Diversity	We are Unangaġ & Alutiiq (Sugpiaq).	We are Unangaġ & Alutiiq (Sugpiaq) <ul style="list-style-type: none">Maritime peopleLook to the water for their livingHeavily influenced by Russians starting in the 18th century (Orthodox Church, Russian foods, Russian words)	<ul style="list-style-type: none">See Area Intro description for overview of experience and mediaIconic objects might include Unangaġ & Alutiiq basket, kayaks
Eyak, Haida, Tsimshian, Tlingit	Unity and Diversity	We are Eyak, Haida, Tsimshian & Tlingit.	We are Eyak, Haida, Tsimshian & Tlingit <ul style="list-style-type: none">Different groups sharing a similar Northwest Coast culture; trade and travel shaped the cultures in the regionAll share matrilineal clan systemCulture is influenced by rich resources, abundant food supplies and temperate cultureDistinctive formline art style, crests on totem poles, houses and ceremonial regalia	<ul style="list-style-type: none">See Area Intro description for overview of experience and mediaIconic objects might include Chilkat robes

The Alaska Native Heritage Center (ANHC) released RFP # 32-113A on January 12, 2023, with the intent of procuring Architectural and Engineering Services for an upcoming renovation project. ANHC staff has been publicizing the RFP to potential offerors since its release. In the course of communications with potential offerors, there are several questions which have been submitted to the point of contact, Gregory Stewart, Senior Manager of Programs for ANHC. The questions have been slightly edited to adjust the tone for a broader general audience, but the core elements of the questions have been retained.

Thus, ANHC hereby releases this second addendum to the RFP to address the questions posed. This addendum has been provided to all offerors who have expressed interest in the project and has been provided to the servicers who help distribute information like this, including but not limited to, the Associated General Contractors of Alaska and the Plans Room.

1) Please clarify whether all subconsultants who performed work on the 35% pricing set (RSA, Reid Middleton, Aldrich Pears) are precluded from participating in the remaining AE services. It is understood that SALT is precluded due to a previous contract based on information previously provided. What about the others?

- a. Entities that provided work related to the renovation project at ANHC prior to the release of this RFP may be disqualified from receiving a contract award. This includes but is not limited to SALT and its respective subconsultants who provided services between December 1, 2020 and June 30, 2022.
- b. This project is funded through a federal award provided by the Economic Development Administration (EDA) and thus all activities are subject to Uniform Guidance from the Federal Government.
 - i. As per Part 200 CFR Subpart D §200.319, all procurement transactions for the acquisition of property or services required under a federal award must be conducted in a manner providing full and open competition consistent with the standards of §200.319 and §200.320.
 - ii. In order to ensure objective contractor performance and eliminate unfair competitive advantage, *contractors that develop or draft specifications, requirements, statements of work, or invitations for bids or requests for proposals must be excluded from competing for such procurements.*¹ Some of the situations considered to be restrictive of competition include, but are not limited to:
 1. Placing unreasonable requirements on firms in order for them to qualify to do business;
 2. Requiring unnecessary experience and excessive bonding;
 3. Noncompetitive pricing practices between firms or between affiliated companies;
 4. Noncompetitive contracts to consultants that are on retainer contracts;
 5. Organizational conflicts of interest;
 6. Specifying only a “brand name” product instead of allowing “an equal” product to be offered and describing the performance or other relevant requirements of the procurement; and

¹ Emphasis added by ANHC staff.

7. Any arbitrary action in the procurement process.

- c. Thus, with these guidelines in mind, *ANHC requests that any firm which intends to utilize a subconsultant who previously engaged with ANHC on any work related to facility improvements fill out and submit the Conflict of Interest Form (Attachment D) and describe in detail the scope of the engagement which the offeror or any subconsultant may have had with ANHC previously.*
 - d. If ANHC finds that an offeror who has proposed to incorporate a previously engaged entity has the most competitive proposal, ANHC will request advisement from the EDA. Typically, this will lead towards a request for a determination regarding competitiveness, which entails review from attorneys within the EDA, and potentially review from attorneys with the Office of the General Counsel. If the most competitive offeror who included a previously engaged subcontractor is disqualified following a determination from the EDA, ANHC will choose the next most competitive offeror.
- 2) **PDF page 12 of 107, Section I.a.ii. appears to require professional liability insurance in the amount of \$2M per claim/\$4M aggregate for the architect and mechanical engineer. Please confirm whether those limits are required or whether all design disciplines should fall under the general \$1M per claim/\$2M aggregate limits in the preceding subsection.**
- a. The details regarding insurance requirements are suggestions which were garnered from ANHC's current insurance broker. The values in the RFP were quoted in a manner which assumed a high level of risk for the project. Offerors are advised that they may have lower insurance rates and that it will not significantly impact the evaluation of proposals so long as it does not drop below \$1M per claim/\$2M aggregate for the details contained in Section I.a.ii of RFP 32-113A.
 - b. If an offeror has insurance coverage which is less than that which is detailed above, please make sure that is evident in the submitted proposal.
- 3) **PDF page 4 of 107, Section B: can you clarify what is required as deliverables for "Site Certification/Evidence of Good Title" and "Approved Statement of Federal Share Documentation?"**
- a. These items are specific deliverables which must be completed by ANHC to utilize the funds authorized through the grant with the EDA.
 - b. The Site Certification/Evidence of Good Title deliverable essentially entails that ANHC shall provide an opinion of counsel that ANHC has acquired good and marketable title to land, free of all encumbrances, to all real property necessary for the completion of the project, as well as any necessary rights-of-way, easements, State or local government permits, or long-term lease interests for the completion of the project, in accordance with 13 CFR Part 314. ANHC has a template form that will be provided to the chosen firm. There is an element to this deliverable which must be completed by the chosen firm. Executing this form and assisting with the completion of this deliverable is a requirement for this contract.
 - c. The Approved Statement of Federal Share deliverable essentially entails that ANHC must execute and cause to be recorded a first priority unsubordinated mortgage lien in favor of EDA or, permitted by EDA due to a recipient's legal

restriction against recording a mortgage (or deed of trust), a covenant declaring EDA's interest in said real property. The EDA has advised ANHC that it must enter into a mortgage agreement in order for this project to move forward. The chosen firm will be involved in this process by reviewing the property description and generally providing support to make sure all necessary documentation is completed as per the guidelines of the award from the EDA. ANHC has existing documentation which will be used to address this deliverable. Assisting with the completion of this deliverable is a requirement for this contract.

4) The anticipated period of performance for this project is detailed as 3/7/23 to 7/30/24. When does ANHC want the construction work to be started and finished? Will the facility be open to visitors during construction such that the work must be phased or limited to certain areas at certain times?

- a. Construction activities ideally will begin in mid-September 2023. The construction work will ideally be 100% completed by May 1, 2024.
- b. ANHC plans to execute the construction activities in a manner that would allow for usage of the Lobby, Gathering Place, and outdoor areas for facility rentals through December 2023.
- c. The Hall of Cultures is expected to be closed to the public starting mid-September 2023.
- d. ANHC staff prioritizes the timely completion of the project before May 1, 2024, over the accessibility of the facility to the public, so if it is deemed necessary to close the facility in order to complete the project upon the timeline detailed above, then the organization will navigate that appropriately.

5) Will ANHC be hiring the exhibit designer, or would they like the A/E team to include an exhibit designer?

- a. Exhibit design for this project will be minimal. Utilization of an exhibit designer is left to the discretion of the offeror. ANHC anticipates significant involvement from the Curator of Exhibitions and Collections throughout the project. This individual is not an expert in Exhibit Design, however, their involvement will ensure there is cohesive direction regarding the aspects of the project which are relevant to exhibits.
- b. The authorized scope of work for the project, as per the agreement with the EDA, is as follows:
 - i. Renovate the Alaska Native Heritage Center. Renovate approximately 18,250 square feet of flooring and associated cove base, remove windows and doors in Hall of Cultures and replace with walls (exterior and interior work), paint the walls and install casework in the Hall of Cultures, remove approximately 100 light fixtures in the Hall of Cultures and replace with approximately 21 new house lights, 54 LED gallery profile track lights, and 108 LED gallery wash LED track lights. Remove and replace existing wayfinding signage in Hall of Cultures and the entry area/gathering place. Modify glycol piping and install outside chiller unit. Install new ceiling beam in gift shop. Upgrade HVAC, water/waste piping, sprinkler/alarm system, electrical, and telecom systems.

- c. Below is the preliminary engineering report for the project which contains more details that expand on the scope of work for the project.
- d. Offerors may incorporate other tasks, especially if the offeror feels that a modified scope of work can be accomplished within the budget and timeline, and that it is necessary for the project.

6) What is the overall project budget?

- a. The overall project budget is as follows:
 - i. Construction: \$1,301,268
 - ii. Architecture/Engineering: \$150,000
 - iii. Project Inspection: \$50,000
 - iv. Contingency: \$206,512
- b. ANHC expects to incorporate project inspection into the architecture/engineering contract, and as such the anticipated award for this contract is set at \$150,000-\$200,000.
- c. If the architect/engineer firm and the general contractor indicate that the budget must be modified, or that the scope of work must be adjusted to accommodate the budget and the timeline, ANHC will coordinate that with the project's funders.

7) Are you able to share the schematic design cost estimate?

- a. Yes. See below as part of this addendum the cost estimation documentation related to the project.

8) Are you able to share information about funding available for the project?

- a. See the budget above. Funding is secured from the EDA and Rasmuson Foundation.

9) Is there expected to be a design development deliverable/review?

- a. Yes. ANHC staff will be involved in the process in a manner that will ensure the design is informed by ANHC. It is expected that the deliverable will go through at least one thorough review and revision process.

Alaska Native Heritage Center – Naqenq’a K’tl’egh’i
EDA Tourism and Outdoor Recreation Funding Opportunity
Preliminary Engineering Report

1. *Provide a general description of all project components involved in the project. Indicate whether the project involves the construction of new infrastructure or facilities or the renovation or replacement of existing ones.*

The project will be comprised of 4 major components across the Alaska Native Heritage Center facility. All components will undergo renovation and/or replacement. The 4 components are (1) flooring, (2) walls, (3) lighting, and (4) signage. Below is a narrative detailing the concise breakdown of these components. Addressed under *Other* are items that have been added to supplement following a review from EDA staff and notes provided on July 20, 2022.

1) Project Components:

a) Flooring

- i) The floors at the Alaska Native Heritage Center (ANHC) are made up of different materials in different parts of the facilities. The lobby area is concrete, with textured pebbles inlaid into the mixture in certain areas. The Gathering Place is the same concrete in the area around the center of the space, and the center of the space is filled in with carpet. The hallway between the Gathering Place and the Hall of Cultures, which is comprised in the square footage count of the Gathering Place, is the concrete with pebble inlay. The Hall of Cultures has a floor that is comprised of hardwood and carpet. The theater has carpet. The square footage for the entire facility is 36,000 square feet. The space that will undergo floor renovation is approximately 18,250 square feet. The new floor will be comprised of tile, carpet, hardwood, and vinyl, depending on the various needs of the areas within the facilities.

b) Walls

- i) The walls in the Hall of Cultures that are being altered are standard framed walls that are on the exterior of the building. They currently have windows and doors installed. The windows and doors will be removed, and new siding will be installed on the exterior while new sheetrock will be installed on the interior and insulation will be installed between the siding and the sheetrock.
- ii) There are concrete walls which partition the artist studios in the Hall of Cultures. These have a pebble inlay which will be concealed by furring out the original wall and installing sheetrock onto it.
- iii) The Entry Area has an interior partition wall that has a ticketing window installed into it. This project will remove that window and replace it with sheetrock.
- iv) There are concrete beams in the Gathering Place that will be concealed by furring out the original wall and installing sheetrock onto it.

c) Lighting

- (1) The lights that are currently in the facilities are installed in the ceiling with lights and hardware affixed to mounts. Many of these lights will be fully removed, and an entirely new lighting system will be installed. More details are provided in the Cost Estimate and under the electrical subsection below.

Alaska Native Heritage Center – Naqenq’a K’tl’egh’i
EDA Tourism and Outdoor Recreation Funding Opportunity
Preliminary Engineering Report

d) Signage

(1) The work with the signage will entail the removal of wayfinding signs that are currently affixed to the ceiling of the Hall of Cultures. These signs will be replaced with newly developed signage that will be installed at or below eye level. Other wayfinding signage will also be created and installed in the entry area and gathering place.

e) Other

i) Site Work

(1) This project will have Site Work intended to prepare the site for the renovations. This will include demolition of various elements that are set to be replaced, including doors, windows, components of walls, flooring, upholstery, bathroom fixtures, and the associated debris. In addition to the site preparation, there will be work executed related to the mechanical elements of the facilities, including modifications to the glycol piping and a mounted chiller unit.

ii) Roof

(1) This project will entail installation of a new ceiling beam within the Gift Shop to match existing materials.

iii) Exterior Walls

(1) The modifications to the exterior walls will essentially entail installation of wood sill plates, studs, gypboard, insulation, air barrier, siding, and flashing. This work is anticipated to be executed only in the Hall of Cultures space in the area that is currently designated as the *Artist Studios*.

iv) Partitions and Doors

(1) The renovation of partitions and doors is anticipated to occur throughout the entirety of the facility. This will entail the installation of metal stud furring, gypboard, and insulation upon several concrete walls. The doors that are anticipated to be replaced will primarily be in the Hall of Cultures area.

v) Interior Finishes

(1) There will be installation of 13,688 square feet of LVT flooring, 4,562 square feet of carpet tile flooring, 2,000 linear feet of 4” base, and 500 linear feet of 4” wood base.

(2) The finishing work for walls will primarily entail painting the new walls, and patching/painting the existing walls.

(3) The finishing work for the ceiling will entail painting and hanging an acoustic tile system.

vi) Specialties

(1) The major specialties anticipated are door signage, corner guards, and other requirements which will be put into place to protect furniture, fixtures, and equipment as required.

vii) Casework

(1) The casework that will be required in this project will primarily focus on the installation of counters, cabinets, seating, upholstery, and displays.

viii) Mechanical

(1) There is going to be demolition of certain mechanical fixtures and features within the building. This will include demolition of piping, plumbing fixtures, wiring, an exhaust fan, diffusers and grilles, ductwork, and supports.

Alaska Native Heritage Center – Naqenq’a K’tl’egh’i
EDA Tourism and Outdoor Recreation Funding Opportunity

Preliminary Engineering Report

- (2) There will be plumbing tasks executed in this project, inclusive of installation of under floor waste and vent piping, hot and cold water copper piping, testing, and labels/guides.
 - (3) There will be HVAC tasks executed in this project inclusive of installation of elements of the cooling/heating distribution system such as air conditioners, air separators, glycol piping and storage systems, circulation pumps, chiller units, and condensate line. There will also be installation of ventilation materials including ductwork, diffusers, grilles, and dampers. There will be tasks related to incorporation of new devices for building controls, as well as testing and balancing of the HVAC.
 - (4) There will be fire protection tasks executed in this project including potential for adjustments to sprinkler system head locations, as well as fees for designing, testing, and certifying the fire protection system.
- ix) Electrical
- (1) There will be electrical work executed in this project. There will be demolition of light fixtures, ceiling mounts, switches, lighting control components, outlets, touchscreens, junction boxes, fire alarm devices, security devices, speakers, cameras, and conductors. There will also be installation of fixtures and devices, including troffers, can lights, strip lights, emergency exit signs, lighting control systems, switches, duplex receptacles, conduit, and conductor. There will be work on special electrical systems including the fire alarm system, the telecom system, the closed-circuit TV system, and the audio/visual system.
- x) General Requirements
- (1) In addition to the specific items addressed above, there will be general requirements executed through this project, including the mobilization of temporary facilities, the use of equipment, the maintenance of the labor space, the disposal of debris, and the demobilization and clean up of the site.

Alaska Native Heritage Center – Naqenq’a K’tl’egh’i
EDA Tourism and Outdoor Recreation Funding Opportunity

Preliminary Engineering Report

2. A statement verifying that the project components described in the engineering report are consistent with the EDA investment project description that is provided in Section B.2 of Form ED-900. Engineering reports that describe project components that are inconsistent with the EDA investment project description in Section B.2 of Form ED-900 will not be considered valid.

The project components described above are consistent with the EDA investment priorities described in Section B.2 of form ED-900. The activities will all lead towards increased equity, enhanced resiliency, a strong recovery, more capable workforce development, and an environmentally sustainable building.

Alaska Native Heritage Center – Naqenq’a K’tl’egh’i
EDA Tourism and Outdoor Recreation Funding Opportunity
Preliminary Engineering Report

3. *Drawings showing the general layout and location of the existing site conditions and of the project components as well as location of any project beneficiary identified in Section B.9 of Form ED-900 that provide economic justification for the project, if any. Rough dimensions and quantities for major project components should be shown and labeled on the drawings. Drawings should clearly identify the project components that are being proposed. Applicants are encouraged to clarify such drawings, for example, through color coding, labeling, and other appropriate methods.*

Attachment A illustrates the existing conditions and the areas of renovation. Comments upon Attachment A describe the project components.

Attachment B is the 35% Construction Documents which will be used to secure bids from architectural firms and a general contractor. This information is for the entire concept scope, however the scope for this project will have to be moderately redesigned if additional funding is not raised. The funding in the Architectural and Engineering budget item will support the modification of the drawing to align with the scope of this project.

Attachment C is the cost estimate documentation.

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EDA Tourism and Outdoor Recreation Funding Opportunity
Preliminary Engineering Report

4. *A feasibility analysis for the constructability of the project. Include a review of the existing conditions and note particular features, alignments, and circumstances affecting construction of project components.*

The renovation of this existing space should pose no significant issue and is highly feasible. A recent building assessment found the facility in good to excellent condition with only a few minor deficiencies in the exterior envelope.

While the renovation will encompass a large portion of the existing building, it is not technically complex and does not change the occupancy of the building.

Alaska Native Heritage Center – Naqenq’a K’tl’egh’i
EDA Tourism and Outdoor Recreation Funding Opportunity
Preliminary Engineering Report

5. *The proposed method of construction. Indicate whether construction procurement will be done through competitive bid or other method. Indicate if any portion of the project is to be done by design/build, construction management at risk, the applicant’s own forces, or a third-party construction manager. If an alternate construction procurement method (other than traditional design/bid/build with sealed competitive bid process) is proposed, a construction services procurement plan must be provided to EDA for approval.*

The project will follow a traditional design/bid/build construction procurement method. ANHC has received 35% Construction Documents, as well as a strong concept proposal for the special construction tasks related to exhibit design and installation. Upon receipt of funding, ANHC will take these designs and work with an architectural firm to request bids from several general contractors in the local Anchorage market. Potential architectural firms include Coffman Engineers, DOWL, and RIM Architects. Potential general contractors include Davis Construction, Cornerstone General Contractors, and ASRC Construction. All construction contracts will be sourced through sealed bid competition and will comply with CFR 200.

For the architectural portion of the project, the team has gathered the overall vision of ANHC and its stakeholders. They have completed building programming to understand all the space needs of the facility. A building assessment was also conducted to plan any maintenance and upgrades into the overall master plan of work. The team has established an understanding of large and small building changes that will need to be made to accommodate the vision, the program, and the building flow.

The design aspect of this project will entail modification of the existing construction documentation to suit the available budget for the project. Attachment B reflects a concept scope that is larger than the proposed EDA investment, and requires substantially more funding, which is being sought concurrently with this proposal. If that funding is not raised, then the architectural drawings will be adjusted to reflect the available budget for the project.

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6. *The number of construction contracts anticipated. If multiple contracts are proposed, describe the project components included in each contract. If separate contracts are anticipated for demolition or site work, the budget information cost classification should reflect the estimated costs for these components. If project phasing is proposed, a project phasing request must be provided to EDA for approval per EDA’s regulation at 13 C.F.R. § 305.9(a).*

There is 1 construction contract that is anticipated for this project. That construction contract will have subcontracts to execute the work needed for the project. See Attachment C, Internal Cost Estimate, for more information about how the project will be executed.

Depending on funding, there may be several phases in the execution of the total overhaul that was envisioned in the concept proposal process. The entire scope of the concept can be divided into different components: (1) Initial Renovation, (2) Exhibit Redesign Implementation, and (3) Technological Improvement Implementation. This project will execute the Initial Renovation stage of the concept. The Initial Renovation stage has several tasks, which are described within the ANHC Internal Cost Estimation portion of Attachment C (pgs 1-8). For this project there is only one construction contract proposed and it will be utilized to execute the tasks in the ANHC Internal Cost Estimation. This contract will include the demolition and site work. If there is funding available, the Exhibit Redesign Implementation tasks may also be executed under the contract that will cover the Initial Renovation. The Exhibit Redesign Implementation and Technological Improvement Implementation are covered under the *Special Construction* category in the third part cost estimate documentation.

Alaska Native Heritage Center – Naqenq’a K’tl’egh’i
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Preliminary Engineering Report

7. *A current detailed construction cost estimate for each of the project components. Show quantities, unit prices, and total costs and provide a basis for the determination of construction contingencies. The total of this estimate should match the construction line item of the SF-424C.*

See attached Internal Construction Estimate, as well as the third-party prepared cost estimate. The Internal Construction Estimate plans for a project with no special construction, as that is beyond the scope of the request made to the Economic Development Administration. The third-party prepared cost estimate details the entire scope of the concept with the special construction related to exhibit design and installation. ANHC is seeking funds to support the entire project budget but anticipates that the grant with the Economic Development Administration will focus on all aspects outside of the special construction.

ANHC is expecting to raise the necessary funds to cover the costs of the special construction, and the associated increase to the contingency and general requirements that are caused by the increase to the project budget, but these items will likely need to occur after the EDA project is completed.

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8. *If the budget includes costs for acquisition of real property, include a current fair market value appraisal completed by a certified appraiser for the property to be purchased.*

This project does not include any costs for acquisition of real property.

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EDA Tourism and Outdoor Recreation Funding Opportunity

Preliminary Engineering Report

9. *A list of all permits required for the proposed project and their current status. Identify all permits required; include the timeline to obtain the permits and discuss how the permitting relates to the overall project schedule. If the project crosses a railroad right-of-way or is within a railroad right-of-way, explain any permitting or approvals that may be required from the railroad or other authority and the timeframe for obtaining these permits or approvals.*

The project will require a commercial permit for construction through the Municipality of Anchorage Development Services department. The permit will be secured by the chosen general contractor. Details regarding cost is contained within the Internal Cost Estimate and the third-party prepared cost estimate. The permit will be applied for as quickly as possible upon selection of the general contractor. The project does not cross any railroad right of way, and because this is a renovation/modification to an existing building, it is expected that the permitting process will be executed expediently with minimal complications.

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EDA Tourism and Outdoor Recreation Funding Opportunity
Preliminary Engineering Report

10. Timeline:

September 2022 – March 2023 – Design period. Creation and completion of solicitation documentation.

March 2023 – June 2023 – Solicitation period.

June 2023 – September 2023 – Contract negotiations and completion of all required agreements.

September 2023 – May 2024 – Construction period. Execution of renovation tasks detailed in cost estimates.

May 2024 – July 2024 – Reporting and project completion.

Total Project Period: 2 Years

Total Construction period: 8 months

Alaska Native Heritage Center – Naqenq’a K’tl’egh’i
EDA Tourism and Outdoor Recreation Funding Opportunity
Preliminary Engineering Report

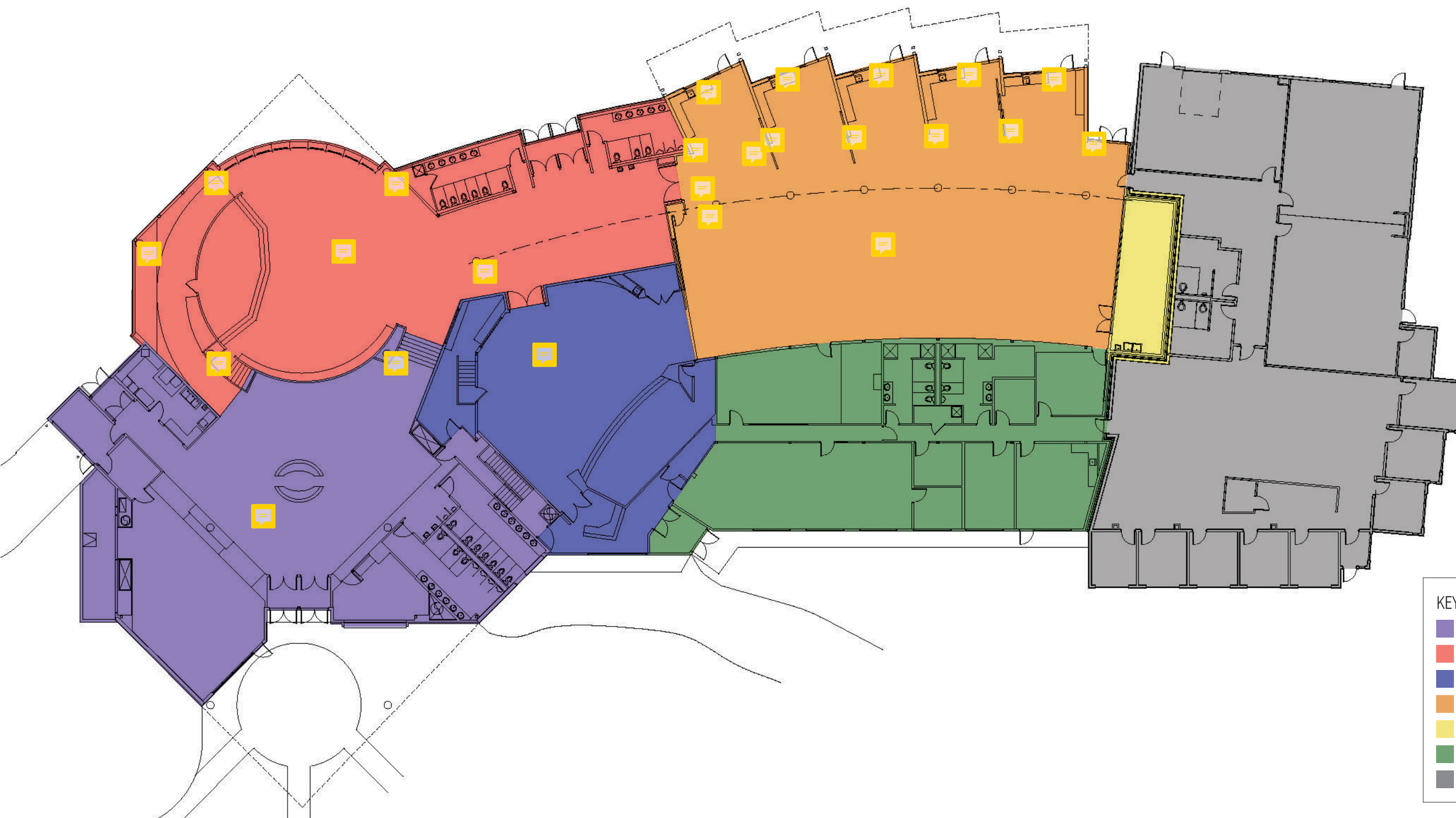
10. Overall project budget breakdown. For each “cost classifications” line item that the applicant indicates will be included in the project budget on Form SF-424C, the applicant must provide a breakdown of the proposed project costs and tasks that is consistent with the detailed construction cost estimate for the project provided in the PER.

Further details regarding the budget are available in the attached internal cost estimate.

- Admin and Legal: \$20,000
 - This item will cover internal project management, oversight to the on-site contractors, and grant reporting. Time contributed to the project by the Alaska Native Heritage Center staff will include hours supplied by the Director of Facilities, the Director of Operations, and the Administrative Manager. The Director of Facilities will oversee the activities executed by the contractors that are chosen for the construction projects. The Director of Operations and the Administrative Manager will work collaboratively to execute the proper procurement tasks as well as the grant management tasks. It is anticipated that the Director of Operations will contribute 100 hours, totaling to \$5,000; the Director of Facilities will contribute 145 hours, totaling \$7,500; and the Administrative Manager will contribute 185 hours for a total of \$7,500.
 - **Tasks for Facilities Director**
 - Participation on project committee for selection of contractors. (~15 hours)
 - Participation in negotiation of contracts and subcontracts (~30 hours)
 - Review of project documentation (~25 hours)
 - Oversight to site work (~50-75 hours)
 - Review of construction work (~15 hours)
 - Participation in project meetings (~10 hours)
 - Preparation of updates for grant reporting (~5 hours)
 - Delegation of project tasks to be completed by internal staff, as needed. (TBD)

Alaska Native Heritage Center – Naqenq’a K’tl’egh’i
EDA Tourism and Outdoor Recreation Funding Opportunity
Preliminary Engineering Report

- **Tasks for Operations Director**
 - Review of Requests for Proposals (~10 hours)
 - Review of received proposals (~10 hours)
 - Participation on project committee for selection of contractors (~15 hours)
 - Provide briefings to President/CEO (~15 hours)
 - Participation in negotiation of contracts and subcontracts (~15 hours)
 - Review of contracts and subcontracts. (~15 hours)
 - Review of grant reports (~20 hours)
- **Tasks for Grant Writer/Administrative Manager**
 - Grants Management Tasks (receive and procure signatures on Grant Award Notice, liaise with Finance Director to establish grant code, liaise with Communications staff RE announcement of award, distribute information internally and externally) (~20 hours)
 - Preparation of the Requests for Proposals (~20 hours)
 - Review of received proposals (~10 hours)
 - Preparation of award notice (~10 hours)
 - Communicate with selected contractor (~20 hours)
 - Participation in negotiation of contracts and subcontracts (~25 hours)
 - Preparation of construction contract (~15 hours)
 - Review of subcontracts (~10 hours)
 - Preparation of grant reports (~30 hours)
 - Receive briefings from Facilities Director (~15 hours)
 - Provide briefings to Operations Director/President (~10 hours)
- Construction: \$1,303,268
 - See Cost Estimate.
- Architecture and Engineering: \$150,000
 - Feedback was received from the Economic Development Administration that this item should be set at a minimum of \$100,000. Due to the nature of the project, ANHC has budgeted for \$150,000.
- Project Inspection: \$50,000
 - This is an estimate based upon information received from construction professionals.
- Contingency: \$206,512
 - See Cost Estimate.



- KEY: AREA OF RENOVATION
- Entry - 5,600 SF
 - Gathering Place - 5,200 SF
 - Theatre - 3,000 SF
 - Hall of Cultures - 6,000 SF
 - Archive - 500 SF
 - Back of House - 4,000 SF
 - Not in Project

ATTACHMENT A: EXISTING CONDITION RENOVATION PLAN

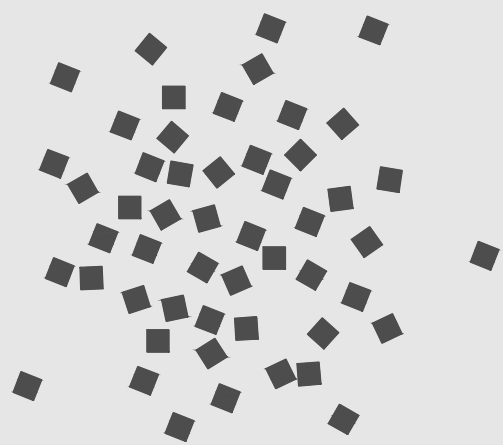


ALASKA NATIVE HERITAGE CENTER RENOVATION

35% PRICING SET

April 12, 2022

ALASKA NATIVE HERITAGE CENTER



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STRUCTURAL ENGINEER

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ANCHORAGE, AK 99503
907.562.3439

MECHANICAL & ELECTRICAL
ENGINEERS

RSA ENGINEERING
670 W FIREWEED LANE, SUITE #200
ANCHORAGE, AK 99503
907.276.0521

EXHIBIT DESIGNER

ALDRICH PEARS ASSOCIATES LTD.
1903 PANDORA ST., SUITE #302
VANCOUVER, BC, CANADA
BC V5L 0C7
604.669.7044

DRAWING INDEX

ARCHITECTURAL DRAWINGS

G000 COVER SHEET
A101 FIRST FLOOR DEMOLITION PLAN
A102 FIRST FLOOR CONSTRUCTION PLAN
A121 FIRST FLOOR DEMOLITION CEILING PLAN
A122 FIRST FLOOR REFLECTED CEILING PLAN
A401 EXISTING CONDITIONS
A601 FINISH LEGEND & WALL TYPE

ELECTRICAL DRAWINGS

E001 LEGEND AND ABBREVIATIONS
E002 LIGHT FIXTURE SCHEDULES
E101 LIGHTING DEMOLITION PLAN - WEST
E102 LIGHTING DEMOLITION PLAN - EAST
E103 POWER AND SIGNAL DEMOLITION PLAN
E201 LIGHTING REMODEL PLAN - WEST
E202 LIGHTING REMODEL PLAN - EAST
E301 POWER REMODEL PLAN - WEST
E302 POWER REMODEL PLAN - EAST
E401 SIGNAL REMODEL PLAN - WEST
E402 SIGNAL REMODEL PLAN - EAST

MECHANICAL DRAWINGS

M001 LEGENDS, ABBREVIATIONS, SCHEDULES
M101 BELOW FLOOR PLUMBING AND HEATING PIPING DEMOLITION PLAN
M102 ABOVE FLOOR PLUMBING DEMOLITION PLAN
M103 ABOVE FLOOR HEATING DEMOLITION PLAN
M104 VENTILATION DEMOLITION PLAN
M105 ENLARGED VENTILATION DEMOLITION PLAN
M106 ENLARGED PLUMBING DEMOLITION PLAN
M201 BELOW FLOOR PLUMBING AND HEATING PIPING REMODEL PLAN
M202 ABOVE FLOOR PLUMBING AND COOLING PIPING REMODEL PLAN
M203 ABOVE FLOOR HEATING REMODEL PLAN
M204 VENTILATION REMODEL PLAN
M205 ENLARGED VENTILATION REMODEL PLAN
M206 ENLARGED MECHANICAL ROOM REMODEL PLAN
M207 SITE PLAN - CHILLER LOCATION

PROJECT DESCRIPTION

PROJECT DOCUMENTS DESCRIBE A PARTIAL RENOVATION OF THE EXISTING ALASKA NATIVE HERITAGE CENTER, TO INCLUDE NEW PARTITIONS, NEW LIGHTING, NEW FINISHES, AND NEW EXHIBITS/WAYFINDING THROUGHOUT THE COMMON AREAS AND HALL OF CULTURES.

MANY COMPONENTS ARE DESCRIBED BY PERFORMANCE REQUIREMENTS. SHOP DRAWINGS ARE TO BE SUBMITTED FOR REVIEW & CONFIRMATION THAT PERFORMANCE CRITERIA HAS BEEN MET.

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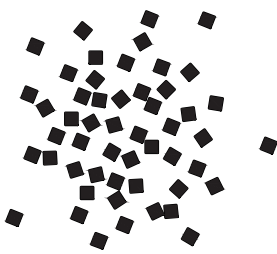
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1. THE INFORMATION SHOWN IN THESE DOCUMENTS IS TAKEN FROM HISTORIC CONSTRUCTION DOCUMENTS AND A WALK-THROUGH OF THE FACILITY. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO THE START OF WORK.
2. ALL WORK SHALL CONFORM TO THE LATEST ADOPTED EDITION OF THE CODES LISTED IN THE CODE ANALYSIS.
3. THE CONTRACTOR SHALL PROVIDE ALL MATERIALS AND LABOR NECESSARY FOR A COMPLETE AND OPERABLE SYSTEM PER THE FOLLOWING PLANS. THE DRAWINGS ARE PARTIALLY DIAGRAMMATIC, NOT NECESSARILY SHOWING ALL OFFSETS OR EXACT LOCATIONS OF PIPING AND DUCTS, UNLESS SPECIFICALLY DIMENSIONED.
4. ALL ELECTRICAL WORK IS TO BE PERFORMED BY A LICENSED ELECTRICIAN, IN ACCORDANCE WITH THE NATIONAL ELECTRICAL CODE, NEC.
5. WORKABLE ACCESS MUST BE PROVIDED TO ALL SERVICEABLE AND/OR OPERABLE EQUIPMENT.
6. INSTALL ALL EQUIPMENT WHERE NOTED ON THE DRAWINGS IN ACCORDANCE WITH THE MANUFACTURER'S INSTRUCTIONS. PROVIDE MISCELLANEOUS APPURTENANCES, ACCESSORIES, SUPPORTS AND CONTROL CONNECTIONS REQUIRED FOR COMPLETE AND OPERATING SYSTEMS. MAINTAIN THE MANUFACTURER'S RECOMMENDED SERVICE CLEARANCES.
7. THE CONTRACTOR SHALL SECURE AND PAY FOR ALL NECESSARY PERMITS, FEES, AND INSPECTIONS.
8. PROVIDE BLOCKING AT ALL ATTACHMENTS TO WALLS, I.E.: SINKS, ETC. WHEN BLOCKING WITHIN WALL CAVITY, CONTRACTOR SHALL USE FIRE-RESISTANT PLYWOOD, BACKING, OR BLOCKING.
9. ALL DIMENSIONS ARE TO FACE OF FINISH UNLESS OTHERWISE NOTED.
10. DRAWING SCALES THAT ARE INDICATED RELATE TO FULL-SIZE DRAWINGS, 22 X 34 INCHES. SCALES WHICH APPEAR ON DRAWINGS OTHER THAN FULL-SIZE SHOULD BE PROPORTIONALLY ADJUSTED.
11. DRAWINGS ESTABLISH PLAN-NORTH.
12. THIS PROJECT CONFORMS TO THE AMERICANS WITH DISABILITY ACT (ADA) TO THE BEST OF OUR KNOWLEDGE. CONSTRUCTION SHALL MEET ADA GUIDELINES. DISCREPANCIES NOT COVERED IN THIS LIST SHALL BE BROUGHT TO THE DEPARTMENT'S ATTENTION IMMEDIATELY FOR CLARIFICATION.
13. CONTRACTOR SHALL PROVIDE CONSTRUCTION SUBMITTALS AND PRODUCT SAMPLES TO REVIEW AND APPROVAL PRIOR TO ORDERING MATERIAL: SUBMITTALS SHALL CLEARLY INDICATE THE PRODUCT TO BE PROVIDED USING THE CODES FROM THIS DRAWING SET IN ADDITION TO ANY MANUFACTURER INFORMATION.



SALT

35%
PRICING SET

ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

COVER SHEET

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G000

ABBREVIATION LEGEND

A

AB	ANCHOR BOLT
ABS	ACRYLONITRILE
ABV	BUTADIENE STYRENE
A/C	ABOVE
AC	AIR CONDITIONING
ACP	ASPHALTIC CONCRETE
	ACOUSTICAL CEILING PANEL
AD	AREA DRAIN
ADDL	ADDITIONAL
ADJ	ADJACENT
AFF	ABOVE FINISH FLOOR
AFS	ABOVE FINISH SLAB
ACGR	AGGREGATE
ALUM	ALUMINUM
ALT	ALTERNATE
ANOD	ANODIZED
APPROX	APPROXIMATE
ARCH	ARCHITECTUTAL

B

BBQ	BARBEQUE
BD	BOARD
BFF	BELOW FINISH FLOOR
BKBD	BACK BOARD
BLDG	BUILDING
BLK	BLOCK
BLKG	BLOCKING
BM	BEAM
BOD	BOTTOM OF DECK
BOT F	BOTTOM FACE
BOT	BOTTOM
BR	BEDROOM
BRG	BEARING
BRKT	BRACKET
BSMT	BASEMENT
BTWN	BETWEEN
BUR	BUILT-UP ROOFING

C

CAB	CABINET
CB	CATCH BASIN
CEM	CEMENT
CER	CERAMIC
CFCI	CONTRACTOR FURNISHED
	CONTRACTOR INSTALLED
CG	CORNER GUARD
CMPST	COMPOSITE
CI	CAST IRON
CIP	CAST IN PLACE
CJ	CONTROL JOINT
CL	CENTER LINE
CLG	CEILING
CLO	CLOSET
CLR	CLEAR
CMU	CONCRETE MASONRY UNIT
CNTR	COUNTER
CO	CLEAN OUT
COL	COLUMN
CONC	CONCRETE
COND	CONDITION
CONN	CONNECTION
CONSTR	CONSTRUCTION
CONT	CONTINUE/CONTINUOUS
CONTR	CONTRACTOR
COORD	COORDINATE
COP	COPPER
CORR	CORRIDOR
CPT	CARPET
CSK	COUNTERSUNK
CT	CERAMIC TILE
CTR	CENTER
CUH	CABINET UNIT HEATER
CULT	CULTURED
CW	COLD WATER PIPING

D

D	DEEP/DEPTH
DBL	DOUBLE
DEG	DEGREE
DEPT	DEPARTMENT
DET	DETAIL
DF	DRINKING FOUNTAIN
DIA	DIAMETER
DIAG	DIAGONAL
DIM	DIMENSION
DISP	DISPENSER
DN	DOWN
DR	DOOR
DS	DOWNSPOUT
DSP	DRY STANDPIPE
DW	DISHWASHER
DWG	DRAWING
DWR	DRAWER

E

E	EAST
EA	EACH
EIFS	EXTERIOR INSULATION FINISH SYSTEM
EJ	EXPANSION JOINT
EL	ELEVATION
ELAST	ELASTOMERIC
ELEC	ELECTRIC

ELEV	ELEVATOR
EMER	EMERGENCY ENCLOSURE
ENCL	ELECTRICAL PANEL BOARD
EPB	ETHYLENE PROPYLENE DIENE MONOMER
EPDM	EACH SIDE
ES	EQUAL
EQ	EQUIP
EQU	EQUIPMENT
EOS	EDGE OF SLAB
EW	ELECTRIC WATER COOLER
EXP	EXHAUST
EXP	EXPOSED
EXP	EXPANSION
EXT	EXTERIOR
(E)	EXISTING

F

F	FAHRENHEIT
FA	FIRE ALARM
FAB	FABRICATE
FB	FLAT BAR
FCU	FAN COIL UNIT
FD	FLOOR DRAIN
FDN	FOUNDATION
FE	FIRE EXTINGUISHER
FEC	FIRE EXTINGUISHER CABINET
FF	FINISH FLOOR ELEVATION
FF & E	FURNITURE, FIXTURES AND EQUIPMENT
FGL	FIBERGLASS
FH	FIRE HYDRANT
FHC	FIRE HOSE CABINET
FIN	FINISH
FIN GR	FINISH GRADE
FIXT	FIXTURE
FLDG	FOLDING
FLG	FLOORING
FLR	FLOOR
FLUOR	FLUORESCENT
FLR SK	FLOOR SINK
FOC	FACE OF CONCRETE
FOF	FACE OF FINISH
FOM	FACE OF MASONRY
FOS	FACE OF STUD
FOW	FACE OF WALL
FP	FIRE PROOF
FR	FRAME
FRP	FIBERGLASS REINFORCED PLASTIC
FRT	FIRE RETARDANT
FRZ	TREATED
FT	FEEZEE
FTD	FACIAL TISSUE DISPENSER
FTG	FOOTING
FURG	FURRING
FUT	FUTURE

G

G	NATURAL GAS
GA	GAGE
GALV	CALVANIZED
GB	GRAB BAR
GEN	GENERAL
GFI	GOVERNMENT FURNISHED/GOVERNMENT INSTALLED
GFRG	GLASSFIBER REINFORCED GYPSUM
GFR	GLASSFIBER REINFORCED CONCRETE
GL	GLASS/GLAZING
GLU LAM	GLUE LAMINATED WOOD
GPM	GALLONS PER MINUTE
GRAN	GRANITE
GSB	GYPSUM SHEATHING BOARD
GTV	GATE VALVE
GWT	GLAZED WALL TILE
GYP	GYPSUM
GWB	GYPSUM WALL BOARD

H

H	HIGH
HB	HOSE BIBB
HC	HOLLOW CORE
HCP	HANDICAPPED
HD	HEAD
HDBD	HARDBOARD
HDW	HARDWARE
HDWD	HARDWOOD
HM	HOLLOW METAL
HORIZ	HORIZONTAL
HS	HAND SINK
HT	HEIGHT
HVAC	HEATING, VENTILATION AND AIR COND.
HW	HOT WATER
HWR	HOT WATER RETURN
HWS	HOT WATER SUPPLY

I

ID	INSIDE DIAMETER
INCL	INCLUDED
IMP	INSULATED METAL PANEL
IN	INCH
INFO	INFORMATION
INSUL	INSULATION/INSULATED
INT	INTERIOR
INV	INVERT

J

J-BOX	JUNCTION BOX
JAN	JANITOR
JST	JOIST
JT	JOINT

K

KB	KNOCK DOWN
KIT	KITCHEN
KO	KNOCK-OUT
KW	KILOWATT
KWH	KILOWATT HOUR

L

LAB	LABORATORY
LAM	LAMINATE
LAV	LAVATORY
LB	POUND
LB/SF	POUNDS PER SQUARE FOOT
LDG	LANDING
LF	LINEAR FOOT
LH	LEFT HAND
LKR	LOCKER
LLV	LONG LEG VERTICAL
LOC	LOCATION
LT	LIGHT
LR	LIVING ROOM
LVR	LOUVER

M

M	METER
M2	SQUARE METERS
MATL	MATERIAL
MAX	MAXIMUM
MB	MACHINE BOLT
MBR	MASTER BEDROOM
MC	MEDICINE CABINET
MECH	MECHANICAL
MEMB	MEMBRANE
MEZZ	MEZZANINE
MFR	MANUFACTURER
MH	MANHOLE
MI	MIRROR
MID	MIDDLE
MIN	MINIMUM
MISC	MISCELLANEOUS
MLDG	MOULDING
MM	MILLIMETER
MO	MASONRY OPENING
MOD	MODULE
MP	METAL PANEL
MR	MOISTURE RESISTANT
MTD	MOUNTED
MTL	METAL
MTG	MOUNTING
MULL	MULLION
MUN	MUNTIN
MW	MICROWAVE

N

N	NORTH
NFS	NON-FROST SUSCEPTIBLE
NIC	NOT IN CONTRACT
NO	NUMBER
NOM	NOMINAL
NTS	NOT TO SCALE
(N)	NEW

O

OA	OVERALL
OBS	OBSCURE
OC	ON CENTER
OD	OUTSIDE DIAMETER
OF/CI	OWNER FURNISHED/CONTRACTOR INSTALLED
OF/OI	OWNER FURNISHED/OWNER INSTALLED
OFD	OVERFLOW DRAIN
OH	OVER HANG
OPH	OPPOSITE HAND
OPNG	OPENING
OPP	OPPOSITE
OPR	OPERABLE
OVHD	OVER HEAD

P

PA	PUBLIC ADDRESS
PC	PIECE
PCC	PRECAST CONCRETE
PEND	PENDANT
PERIM	PERIMETER
PH	PENTHOUSE
PLAS	PLASTER
PLBG	PLUMBING
PL	PROPERTY LINE
PLAM	PLASTIC LAMINATE
PLYWD	PLYWOOD
PNL	PANEL
PR	PAIR
PROP	PROPERTY
PREFAB	PREFABRICATE
PAINT	PAINT
PTD	PAPER TOWEL DISPENSER
PTDR	PAPER TOWEL DISPENSER AND WASTE RECEPTACLE
PTN	PARTITION
PTR	PAPER TOWEL RECEPTACLE
PVC	POLYVINYL CHLORIDE
PVMT	PAVEMENT

Q

QT

R

R	RISER
RA	RADIUS
RA	RETURN AIR
RB	RUBBER BASE
RB HK	ROBE HOOK
RCP	REFLECTED CEILING PLAN
RD	ROOF DRAIN
REC	RECESSED
REF	REFRIGERATOR
REFL	REFLECTED
REG	REGISTER
REINF	REINFORCE
RECS	RECOMMENDATIONS
REQD	REQUIRED
RESIL	RESILIENT
REST	REST ROOM
REV	REVISION
RTF	RUBBER TILE FLOOR
RFG	ROOFING
RLG	RAILING
RH	RIGHT HAND
RND	ROUND
RWL	RAIN WATER LEADER
RM	ROOM
RO	ROUGH OPENING
RWL	RAIN WATER LEADER

S

S	SOUTH
SA	SUPPLY AIR
SAB	SOUND ATTENUATION BLANKET
SB	SPLASH BLOCK
SC	SOLID CORE
SCHED	SCHEDULE
SCD	SEAT COVER DISPENSER
SCP	SCUPPER
SCR	SHOWER CURTAIN ROD
SCRN	SCREEN
SD	SMOKE DETECTOR
SECT	SECTION
SED	SEE ELECTRICAL DRAWINGS
SF	SQUARE FEET
SHT	SHEET
SHR	SHOWER
SHTHG	SHEATHING
SHV	SHELVING
SIM	SIMILAR
SL	SLOPE
SLDG	SLIDING
SLNT	SEALANT
SM	SHEET METAL
SND	SANITARY NAPKIN DISPENSER
SNDU	SANITARY NAPKIN DISPOSAL UNIT
SPC	SPECIFICATION
SPEC	SPEAKER
SPKLR	SPEAKER
SQ	SQUARE
SSD	SEE STRUCTURAL DRAWINGS
SST	STAINLESS STEEL
SMD	SEE MECHANICAL DRAWINGS
SMLS	SEAMLESS
SS	SOLID SURFACE
STA	STATION
STD	STANDARD
STL	STEEL
STOR	STORAGE
STR	STRINGERS
STRUCT	STRUCTURAL
SURR	SURROUND
SUSP	SUSPENDED
SVCE	SERVICE
SW	SWITCH
SYMM	SYMMETRICAL
SYS	SYSTEM

T

T	TREAD
TB	TOWEL BAR
TBD	TO BE DETERMINED
TD	TRENCH DRAIN
TEL	TELEPHONE
TEMP	TEMPERATURE
TER	TERRAZZO
T&G	TONQUE & GROOVE
THRES	THRESHOLD
THRU	THROUGH
TK	THICKNESS
TK BD	TACK BOARD
TMPD	TEMPERED
TOC	TOP OF CURB
TOM	TOP OF MASONRY
TOP	TOP OF PARAPET
TOS	TOB OF SLAB
TOW	TOP OF WALL
TPD	TOILET PAPER DISPENSER
TPH	TOILET PAPER HOLDER
TS	TUBE STEEL
TSH	TOWEL SHELF
TSTAT	THERMOSTAT
TV	TELEVISION
TYP	TYPICAL
TLT	TOILET

U

UBC	UNIFORM BUILDING CODE
UC	UNDERCUT
UNGD	UNDERGROUND
UH	UNIT HEADER
UL	UNDERWRITERS LABORATORY
UNFIN	UNFINISHED
UNO	UNLESS NOTED OTHERWISE
UR	URINAL

V

VAR	VARIES
VB	VALVE BOX
VCT	VINYL COMPOSITION TILE
VERT	VERTICAL
VEST	VESTIBULE
VOL	VOLUME
VP	VENEER PLASTER
VR	VAPOR RETARDER
VTR	VENT THROUGH ROOF
WVC	VINYL WALL COVERING

W

W	WIDE
W/	WITH
WC	WALL COVERING
WCLR	WATER COOLER
WD	WOOD
WDSP	WASTE DISPOSER
WDW	WINDOW
WF	WIDE FLANGE
WGL	WIRED GLASS
WH	WATER HEATER
W/O	WITHOUT
WP	WEATHERPROOF/WATERPROOFING
WR	WATER REPELLENT
WSC	WAINSCOT
WSP	WET STAND PIPE
WT	WEIGHT
WWF	WELDED WIRE FABRIC

SYMBOLS LEGEND

ROOM NAME
ROOM_NAME_2
ROOM_NAME
ROOM NUMBER
xxxx

DOOR DESIGNATION
xxxx

EQUIPMENT DESIGNATION
xxx

OPENING DESIGNATION
xx

REVISION DESIGNATION
xxx
xxx

PLAN KEYNOTE
xx

DEMOLITION KEYNOTE
xx

BREAK LINE

PLAN NORTH/NORTH

TITLE IDENTIFICATION
TITLE_NAME_2
TITLE_NAME_1
1/8" = 1'-0"

CONCRETE

SAND, MORTAR, PLASTER, TILE BACKER BOARD

EARTH, UNCLASSIFIED FILL

FINISHED WOOD

METAL

GLASS

CERAMIC TILE, VCT OR RESILIENT FLOORING

CARPET

CMU

BASE COURSE, CUSHION FILL, SUB BASE, GRAVEL, CRUSHED ROCK- CLASSIFIED

BATT INSULATION

RIGID INSULATION

PLYWOOD/MDF

GYPSUM WALL BOARD

ACOUSTICAL TILE

WALL TYPE
x

GRID LINE
xx.x

EXTERIOR IDENTIFICATION
xxx
xxxx

EXTERIOR ELEVATION DESIGNATION
SHEET WHERE ELEVATION IS DRAWN

DETAIL IDENTIFICATION
xxx
xxxx

DETAIL DESIGNATION
SHEET WHERE DETAIL IS DRAWN

SECTION IDENTIFICATION
xxx
xxxx

BUILDING SECTION DESIGNATION
SHEET WHERE SECTION IS DRAWN

INTERIOR IDENTIFICATION
xx
xxx
xx-xxx
xx

INTERIOR ELEVATION DESIGNATION
SHEET WHERE ELEVATION IS DRAWN

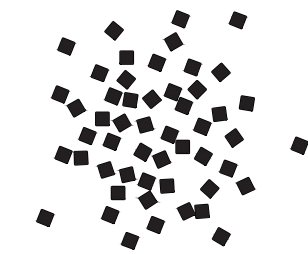
MATCH LINE
SEE XX/XX-XXX

MATCHLINE

TO JOIST
xx'-xx"

DATUM DESIGNATION

TITLE DESIGNATION



SALT

35%
PRICING SET

ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

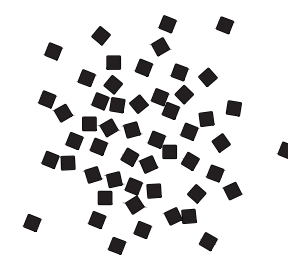
EMILY EDENSHAW

ABBREVIATIONS & SYMBOLS

PROJECT TITLE:	OWNER:	SHEET TITLE:
2015.06.03		
MARK	DATE	DESCRIPTION
	2022.04.12	
	195089.001	
	EM	
	ML	
	2022 SALT, LLC	

DWG NO:

G001



SALT

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PRICING SET

ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

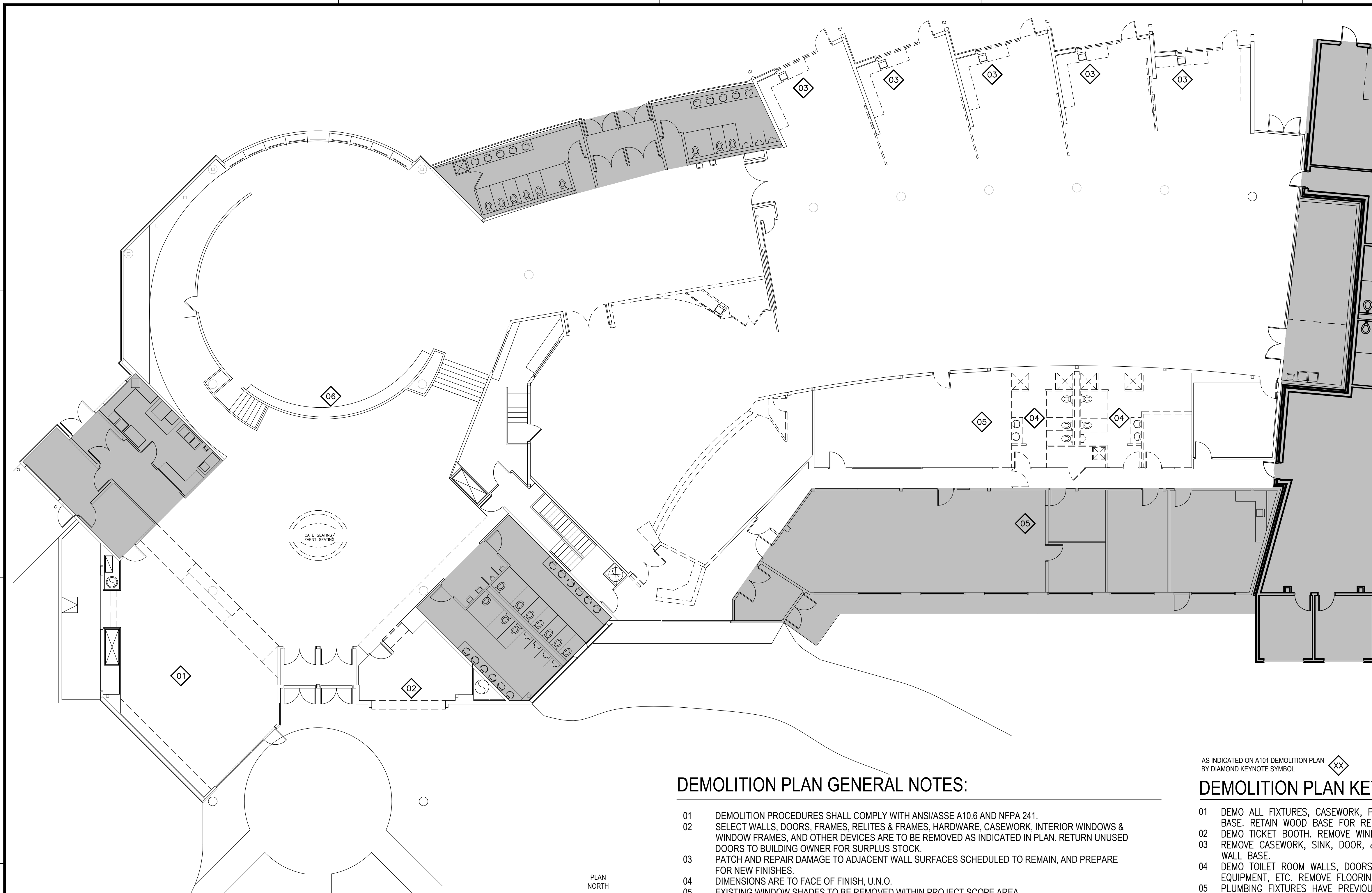
FIRST FLOOR DEMOLITION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	DATE	: 2022.04.12
	PROJECT NO	: 195089.001
	DRAWN BY	: EM
	CHECKED BY	: ML
	COPYRIGHT	: 2022 SALT, LLC

DWG NO:

A101



01
A101
3/32" = 1'-0"

FIRST FLOOR DEMOLITION PLAN

DEMOLITION PLAN LEGEND

- NO WORK THIS AREA
- EXISTING WALL OR ITEM TO REMAIN
- EXISTING DOOR TO REMAIN
- EXISTING FIRE EXTINGUISHER CABINET TO REMAIN
- DEMO WALL OR ITEM
- DEMO DOOR OR ITEM

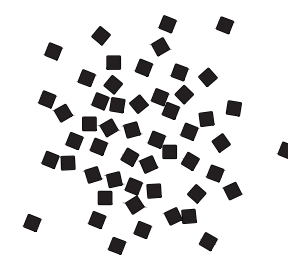
DEMOLITION PLAN GENERAL NOTES:

- DEMOLITION PROCEDURES SHALL COMPLY WITH ANSI/ASSE A10.6 AND NFPA 241.
- SELECT WALLS, DOORS, FRAMES, RELITES & FRAMES, HARDWARE, CASEWORK, INTERIOR WINDOWS & WINDOW FRAMES, AND OTHER DEVICES ARE TO BE REMOVED AS INDICATED IN PLAN. RETURN UNUSED DOORS TO BUILDING OWNER FOR SURPLUS STOCK.
- PATCH AND REPAIR DAMAGE TO ADJACENT WALL SURFACES SCHEDULED TO REMAIN, AND PREPARE FOR NEW FINISHES.
- DIMENSIONS ARE TO FACE OF FINISH, U.N.O.
- EXISTING WINDOW SHADES TO BE REMOVED WITHIN PROJECT SCOPE AREA.
- ITEMS OF INTEREST OR VALUE THAT ARE UNCOVERED DURING DEMOLITION BECOME THE PROPERTY OF BUILDING OWNER.
- ALL DISCREPANCIES BETWEEN INFORMATION IN THESE DRAWINGS AND ACTUAL FIELD CONDITIONS SHALL BE BROUGHT TO THE DESIGNER'S ATTENTION IMMEDIATELY FOR CLARIFICATION AND RESOLUTION.
- PROVIDE TEMPORARY BARRICADES AND OTHER PROTECTION REQUIRED TO PREVENT INJURY TO PEOPLE AND DAMAGE TO ADJACENT BUILDINGS AND FACILITIES TO REMAIN.
- PROTECT WALLS, CEILINGS, FLOORS AND OTHER FINISH WORK THAT ARE TO REMAIN OR THAT ARE EXPOSED DURING DEMOLITION OPERATIONS.
- FIELD VERIFICATION: CONTRACTOR SHALL FIELD VERIFY ALL DIMENSIONS AND VERTICAL CONTROL PRIOR TO THE COMMENCEMENT OF WORK. PROMPTLY NOTIFY THE DESIGNER IN WRITING OF DISCREPANCIES IN NEW AND/OR EXISTING CONDITIONS.

AS INDICATED ON A101 DEMOLITION PLAN
BY DIAMOND KEYNOTE SYMBOL

DEMOLITION PLAN KEYED NOTES

- DEMO ALL FIXTURES, CASEWORK, POS, & BUILT IN ITEMS. REMOVE FLOORING & WALL BASE. RETAIN WOOD BASE FOR REINSTALLATION.
- DEMO TICKET BOOTH. REMOVE WINDOWS.
- REMOVE CASEWORK, SINK, DOOR, & GLAZING IN ARTIST'S STUDIOS. REMOVE FLOORING & WALL BASE.
- DEMO TOILET ROOM WALLS, DOORS, PARTITIONS, FIXTURES, PLUMBING, CASEWORK, EQUIPMENT, ETC. REMOVE FLOORING & WALL BASE.
- PLUMBING FIXTURES HAVE PREVIOUSLY BEEN REMOVED FROM THIS AREA, SEE MECHANICAL FOR MORE INFORMATION.
- REMOVE UPHOLSTERED WALL PANELING & CUSHIONS FOR BUILT-IN SEATING. PREPARE FOR NEW.



SALT

35%
PRICING SET

ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

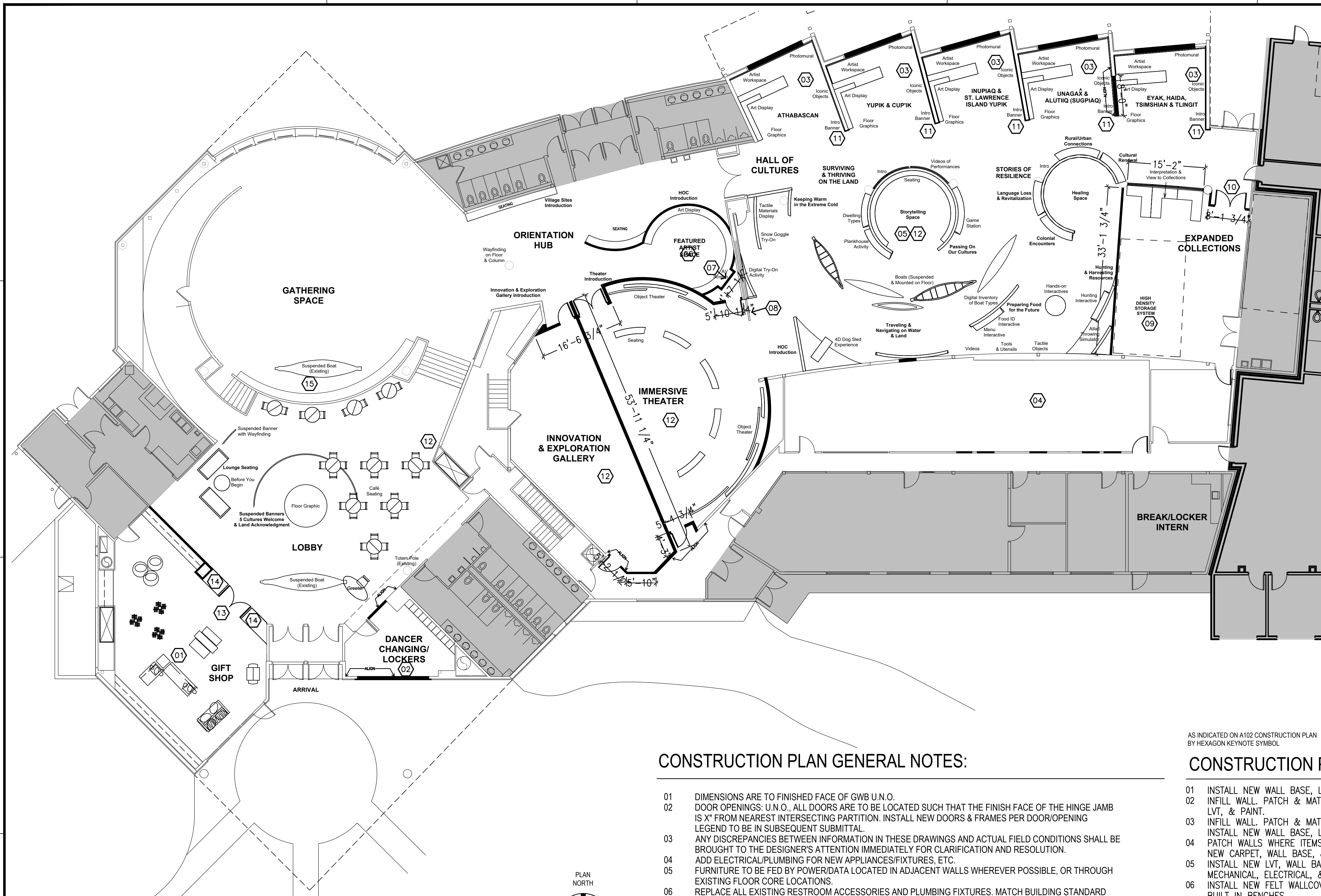
FIRST FLOOR CONSTRUCTION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	195089.001
DRAWN BY	:	EM
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DWG NO:

A102

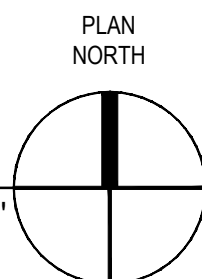


01 FIRST FLOOR CONSTRUCTION PLAN
A102 3/32" = 1'-0"

CONSTRUCTION PLAN LEGEND

- NO WORK THIS AREA
- EXISTING WALL OR ITEM TO REMAIN
- EXISTING DOOR TO REMAIN
- EXISTING FIRE EXTINGUISHER CABINET TO REMAIN
- NEW CONVENTIONAL WALL
- NEW DOOR OR ITEM

0" 4' 8' 16' 32'



CONSTRUCTION PLAN GENERAL NOTES:

- DIMENSIONS ARE TO FINISHED FACE OF GWB U.N.O.
- DOOR OPENINGS: U.N.O.. ALL DOORS ARE TO BE LOCATED SUCH THAT THE FINISH FACE OF THE HINGE JAMB IS "X" FROM NEAREST INTERSECTING PARTITION. INSTALL NEW DOORS & FRAMES PER DOOR/OPENING LEGEND TO BE IN SUBSEQUENT SUBMITTAL.
- ANY DISCREPANCIES BETWEEN INFORMATION IN THESE DRAWINGS AND ACTUAL FIELD CONDITIONS SHALL BE BROUGHT TO THE DESIGNER'S ATTENTION IMMEDIATELY FOR CLARIFICATION AND RESOLUTION.
- ADD ELECTRICAL/PLUMBING FOR NEW APPLIANCES/FIXTURES, ETC.
- FURNITURE TO BE FED BY POWER/DATA LOCATED IN ADJACENT WALLS WHEREVER POSSIBLE, OR THROUGH EXISTING FLOOR CORE LOCATIONS.
- REPLACE ALL EXISTING RESTROOM ACCESSORIES AND PLUMBING FIXTURES. MATCH BUILDING STANDARD FOR NEW.
- PROVIDE BRACING IN WALL AT ALL UPPER CABINETS, WHITEBOARDS AND SCREENS AS NEEDED. ALL SURFACES (FLOOR, WALL, CEILING) TO BE PREPARED AND FLOATED OUT TO RECEIVE THEIR SCHEDULED FINISHES AND TO MAINTAIN SMOOTH, CONSISTENT APPEARANCE. NOTICEABLE DRYWALL SEAMS NOT ACCEPTABLE. PARTITIONS SCHEDULED TO RECEIVE STANDARD PAINT COMPLY WITH GA-214-90 LEVEL 4 FINISH. WALLS TO RECEIVE WALLCOVERINGS SHALL COMPLY WITH GA-214-90 LEVEL 5 FINISH.
- ALL ACCESS PANELS ARE TO BE PAINTED TO MATCH ADJACENT SURFACE. PAINT IS TO BE SPRAY APPLIED, NOT BRUSHED OR ROLLED.
- ALL CONVENTIONAL WALLS TO BE PAINTED HIGH-PERFORMANCE ARCHITECTURAL LATEX INTERIOR PAINT: SHERWIN WILLIAMS PROMAR 200 ZERO VOC, EGGSHELL FINISH, P-X, U.N.O.
- ALL REVEALS AND JOINTS TO BE PAINTED TO MATCH ADJACENT SURFACES, U.N.O.
- INSTALL ALL FINISH MATERIALS PER MANUFACTURER'S SPECIFICATIONS AND RECOMMENDATIONS.
- ALL ROOMS TO BE SWITCHED SEPARATELY, U.N.O. ALL SWITCHES AND SENSORS ARE TO BE LOCATED 6" FROM THE END OF THE DOOR IN OPEN POSITION. IF ADDITIONAL SWITCHES ARE REQUIRED COORDINATE WITH DESIGNER FOR LOCATION. ONLY ALIKE FIXTURES TO BE SWITCHED TOGETHER, U.N.O. ALL SPECIALTY LIGHTING TO HAVE SMOOTH DIMMER CAPABILITIES.
- FIELD VERIFICATION: CONTRACTOR SHALL FIELD VERIFY ALL DIMENSIONS AND VERTICAL CONTROL PRIOR TO THE COMMENCEMENT OF WORK. PROMPTLY NOTIFY THE DESIGNER IN WRITING OF DISCREPANCIES IN NEW AND/OR EXISTING CONDITIONS.
- IN PUBLIC FACING AREAS, PROVIDE NEW WOOD BASE TO MATCH EXISTING.

AS INDICATED ON A102 CONSTRUCTION PLAN
BY HEXAGON KEYNOTE SYMBOL

CONSTRUCTION PLAN KEYED NOTES

- INSTALL NEW WALL BASE, LVT, PAINT, CASEWORK, & DISPLAY FIXTURES.
- INFILL WALL. PATCH & MATCH TO ADJACENT SURFACES. INSTALL NEW WALL BASE, LVT, & PAINT.
- INFILL WALL. PATCH & MATCH TO ADJACENT EXTERIOR & INTERIOR SURFACES. INSTALL NEW WALL BASE, LVT, & PAINT.
- PATCH WALLS WHERE ITEMS WERE DEMO'D. MATCH ADJACENT SURFACES. INSTALL NEW CARPET, WALL BASE, & PAINT.
- INSTALL NEW LVT, WALL BASE, & PAINT THROUGHOUT EXHIBIT SPACE. REFER TO MECHANICAL, ELECTRICAL, & ALDRICHPEARS DRAWINGS FOR MORE INFORMATION.
- INSTALL NEW FELT WALLCOVERING & WALL BASE ON CURVED WALLS. CONSTRUCT BUILT IN BENCHES.
- CONSTRUCT NICHE FOR TV.
- SERVICE SLIDING DOOR UNTIL IT IS FULLY FUNCTIONAL. PLACE ON TIMED OPENER COORDINATING WITH DOUBLE DOORS ON OTHER SIDE OF ROOM.
- FOR HIGH DENSITY STORAGE.
- INSTALL NEW 6' WIDE PAIR OF HOLLOW METAL DOORS WITH CLOSERS, PANIC BARS, & KICK-DOWN DOOR STOP.
- FURR OUT WALL AROUND EX. EXPOSED AGGREGATE WALL. PROVIDE NEW WALL BASE.
- PROVIDE LEVEL 5 FINISH ON ALL WALLS WITHIN EXHIBIT AREAS FOR GRAPHICS & WALL COVERING. SEE ALDRICH PEARS DRAWINGS FOR MORE INFORMATION.
- PROVIDE NEW STEPFRONT GLASS DOORS & DISPLAY AREA; BUTT JOINS AT DISPLAYS.
- PROVIDE 6" FINISHED WOOD PLATFORM FOR WINDOW DISPLAYS, OPEN AT STORE SIDE.
- PROVIDE NEW UPHOLSTERED CUSHIONS & WALLS AT THIS AREA.



ANHC TASK 8

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CIVIL ENGINEERING

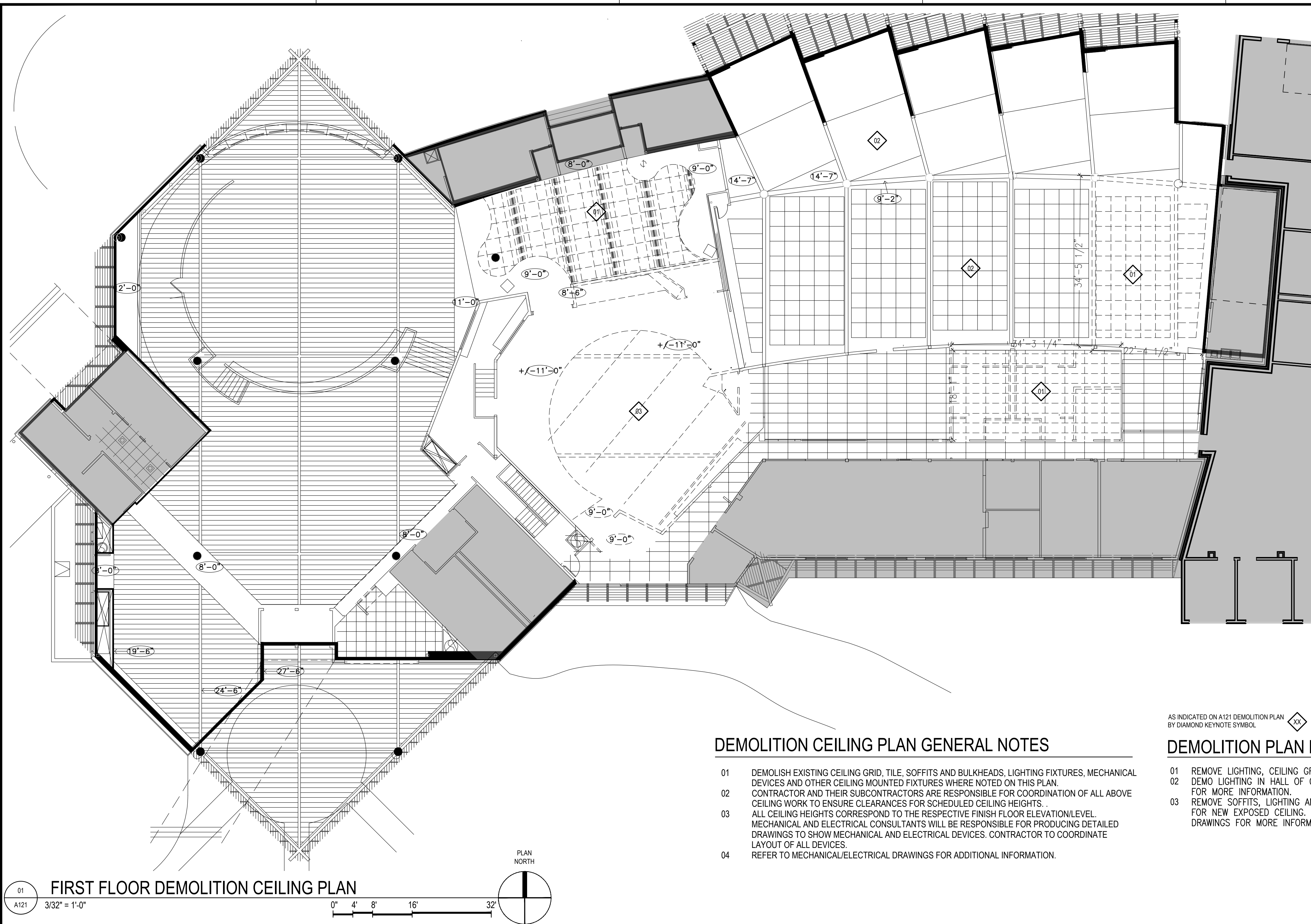
FIRST FLOOR DEMOLITION CEILING PLAN

[illegible]

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	195089.001
DRAWN BY	:	EM
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DWG NO:

A121















DEMOLITION CEILING PLAN GENERAL NOTES

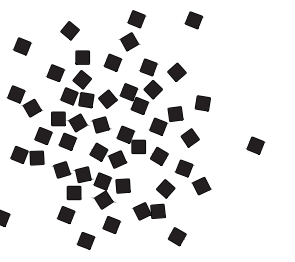
- 01 DEMOLISH EXISTING CEILING GRID, TILE, SOFFITS AND BULKHEADS, LIGHTING FIXTURES, MECHANICAL
02 DEVICES AND OTHER CEILING MOUNTED FIXTURES WHERE NOTED ON THIS PLAN.
03 CONTRACTOR AND THEIR SUBCONTRACTORS ARE RESPONSIBLE FOR COORDINATION OF ALL ABOVE
04 CEILING WORK TO ENSURE CLEARANCES FOR SCHEDULED CEILING ELEVATIONS. .
ALL CEILING HEIGHTS CORRESPOND TO THE RESPECTIVE FINISH FLOOR ELEVATION/LEVEL.
MECHANICAL AND ELECTRICAL CONSULTANTS WILL BE RESPONSIBLE FOR PRODUCING DETAILED
DRAWINGS TO SHOW MECHANICAL AND ELECTRICAL DEVICES. CONTRACTOR TO COORDINATE
LAYOUT OF ALL DEVICES.
REFER TO MECHANICAL/ELECTRICAL DRAWINGS FOR ADDITIONAL INFORMATION.

DEMOLITION PLAN KEYED NOTES

- 01 REMOVE LIGHTING, CEILING GRIDS AND ALL OTHER CEILING-MOUNTED FIXTURES.
02 DEMO LIGHTING IN HALL OF CULTURES AREA; PREPARE FOR NEW. SEE ELECTRICAL
FOR MORE INFORMATION.
03 REMOVE SOFFITS, LIGHTING AND ALL OTHER CEILING-MOUNTED FIXTURES. PREPARE
FOR NEW EXPOSED CEILING. SEE MECHANICAL, ELECTRICAL AND ALDRICH PEAR'S
DRAWINGS FOR MORE INFORMATION.

DEMOLITION CEILING PLAN LEGEND

 NO WORK THIS AREA	 EXISTING GRID & TILE (2X4)	 EXISTING GWB	 DEMO GRID & TILE (2X4)
 EXISTING WALL / ITEM TO REMAIN	 EXISTING GRID & TILE (2X2)	 EXISTING KERF-CUT ROUGH SAWN PLYWOOD CEILING	 DEMO GRID & TILE (3X3) 12'-6" AFF
 DEMO WALL / ITEM	 EXISTING GRID & TILE (3X3) 12'-6" AFF	 DEMO SUSPENDED CURVED CEILING	
 EXISTING 4" T&G SOFFIT @ EXTERIOR SUSPENDED WOOD CEILING @ INTERIOR			



SALT

35%
PRICING SET

ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

FIRST FLOOR REFLECTED CEILING PLAN

PROJECT
TITLE:

OWNER:

SHEET
TITLE:

MARK	DATE	DESCRIPTION
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DATE	:	2022.04.12
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PROJECT NO	:	195089.001
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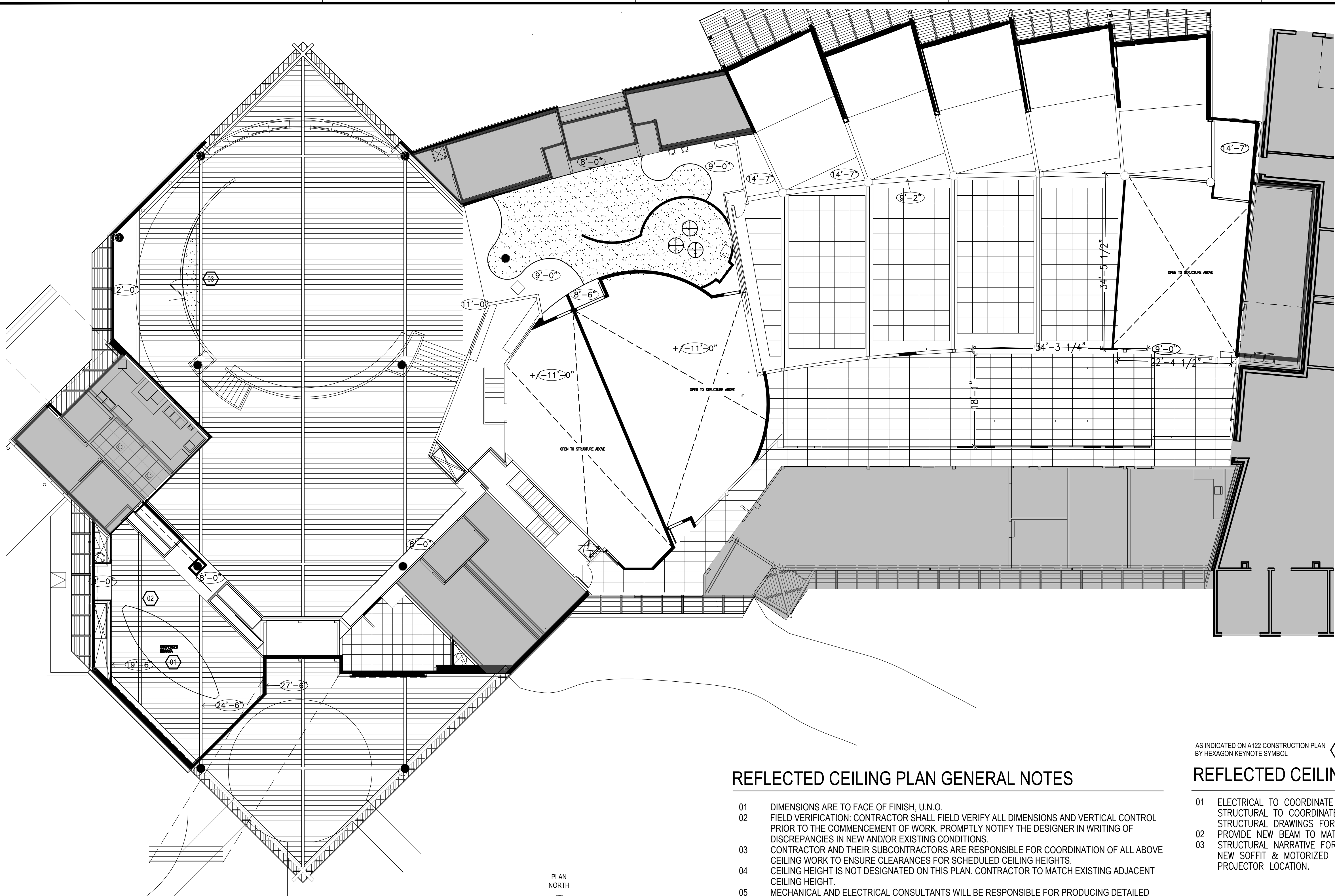
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DWG NO:

A122



01
A122
FIRST FLOOR REFLECTED CEILING PLAN
3/32" = 1'-0"

REFLECTED CEILING PLAN LEGEND

- | | | | |
|--|--|--|--------------------|
| NO WORK THIS AREA | EXISTING GRID & TILE (2X4) | EXISTING GWB | NEW GWB |
| EXISTING WALL / ITEM TO REMAIN | EXISTING GRID & TILE (2X2) | EXISTING KERF-CUT ROUGH SAWN PLYWOOD CEILING | NEW ACCENT FIXTURE |
| NEW WALL | EXISTING GRID & TILE (3X3)
12'-6" AFF | NEW GRID & TILE (2X4) | |
| EXISTING 4" T&G SOFFIT @ EXTERIOR
SUSPENDED WOOD CEILING @ INTERIOR | | | |

REFLECTED CEILING PLAN GENERAL NOTES

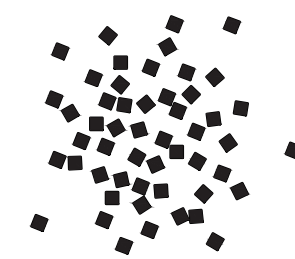
- DIMENSIONS ARE TO FACE OF FINISH. U.N.O.
- FIELD VERIFICATION: CONTRACTOR SHALL FIELD VERIFY ALL DIMENSIONS AND VERTICAL CONTROL PRIOR TO THE COMMENCEMENT OF WORK. PROMPTLY NOTIFY THE DESIGNER IN WRITING OF DISCREPANCIES IN NEW AND/OR EXISTING CONDITIONS.
- CONTRACTOR AND THEIR SUBCONTRACTORS ARE RESPONSIBLE FOR COORDINATION OF ALL ABOVE CEILING WORK TO ENSURE CLEARANCES FOR SCHEDULED CEILING HEIGHTS.
- CEILING HEIGHT IS NOT DESIGNATED ON THIS PLAN. CONTRACTOR TO MATCH EXISTING ADJACENT CEILING HEIGHT.
- MECHANICAL AND ELECTRICAL CONSULTANTS WILL BE RESPONSIBLE FOR PRODUCING DETAILED DRAWINGS TO SHOW M/E DEVICES. CONTRACTOR TO COORDINATE LAYOUT OF ALL DEVICES. ALL M/E DEVICES SCHEDULED FOR SUSPENDED ACOUSTIC CEILING PANEL (ACP) OR ACOUSTIC CEILING TILE (ACT) SHALL BE LOCATED IN THE CENTER OF EACH PANEL/TILE, U.N.O.
- PARTITION TYPES AND RELATED HEIGHTS ARE REFERENCED ON THE CORRESPONDING FLOOR PLAN SHEET A102.
- PROVIDE CEILING ACCESS PANELS IN ALL INACCESSIBLE CEILINGS WHERE EQUIPMENT/DEVICES REQUIRING ACCESS ARE LOCATED. COORDINATE LOCATION WITH EXISTING DESIGN LAYOUT AND FINISH PANELS TO MATCH ADJACENT SURFACE.
- PROVIDE LATERAL SUPPORT AND UPLIFT RESTRAINT AT ALL SUSPENDED ACOUSTICAL PANEL & TILE CEILINGS AS REQUIRED BY THE LOCAL JURISDICTION (ASTM). COORDINATE LOCATIONS WITH ABOVE CEILING DEVICES AND RELATED CLEARANCES AND FINISH PANELS TO MATCH ADJACENT SURFACE. LIGHTS SHALL BE CENTERED IN TILE, U.N.O.
- COORDINATE MOUNTING HEIGHTS & FINAL LOCATION OF ALL SPECIALTY LIGHTING WITH DESIGNER IN FIELD.
- ALL SOFFITS, BULKHEADS AND CEILING TRANSITIONS (VERTICAL FACE & UNDERSIDE) TO BE P-X, UNO. MECHANICAL & ELECTRICAL TO PROVIDE DRAWINGS FOR MUNICIPALITY OF ANCHORAGE REVIEW AS DEFERRED SUBMITTAL.
- REFER TO MECHANICAL/ELECTRICAL DRAWINGS FOR ADDITIONAL INFORMATION.

AS INDICATED ON A122 CONSTRUCTION PLAN
BY HEXAGON KEYNOTE SYMBOL



REFLECTED CEILING PLAN KEYED NOTES

- ELECTRICAL TO COORDINATE NEW LIGHTING AROUND SUSPENDED BIDARKA. STRUCTURAL TO COORDINATE SUSPENSION OF BIDARKA. VIEW ELECTRICAL & STRUCTURAL DRAWINGS FOR MORE INFORMATION.
- PROVIDE NEW BEAM TO MATCH EXISTING TO AID IN HANGING BIDARKA; SEE STRUCTURAL NARRATIVE FOR MORE INFO.
- NEW SOFFIT & MOTORIZED PROJECTOR SCREEN. SEE ELECTRICAL FOR PROJECTOR LOCATION.



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8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

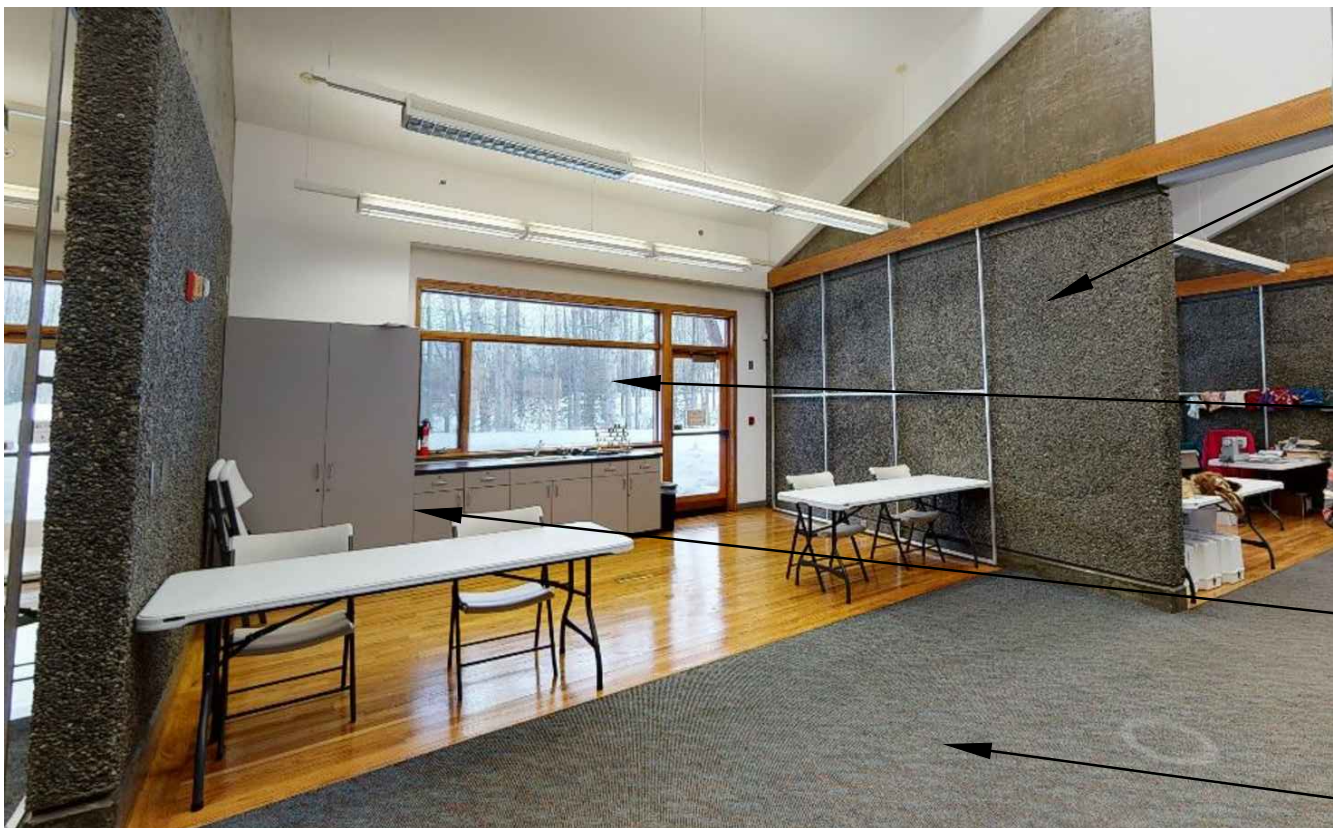
EMILY EDENSHAW

EXISTING CONDITIONS

PROJECT TITLE:	OWNER:	SHEET TITLE:
MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
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A401



- FURR OUT WALL AROUND EX. EXPOSED AGGREGATE WALL. PROVIDE NEW WALL BASE.
- REMOVE DOOR & GLAZING. INFILL WALL, PATCH & MATCH ADJACENT EXTERIOR SURFACES.
- REMOVE CASEWORK, SINK, FLOORING, & WALL BASE. PREPARE FOR NEW FINISHES.
- REMOVE CARPETING; PREPARE TO RECEIVE NEW LVT FLOORING.

05
A401
ARTIST STUDIO



- DEMO WINDOW & CASEWORK; INFILL WALL TO MATCH ADJACENT CONSTRUCTION.

03
A401
INDOOR TICKET WINDOW



- DEMO TICKET BOOTH WINDOW. INFILL WALL TO MATCH EX CONSTRUCTION; MATCH FINISHES ON BOTH SIDES.

04
A401
MAIN ENTRANCE



- DEMO WINDOWS & DOORS IN GIFT SHOP FRONT WALL. CONSTRUCT NEW BASED OFF SHEET A102.

- REMOVE EXISTING CASEWORK

02
A401
LOBBY & GIFT SHOP



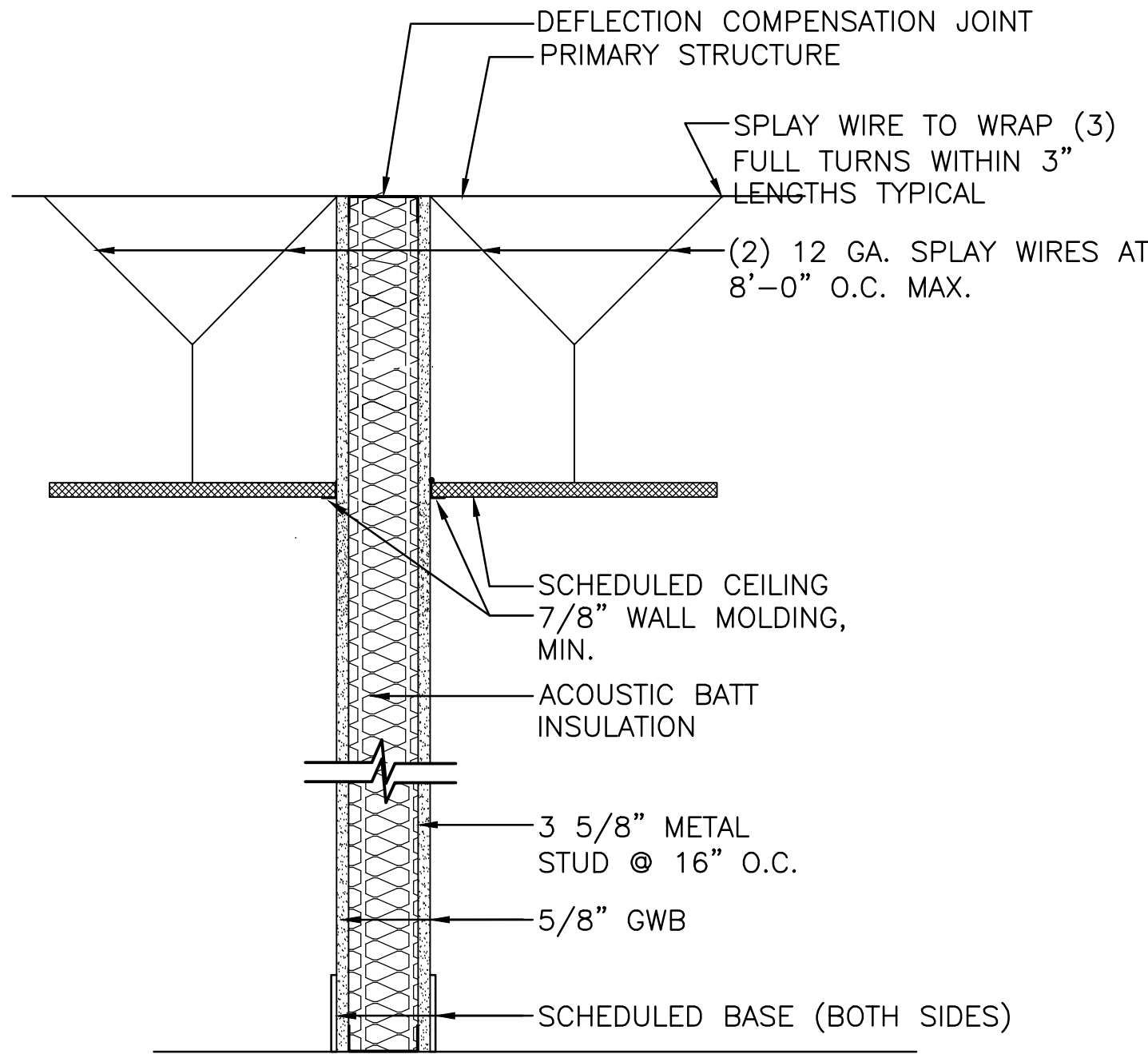
- REMOVE UPHOLSTERED WALL PANELING & CUSHIONS; PROVIDE NEW UPHOLSTERED CUSHIONS & WALLS; ASSUME \$65/YARD MATERIAL COST.

01
A401
LOBBY SEATING

INTERIOR FINISH LEGEND

	CODE	MATERIAL	MANUFACTURER	STYLE	SIZE	COLOR	REMARKS
FLOORS	CPT-1	MODULAR CARPET TILE	EF CONTRACT	LINE	12"X48"	LNE52 PIPE	ASHLAR INSTALLATION
	LVT-1	LUXURY VINYL TILE	TARKETT	LATITUDE WOOD	6"X48"	WARM SILVER	ASHLAR INSTALLATION
	T-1	FIELD TILE	CROSSVILLE	FAMILIAR TERRITORY	12"X24"	FAM02-TAUPE	FAM02.11224UPS. GROUT: MAPEI, SAHARA BEIGE 11. ASHLAR INSTALLATION
	-	-	-	-	-	-	-
BASE	RB-1	RUBBER BASE	ROPPE	-	4.25"	114 LUNAR DUST	-
	TB-1	TILE COVE BASE	CROSSVILLE	FAMILIAR TERRITORY	6"X12"	FAM02-TAUPE	FAM02.10612CBS
WALLS	P-1	GENERAL PAINT	SHERWIN WILLIAMS	EGGSHELL FINISH	-	WESTHIGHLAND WHITE SW7566	UNO, EGGSHELL FINISH
	P-2	GENERAL PAINT	SHERWIN WILLIAMS	EGGSHELL FINISH	-	LEATHER BOUND SW6118	UNO, EGGSHELL FINISH
	P-3	GENERAL PAINT	SHERWIN WILLIAMS	EGGSHELL FINISH	-	SPALDING GRAY SW6074	UNO, EGGSHELL FINISH
	P-4	GENERAL PAINT	SHERWIN WILLIAMS	EGGSHELL FINISH	-	ROYCROFT PEWTER SW2848	UNO, EGGSHELL FINISH
	T-1	FIELD TILE	CROSSVILLE	FAMILIAR TERRITORY	12"X24"	FAM02-TAUPE	FAM02.11224UPS. GROUT: MAPEI, SAHARA BEIGE 11. RESTROOM WALLS
	T-2	ACCENT TILE	ANN SACKS	SAVOY MOSAIC, HERRINGBONE	11.083"X11.102" SHEETS	PAPERWHITE	RESTROOM ACCENT WALL. GROUT: MAPEI, WHITE 00.
	-	-	-	-	-	-	-
	-	-	-	-	-	-	-
MISCELLANEOUS	PL-1	PLASTIC LAMINATE	FORMICA	-	-	8906 DANISH MAPLE	CASEWORK, VERTICAL
	SS-1	SOLID SURFACE	HI MACS	EASED EDGES	-	ARMADILLO GT909	COUNTER TOPS
	UPH-1	UPHOLSTERY	DESIGNTEX	EVERYWHERE TEXTURE 4147-802	-	NICKEL	GATHERING SPACE BANQUETTE SEAT BACK.
	UPH-2	UPHOLSTERY	DESIGNTEX	PRIME 3602-104	-	TAUPE	GATHERING SPACE BANQUETTE SEAT BASE.
	PT-1	RESTROOM PARTITION WALLS	SCRANTON PRODUCTS	ORANGE PEAL (OP) TEXTURE	-	SHALE	PROVIDE PRIVACY HINGES

** SUBMITTALS, INCLUDING MATERIAL SAMPLES MUST BE PROVIDED FOR ALL MATERIALS TO DESIGNER FOR APPROVAL PRIOR TO PROCUREMENT AND FABRICATION.

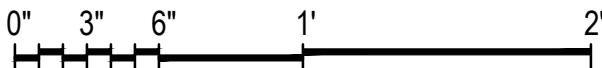


FOR BOLTING DEFLECTION TRACK TO STEEL PAN DECK: USE #10 SHEET METAL SCREWS, 3/4" LONG, INSTALLED AT 2' O.C. FOR BOLTING DEFLECTION TRACK TO A CONCRETE DECK, USE 1" HILTI CONCRETE PINS AT 2' O.C.

01
A601

WALL TYPE 'A'

1-1/2" = 1'-0"



GENERAL CASEWORK NOTES:

1. PROVIDE SPACERS/FILLERS AS NEEDED TO ALLOW CLEARANCE FOR CABINETS, DRAWERS AND APPLIANCES TO OPEN AND BE ACCESSED PROPERLY.
2. DIMENSIONS ARE TO FACE OF FINISH, U.N.O.
3. ALL DISCREPANCIES BETWEEN INFORMATION IN THESE DRAWINGS AND ACTUAL FIELD CONDITIONS SHALL BE BROUGHT TO THE DESIGNER'S ATTENTION IMMEDIATELY FOR CLARIFICATION AND RESOLUTION.
4. PROVIDE SCHEDULED PLASTIC LAMINATE, QUARTZ, OR SOLID SURFACE ON ALL EXPOSED AND SEMI-EXPOSED SURFACES.
5. PLASTIC LAMINATE TO BE APPLIED IN FULL UNINTERRUPTED SHEETS. FIT CORNERS AND JOINTS HAIRLINE. SLIGHTLY BEVEL ALL ARISES/OUTSIDE CORNERS.
6. LOCATE COUNTERTOP BUTT JOINTS MINIMUM 2 FEET FROM ANY SINK CUTOUT.
7. COUNTERTOPS WITHOUT SPLASHES SHALL BE SCRIBED TO FIT WALL.
8. VERIFY ALL EQUIPMENT DIMENSIONS TO ENSURE PROPER FIT PRIOR TO FABRICATION.
9. FIELD VERIFY ALL CASEWORK LOCATIONS/OPENINGS PRIOR TO FABRICATION.
10. U.N.O. PROVIDE BRUSHED STAINLESS WIRE PULLS ON ALL CABINET DOORS / DRAWERS, SELF-165 DEGREE SWING, EUROPEAN HINGES, 100LB RATING AT DRAWERS (EXCEPT FILE DRAWERS ARE 150 LBS). HINGES AND DRAWER GLIDES TO HAVE INTEGRAL SOFT-CLOSE MECHANISM.
11. PROVIDE 20 GA. BACKER PLATE FOR SUPPORT AT ALL CASEWORK OR SPECIALTY ELEMENTS CONNECTED TO WALLS.
12. PROVIDE "PREMIUM GRADE" CASEWORK & COMPLY WITH AWI / AWMAC QUALITY STANDARDS WITH PLYWOOD BOXES.
13. CABINET CONSTRUCTION STYLE IS FULL FLUSH OVERLAY WITH PREMIUM QUALITY COUNTERTOPS.
14. ALL FASTENERS TO BE CONCEALED, U.N.O.
15. ALL CUTS SHALL BE SMOOTH AND EXACT, WITH JOINTS ACCURATELY MATCHED, TIGHTLY FITTED AND SECURELY ATTACHED.
16. SUBSTRATES TO RECEIVE QUARTZ, PLASTIC LAMINATE, OR SOLID SURFACE COUNTERTOPS: FABRICATE FROM PLYWOOD (USE MARINE GRADE PLYWOOD IN WET LOCATIONS) TO CONFORM TO THE CONFIGURATIONS INDICATED. SEE ELEVATIONS AND DETAILS FOR LOCATIONS.
17. EXPOSED GLUE LINES SHALL BE FREE OF SQUEEZE OUT.
18. USE CLEAR SILICONE SEALANT AT CABINET BOX/WALL JOINTS AND CONNECTIONS.
19. ALL FURNITURE AND APPLIANCES ARE SHOWN FOR REFERENCE ONLY. COORDINATE DIMENSIONS WITH TENANT/CONTRACTOR PRIOR TO FABRICATION.
20. BASE CABINETS TO BE CONSTRUCTED USING ¾" PLYWOOD (AND ¾" MARINE-GRADE PLYWOOD IN WET LOCATIONS) U.N.O., 24" DEEP AND IN LENGTHS AS NOTED, U.N.O. PROVIDE 4" KICK WITH STANDARD RECESS AT CAB FRONTS AND RECESS AT FINISHED ENDS. WHERE CABINET BOXES ARE CLOSED, PROVIDE WHITE MELAMINE INTERIOR & SHELVES U.N.O. PROVIDE BLACK MELAMINE INTERIOR & SHELVES AT ALL TRASH BASE CABINETS / APPLIANCE CABINETS. WHERE CABINET BOXES ARE OPEN, PROVIDE COLOR PLASTIC LAMINATE & SHELVES TO MATCH VERTICAL SURFACES.
21. UPPER CABINETS TO BE CONSTRUCTED USING ¾" PLYWOOD (AND ¾" MARINE-GRADE PLYWOOD IN WET LOCATIONS) U.N.O. 14" DEEP AND IN LENGTHS AS NOTED. WHERE CABINET BOXES ARE CLOSED, PROVIDE WHITE MELAMINE INTERIOR & SHELVES. WHERE CABINET BOXES ARE OPEN, PROVIDE COLOR PLASTIC LAMINATE & SHELVES TO MATCH VERTICAL FACES, U.N.O.
22. COORDINATE W/ THE CHARIOT GROUP FOR A/V CABINET EQUIPMENT.

INTERIOR FINISH ABBREVIATIONS:

ACP	ACOUSTIC CEILING PANEL	PP	PORCELAIN PANEL
AFF	ABOVE FINISHED FLOOR	PT	PORCELAIN TILE
CG	CORNER GUARD	QTZ	QUARTZ
CPT	CARPET	RB	RESILIENT BASE
EC	END CAP	RS	ROLLER SHADES
GL	GLASS PANEL	SS	SOLID SURFACE
GWB	GYPSUM WALL BOARD	SSB	STAINLESS STEEL BASE
GYP	GYPSUM BOARD CEILING	VF	VINYL FILM
LVT	LUXURY VINYL TILE	WC	WALLCOVERING
P	PAINT	WD	WOOD
PL	PLASTIC LAMINATE	WP	WALL PANEL
PNL	PANEL		

SUSTAINABLE FINISH NOTES:

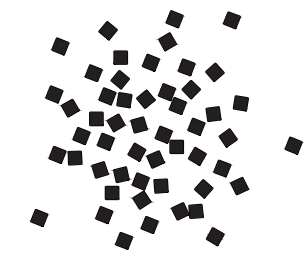
1. ALL ADHESIVES AND SEALANTS USED IN THE BUILDING INTERIOR (INSIDE OF THE EXTERIOR MOISTURE BARRIER) MUST NOT EXCEED THE VOC CONTENT LIMIT OF:

- ADHESIVES, SEALANTS AND SEALANT PRIMERS: SOUTH COAST AIR QUALITY MANAGEMENT DISTRICT (SCAQMD) RULE # 1168 REQUIREMENTS IN EFFECT ON JANUARY 1, 2003 AND RULE AMENDMENT DATED OCTOBER 3, 2003.

- AEROSOL ADHESIVES: GREEN SEAL STANDARD GC-36 REQUIREMENTS IN EFFECT ON OCTOBER 19, 2000.

- "TOPCOAT PAINTS: GREEN SEAL STANDARD GS-11, PAINTS," FIRST EDITION, MAY 20 1993.

- "ALL OTHER ARCHITECTURAL COATINGS, PRIMERS AND UNDERCOATS: SOUTH COAST AIR QUALITY MANAGEMENT DISTRICT (SCAQMD) RULE #1113, ARCHITECTURAL COATINGS", RULES IN EFFECT ON JANUARY 1, 2004.
2. INTERIOR PAINTS AND COATING APPLIED ON-SITE MUST MEET THE LIMITATIONS AND RESTRICTIONS ON CHEMICAL COMPONENTS SET BY THE FOLLOWING STANDARDS:



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EMILY EDENSHAW

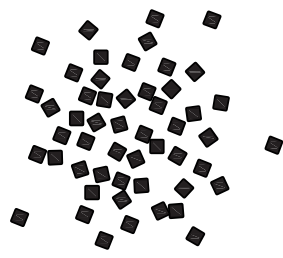
FINISH LEGEND & WALL TYPE

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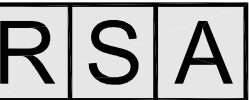
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DATE	:	2022.04.12
PROJECT NO	:	195089.001
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A601



SALT



Mechanical and
Electrical Consulting
Engineers
670 West Fireweed Lane, Suite 200
Anchorage, AK 99503
(907)276-0521
Corporate No.: AECC542

35%
PRICING SET

ANHC TASK 8

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EMILY EDENSHAW






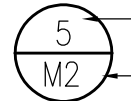





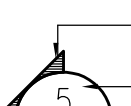

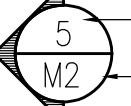



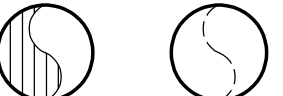

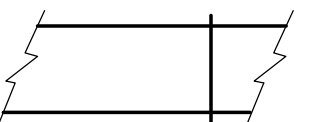



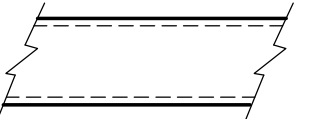



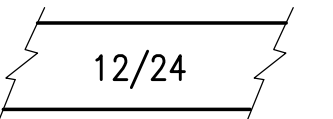


LEGENDS, ABBREVIATIONS, AND SCHEDULES

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
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	PROJECT NO	: M1027
	DRAWN BY	: ARN
	CHECKED BY	: CA
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DWG NO:

M001

PIPING LEGEND		DUCTWORK LEGEND		LOGIC		ABBREVIATIONS			
	DENOTES DEMOLITION		THERMOSTAT OR SENSOR		POINT OF CONNECTION	AMPS	AMPERES	HWC	HOT WATER CIRCULATED
	WASTE		THERMOSTAT W/ GUARD		DETAIL NUMBER SHEET LOCATED ON	ARCH	ARCHITECTURAL	HWS	HOT WATER SUPPLY
	VENT PIPING					BLDG	BUILDING	HWR	HOT WATER RETURN
	COLD WATER		SUPPLY AIR UP & DOWN			BTUH	BRITISH THERMAL UNIT/HOUR	IN	INCHES
	HOT WATER		EXHAUST AIR UP & DOWN		DIRECTION OF VIEW	CAP	CAPACITY	IN. WC.	INCHES WATER COLUMN
	HOT WATER RECIRCULATED				SECTION NUMBER SHEET LOCATED ON	CFM	CUBIC FEET PER MINUTE	LAT	LEAVING AIR TEMPERATURE
	SEE ABBREVIATIONS FOR MEDIA				SHEET NOTES	CGR	CHILLED GLYCOL RETURN	LWT	LEAVING WATER TEMPERATURE
	PIPE UP		ROUND DUCT UP & DOWN			CGS	CHILLED GLYCOL SUPPLY	MBH	THOUSAND BTUH
	PIPE DOWN		VOLUME DAMPER			CIRC	CIRCULATING	MFGR	MANUFACTURER
	TEE UP				NECK SIZE	C.O./CO	CLEANOUT	MIN	MINIMUM
	TEE DOWN		SOUND LINED DUCTWORK		DIFFUSER OR GRILLE TYPE	CONN	CONNECTION	MTD	MOUNTED
	CAP					CW	COLD WATER	NC	NOISE CRITERIA
	UNION		DUCT SIZE (FIRST FIGURE – SIDE SHOWN) (SECOND FIGURE – SIDE NOT SHOWN)			DDC	DIRECT DIGITAL CONTROL	N.C.	NORMALLY CLOSED
	DIRECTION OF FLOW					DEG	DEGREE	NO.	NUMBER
			FLEXIBLE DUCT			DIA	DIAMETER	N.O.	NORMALLY OPEN
						DN	DOWN	P-X	PLUMBING FIXTURE DESIGNATOR
						E/A	EXHAUST AIR	PD	PRESSURE DROP
						EAT	ENTERING AIR TEMPERATURE	PH	PHASE
						EF-X	EXHAUST FAN DESIGNATOR	PSI	POUND PER SQUARE INCH
						ESP	EXTERNAL STATIC PRESSURE	PW	PUMPED WASTE
						(E)	EXISTING	R/A	RETURN AIR
						F	FAHRENHEIT	RPM	REVOLUTIONS PER MINUTE
						FT	FEET	S/A	SUPPLY AIR
						FT-X	FINNED TUBE RADIATION DESIGNATOR	SP	STATIC PRESSURE
						FCO	FLOOR CLEAN OUT	TEMP	TEMPERATURE
						FLA	FULL LOAD AMPS	TYP	TYPICAL
						FT	FEET	V	VENT
						GA	GAUGE	VTR	VENT THRU ROOF
						GAL	GALLONS	W	WASTE
						GPH	GALLONS PER HOUR	W/	WITH
						GPM	GALLONS PER MINUTE	WC	WATER COLUMN
						HD	HEAD	WG	WATER GAUGE
						HP	HORSEPOWER	WPD	WATER PRESSURE DROP
						HW	HOT WATER		

AIR CONDITIONING UNIT SCHEDULE											
			COOLING					POWER			
SYMBOL	MANUFACTURER	MODEL	NOMINAL TON	MBH	EDB	EWB	AMB. TEMP	VOLTS/PH	MCA	MOP	REMARKS
AC-1,2	DATA AIRE	DAMC-0212	2	15.0	70	57	58	208/1	14.7	25	CEILING MOUNT UNIT, 5 LB/HR STEAM HUMIDIFIER, BACNET COMMUNICATION, 2" MERV 11 FILTERS, UNIT MOUNT TEMPERATURE/HUMIDITY SENSOR, CONDENSATE PUMP

AIR COOLED CHILLER SCHEDULE											
SYMBOL	MANUFACTURER	MODEL	COOLING CAP (TONS)	MEDIA	FLOW (GPM)	EGT (F)	LGT (F)	MAX dP (FTWC)	UNIT ELECTRICAL		REMARKS
									kW/VOLT/PH	MCA	
CH-1	MODINE	LFS8811-2Q5-2B	2.6	35% PG	8.0	54	45	1.6	1.4/208/3	10	---

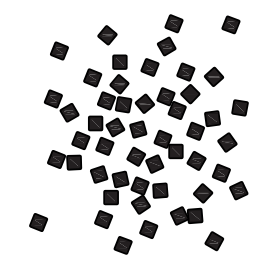
GLYCOL MIX TANK SCHEDULE									
SYMBOL	MFGR/MODEL	FUNCTION	MEDIUM	MATERIAL	TANK CAPACITY	DIMENSIONS	MOTOR DATA		
							VOLTS/HZ/PH	REMARKS	
GT-1	AXIOM/DMF300	GLYCOL STORAGE	35% PG	POLYPROPYLENE	17 GAL	12" X 12" X 36"	120/60/1	---	

PUMP SCHEDULE											
			PUMPED		HEAD		MOTOR DATA				
SYMBOL	MANUFACTURER	MODEL	FUNCTION	MEDIUM	GPM	FEET	RPM	W	POWER	REMARKS	
CHP-1,2	GRUNDFOS	MAGNA3 40-180	CHILLER CIRCULATION PUMP	35% PG	8	45	4296	600	208/3	---	

AIR SEPARATOR SCHEDULE									
SYMBOL	MANUFACTURER	MODEL	FUNCTION	SIZE	CONNECTION	MATERIAL	FLUID	REMARKS	
AS-1	CALEFFI	546197A	CILLER CIRCULATION	1-1/4"	SWEAT	STEEL	35% P.G.	COMBINATION AIR AND DIRT SEPARATOR, 1 FT PRESSURE DROP, 8 GPM, INTEGRAL HIGH CAPACITY AIR VENT, BOTTOM BLOWDOWN FOR CLEANING	

EXPANSION TANK SCHEDULE										
						TANK VOLUME				
SYMBOL	MANUFACTURER	MODEL	FUNCTION	MEDIUM	MATERIAL	TOTAL (GAL)	ACCEPTANCE (GAL)	DIMENSIONS	LABEL	REMARKS
ET-1	AMTROL	EXTROL AX-10-DD	CHILLER CIRCULATION	WATER	35% PG	6.4	3.2	18"H X 12"DIA	IAPMO	PRECHARGE TO 12 PSI.

AIR INLET/OUTLET SCHEDULE											
SYMBOL	MANUFACTURER	MODEL	TYPE	USE	MATERIAL	FINISH	CFM	FACE SIZE (IN.)	NC	REMARKS	
	TITUS	TMSA	CEILING	SUPPLY	ALUMINUM	MILL.	PER PLANS	12"x12"	<25	LAY-IN DIFFUSER, PROVIDE WITH EARTHQUAKE TABS.	
	TITUS	50F	SIDEWALL	SUPPLY	ALUMINUM	MILL.	PER PLANS	12"x12"	<25	SIDEWALL GRILLE.	
	TITUS	TMRA	ROUND	SUPPLY	ALUMINUM	MILL.	PER PLANS	12"Ø	<25	ROUND DIFFUSER.	
	TITUS	S300FL	DUCT	SUPPLY	ALUMINUM	MILL.	PER PLANS	18/6	<25	DUCT MOUNTED DIFFUSER.	
	TITUS	50F	SIDEWALL	RETURN	ALUMINUM	MILL.	PER PLANS	18/18	<25	SIDEWALL GRILLE.	
	EXISTING GRILLE, REGISTER OR DIFFUSER										



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ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

BELOW FLOOR PIPING DEMOLITION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
PROJECT NO :	M1027	
DRAWN BY :	ARN	
CHECKED BY :	CA	
COPYRIGHT :	2022 SALT, LLC	

DWG NO:

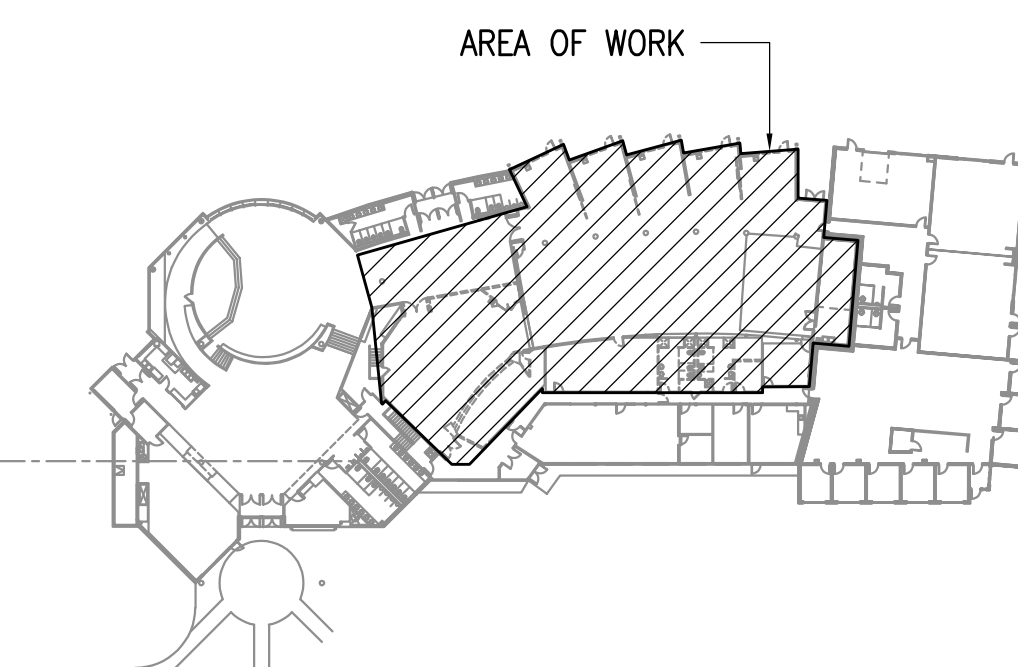
M101

GENERAL NOTES:

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- THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A LOCATION AS DIRECTED BY THE OWNER IN ACCORDANCE WITH THE CONTRACT DOCUMENTS.
- ALL PLUMBING FIXTURES, PIPING AND EQUIPMENT TO REMAIN UNLESS OTHERWISE NOTED.

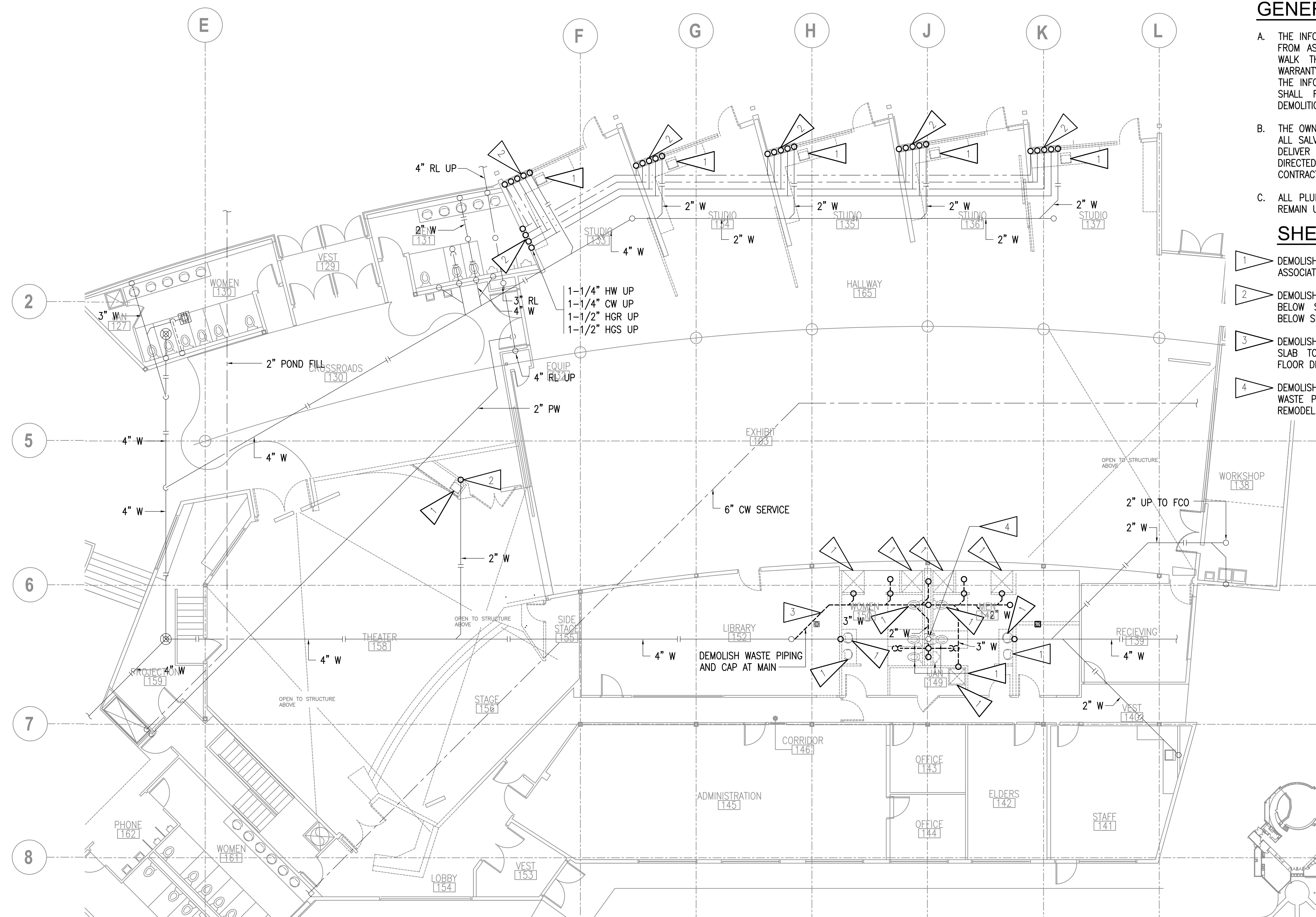
SHEET NOTES:

- DEMOLISH PLUMBING FIXTURE, PIPING, AND ALL ASSOCIATED APPURTENANCES.
- DEMOLISH CW, HW, W, V, HGS, AND HGR PIPING TO BELOW SLAB AND CAP. ABANDON UNUSED PIPING BELOW SLAB.
- DEMOLISH WASTE AND VENT PIPING BELOW SLAB. CUT SLAB TO EXTENT NECESSARY TO REMOVE PIPING, FLOOR DRAINS, AND FLOOR CLEANOUTS.
- DEMOLISH WASTE CONNECTION TO WATER CLOSETS. WASTE PIPING TO REMAIN FOR FCO CONNECTION IN REMODEL.



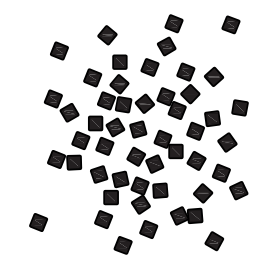
KEY PLAN

NO SCALE



1 BELOW FLOOR PIPING DEMOLITION PLAN

1/8" = 1'-0"



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ABOVE FLOOR PLUMBING DEMOLITION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
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M102

GENERAL NOTES:

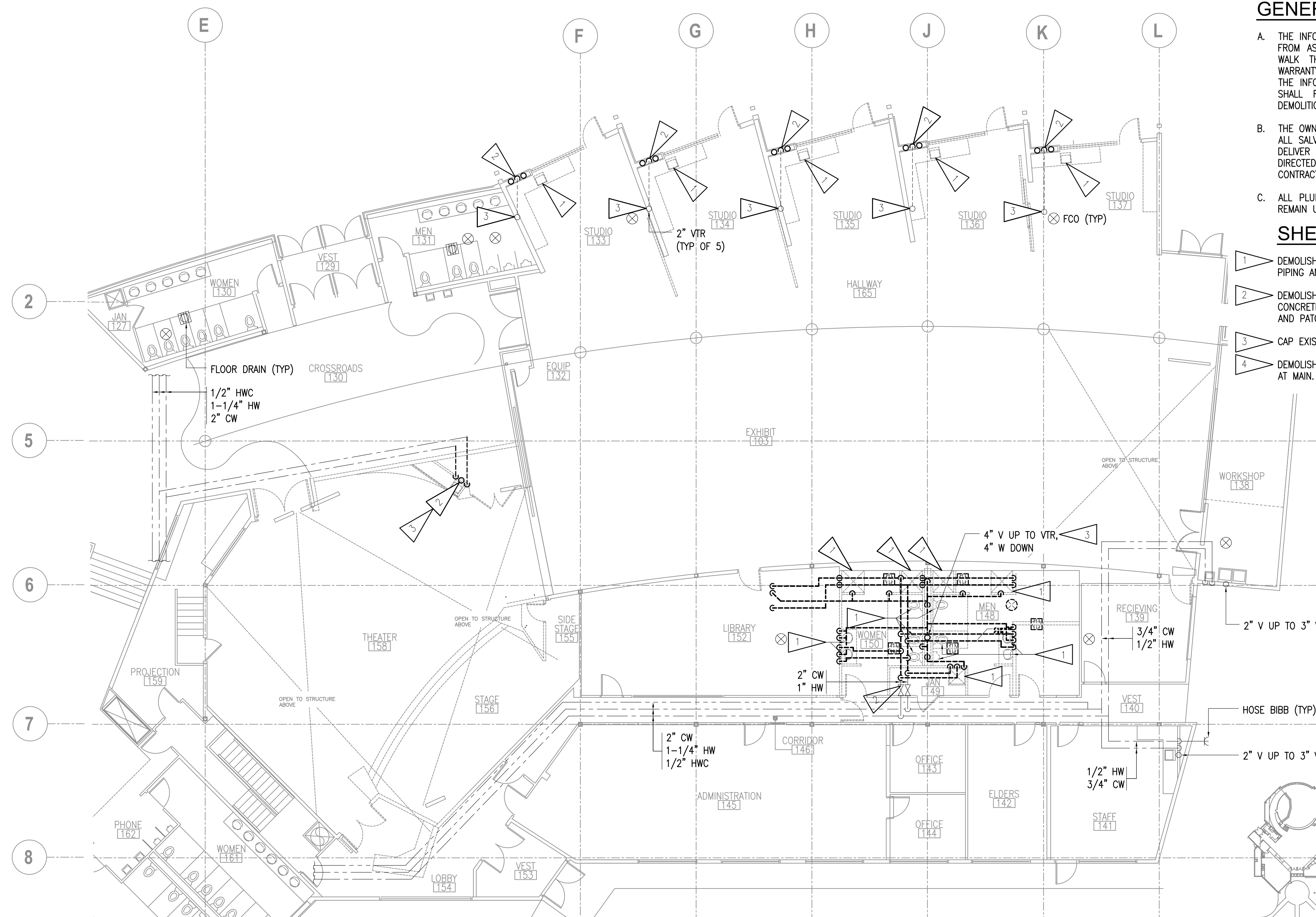
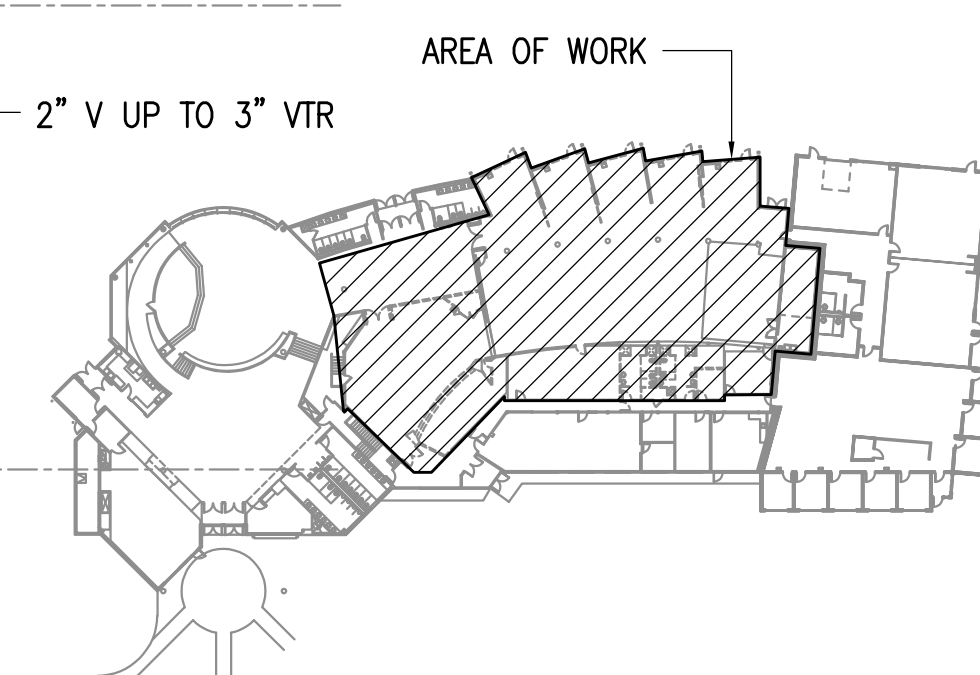
- THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM AS BUILT DRAWINGS AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.
- THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A LOCATION AS DIRECTED BY THE OWNER IN ACCORDANCE WITH THE CONTRACT DOCUMENTS.
- ALL PLUMBING FIXTURES, PIPING AND EQUIPMENT TO REMAIN UNLESS OTHERWISE NOTED.

SHEET NOTES:

- DEMOLISH PLUMBING FIXTURE AND ALL ASSOCIATED PIPING AND APPURTENANCES.
- DEMOLISH CW, HW, AND W PIPING IN WALL TO CONCRETE SLAB. DEMOLISH VENT PIPING UP TO WALL AND PATCH.
- CAP EXISTING VTR.
- DEMOLISH PLUMBING PIPING TO EXTENT SHOWN. CAP AT MAIN.

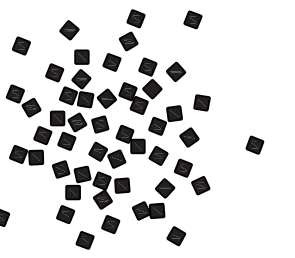
KEY PLAN

NO SCALE



1 ABOVE FLOOR PLUMBING DEMOLITION PLAN

1/8" = 1'-0"



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8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

HEATING DEMOLITION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

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- THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS. THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A LOCATION AS DIRECTED BY THE OWNER IN ACCORDANCE WITH THE CONTRACT DOCUMENTS.
- ALL HEATING EQUIPMENT AND PIPING TO REMAIN UNLESS OTHERWISE NOTED.

SHEET NOTES:

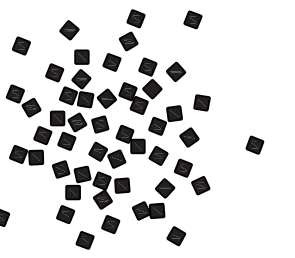
- DEMOLISH FINITUBE IN CASEWORK AND ASSOCIATED APPURTENANCES.
- THERMOSTAT TO REMAIN. DEMOLISH CONTROL WIRING ASSOCIATED WITH BASEBOARD. CONTROL WIRING TO VAV BOX TO REMAIN.
- DEMOLISH HEATING PIPING IN WALL AND CAP.

KEY PLAN

NO SCALE

1 HEATING DEMOLITION PLAN

1/8" = 1'-0"



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8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

VENTILATION DEMOLITION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
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M104

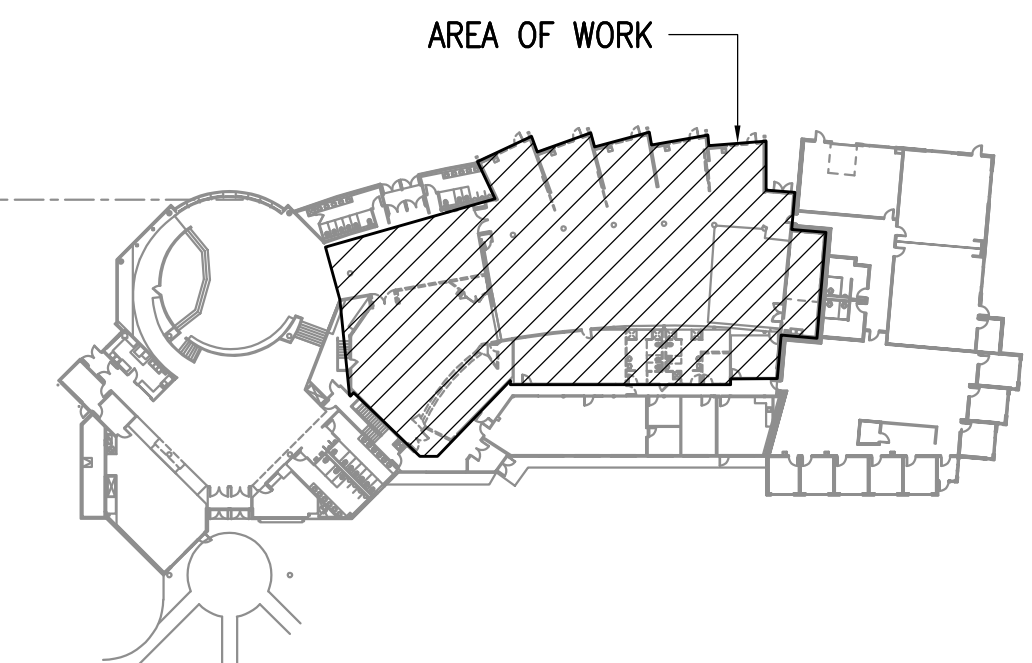
GENERAL NOTES:

- THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM AS BUILT DRAWINGS AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.
- THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS. THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A LOCATION AS DIRECTED BY THE OWNER IN ACCORDANCE WITH THE CONTRACT DOCUMENTS.
- ALL DUCTWORK AND VENTILATION EQUIPMENT TO REMAIN UNLESS OTHERWISE NOTED.

SHEET NOTES:

- DEMOLISH SUPPLY DIFFUSER AND DUCTWORK TO EXTENT SHOWN.
- THEATER: DEMOLISH ALL SUPPLY AIR DIFFUSERS, FLEX DUCT, AND DUCT TAPS AT MAIN DUCT. PATCH MAIN DUCT. DEMOLISH 10"Ø HARD DUCT.
- DEMOLISH R/A GRILLES IN THEATER CEILING. DEMOLISH R/A DUCTWORK UP TO HORIZONTAL.
- DEMOLISH EXHAUST GRILLE AND ALL EXHAUST DUCTWORK UP TO EF-9.
- DEMOLISH EF-9 AND ALL ASSOCIATED APPURTENANCES.
- DEMOLISH DUCTWORK UP TO CURB. DEMOLISH ROOF HOOD. FILL CURB OPENING WITH INSULATION AND CAP CURB ON ROOF WATERTIGHT.

FAN COIL UNIT TO REMAIN
16/16 E/A UP TO ROOF HOOD



KEY PLAN

NO SCALE

1 VENTILATION DEMOLITION PLAN

1/8" = 1'-0"



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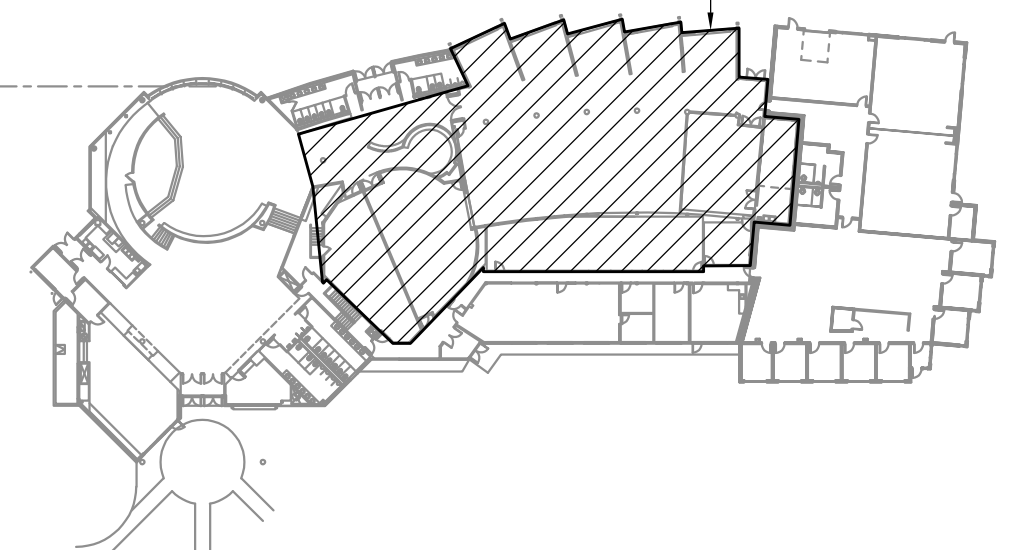
35% PRICING SET

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TITLE:

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DATE	:	2022.04.12
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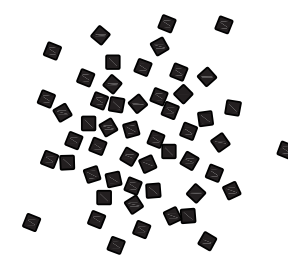
M201



KEY PLAN

NO SCALE

DWG NO:



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Corporate No.: AEC0542

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EMILY EDENSHAW

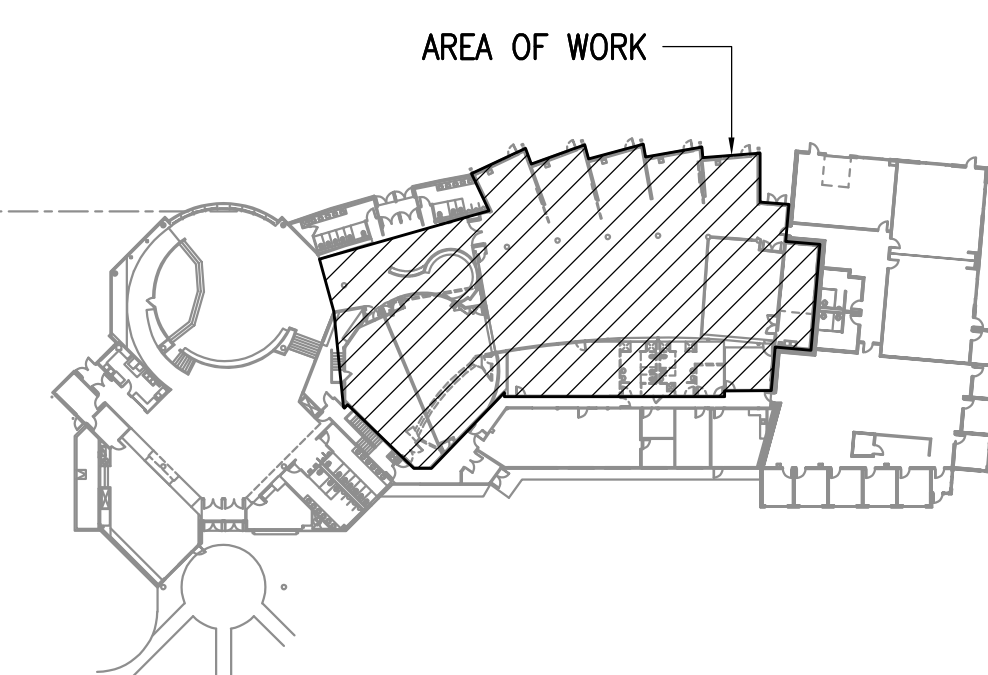
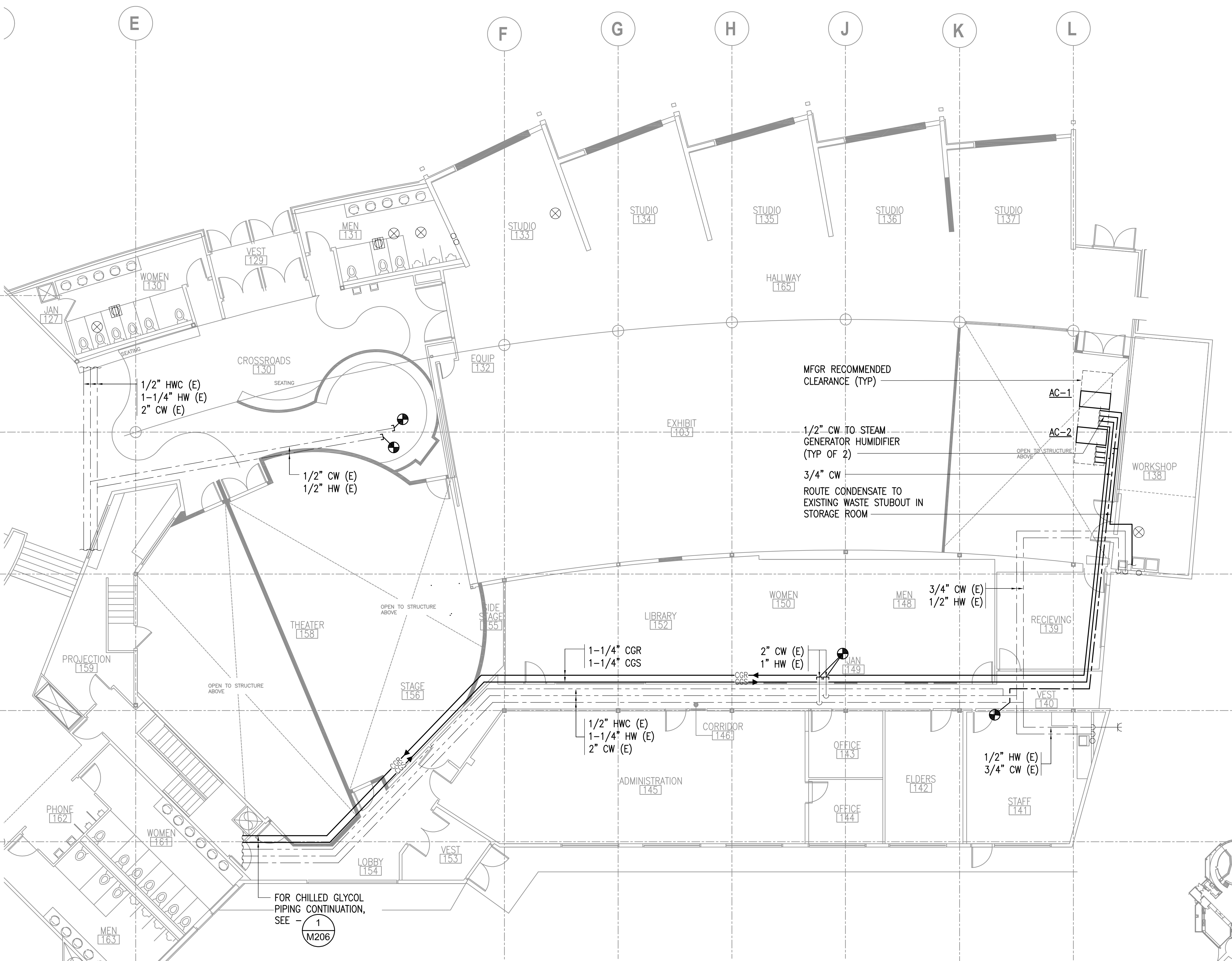
ABOVE FLOOR PLUMBING AND CHILLED GLYCOL
PIPING REMODEL PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
DATE		
PROJECT NO	M1027	
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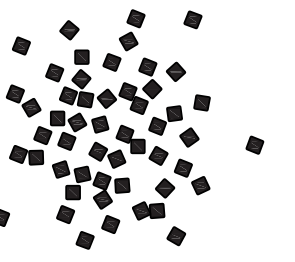
DWG NO:

M202



1 ABOVE FLOOR PLUMBING AND CHILLED GLYCOL PIPING REMODEL PLAN
1/8" = 1'-0"

KEY PLAN
NO SCALE



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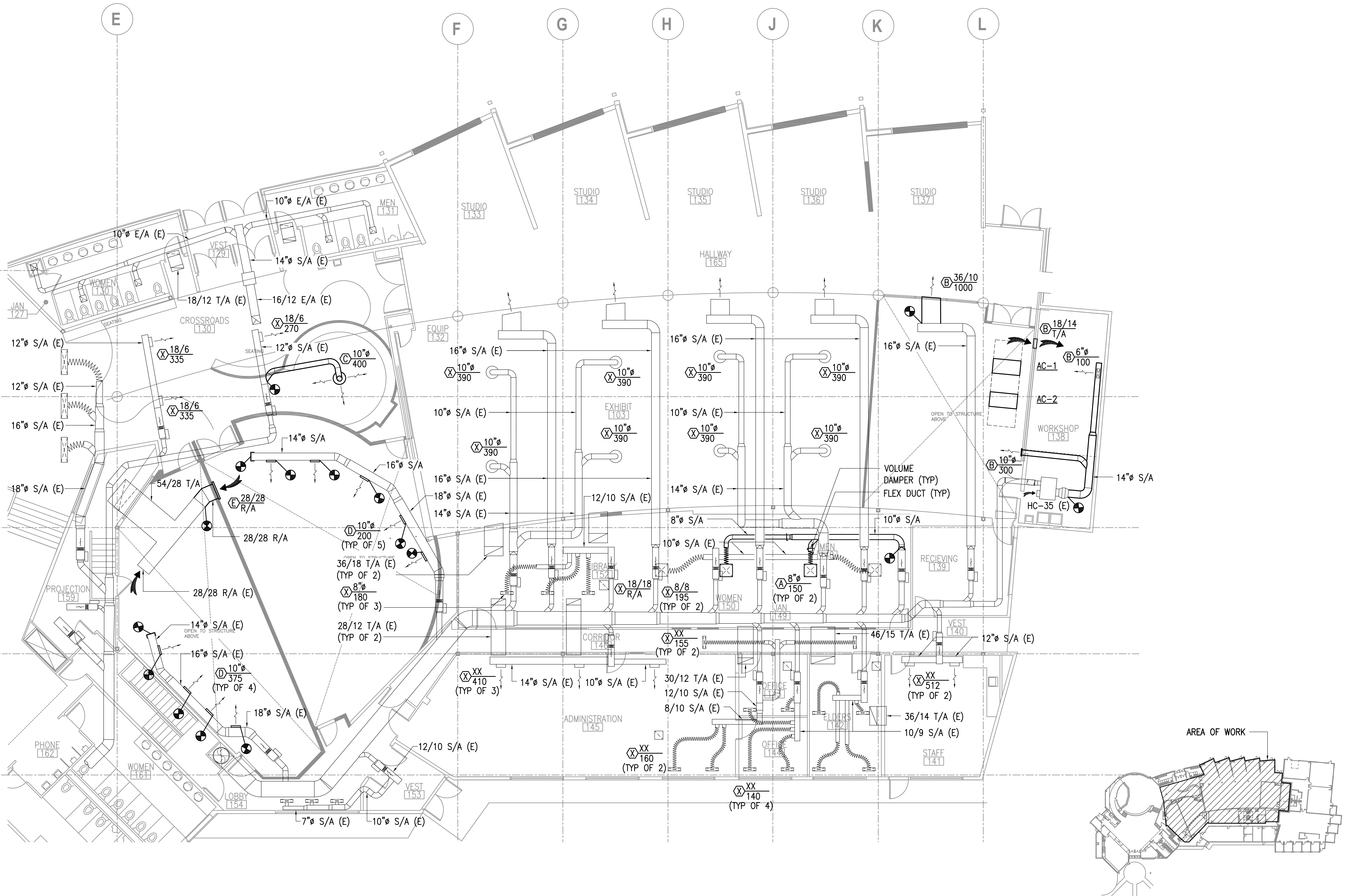
VENTILATION REMODEL PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	

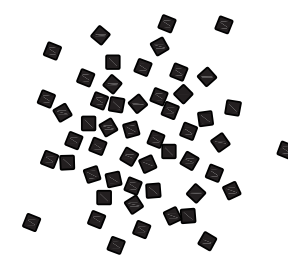
DWG NO:

M203



1 VENTILATION REMODEL PLAN
1/8" = 1'-0"

KEY PLAN
NO SCALE



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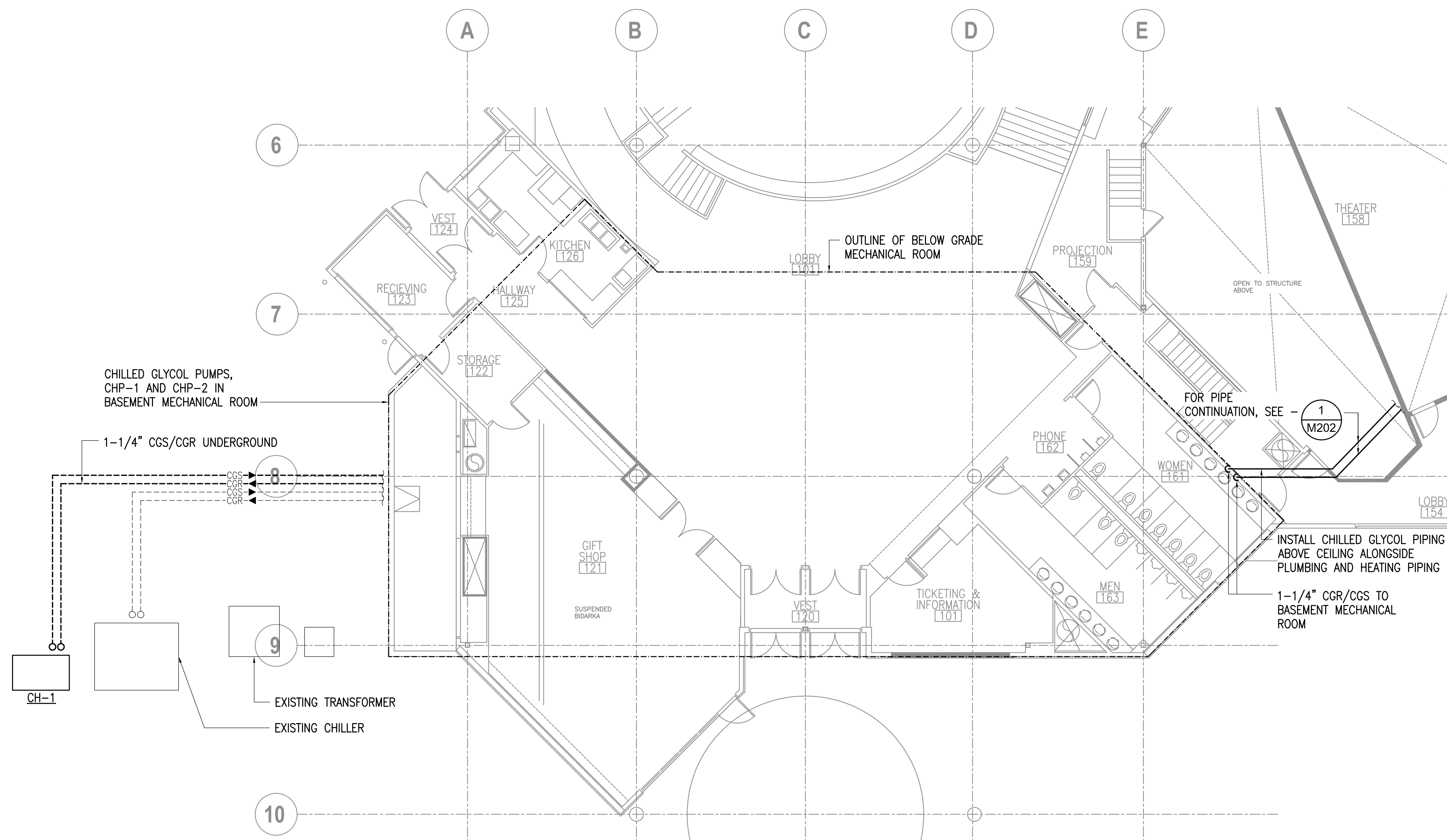
CHILLER LOCATION

PROJECT TITLE:	OWNER:	SHEET TITLE:

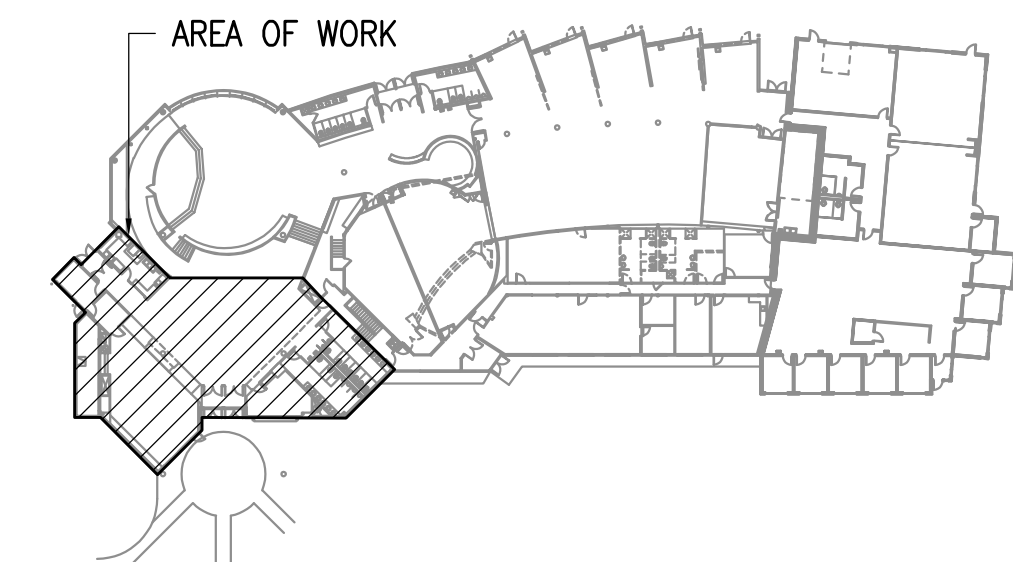
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PROJECT NO :	M1027	
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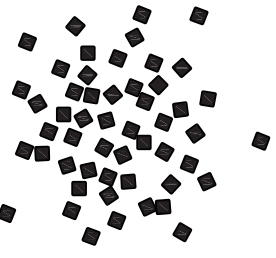
M204



1 CHILLER LOCATION
1/8" = 1'-0"



KEY PLAN
NO SCALE



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ANALYSIS TASK 8

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LEGEND AND ABBREVIATIONS

TITLE:

OWNERS:









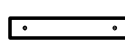





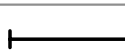




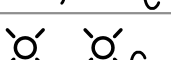





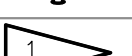



















TITLE:

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	M1027
DRAWN BY	:	LA
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WG NO:

E001

LEGEND

	ROUND LIGHT FIXTURE – PENDANT OR SURFACE MTD CLG		TELECOMMUNICATIONS FLOOR OUTLET
	LIGHT FIXTURE – RECESSED DOWNLIGHT		P.A. SPEAKER
	EMERGENCY EXIT LIGHT – SURFACE MTD WALL		CLOSED CIRCUIT TELEVISION CAMERA (WALL MOUNTED)
	LIGHT FIXTURE – SURFACE MTD ON WALL		CLOSED CIRCUIT TELEVISION CAMERA (CEILING MOUNTED)
	LINEAR LIGHT FIXTURE – PENDANT MTD		MAGNETIC DOOR SWITCH
	EMERGENCY LIGHT		SECURITY MOTION SENSOR
	COMBINATION EMERGENCY EXIT SIGN/LIGHT – SURFACE MTD WALL		MICROPHONE OUTLET
	LINEAR LIGHT FIXTURE – RECESS MTD		FIRE ALARM CONTROL PANEL
	STRIPLIGHT – PENDANT OR SURFACE MTD CLG		FIRE ALARM PULL STATION
	TRACK LIGHT FIXTURE (# OF HEADS AS SHOWN)		FIRE ALARM SPEAKER/STROBE LIGHT (WALL, CLG MOUNTED)
	FIXTURE TAG (LETTER INDICATES TYPE)		FIRE ALARM STROBE LIGHT (WALL, CLG MOUNTED)
	SINGLE POLE SWITCH		PHOTOELECTRIC SMOKE DETECTOR
	SINGLE POLE SWITCH (LOWERCASE LETTER INDICATES SWITCHING)		DUPLEX RECEPTACLE TO BE REMOVED (DASHED OR DOTTED LINES INDICATE ITEMS TO BE REMOVED TYPICAL)
	THREE WAY SWITCH, FOUR WAY SWITCH		NOTE TAG (No. INDICATES NOTE)
	DIMMER SWITCH		EQUIPMENT TAG (No. INDICATES TYPE)
	OCCUPANCY SENSOR WALL SWITCH (DUALTECH)	AFF	ABOVE FINISHED FLOOR
	OCCUPANCY SENSOR – CEILING MOUNTED (DUALTECH)	AFG	ABOVE FINISHED GRADE
	CONDUIT, CONCEALED	C	CONDUIT
	NUMBER AND SIZE OF WIRES (NO MARKS = 3 #12)	CO	CONDUIT ONLY
	HOMERUN TO PANEL (PANEL AND CIRCUIT No.)	E	DENOTES EXISTING ITEM
	EXISTING PANEL	EM	DENOTES EMERGENCY POWER
	DUPLEX RECEPTACLE	K	KELVIN
	DUPLEX RECEPTACLE WITH GROUND FAULT CIRCUIT INTERRUPTER	LED	LIGHT EMITTING DIODE
	QUADRAPLEX RECEPTACLE	LM	LUMENS
	RECEPTACLE FLOOR OUTLET – DUPLEX, QUADRAPLEX	NEC	NATIONAL ELECTRICAL CODE
	JUNCTION BOX	R	DENOTES EXISTING ITEM THAT HAS BEEN RELOCATED
	MOTOR (SIZED AS NOTED)	TVSS	TRANSIENT VOLTAGE SURGE SUPPRESSION
	FRACTIONAL HORSEPOWER MOTOR STARTER	TYP	TYPICAL
	DISCONNECT SWITCH	UON	UNLESS OTHERWISE NOTED
	DISCONNECT SWITCH (FUSED)		
	COMBINATION DISCONNECT/MAGNETIC MOTOR STARTER		
	TELECOMMUNICATIONS OUTLET (COMBINATION TELEPHONE & DATA)		



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LIGHT FIXTURE SCHEDULES

SHEET
TITLE:

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	M1027
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E002

EXISTING LIGHT FIXTURE SCHEDULE		
TYPE	EXISTING LUMINAIRE DESCRIPTION	TOTAL WATTAGE
(A)	RECESSED DOWNLIGHT 90PAR38 LAMP TYPE, 120V, 2900K	90
(B)	1 CIRCUIT TRACK 50PAR20/H/FL LAMP TYPE, 120V, 2900K	50
(B1)	1 CIRCUIT TRACK 90PAR38/H/FL LAMP TYPE, 120V, 2900K	90
(B2)	1 CIRCUIT TRACK 75PAR30/H/WFL LAMP TYPE, 120V, 2900K	75
(C)	SURFACE CEILING MOUNT STRIP LIGHT F28T5 LAMP TYPE, 277V, 3000K	30
(D)	PENDANT FIXTURE 50MR16/CC/25 DG. LAMP TYPE, 120V, 3000K	X
(F)	SURFACE CEILING MOUNT FIXTURE, 90PAR/H LAMP TYPE, 120V, 2900K	90
(G)	TRACK LIGHTS EHD LAMP TYPE, 120V, 3000K	500
(H)	TRACK LIGHTS BTL LAMP TYPE, 120V, 3050K	650
(I)	PENDANT FIXTURE 90PAR38/H/FL LAMP TYPE, 120V, 2900K	90
(J)	TRACK LIGHT Q300T3/CL LAMP TYPE, 120V, 3000K	300
(K)	TRACK LIGHT 75MR16/CCEYC LAMP TYPE, 120V, 3000K	75
(L)	TRACK LIGHT HPL575/115X LAMP TYPE, 120V, 3000K	X
(M)	TRACK LIGHT 50PAR6/H LAMP TYPE, 120V, 3000K	50
(N)	2'X4' TROFFER, 3 T8 LAMP	90
(O)	1'X4' SURFACE MOUNTED FIXTURE	60
(X)	EXIT SIGN WITH SELF-CONTAINED BATTERY PACK	1
(XS)	EMERGENCY EXIT LIGHT WALL MOUNTED	2



Mechanical and Electrical Consulting Engineers

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ANALYSIS

0800 HERITAGE CENTER DR ANCHORAGE, AK 99504

MAXIMUM LENGTH

.....

TITLE:

WINNER:

TITLE:

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	M1027
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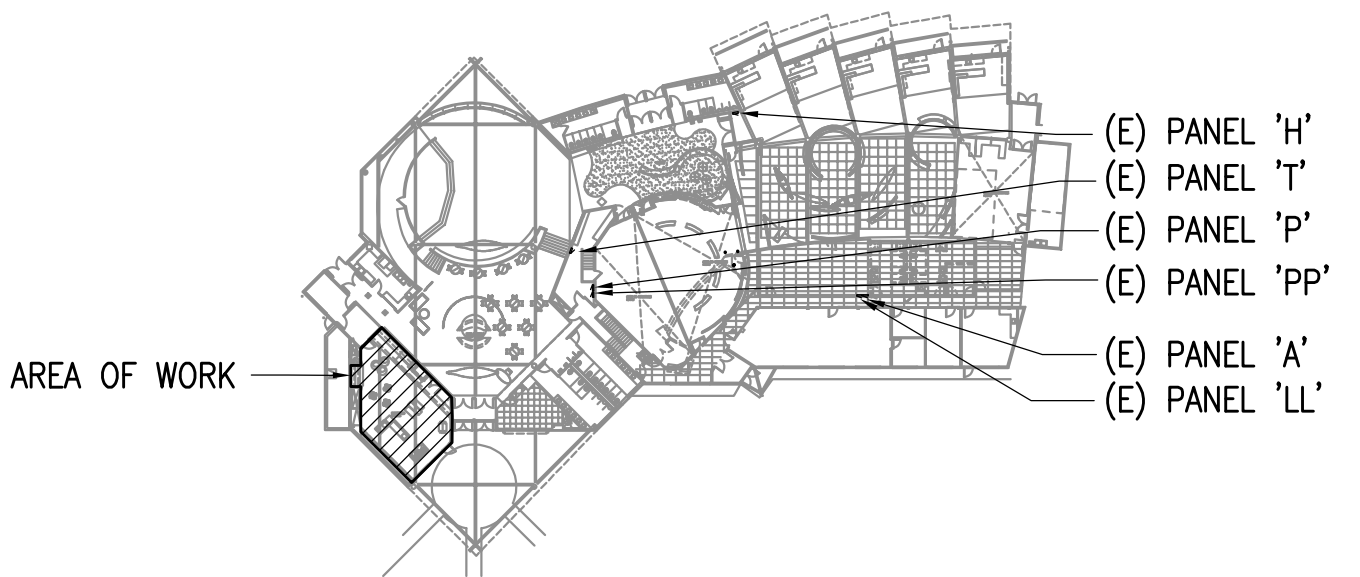
E101

GENERAL NOTES

- A. THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM CONSTRUCTION DRAWINGS DATED JUNE 15, 1998 AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.
- B. THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS. THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A WAREHOUSE AS DIRECTED BY THE OWNER. THE CONTRACTOR SHALL DISPOSE OF, OFF SITE, ALL UNWANTED MATERIALS.
- C. DASHED OR DOTTED LINES INDICATE ITEMS TO BE REMOVED. SOLID LINES INDICATE EXISTING ITEMS TO REMAIN.
- D. DEMOLISH WIRING BACK TO SOURCE FOR ALL DEVICES NOTED TO BE REMOVED UNLESS OTHERWISE NOTED.

SHEET NOTES

1. 120V AND 277V LIGHTING SYSTEMS IN GIFT SHOP ARE POWERED FROM PANEL 'G' AND 'PP' RESPECTIVELY. SALVAGE LIGHT CIRCUITS FOR REUSE, SEE 1/E201.
2. SALVAGE 120V STANDBY LIGHTING CIRCUITS FOR REUSE, SEE 1/E201.



KEY PLAN

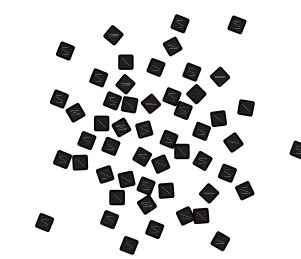
NO SCALE



This architectural floor plan illustrates the layout of the first floor. The plan is oriented with a grid system: columns A, B, C, and D run horizontally, and rows 2, 5, 6, 7, 8, and 9 run vertically. The central feature is a large, semi-circular 'GATHERING' space (102) with a curved wall and a staircase. To the left of this space is a 'LOBBY' (101) containing a 'CAFE SEATING / EVENT SEATING' area. Further left, a 'RECEIVING' area (123) is adjacent to a 'VEST' (124) and a 'KITCHEN' (126). A 'HALLWAY' (125) connects these areas to a 'STORAGE' room (122). A diagonal corridor runs from the bottom left towards the center, featuring a 'GIFT SHOP' (127), 'SUSPENDED BIDARKA', and several 'S-16' and 'TYP' (typical) room labels. At the bottom right, there is a 'TICKETING & INFORMATION' area (101) and another 'VEST' (120). The plan also shows various entrance points, including one labeled 'JAN 127' and another 'PHON 162'. Matchlines on the right side refer to 'MATCHLINE SEE 1/E101' and 'MATCHLINE SEE 1/E102'.

1 LIGHTING DEMOLITION PLAN - WEST

$$1/8'' = 1'-0''$$

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ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

LIGHTING DEMOLITION PLAN - EAST

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
PROJECT NO :	M1027	
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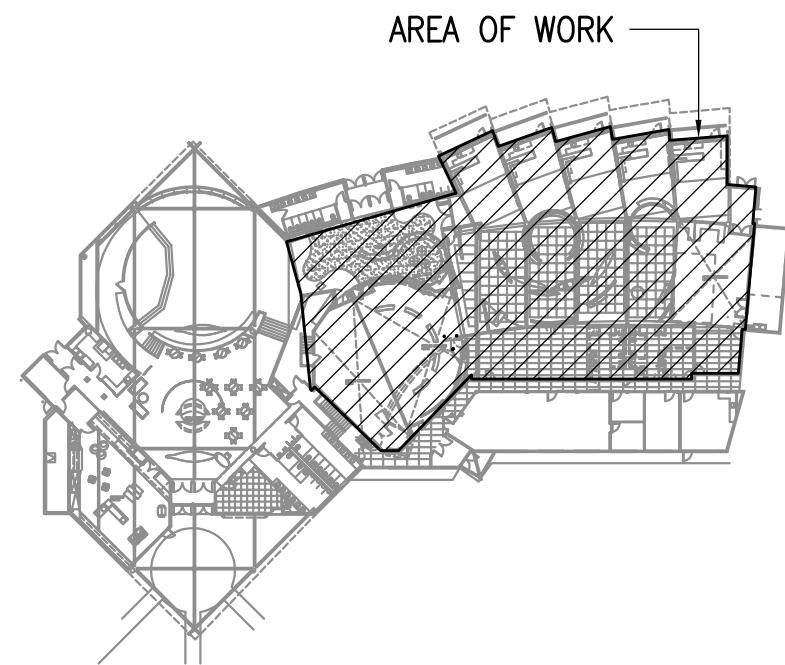
E102

GENERAL NOTES

- THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM CONSTRUCTION DRAWINGS DATED JUNE 15, 1998 AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.
- THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS. THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A WAREHOUSE AS DIRECTED BY THE OWNER. THE CONTRACTOR SHALL DISPOSE OF, OFF SITE, ALL UNWANTED MATERIALS.
- DASHED OR DOTTED LINES INDICATE ITEMS TO BE REMOVED. SOLID LINES INDICATE EXISTING ITEMS TO REMAIN.
- DEMOLISH WIRING BACK TO SOURCE FOR ALL DEVICES NOTED TO BE REMOVED UNLESS OTHERWISE NOTED.
- DEMOLISH DIMMING CONTROL WIRING FOR BOTH THEATER AND EXHIBIT HALL BACK TO DIMMING CONTROL PANEL IN THE PROJECTION ROOM 159.

SHEET NOTES

- ALL FIXTURE TYPE 'A' IN THEATER 158 CONNECT TO CIRCUIT E-7.
- DEMOLISH CONNECTOR BOX FOR DIMMER CHANNEL.
- ALL FIXTURE TYPE 'A' IN CROSSROADS 130 CONNECT TO CIRCUIT E-9.
- SALVAGE NORMAL AND EMERGENCY LIGHTING CIRCUITS A-41 AND E-5 TO EXTEND AND REUSE, SEE 1/E202.
- DEMOLISH TRACK LIGHTS AND SWITCH.
- NO WORK IN THIS AREA.
- LEVITON MC 7524 LIGHTING CONTROL SWITCHBOARD TO REMAIN.

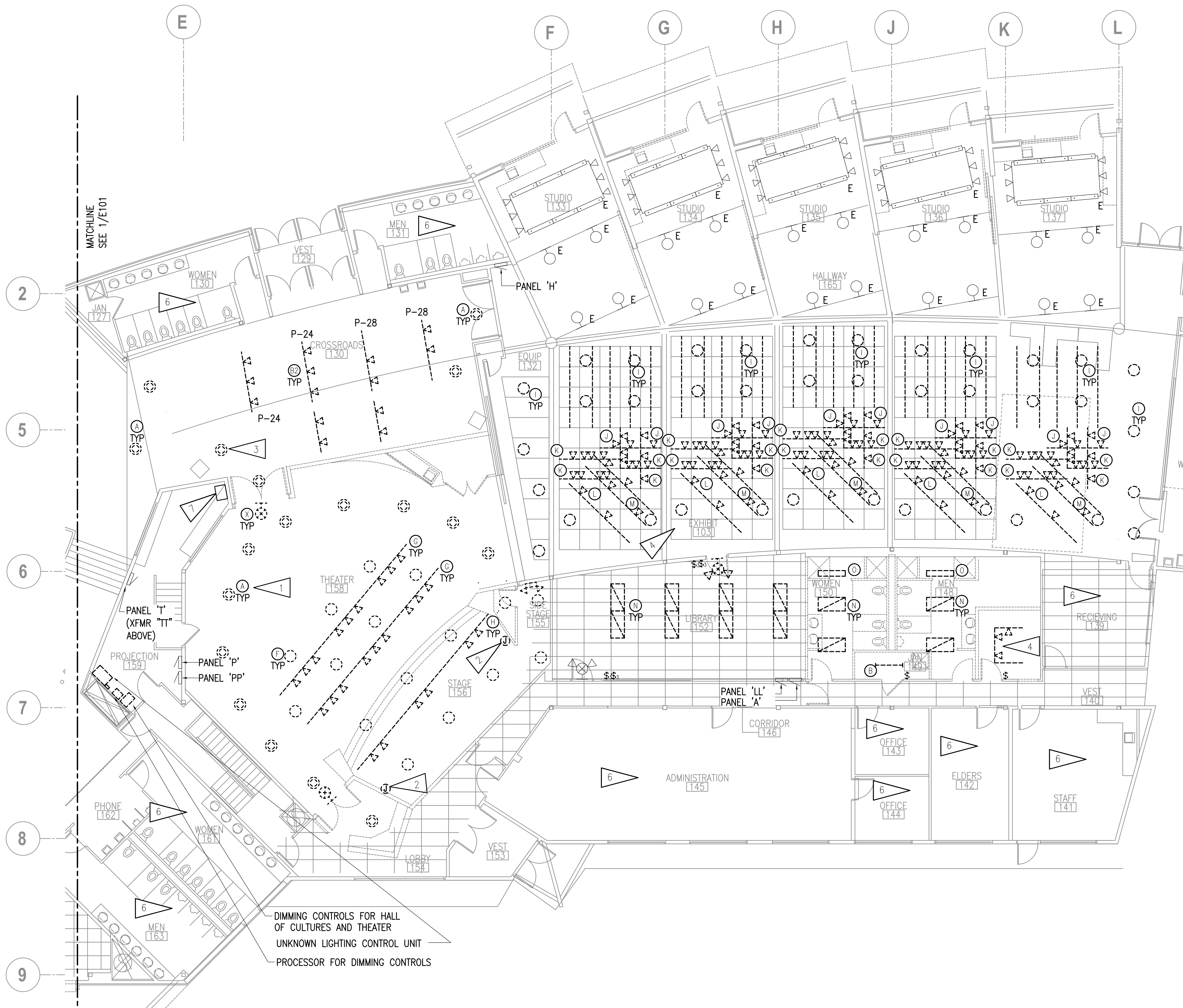


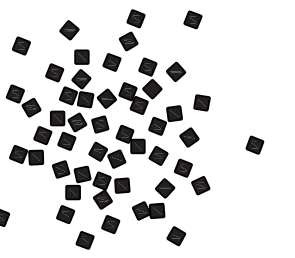
KEY PLAN

NO SCALE

1 LIGHTING DEMOLITION PLAN - EAST

1/8" = 1'-0"





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POWER AND SIGNAL DEMOLITION PLAN

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
PROJECT NO :	M1027	
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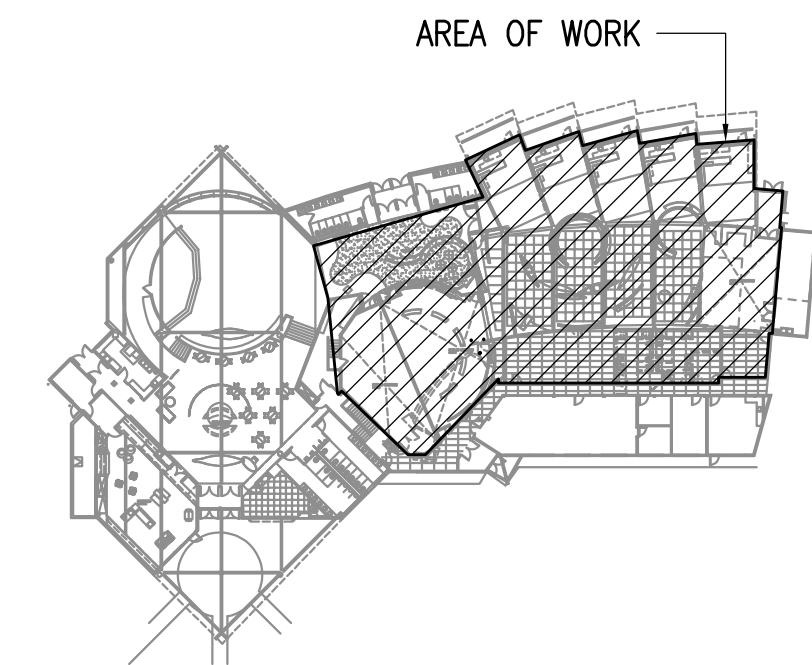
E103

GENERAL NOTES

- THE INFORMATION SHOWN ON THIS DRAWING IS TAKEN FROM CONSTRUCTION DRAWINGS DATED JUNE 15, 1998 AND A NON-DESTRUCTIVE WALK THROUGH OF THE FACILITY. THERE IS NO WARRANTY OR GUARANTEE AS TO THE ACCURACY OF THE INFORMATION SHOWN HERE-IN. THE CONTRACTOR SHALL FIELD VERIFY ALL ITEMS SCHEDULED FOR DEMOLITION PRIOR TO START OF WORK.
- THE OWNER SHALL HAVE FIRST RIGHT OF REFUSAL ON ALL SALVAGEABLE MATERIALS. THE CONTRACTOR SHALL DELIVER SALVAGED MATERIALS TO A WAREHOUSE AS DIRECTED BY THE OWNER. THE CONTRACTOR SHALL DISPOSE OF, OFF SITE, ALL UNWANTED MATERIALS.
- DASHED OR DOTTED LINES INDICATE ITEMS TO BE REMOVED. SOLID LINES INDICATE EXISTING ITEMS TO REMAIN.
- SALVAGE FIRE ALARM DEVICES AND CIRCUITS FOR CONNECTION TO NEW AND EXISTING DEVICES IN NEW LOCATIONS. SEE 1/E402.
- SALVAGE SECURITY CAMERAS AND CIRCUITS FOR RELOCATION. SEE 1/E402.

SHEET NOTES

- EXTERNAL TVSS LOCATED ADJACENT TO PANEL 'H'.
- NO WORK IN THIS AREA.
- RELOCATE FIRE ALARM DEVICE AS REQUIRED TO ACCOMMODATE NEW WALL.

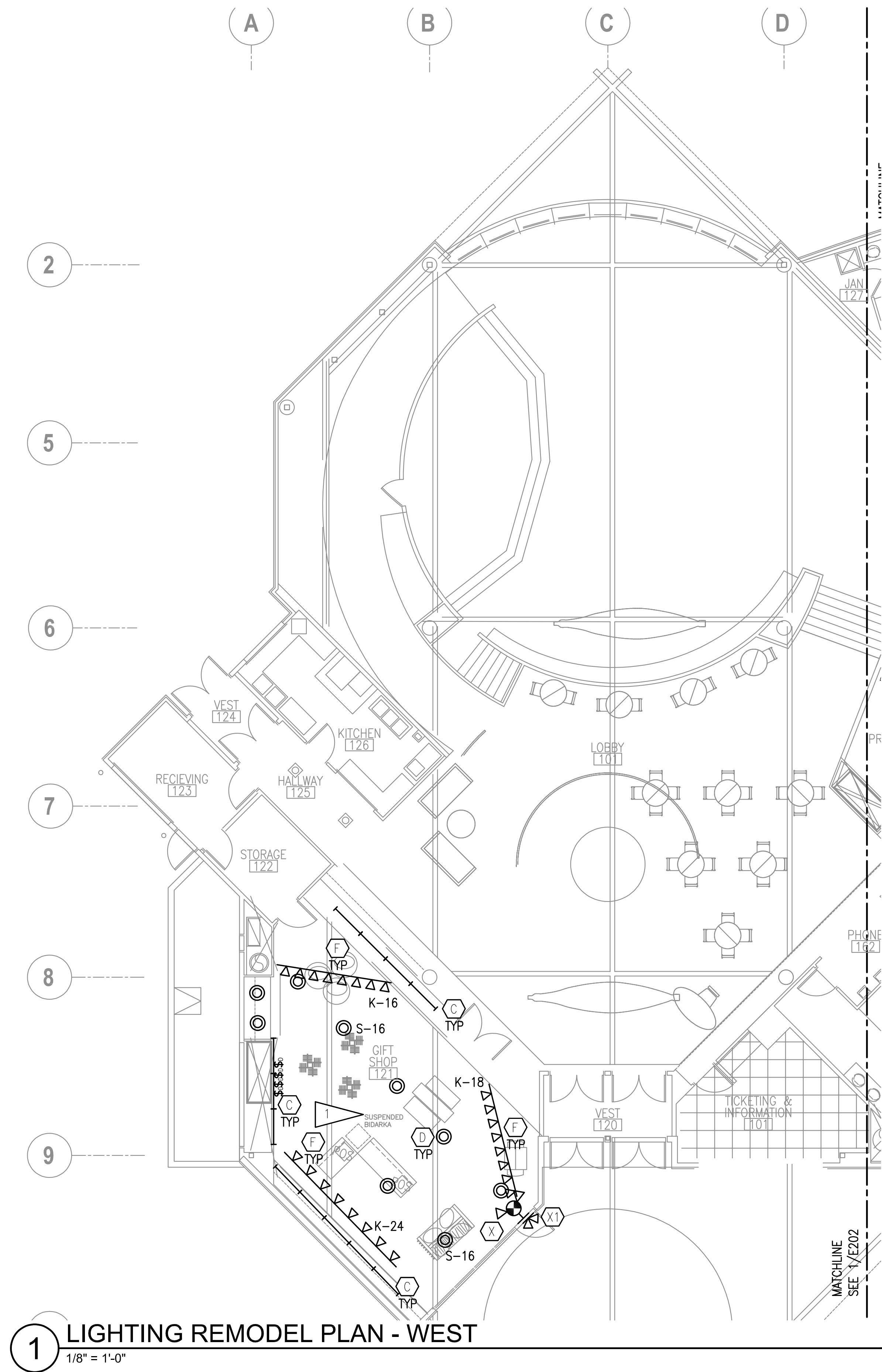


KEY PLAN

NO SCALE

1 POWER AND SIGNAL DEMOLITION PLAN

1/8" = 1'-0"

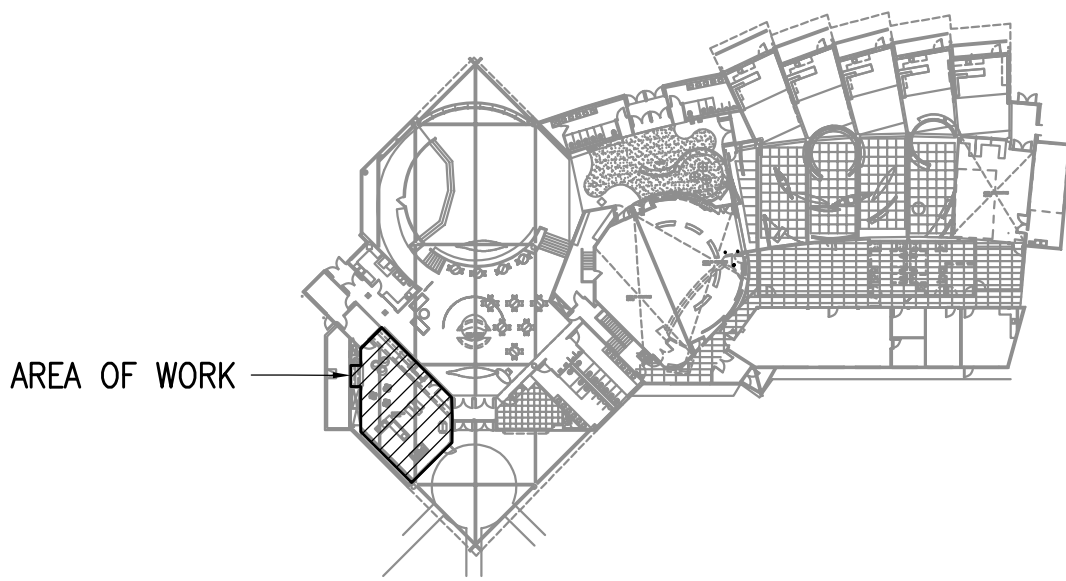


GENERAL NOTES

- A. COORDINATE WITH ARCHITECTURAL REFLECTED CEILING PLANS FOR FINAL LIGHTING LOCATION PRIOR TO ROUGH-IN.
- B. PROVIDE A DEDICATED NEUTRAL CONDUCTOR FOR EACH BRANCH CIRCUIT THAT REQUIRES A NEUTRAL CONDUCTOR.
- C. CONNECT EXIT SIGNS AND EMERGENCY LIGHTS TO AN UNSWITCHED LEG OF LOCAL LIGHTING CIRCUIT.
- D. CONDUIT, JUNCTION BOXES, AND WIRES ARE NOT SHOWN FOR CLARITY. CONTRACTOR SHALL PROVIDE ALL COMPONENTS NECESSARY FOR A COMPLETE INSTALLATION AND OPERABLE SYSTEM. CIRCUIT ASSIGNMENT AS SHOWN.

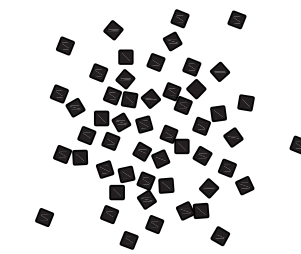
SHEET NOTES

- 1. COORDINATE LIGHT FIXTURE LOCATION WITH SUSPENDED BIDARKA.



KEY PLAN

NO SCALE



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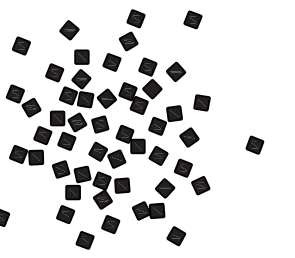
LIGHTING REMODEL PLAN - WEST

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	M1027
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EMILY EDENSHAW

LIGHTING REMODEL PLAN - EAST

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
PROJECT NO :	M1027	
DRAWN BY :	LA	
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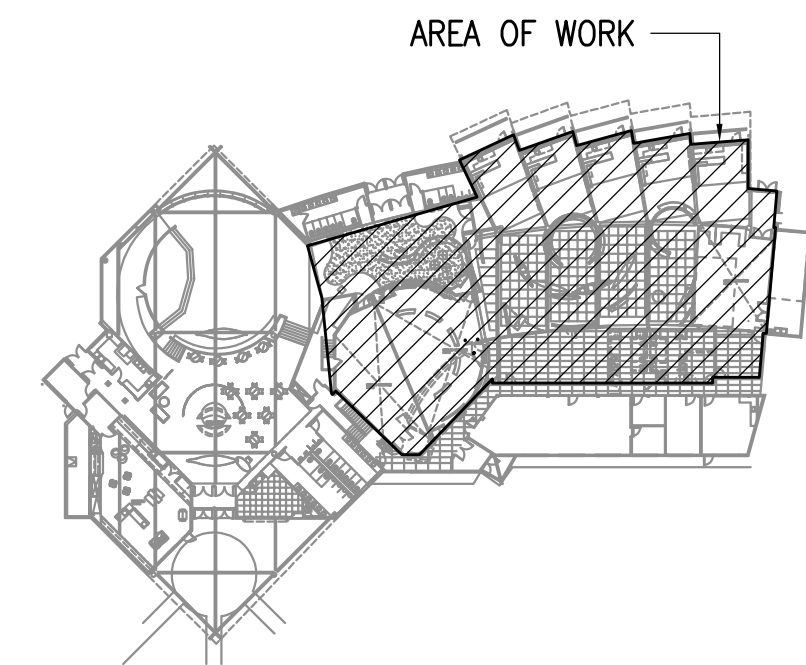
E202

GENERAL NOTES

A. SEE E201 FOR GENERAL NOTES.

SHEET NOTES

- NO WORK IN THIS AREA.
- 'EM' DENOTES EMERGENCY CIRCUIT. PROVIDE EXTENSION OF EMERGENCY CIRCUIT E-5 AS REQUIRED AND CONNECT TO FIXTURE TYPE 'B'.
- 'EM' DENOTES EMERGENCY CIRCUIT. PROVIDE EXTENSION OF EMERGENCY CIRCUIT E-7 AS REQUIRED AND CONNECT TO FIXTURE TYPE 'B1'.
- 'EM' DENOTES EMERGENCY CIRCUIT. PROVIDE EXTENSION OF EMERGENCY CIRCUIT E-9 AS REQUIRED AND CONNECT TO FIXTURE TYPE 'B'.

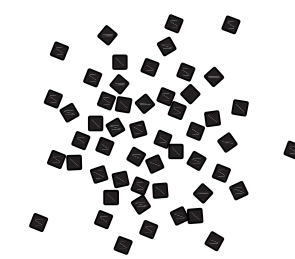


KEY PLAN

NO SCALE



1 LIGHTING REMODEL PLAN - EAST
1/8" = 1'-0"



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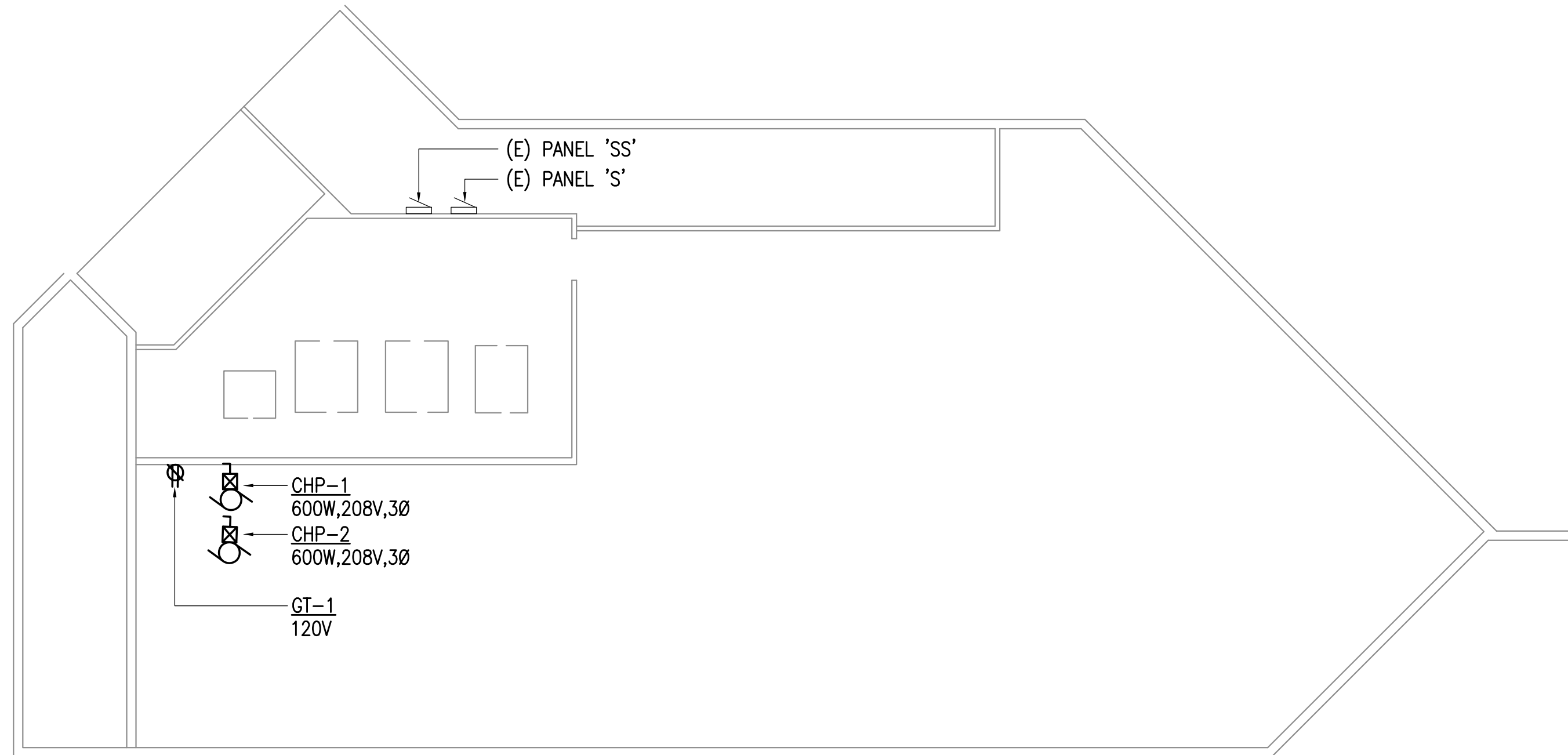
POWER REMODEL PLAN - WEST

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
PROJECT NO :	M1027	
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DWG NO:

E301



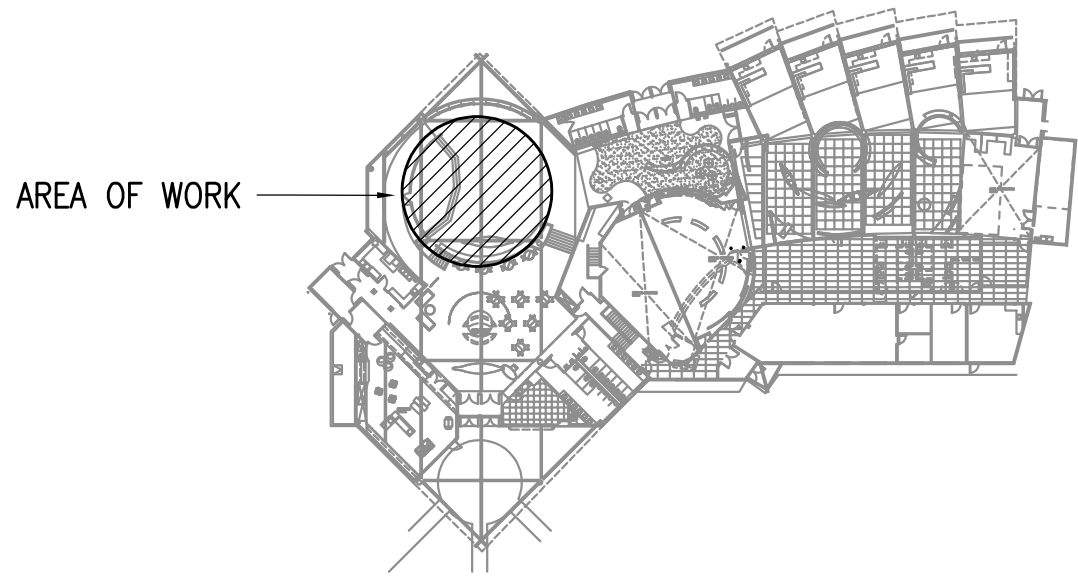
1 POWER REMODEL PLAN - FAN ROOM
1/8" = 1'-0"

GENERAL NOTES

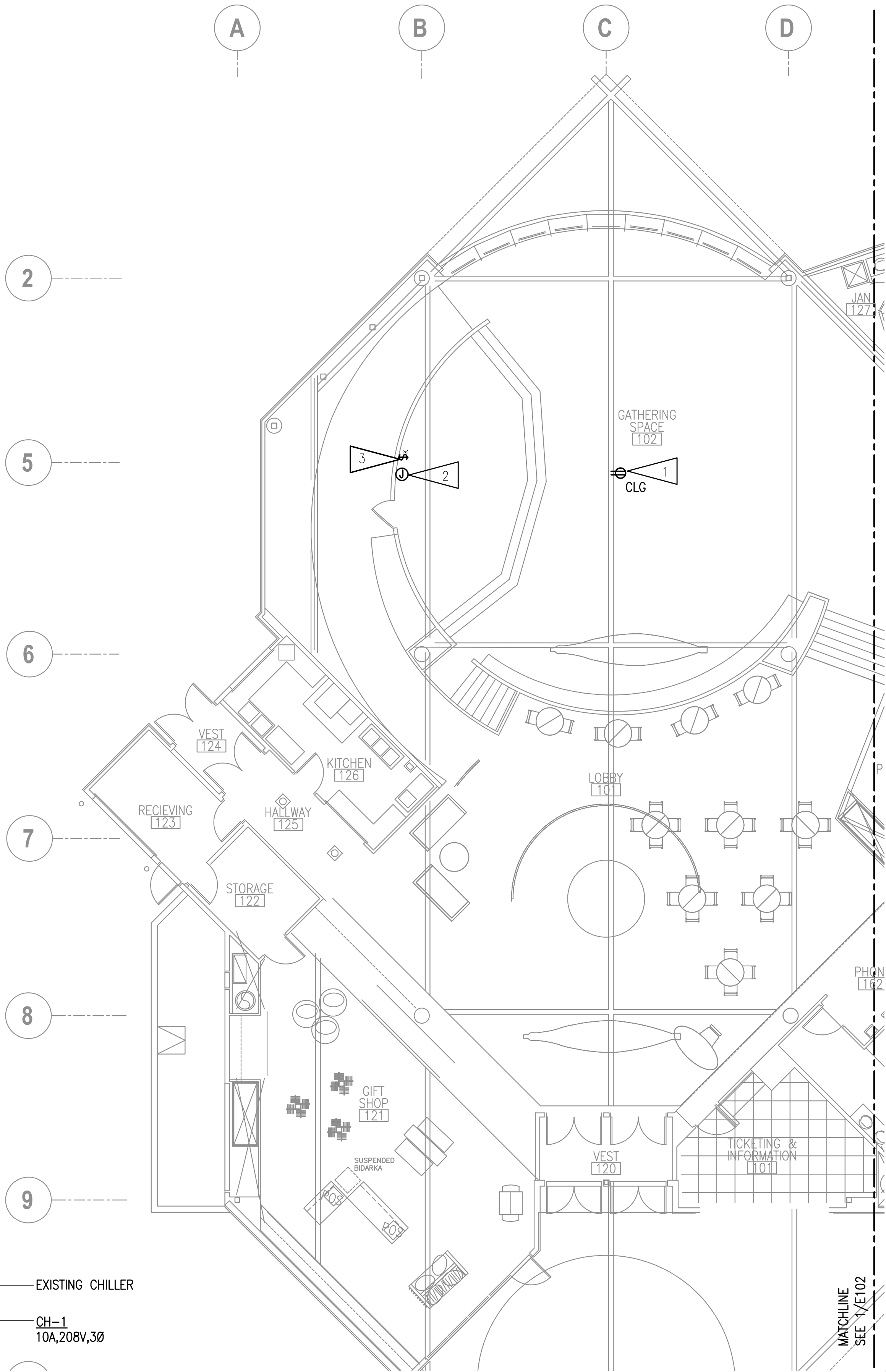
- A. CONTRACTOR SHALL COORDINATE WITH OTHER DISCIPLINE TO AVOID ANY CONFLICTS PRIOR TO ROUGH-IN.
- B. PROVIDE A DEDICATED NEUTRAL CONDUCTOR FOR EACH BRANCH CIRCUIT THAT REQUIRES A NEUTRAL CONDUCTOR.

SHEET NOTES

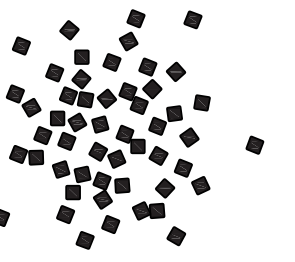
- 1. PROVIDE CEILING MOUNTED RECEPTACLE FOR VIDEO PROJECTOR. COORDINATE WITH ARCHITECTURAL DRAWINGS FOR EXACT LOCATION.
- 2. 120V CONNECTION FOR 3/4HP, 120V MOTORIZED SCREEN.
- 3. UP/DOWN/STOP KEYED SWITCH FOR CONTROL OF MOTORIZED PROJECTOR SCREEN.



KEY PLAN
NO SCALE



2 POWER REMODEL PLAN - WEST
1/8" = 1'-0"



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EMILY EDENSHAW

POWER REMODEL PLAN - EAST

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
PROJECT NO :	M1027	
DRAWN BY :	LA	
CHECKED BY :	XPT	
COPYRIGHT :	2022 SALT, LLC	

DWG NO:

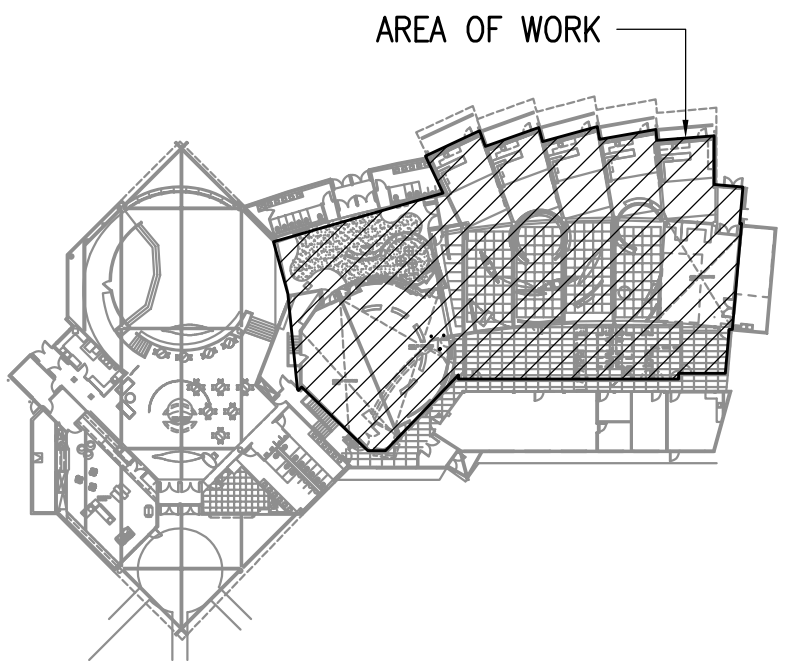
E302

GENERAL NOTES

A. SEE E301 FOR GENERAL NOTES.

SHEET NOTES

- NOTE 1.
- NOTE 2.
- NOTE 3.

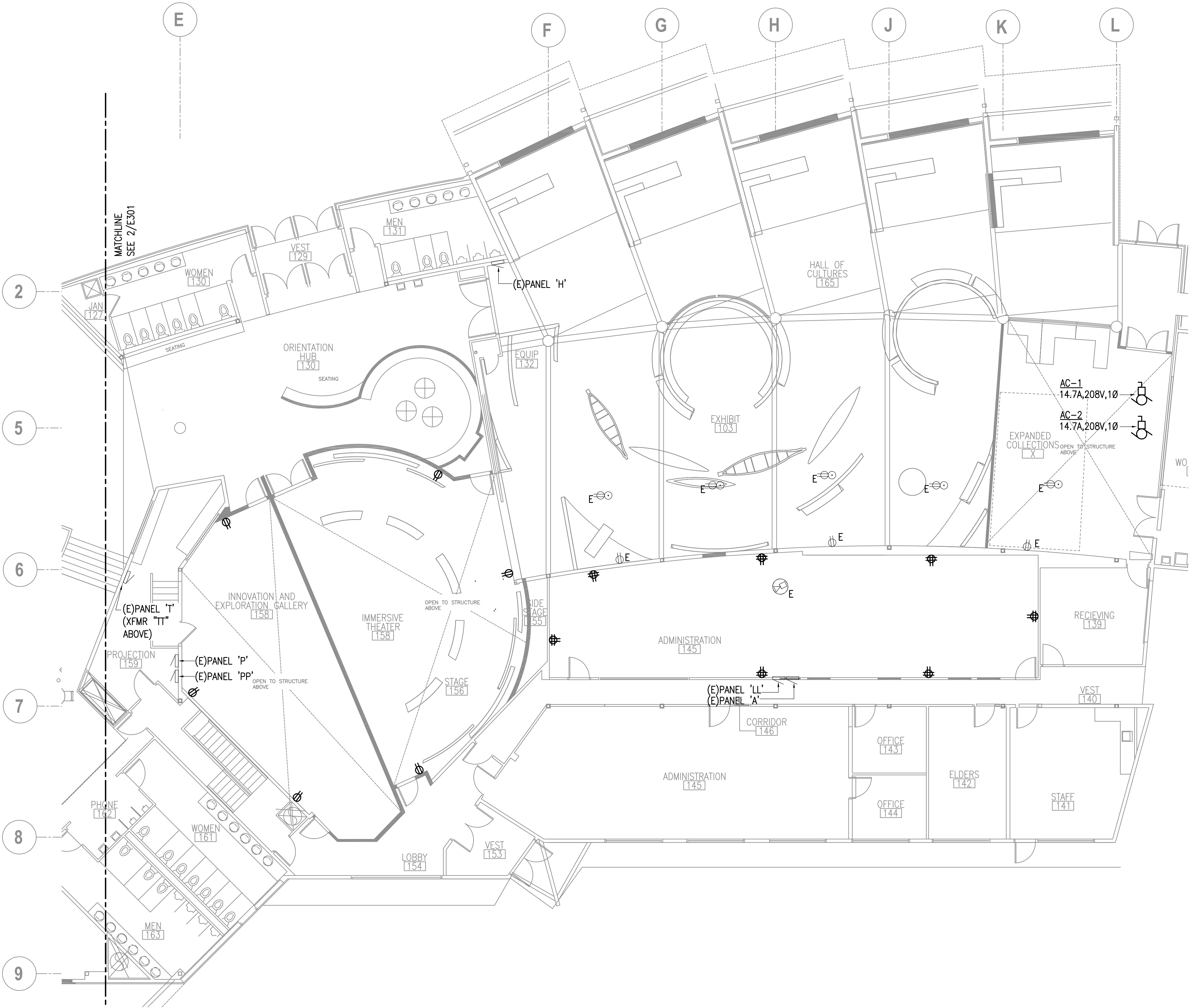


KEY PLAN

NO SCALE

1 POWER REMODEL PLAN - EAST

1/8" = 1'-0"





Mechanical and Electrical Consulting Engineers

35% PRICING SET

ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

SIGNAL REMODEL PLAN - WEST

TITLE:

OWNER:

TITLE:

MARK	DATE	DESCRIPTION
DATE	:	2022.04.12
PROJECT NO	:	M1027
DRAWN BY	:	LA
CHECKED BY	:	XPT
COPYRIGHT	:	2022 SALT, LLC

DWG NO:

E401

GENERAL NOTES

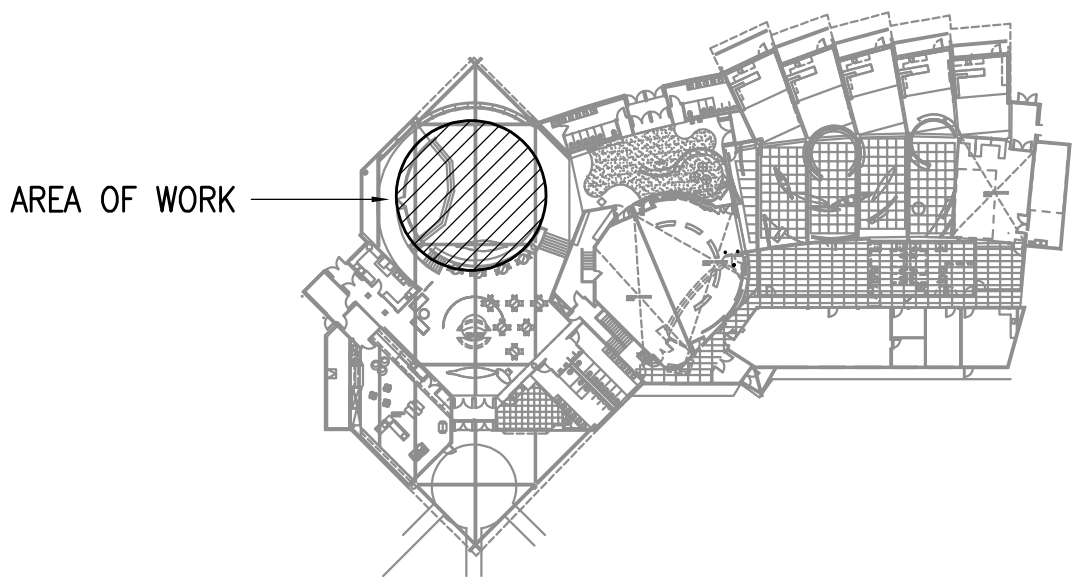
- A. ALL TELECOMMUNICATION OUTLETS SHALL BE 2-PORT UNLESS OTHERWISE NOTED.
- B. PROVIDE EXTENSION OF EXISTING FIRE ALARM CIRCUITS TO RELOCATED DEVICES. PROVIDE JUNCTION BOXES, CONDUIT, AND WIRE TO MATCH EXISTING FIRE ALARM CIRCUIT WIRING AS REQUIRED.

SHEET NOTES

1. CEILING-MOUNT PROJECTOR. COORDINATE EXACT ROUGH-IN LOCATION WITH ARCHITECT. PROVIDE 2" DIAMETER PIPE MOUNT TO STRUCTURE. SEE ARCHITECT FOR MOUNTING DETAIL.
2. CEILING-MOUNT TELECOM OUTLET FOR VIDEO PROJECTOR CONNECTION. FIELD COORDINATE WITH ARCHITECT PRIOR TO ROUGH-IN.



1 SIGNAL REMODEL PLAN - WEST
1/8" = 1'-0"

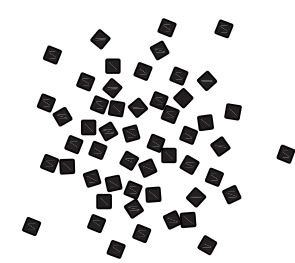


AREA OF WORK

KEY PLAN

NO SCALE





SALT

RSA

Mechanical and
Electrical Consulting
Engineers

670 West Fireweed Lane, Suite 200
Anchorage, AK 99503
(907)276-0521
Corporate No.: AECC542

35%
PRICING SET

ANHC TASK 8

8800 HERITAGE CENTER DR ANCHORAGE, AK 99504

EMILY EDENSHAW

SIGNAL REMODEL PLAN - EAST

PROJECT TITLE:	OWNER:	SHEET TITLE:

MARK	DATE	DESCRIPTION
	2022.04.12	
PROJECT NO :	M1027	
DRAWN BY :	LA	
CHECKED BY :	XPT	
COPYRIGHT :	2022 SALT, LLC	

DWG NO:

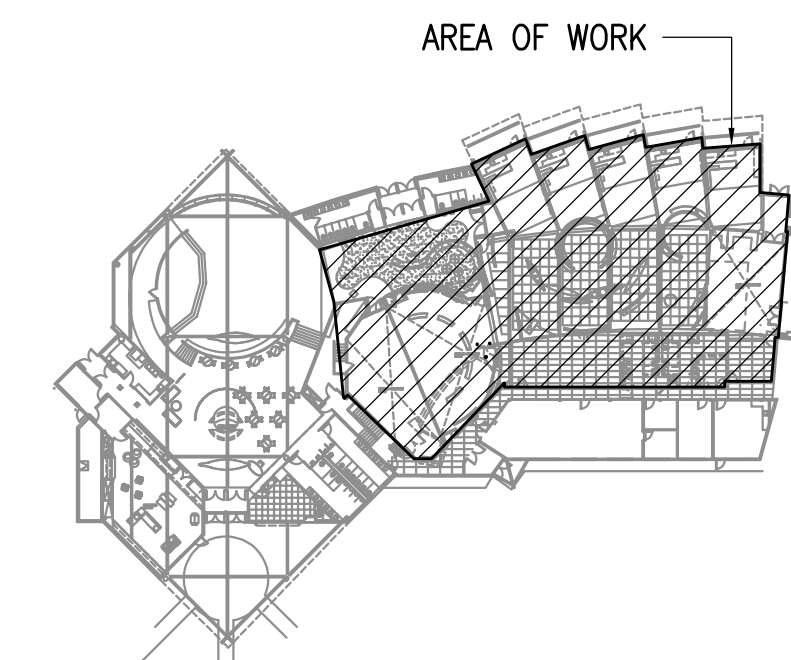
E402

GENERAL NOTES

A. SEE E401 FOR GENERAL NOTES.

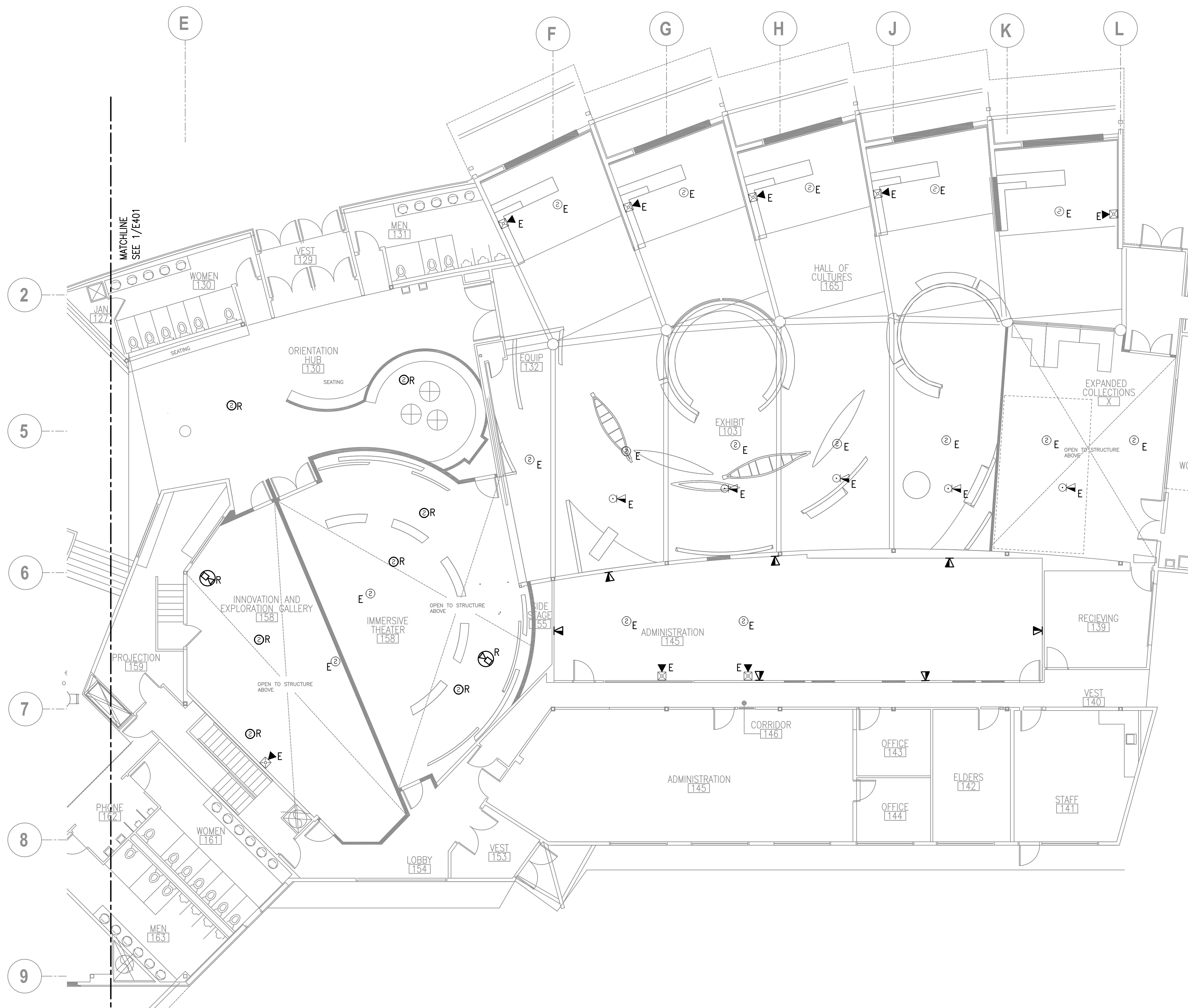
SHEET NOTES

- NOTE 1.
- NOTE 2.
- NOTE 3.



KEY PLAN

NO SCALE



1 SIGNAL REMODEL PLAN

1/8" = 1'-0"

File No. 402021.018

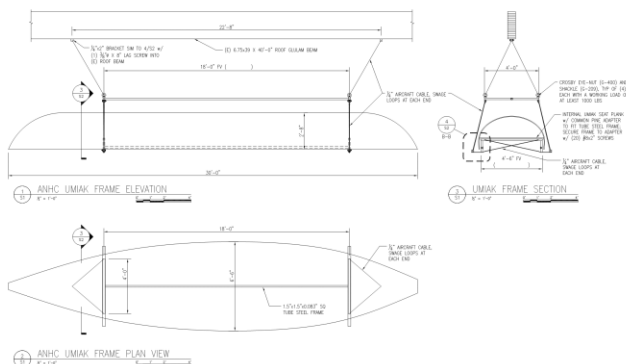
Task 8: Gathering Space, Gift Shop, Main Entry & Theater

The renovation of the Alaska Native Heritage Center will mostly maintain the existing structural elements, and therefore minimize the structural scope.

The new partition wall in the theater will use 8" metal studs. The wall varies in height from 15.5' to 20.25'. The attachment at the floor will be with shot pins or concrete screws to the existing slab on grade. The attachment at the roof will be a deflection track.

The new exterior wall infills at the nooks will match the existing wall construction. The existing header, jambs studs and sill will be left in place.

The bidarka will be supported within the gift shop with the bottom of the craft a roughly 10' above the floor. One end will be supported by the existing glue-laminated wood beam. The other end will be supported by a new glue-laminated wood beam that will be added. The bidarka will be supported in a steel and cable framework similar to the canoe and umiak that were added in the main space in 2007 and 2018.





ALASKA NATIVE HERITAGE CENTER

Final Concept Report
April 12, 2022

ALDRICHPEARS ASSOCIATES
SALT



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1.0 Introduction

This plan outlines the conceptual organization of the refreshed exhibits at the Alaska Native Heritage Center and the practical considerations that shape it. This plan provides a foundation for all further design work.

1.1 Project Background

The Alaska Native Heritage Center (ANHC) is a 26-acre campus in Anchorage that offers a unique experience to explore Alaska’s five Native cultural groups: Athabascan; Yup’ik & Cup’ik; Inupiaq & St. Lawrence Island Yupik; Unanga & Alutiiq (Sugpiaq); and Eyak, Haida, Tsimshian, Tlingit. Built in 1999, the 36,000 square-foot ANHC building contains interpretive exhibits in the Hall of Cultures, a multimedia theater, a gathering place hosting daily performances, and a gift store. Outdoors, five traditional village exhibits representing each cultural group are nestled around the nearby lake and walking trail, offering a glimpse of each culture’s subsistence activities.

Now, over 20 years later, the center’s indoor exhibits are in particular need of a refresh. While the ANHC continues to offer robust and engaging live programming, the exhibits that support these programs are aging and, in many cases, static — showcasing deeply meaningful cultural objects behind glass with limited opportunities for further exploration and engagement. In addition, some of the technology that was originally incorporated into interpretive spaces is no longer functioning, leaving gaps in the stories being communicated by the exhibits.

The center is looking to leverage cutting-edge technologies and full-bodied, tactile experiences to inspire visitors to connect to Alaska’s Native identities and rich cultural landscapes in authentic, meaningful ways. Beyond this, it is critical that new exhibits support the ANHC’s role as an inclusive, culturally-reflective and safe space for Alaska Natives of all ages. Working with SALT and members of the ANHC core team, the AldrichPears Associates exhibit design team was tasked with helping to conceptualize how new exhibits could meet these needs for years to come.

1.2 Project Process

All goals, resources, themes, and interpretive concepts outlined in this document are based on a series of meetings and workshops held with the ANHC core team and the architectural team as well as review of key resources. These meetings and resources are summarized below:

Coordination meetings

Regular meetings with representatives from ANHC and SALT ensured that feedback could be integrated iteratively throughout the concept design phase.

Review of the ANHC Staff Visioning document

The exhibit design team carefully reviewed and built on the vision articulated during the ANHC Staff Visioning session held in March 2021.

Virtual building walk-through

Using a 3D model of the ANHC’s interpretive spaces, the architectural team and key ANHC staff were able to share key opportunities and constraints within the existing building.

Analysis of the current content in the Hall of Cultures

The digital building model also provided an inventory of the stories currently being told in the permanent Hall of Cultures, revealing where gaps and opportunities for expansion exist.

Workshops with the ANHC core team

Two focused workshops were held with the ANHC core team to establish a common understanding of the project foundations and gather information about resources, themes, and potential visitor experiences. Through this process, the ANHC team shared what is and isn’t working about their current interpretive spaces.

2.0 Project Foundations

The project's goals, audience, resources, and building constraints guide the development of an interpretive approach for refreshed visitor experiences at the ANHC.

2.1 Mission and Vision

This concept for refreshed visitor experiences outlined in this document builds on the ANHC's mission and vision:

Mission

Alaska Native Heritage Center preserves and strengthens the traditions, languages, and art of Alaska's Native People through statewide collaboration, celebration, and education.

Vision

Thriving Alaska Native people and cultures are respected and valued.

2.2 Project Goals

The ANHC's new visitor experience will:

- Be relevant to today, and provide updatable platforms to remain relevant in the future
- Expand the reach of the center using digital interventions enabling Indigenous people from all over Alaska access their cultural resources
- Be grounded in place and connect with the local landscape
- Establish opportunities for social enterprise
- Shift the narrative and focus on amplifying Indigenous voices, perspectives, and world view

2.3 Audiences

Interpretive opportunities at the ANHC will aim to engage and spark curiosity in visitors of all ages, backgrounds and abilities. However, specific visitor groups will have distinct motivations and requirements that will guide how, when, and why they engage with interpretive and programming spaces. These factors will need to be considered in developing all interpretive experiences and features. Generally, the key audiences at the ANHC will include:

Alaska Residents

Alaska Native People

First and foremost, the ANHC will need to serve as a point of connection for the diverse Indigenous peoples of Alaska. Alaska Natives from across the state should feel welcomed here, seeing their experiences reflected in all aspects of interpretation — from the faces they encounter in immersive multimedia displays to the quotes that adorn exhibit walls. Throughout the ANHC, spaces for healing, performances, and programs will reinforce the feeling that the ANHC is not a museum of the past but rather an active, living cultural center serving Alaska’s Native peoples. Beyond this, the ANHC will also need to meet the specific needs of the following Alaska Native groups:

- *Indigenous youth and young adults* will be interested in connecting to their heritage at the ANHC, but will also be eager to explore their contemporary Indigenous identities through art displays and innovative digital experiences.
- It will be important that both *rural and urban community members* feel a sense of pride here — seeing a diversity of experiences and cultural landscapes woven through exhibits.
- *Elders* will need to feel comfortable in the space, finding a welcoming atmosphere, ample seating, and easy access to the spaces and artifacts that are reserved for community use. This group especially will be looking for representation of their languages and voices through both written and multimedia content.

School Groups

School groups will typically arrive at the center in groups of up to 30 and stay for up to 2.5 hours. For this audience, it will be important that orientation and gathering spaces are available upon arrival and that stories and themes connect back to state and national curricula. Hands-on, tactile exhibits, engaging game-like experiences, and live programming and tours will help students of all ages grasp complex cultural concepts in meaningful and memorable ways.

Researchers, Artists, and Partners

These visitors will arrive at the ANHC with specialized needs and interests. Researchers and Indigenous artists looking for inspiration may be drawn to dynamic displays of cultural objects as well as digital inventories of collections. Their visits may also include a peek behind the scenes into collection spaces, if and when appropriate. In particular, Indigenous artists may also gravitate towards spaces that feature other contemporary artists. Changeable displays of art will ensure repeat visitation from this group. Visits from business and cultural partners and members of the Board of Directors may focus on exploring opportunities to expand and nurture relationships with the ANHC, with particular interest in featured artist displays, programming spaces, and rotating multimedia exhibits.

Non-Residents

National and International Tourists

Alaska is a major destination for travelers from around the world. Depending on their backgrounds, this diverse group may arrive with little to no knowledge of Alaska’s Native cultures and perhaps have larger misconceptions about Native cultures in general. Many will have limited time and will require easy-to-follow wayfinding and a clear, accessible introduction to Alaskan Native cultures. Many tourists will also be excited to engage directly with the ANHC’s interpretive staff during programs and guided tours. Throughout their visit, they will want to feel they are having an authentic experience — one found nowhere else in the world.

Alaska Native People living outside of Alaska

For this audience, visiting the ANHC should feel like coming home. Opportunities to explore familiar cultural objects, hear voices from across Alaska’s diverse Native communities, and engage with real people from the local community will be important ways to make this group feel welcomed.

Virtual Visitors

Residents and Non-Residents

This is a diverse and expanding audience for the ANHC. Whether as part of a class or as individuals, virtual visitors from all over the world will benefit from well-considered online offerings that provide opportunities for exploration, engagement, and interaction.



<https://news.mit.edu/2020/saving-inupiaq-annauk-olin-mitili-0925>



<https://uaf.edu/alumni/celebrate-alumni/stories/percy-avugiak.php>



<https://www.akbizmag.com/industry/alaska-native/alaska-native-filmmaker-wins-national-award/>



<https://www.peninsulaclarion.com/news/making-the-grade/>



<https://www.westmarkhotels.com/blog/things-to-do-in-alaska/25-amazing-free-things-to-do-in-fairbanks/>



<https://www.alaskanative.net>

2.4 Resources

The ANHC has significant resources available to support interpretive opportunities and programming. A working list of some of these resources includes:

ANHC Collections

The ANHC has a vast collection of thousands of cultural objects and resources. The collection includes but is not limited to:

- Clothing items
- Objects related to transportation
- Repatriated objects
- Raw materials used for making objects
- Sacred objects for community use only (i.e., not for display)
- Reference library
- Oral histories/multimedia

Collections at Partner Institutions

Opportunities exist to partner with other regional organizations with holdings of unique objects, photographs, and recordings.

Cultural Advisory Committee / Knowledge Holders

Alaska Natives are the experts in their cultures and histories and will guide all exhibit and program development in close collaboration with the ANHC’s Cultural Advisory Committee.

2.5 Interpretive Challenges and Opportunities

A number of challenges and opportunities surrounding current ANHC exhibits and operations will need to be considered when developing refreshed interpretive experiences:

Challenges

- Easy-to-miss wayfinding does not support an intuitive visitor flow through interpretive spaces
- Current indoor exhibits focus too much on the past and do not reinforce the message that these are living cultures
- Some non-Native locals and tourists arrive with broad misconceptions about Alaska Native cultures and history
- Existing multimedia and lighting technologies are difficult to repair and update
- Static display cases make rotating exhibits difficult
- Limited interactive exhibits in the Hall of Cultures do not meet visitors’ expectations for immersive, multimedia experiences

Opportunities

- Provide a truly unique experience that visitors can have here and nowhere else
- Immerse visitors in a rich cultural landscape via the Village Site
- Connect indoor with outdoor experiences
- Engage with a growing audience of Alaska Native youth and young adults
- Expand on robust, well-developed program and virtual outreach activities
- Build on and update current interpretive content to explore these topics: language revitalization, boarding school experience, colonialism, current ANHC activities around repatriated objects, Cultural Box program, cultural renewal, etc.

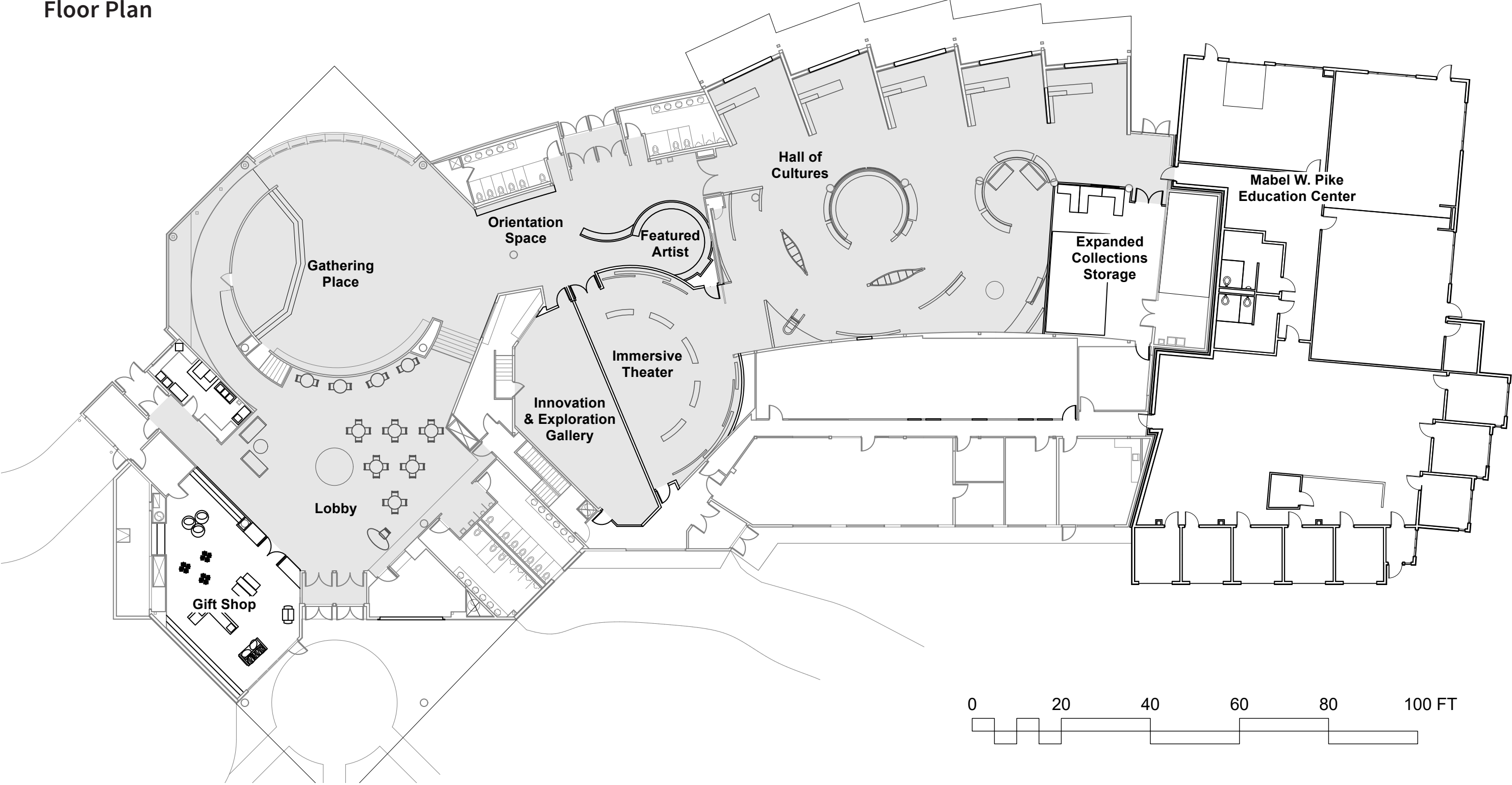
- Continue to reinforce the diversity of Alaska’s Native cultures while highlighting commonalities
- Continue to highlight the work of contemporary artists as representatives of living cultures

2.6 Building Parameters

To support a new and revitalized visitor experience, the ANHC facility will be modified. Key changes to the building that influence the design concept are as follows:

- The entrance lobby is programmed for flexible use including a cafe space
- The existing theater is being modified to create two new interpretive spaces including an immersive theater
- A new temporary artist gallery space is being added near the entrance to the permanent Hall of Cultures gallery
- Window apertures within the artist niches within the Hall of Cultures are being sealed to create more wall space for display and interpretation
- The collections area is being expanded to take over one full bay within the Hall of Cultures. Modification of the theater (noted above) compensates for this loss of floor area.

Floor Plan



3.0 Interpretive Approach

This section describes the guiding principles that will ensure that the exhibit design, graphics, and text work together to engage key audiences and achieve interpretive goals and objectives.

3.1 Interpretive Goals and Objectives

At a high level, the interpretive approach should work to achieve the following goals and objectives:

- Create a welcoming, inviting space with clear wayfinding and spots for groups to gather
- Facilitate cultural healing for past and future generations by providing spaces for rest and conversation throughout
- Enable language revitalization by making Alaska Native languages prominent
- Be authentic in its storytelling, and the way in which cultures are shared
- Create interactive experiences, at varying scales, intended to immerse individuals or groups of visitors in Alaska Native stories and community experiences
- Go “behind the glass” by considering out-of-the-box approaches to the design of object display and casework, and enable options for breaking down traditional museum barriers

3.2 Design Approach

As part of the overall interpretive approach, a number of broad design strategies will shape the physical design of the interpretive spaces and exhibits:

Provide a cohesive wayfinding system that clearly delineates key interpretive spaces, inside and outside the building.



Activate the Hall of Cultures by integrating interactive experiences and providing space for gathering and programming.



Leverage cutting-edge technologies to engage visitors in immersive, culturally-meaningful experiences that would not be accessible to them otherwise.



Provide display spaces and casework that are flexible and easy to change, or adapt to convey new stories and collection materials.



Bring cultural objects to life by offering avenues for digital and tactile exploration alongside traditional display cases.



Integrate healing spaces into the gallery layouts.



3.3 Graphic Approach

The graphic approach draws inspiration from the rich cultural heritage of Alaska’s Native cultures as well as the stunning natural beauty of Alaska, using a mix of striking icons and immersive photography. These visual concepts work together to purposely highlight deep cultural connections while representing Alaskan Natives as contemporary, living people.

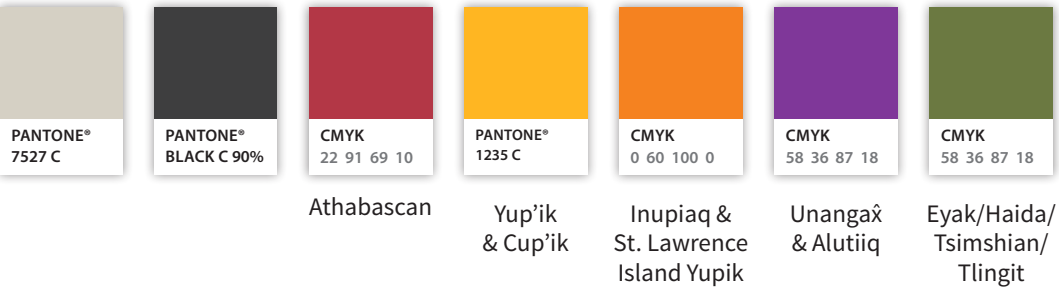


<https://alaskamagazine.com/authentic-alaska/culture/coffee-quaq/>

Color Palette



Primary Palette



Wayfinding Palette



Typography

Myriad Pro

Slightly condensed letter forms and sensitive letter spacing create an attractive, highly readable typeface that is ideal for typesetting larger amounts of copy. Used for titles, body copy and captions.

Myriad Pro comprises a large variety of weights and thicknesses that allow for lots of graphic latitude in capturing the nuances of each story while maintaining a consistent and neutral style throughout the gallery.

Myriad Pro – Light

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Myriad Pro – Regular

abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ

Myriad Pro – Italic

*abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ*

Myriad Pro – Semibold

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Myriad Pro – Bold

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Myriad Pro – Semibold Condensed

**abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ**

Photomurals

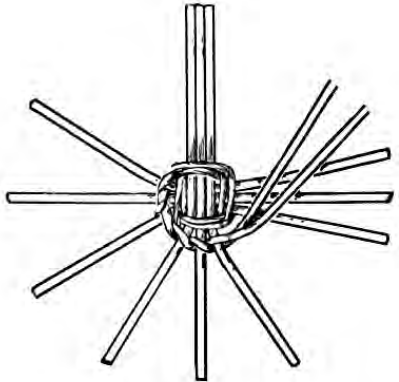
Photographic murals will provide backdrops throughout the Hall of Cultures to bring the unique and diverse Alaskan landscape inside the ANHC. These large-scale images make exhibit areas feel more immersive and will highlight how geography informs and influences the five Alaska Native cultural groups.

Where relevant to the story, plant species, mountain ranges, etc. can be called out to add another layer of learning.



Illustration Style

A striking, simplified illustration style will provide an accessible, culturally meaningful entry point into interpretive content throughout the ANHC. Unique icons will identify each of the five cultural groups while simple line diagrams and maps will provide context to cultural stories.



Sample Graphics

The sample graphics on the following pages have been included to explore how the font selection, color palette, and illustration style will be applied.

Welcome/Land Acknowledgment Graphic



Dimensional wood lettering



These images will represent Alaska's five Native cultural groups in the same order as the banners

Land Acknowledgment

Culture Banners (5)



Information Banner



ATHABASCAN

YUP'IK & CUP'IK

INUPIAQ
& ST. LAWRENCE
YUPIK

UNANGAĀ
& ALUTIIQ

EYAK, HAIDA,
TSIMSHIAN,
TLINGIT

Mabel W. Pike
Education Center

Hall of Cultures

Featured Artist

Villages Sites

Exploration &
Innovation Gallery

Immersive Theater

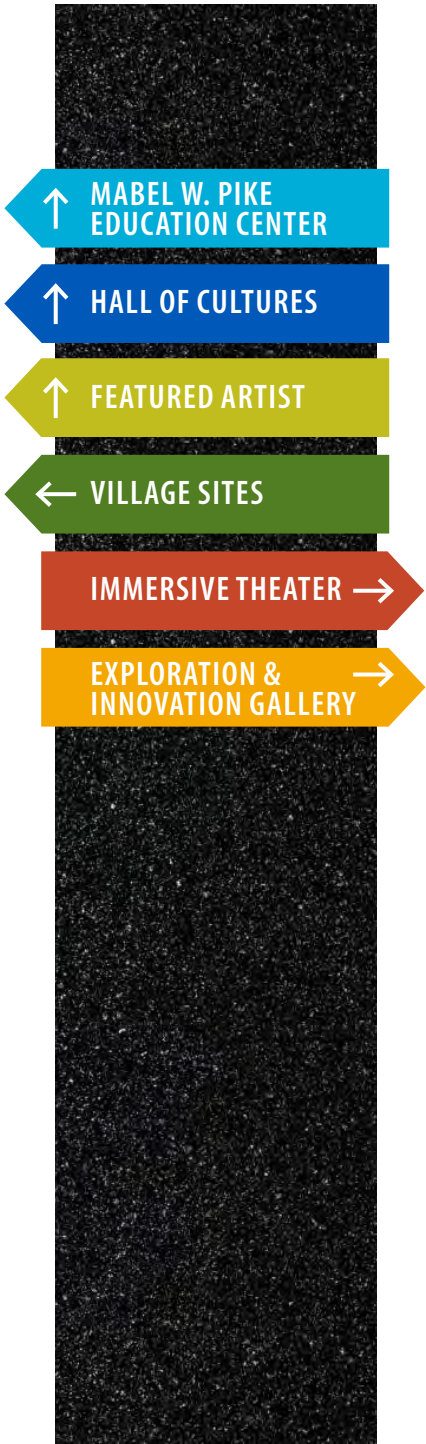
Gathering Place /
Performance Area

Your journey
starts here

Wayfinding and Floor Graphics



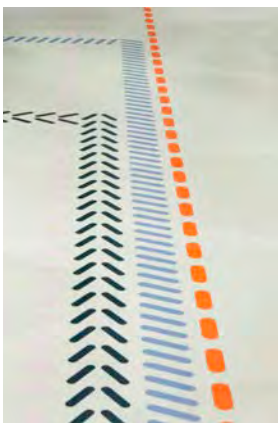
Existing Column



Floor graphic pattern options



Solid lines



Graphic pattern



Animal tracks



Snowshoe tracks

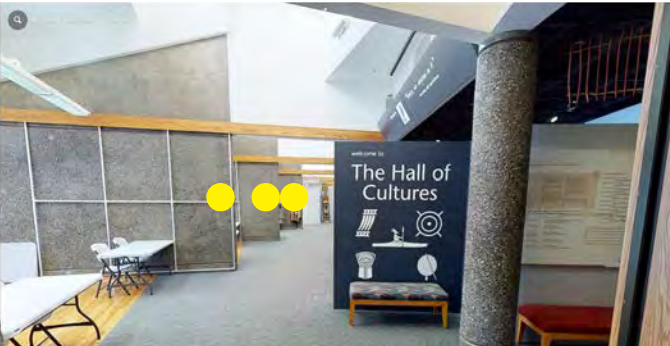


Dogsled tracks



Bird silhouettes in one color "flying" to the Hall of Cultures

Artist Space Intro Graphics





ATHABASCAN



YUP'IK & CUP'IK



INUPIAQ &
ST. LAWRENCE YUPIK



UNANGAĀ & ALUTIIQ



EYAK, HAIDA,
TSM'SHIAN, TLINGIT

The background color on all of these Intro graphics extends across the floor entrance to each of the designated Artist Spaces

3.4 Text Approach

The approach to text considers and responds to the needs of the different types of visitors to the ANHC, and includes considerations related to language, reading level, and text hierarchy.

Responding to the Audiences

No interpretive experience can be all things to all people, but the ANHC should use a diversity of text approaches to ensure that there is something for everyone.

Alaska Natives (living inside and outside the state)

- Support the sense that this is a place by and for Alaska Natives in the language, tone, and voice employed
- Include personal quotes from all five Alaska Native cultures, youth and Elders, rural and urban dwellers, to capture a diversity of perspectives
- Incorporate words and phrases in languages from across Alaska’s Native cultures

School groups

- Clear language at an accessible reading level; provide some experiences at a Grade 4 or 5 reading level for younger students
- Use fun, casual language in headers aimed at younger audiences
- Include calls to action and personally relevant examples
- Assume no prior knowledge of the subject matter

Researchers, Artists, and Partners

- Highlight process, technique, and materiality when describing cultural objects and art

National and International Tourists

- Clear language at an accessible reading level, with the understanding that many visitors speak English as a second language
- Avoid the use of idioms
- Assume no prior knowledge of the subject matter

Virtual Visitors

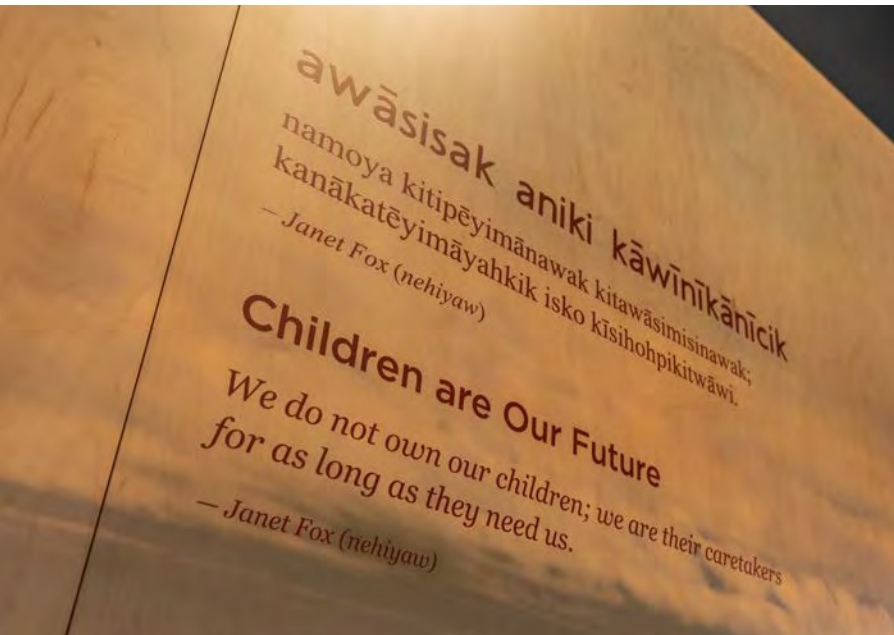
- Keep copy short and simple according to best practices for web writing
- Use visual cues and illustrations wherever possible to reduce reliance on written copy

Reading Level

We will aim for a Grade 7-8 reading level throughout the interpretive exhibits, because Grade 7-8 is the reading level of the average American (this includes adults for whom English is a second language).

Multiple Languages

All main panel text will be in English. Additionally, Indigenous languages from all five cultural groups will be integrated where appropriate, such as in the main headers of panels that are focused on specific cultures, for keywords and concepts within body copy, and within quotations.



A clear, consistent hierarchy helps visitors know what to expect from a graphic panel, so they can pay less attention to how content is delivered and more attention to the content itself. It also helps them make choices about what they want to read — not everything is of interest to everyone, and some visitors will have limited time. Common elements of a text hierarchy include:

3-7 words. Grabs the visitor's attention and introduces the key idea of the panel

15-20 words. A short sentence or two that uses playful language, an interesting fact, or a quote or question to draw the visitor in. It might also explain a cryptic header. At this point, the visitor will decide whether or not to read the rest of the panel.

Up to 100 words. Focuses on one key idea. Shorter sentences (e.g. 15 words or less) are ideal, and variation in sentence length as well as the flow of the text as a whole is important. Reading the draft text aloud is a good test.

Provides opportunities to convey little-known facts, explore a question or share captivating stories that relate to the key idea. Specialized sidebars intended for younger readers could be placed at children's eye level, and provide links to school curricula.

20-40 words. Describes photos and objects.

20-40 words. Provide personal insights into the diversity of Alaska Native experiences.

First Encounters


Première rencontre

ᓂᐢᑦᑕᑦ ᑲᐅᐢᑲᑯᑏᑦ

Cree oral history tells of the first meeting with Europeans on the shores of Hudson Bay.

The Omushkegwak of Hudson Bay have recounted a story about a European ship's arrival. Is the story about the *Nonsuch*, the fur trading ship that launched the Hudson's Bay Company? It's possible—the *Nonsuch* travelled through Cree lands, along the mouth of the Rupert River.

The story you hear in this space describes how the Cree of Hudson Bay experienced first contact with Europeans. Indigenous peoples were well aware of explorers and ready to trade, but realized that these strangers might pose a danger.



L'histoire orale des Cris raconte leur première rencontre avec les Européens sur les rives de la baie d'Hudson.

Les Omushkegwak de la baie d'Hudson évoquent l'arrivée d'un navire européen. S'agit-il du *Nonsuch*, ce navire de traite des fourrures qui a donné l'essor à la Compagnie de la Baie d'Hudson ? C'est possible, car le *Nonsuch* s'est déplacé en terres crieles long de l'embouchure de la rivière Rupert.

Le récit rapporté ici décrit l'expérience des Cris de la baie d'Hudson par rapport au premier contact avec les Européens. Les Autochtones connaissaient bien les explorateurs et étaient prêts à faire des échanges avec eux, mais ils se rendaient compte de la menace que ces étrangers pouvaient poser.

Header

Precis

L'histoire orale des Cris raconte leur première rencontre avec les Européens sur les rives de la baie d'Hudson.

Body Copy

Les Omushkegwak de la baie d'Hudson évoquent l'arrivée d'un navire européen. S'agit-il du *Nonsuch*, ce navire de traite des fourrures qui a donné l'essor à la Compagnie de la Baie d'Hudson ? C'est possible, car le *Nonsuch* s'est déplacé en terres crieles long de l'embouchure de la rivière Rupert.

Quotation

"The history of the Hudson's Bay Company might have been very short indeed if we had not been willing to help push that first ship back into the sea."

"L'histoire de la Compagnie de la Baie d'Hudson aurait pu être très courte si nous n'avions pas aidé à pousser ce premier navire vers la mer."

- Louis Bird

Caption / Label

4.0 Concept Design

The concept design builds on the interpretive approach to outline the overall structure and character to the new visitor experience at the ANHC.

4.1 Thematic Structure

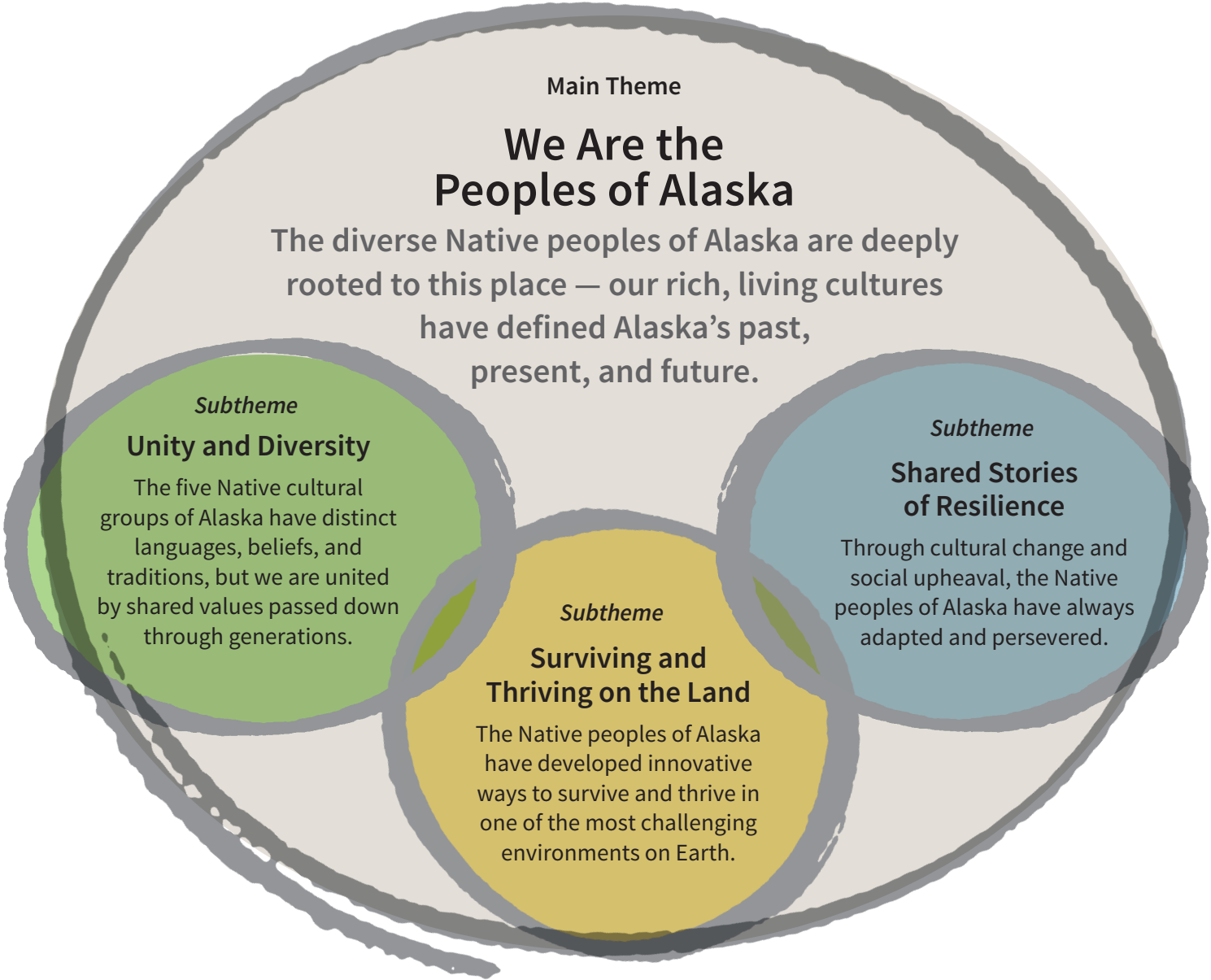
The thematic structure is the underlying messaging that pulls all of the interpretive content together, in order to create a unified, meaningful visitor experience for the ANHC and helps to organize exhibits within the space.

What is a theme?

A theme has an important role to play in planning any interpretive experience. It is a single sentence representing one clear idea. More than a topic, it presents a perspective or commentary on a topic. Although it is never explicitly stated to the visitor, it articulates the dominant idea or impression that the visitor will leave with — no matter how much or how little of the interpretation they engage in. The main theme for a project must be broad enough that all the topics can feed into it, yet clear enough that it provides focus to the visitor’s experience. Simplicity is powerful.

Subthemes support the main theme. They can introduce exhibit areas and organize the topics and messages. Like chapters in a book, subthemes create layers to the thematic structure that guide exhibit developers in helping visitors absorb an often complex story. They can also be ideas that run throughout all exhibits.

The following main theme and subthemes for the ANHC were based directly on key values, messages, and ideas that the ANHC staff articulated during workshops and meetings:



Unity and Diversity Supported topics

- Introductions to 5 cultures (Athabascan; Yup’ik & Cup’ik; Inupiaq & St. Lawrence Island Yupik; Unangaġ & Alutiiq (Sugpiaq); Eyak, Haida, Tsimshian, Tlingit)
- Shared values (e.g., respect for Elders, respect for land, sharing and generosity)

Surviving and Thriving on the Land Supported topics

- Seasonal subsistence activities; diversity of activities in different regions
- Tools, technology, and innovations for a harsh environment (navigation, transportation, clothing, dwellings)
- Native plants and their uses (edible, practical, medicinal)
- Hunting / fishing

Shared Stories of Resilience Supported topics

- Encounters with settlers (Russian, Americans)
- Adapting to statehood
- Boarding school system
- Urban migration (Anchorage as largest Native Village)
- Language loss and revitalization
- Fight for rights and sovereignty
- Cultural renewal, repatriation, ANHC work today

4.2 Concept Organization

The conceptual organization defines a physical and spatial framework for presenting the themes, key messages, and storylines. It is a lens through which design decisions will be made and will support the thematic framework.

Concept

This is Who We Are

As visitors move through the interpretive spaces in the permanent Hall of Cultures gallery, they are drawn into three distinct storylines that, when combined, paint a holistic picture of what it means to be Alaska Native: from the diversity of traditions across cultural groups, to the deep and abiding connection to the land and water of the region, and the resilience and strength that have connected these diverse peoples over time. Each exhibit area spans past, present, and future, reinforcing that these are living cultures with deep histories.

In each area, distinct types of experiences and media help communicate the stories:

Meet Alaska's 5 Native Cultures

Get to know the 5 Native cultural groups of Alaska through live artist demonstrations; rotating displays; and striking landscape murals, maps, quotes and cultural objects that capture the identity of each culture.

Surviving and Thriving on the Land

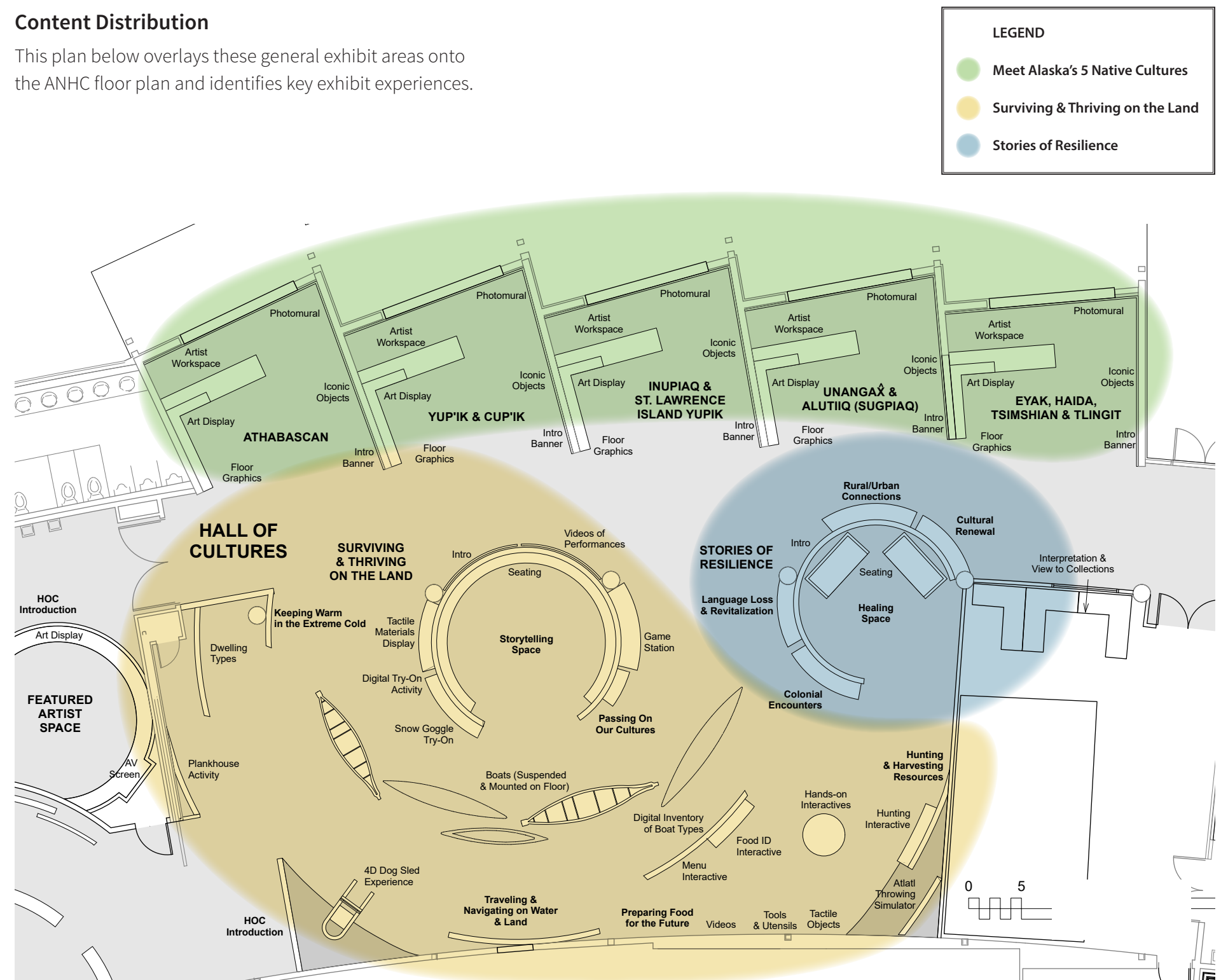
Explore the subsistence activities of Alaska Natives through key cultural objects, tactile replicas, hands-on interactives, and multi-sensory, multimedia experiences.

Stories of Resilience

Understand how Alaska Natives have persevered through cultural upheaval and social change using digital story stations, historical displays, and spaces to heal and reflect.

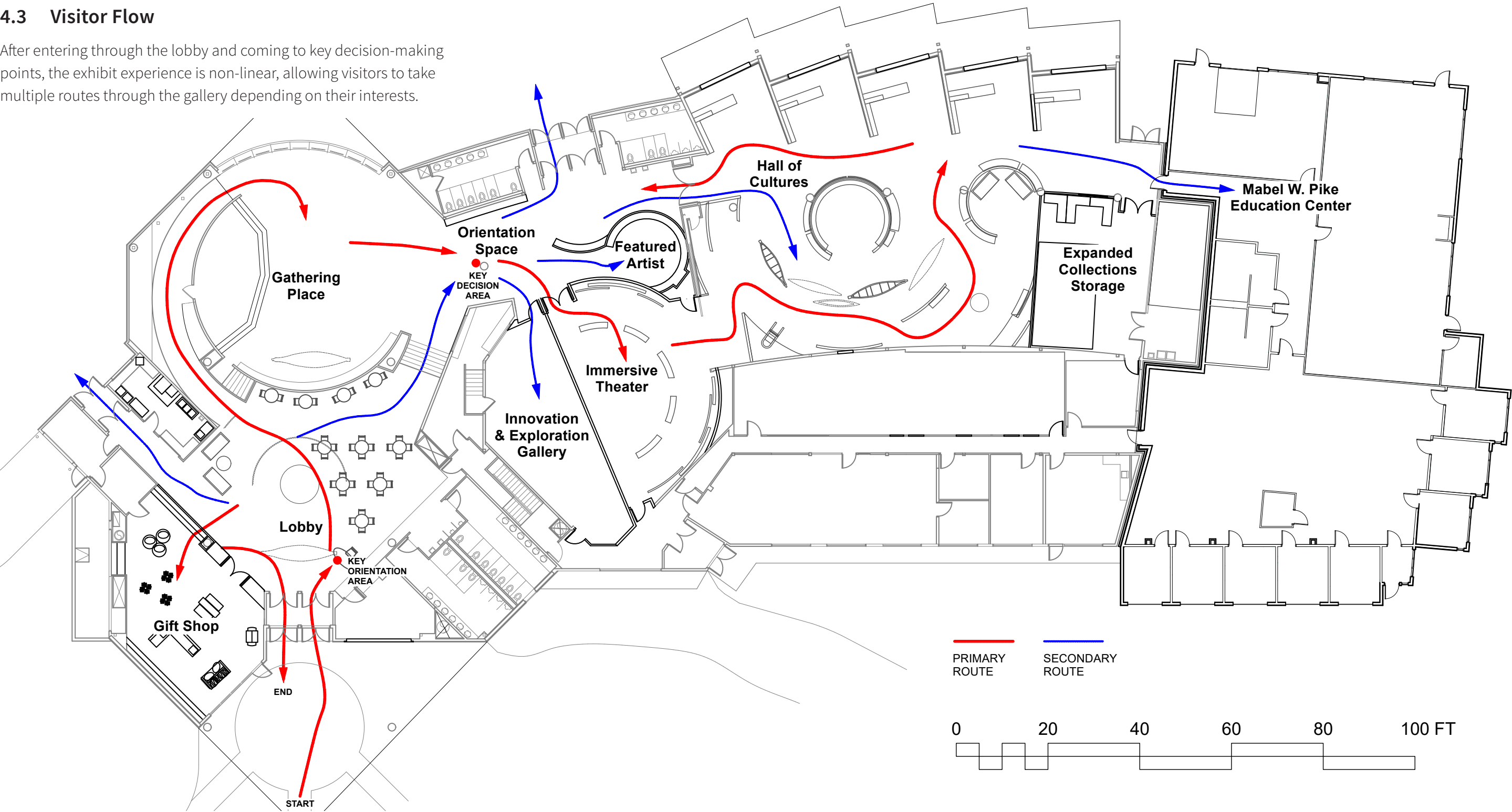
Content Distribution

This plan below overlays these general exhibit areas onto the ANHC floor plan and identifies key exhibit experiences.



4.3 Visitor Flow

After entering through the lobby and coming to key decision-making points, the exhibit experience is non-linear, allowing visitors to take multiple routes through the gallery depending on their interests.

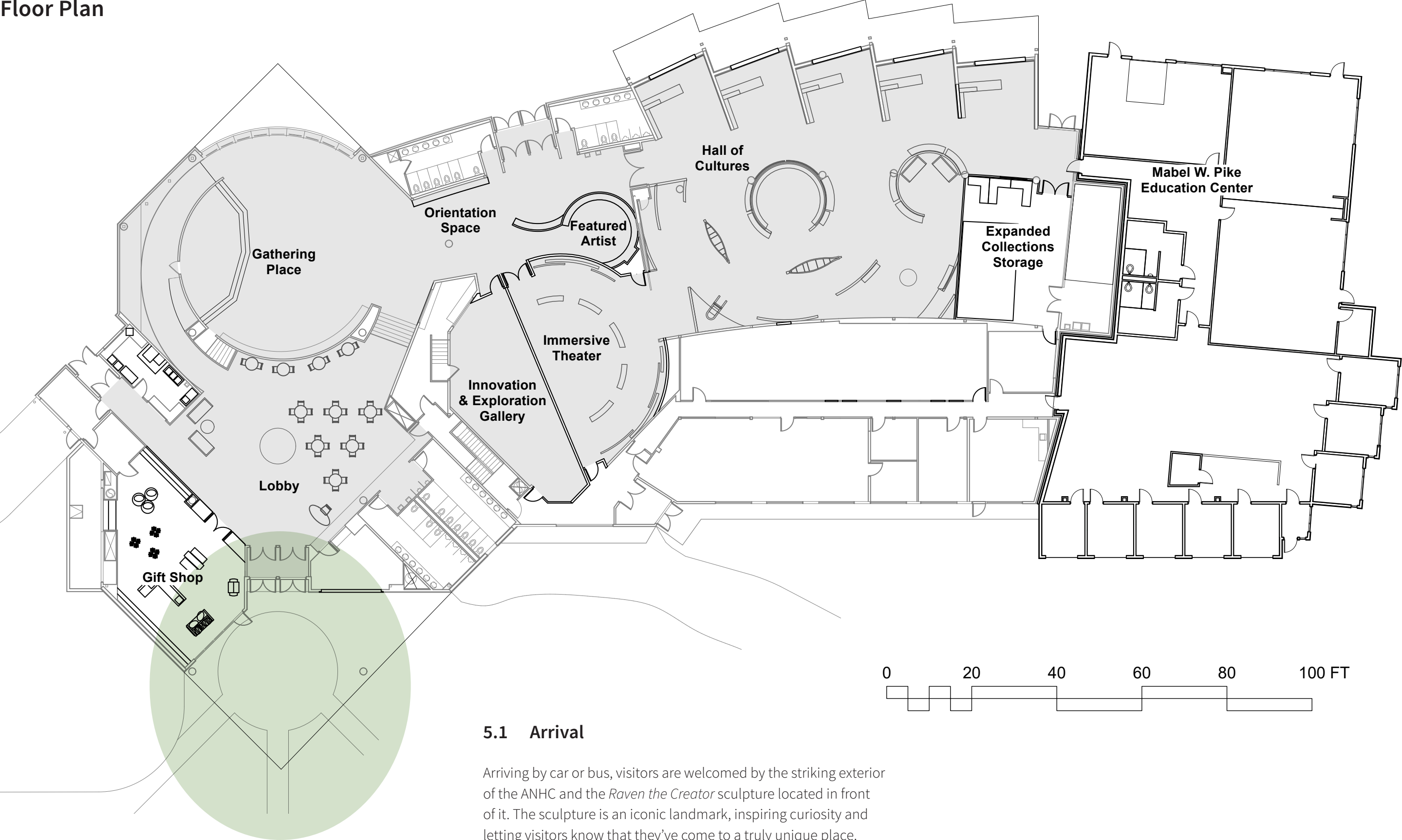




5.0 Visitor Walkthrough

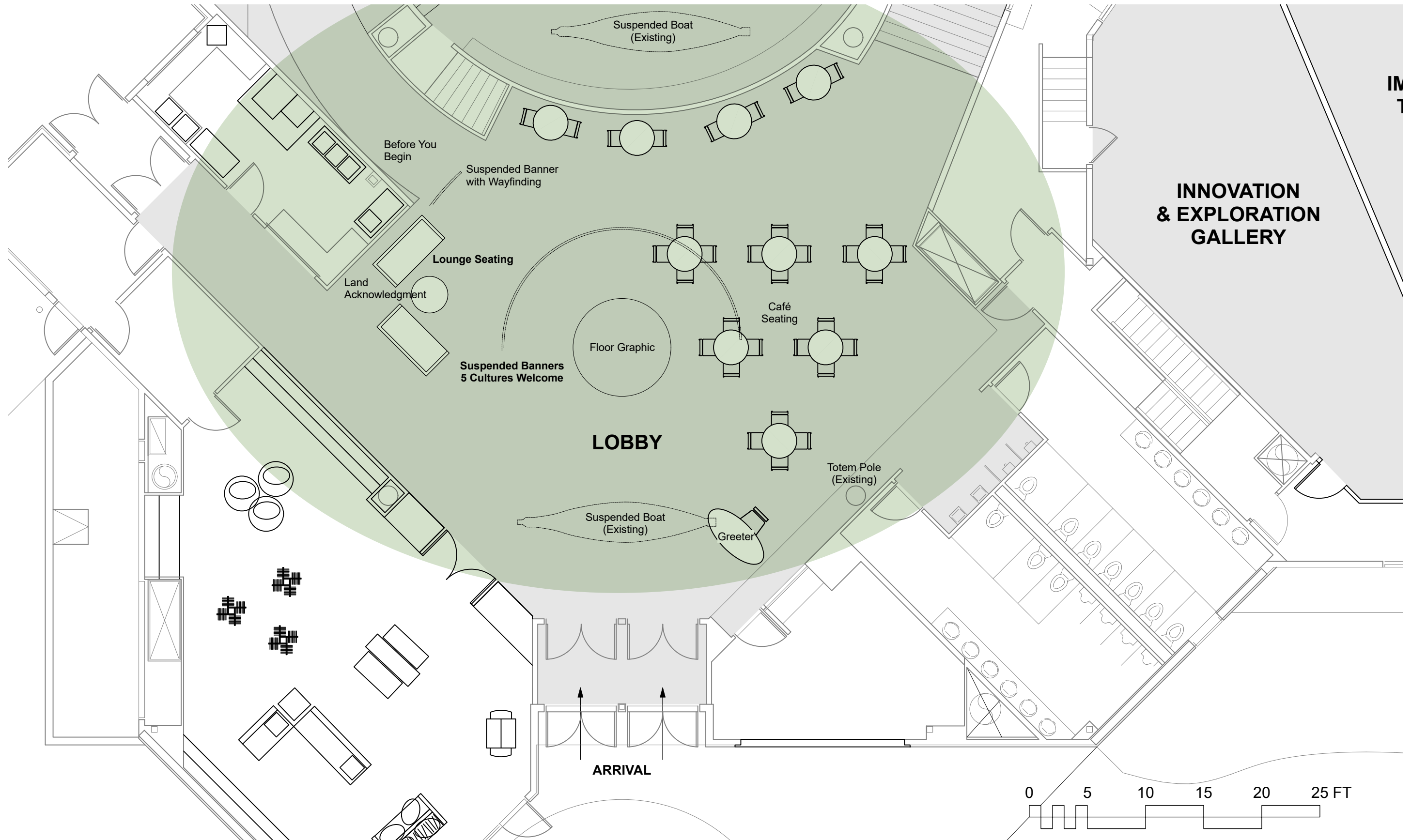
This narrative describes the potential visitor experience as visitors would move through the interpretive areas at the ANHC. Sketches and reference images illustrate key spaces, identifying potential interpretive media and exhibit design opportunities.

Floor Plan



5.1 Arrival

Arriving by car or bus, visitors are welcomed by the striking exterior of the ANHC and the *Raven the Creator* sculpture located in front of it. The sculpture is an iconic landmark, inspiring curiosity and letting visitors know that they’ve come to a truly unique place.



5.2 Lobby

Visitors entering this bright, inviting space immediately encounter the amenities, orientation, and programming information necessary to prepare for their visit. The space is animated and busy with guests enjoying cafe seating and visitors to the nearby gift shop. Visitors are welcomed by staff at the reception desk where they receive information about daily programming and featured, temporary displays. Wayfinding signage makes it clear where visitors can find restrooms, exhibit galleries, and all the other amenities they need to start their visit.

In the center of the space, banners introduce visitors to Alaska's five Native cultures. Seeing the names of the cultures and distinctive icons for each, visitors understand that Alaska Natives are diverse peoples with unique traditions. Quotations may adorn the walls, communicating that all are welcome in this special place. Nearby, visitors are naturally drawn to a feature wall that welcomes them to the ANHC and the traditional territory of the Dena'ina Athabascan people. They understand that their journey through the ANHC begins here.

Before leaving the lobby, visitors encounter an introductory exhibit that provides an overview of commonly asked questions about Alaska's Native cultures and allows visitors of all backgrounds to gain a foundation of knowledge before exploring the rest of the center. The voice of the text is friendly and welcoming and speaks directly from a contemporary Alaska Native perspective. Visitors understand that they are about to be immersed in the stories of vibrant, living cultures that are rooted in traditions but constantly adapting and evolving.

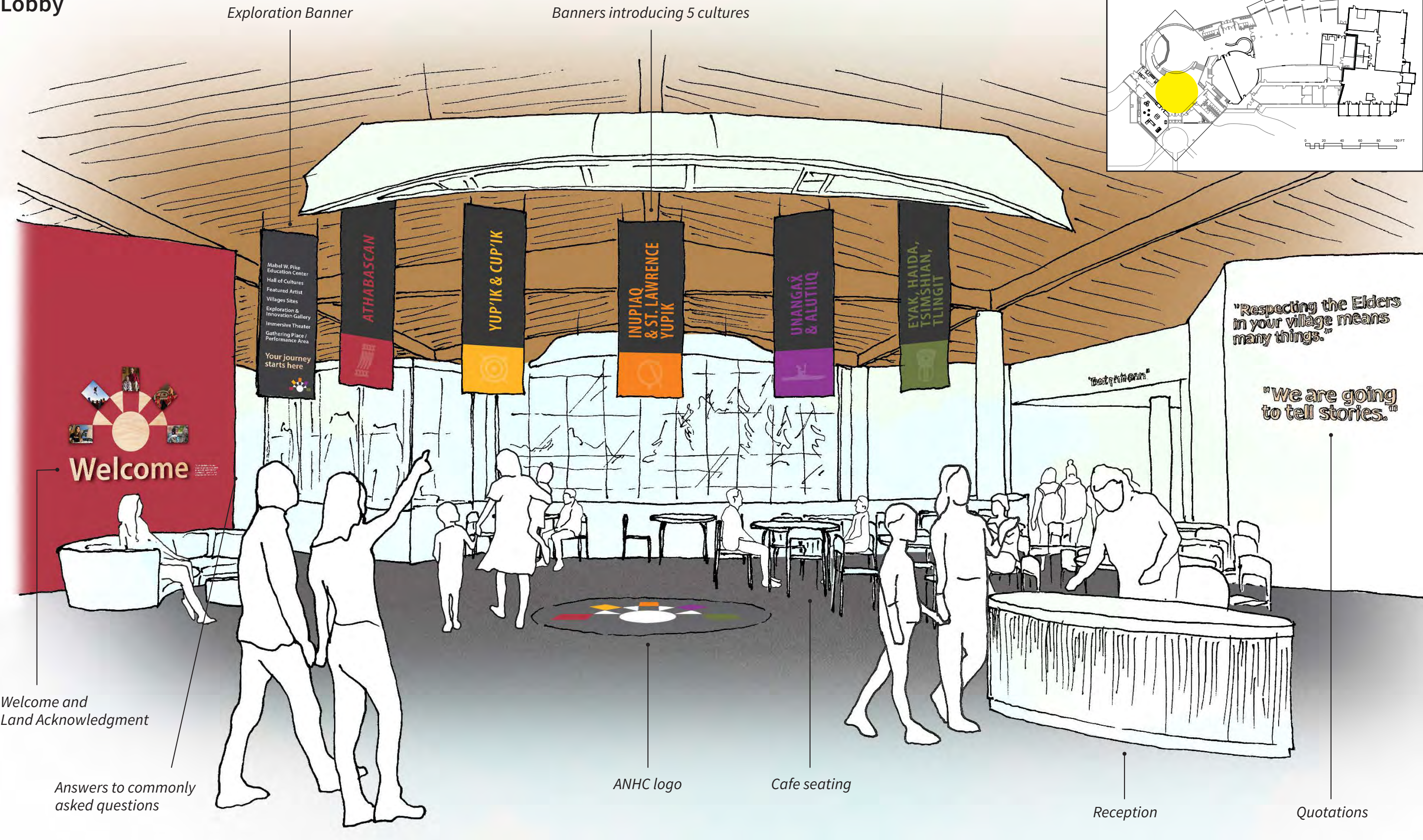


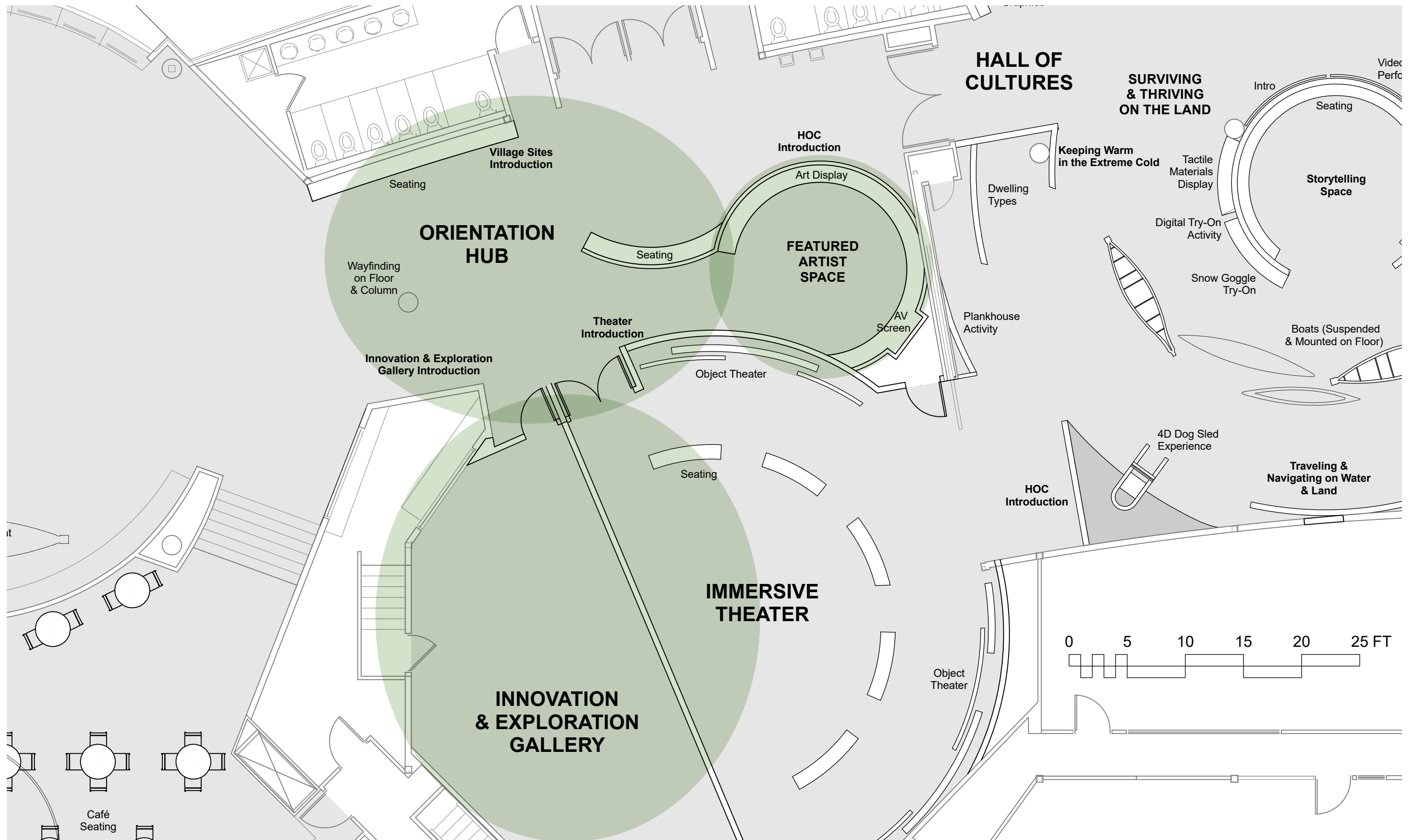
5.3 Gathering Place / Performance Area

A gentle ramp naturally leads visitors through this programming space on their way to the interpretive areas of the ANHC. As they pass through it, visitors understand that the events held here — storytelling, dance, drumming — are all ways Alaska Natives are keeping their traditions alive.



Lobby





5.4 Orientation Hub

As they approach the Orientation Hub, visitors immediately notice wayfinding and orientation information. Simple color-coded identification signage and gallery introductions communicate that there are many spaces to explore at the ANHC, and that this is the spot to make decisions about where they want to go first. The structural column in the center of the space does double-duty as a kind of sign post, identifying the direction of each interpretive space ahead. Floor graphics radiating out from the column ensure that visitors can follow the route to their destination.

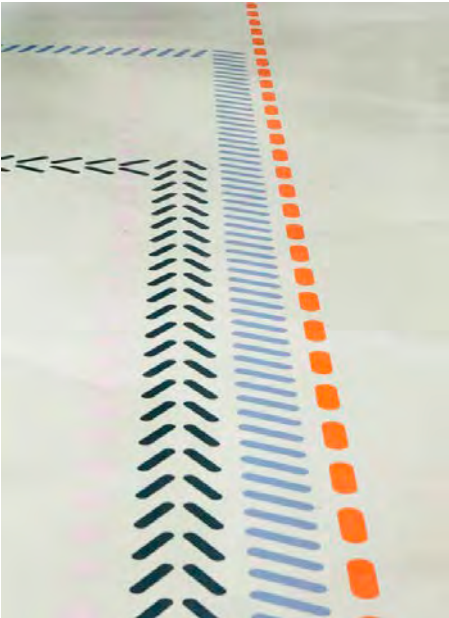
5.5 Featured Artist Space

This is the place to discover some of Alaska’s most exciting contemporary Native artists. This space supports a wide-range of displays and interventions, from weaving and beading to virtual reality and gesture-based digital installations. Return visitors are excited to check out the new installation in this rotating gallery.

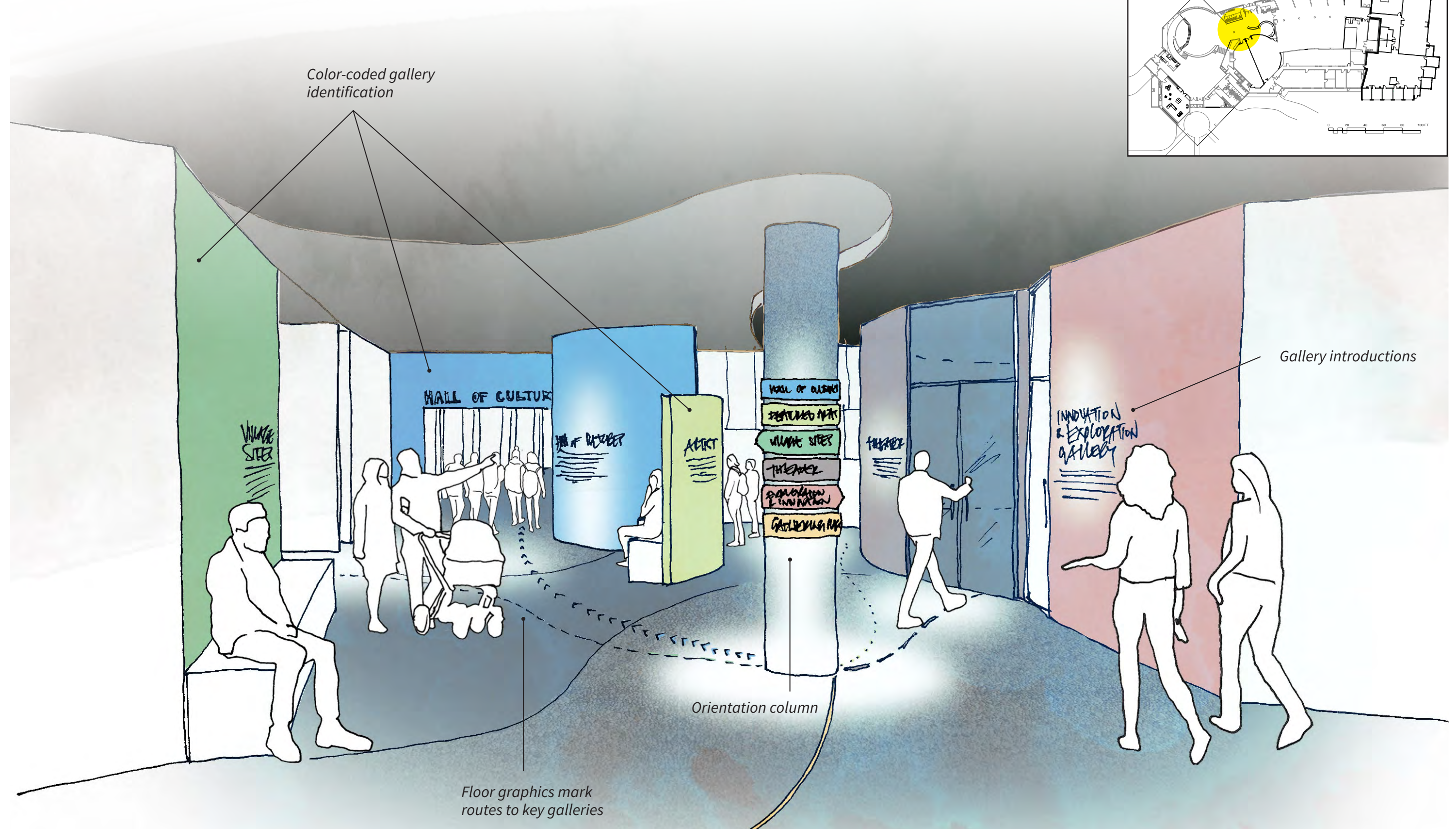
5.6 Innovation and Exploration Gallery

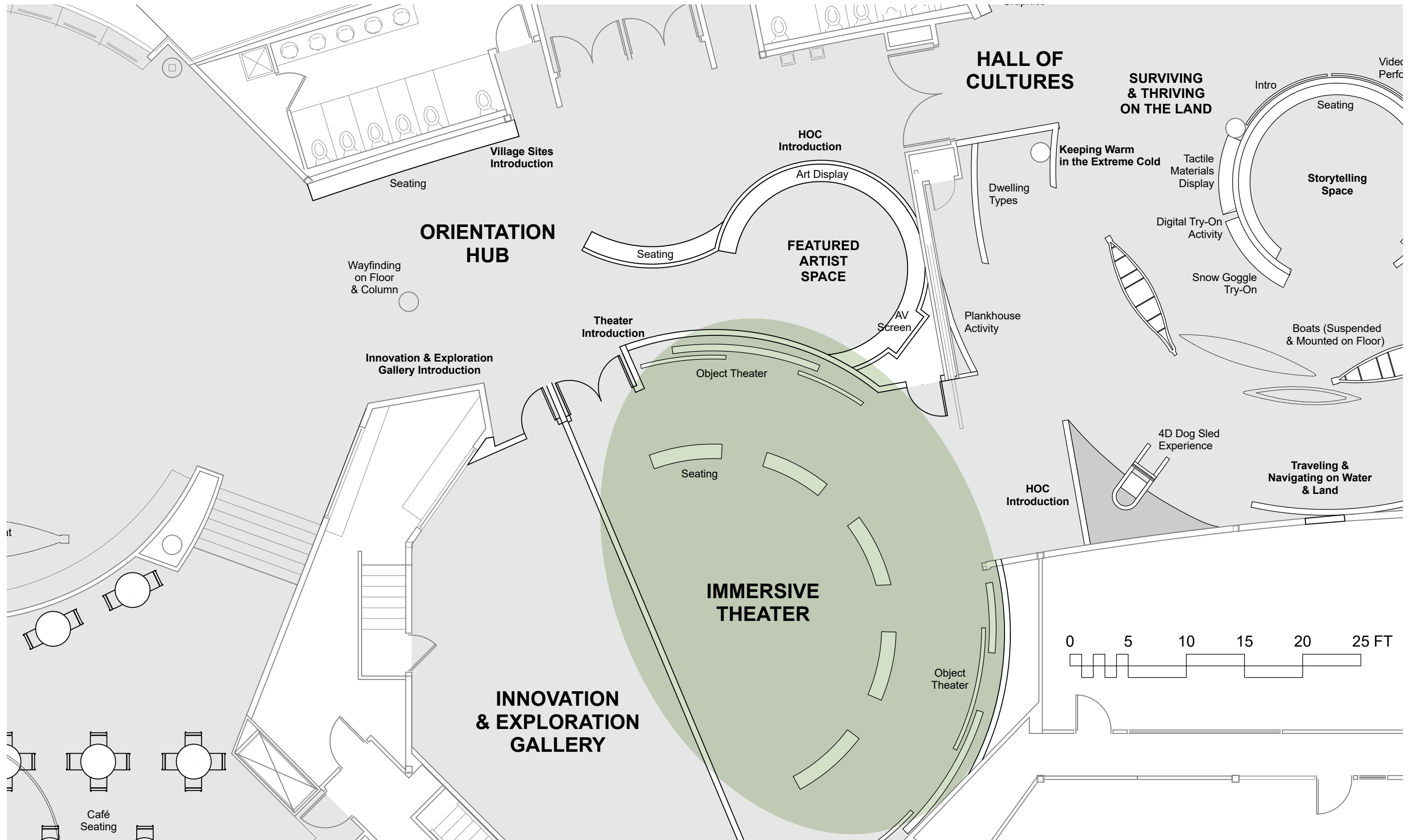
Visitors looking to engage their senses in free-form exploration are drawn to this gallery. The introduction to the gallery explains that throughout time Alaska Native cultures have developed innovative tools and technologies based on the materials available, and it invites visitors to do the same.

During non-programmed hours, this space might offer maker space-style materials and work areas, allowing visitors to freely explore and experiment around changing topics and questions posed by interpretive and curatorial staff. During scheduled programs, the space provides the amenities and materials to support structured activities, artist demonstrations, and classes.



Orientation Hub



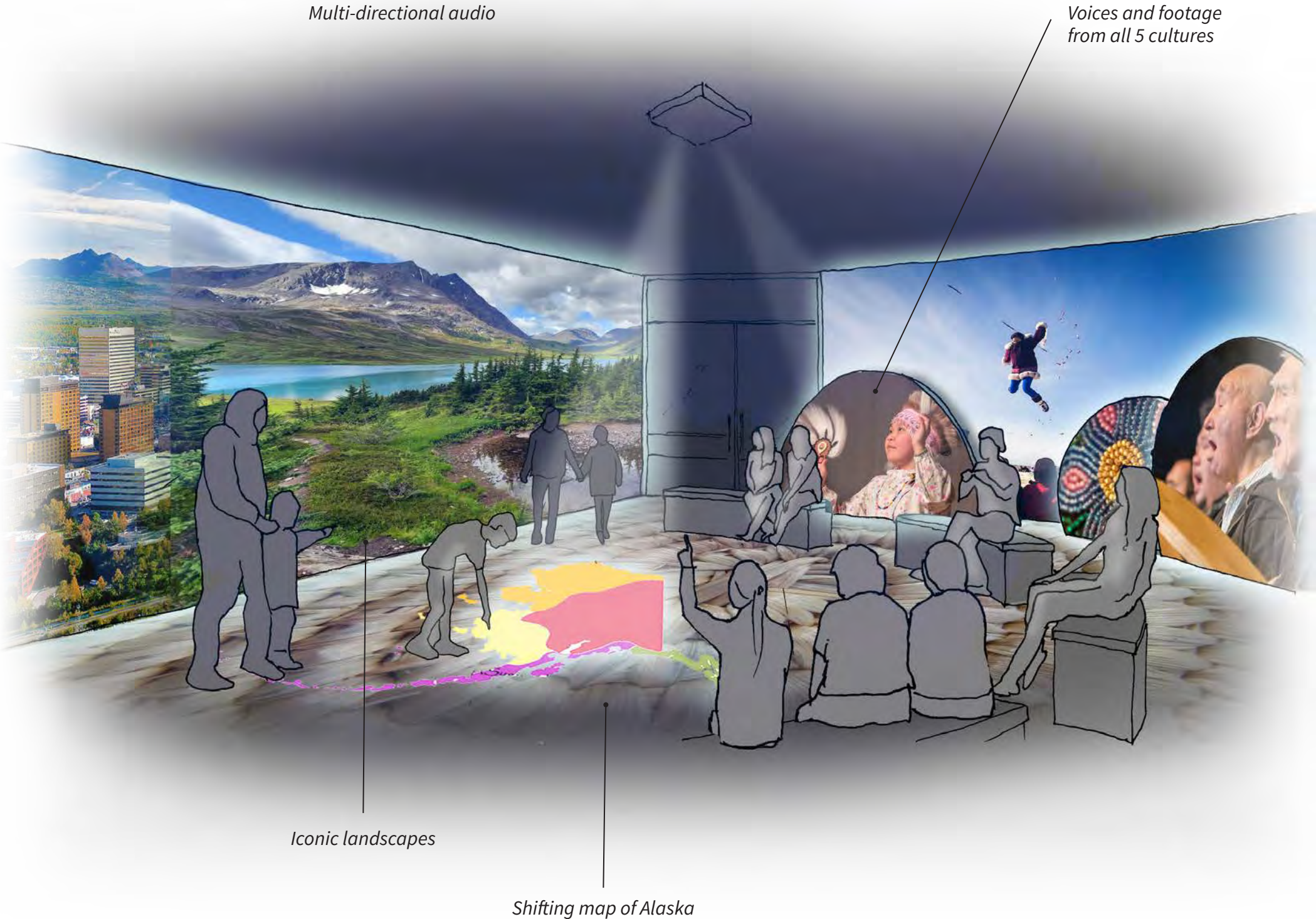


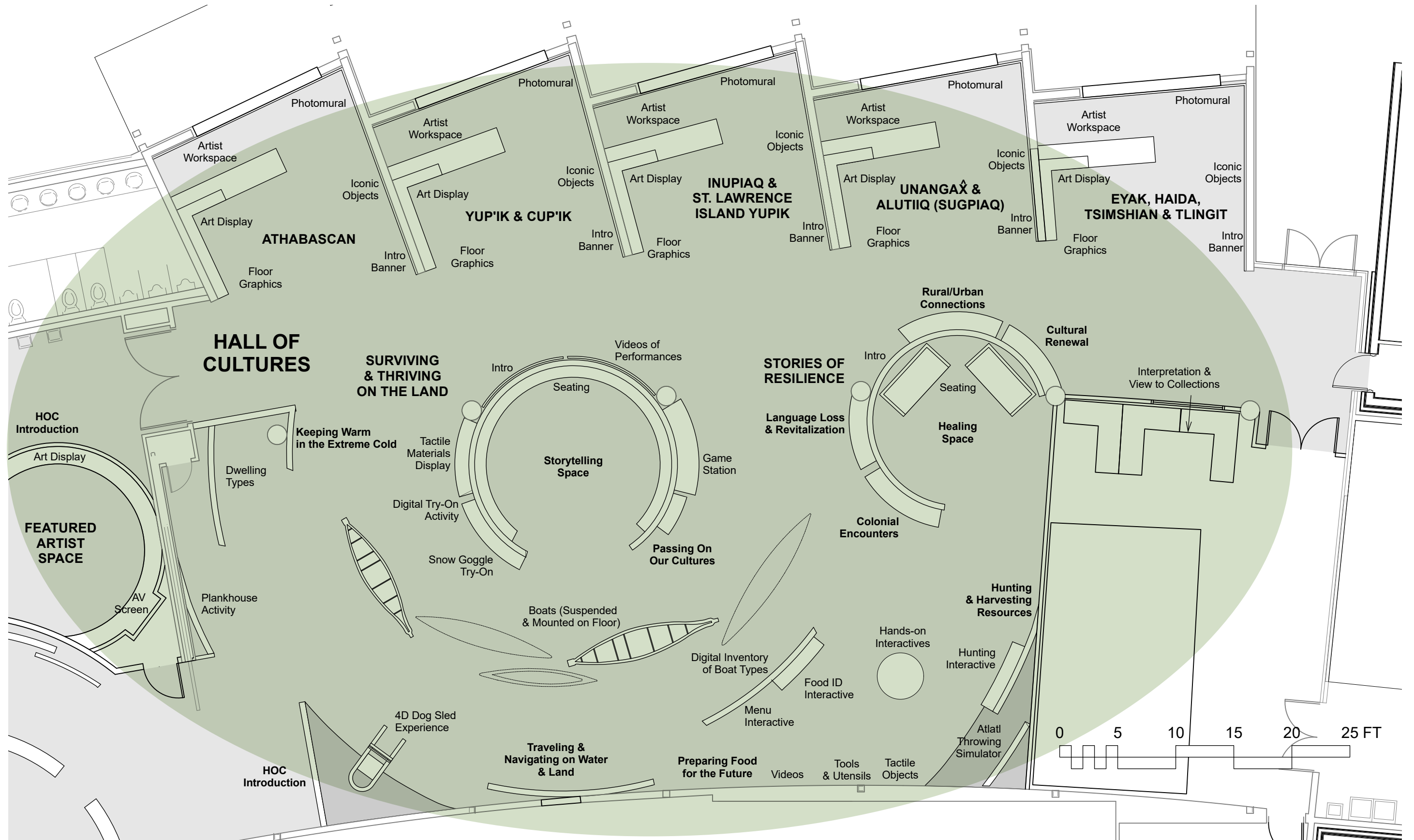
5.7 Immersive Theater

This theater invites visitors to experience an immersive, 360-degree film that provides a dynamic overview of Alaskan Native cultures, past, present, and future. The film begins by locating Alaska, flying over its iconic landforms and cultural settings with voice over introducing viewers to Alaska’s five Native cultural groups and their deep and ongoing connections to the land.

Soon, visitors find themselves immersed in these settings, looking up at the trees of the Chugach National Forest, in the middle of a Yup’ik dance performance, gazing down the urban streets of Anchorage. At certain points, a single image spans all surfaces in the space — the large wall in front, the walls behind, cut-out shapes layered in front of the wall, and even the floor below. At other times, each surface highlights different images and footage, prompting visitors to turn around to see contemporary Alaska Natives speaking or to cast their eyes towards the floor to see a shifting map of Alaska.

Interspersed throughout, diverse Native faces answer the question: “What does being Alaska Native mean to you?” with answers highlighting the diversity of Alaska’s Native peoples. Viewers see members of the five different cultural groups; children, youth, Elders; residents of villages and cities; artists, performers, business people; and many more. Archival images and footage are interspersed and juxtaposed with contemporary images throughout showing continuity of tradition.





5.8 Hall of Cultures

5.8.1 Gallery Introduction

Arriving at either entrance to this permanent gallery, visitors are greeted by simple introductory panels that prepare them for the experiences to come. They understand that the shared Alaska Native story is one of resilience and that all five cultural groups have overcome hardships and harsh environments, sustaining their bodies and their spirits with deep cultural knowledge, passed down from generation to generation.

5.8.2 Surviving and Thriving on the Land

In this area of the gallery, visitors explore the innovative and diverse methods that Alaska Natives have developed to survive and thrive off the land and waters in one of the harshest regions of the world. An introductory panel explains how these subsistence activities are uniquely adapted to specific landscapes, climate, and seasonal patterns across Alaska.

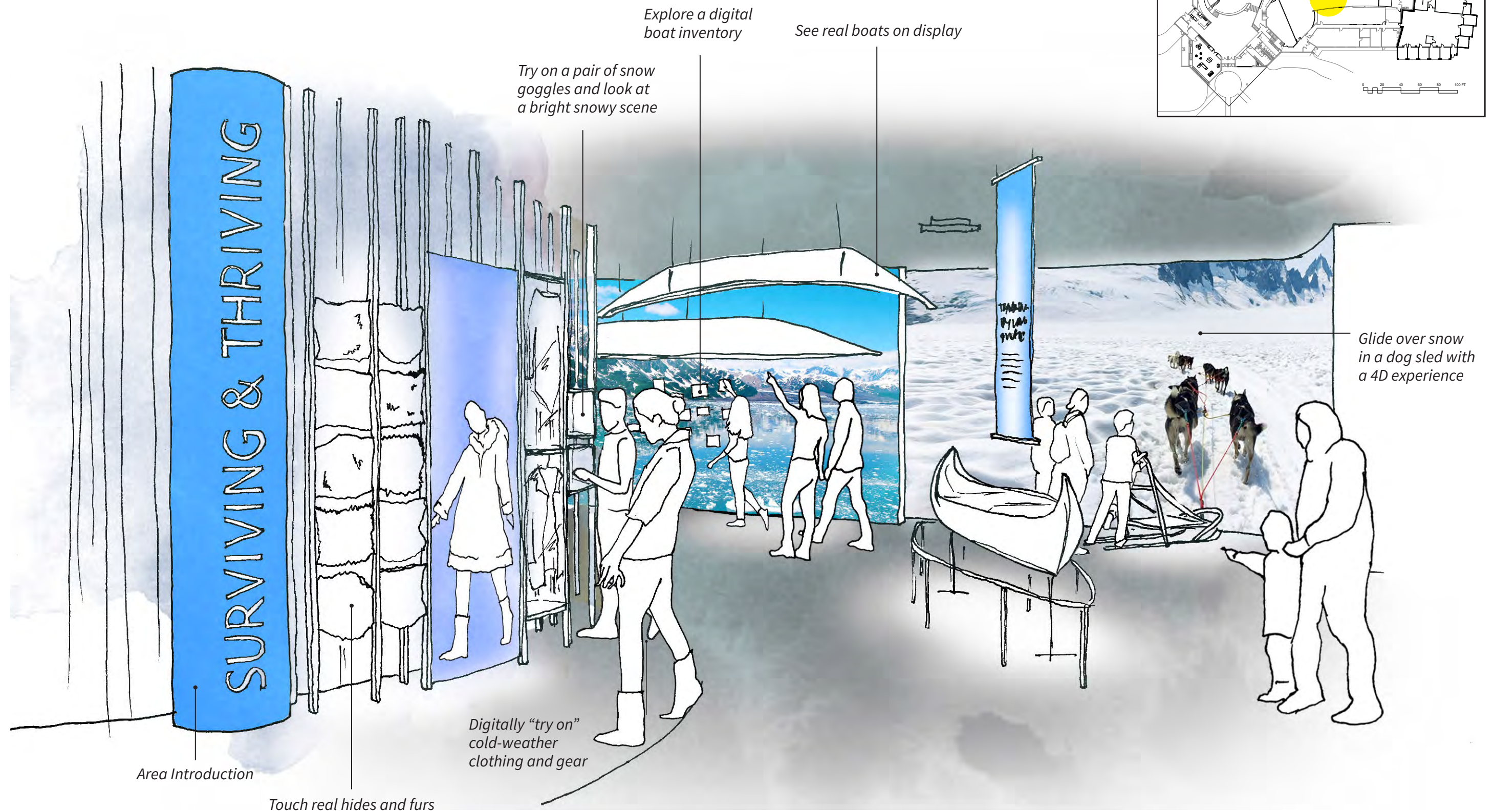
Visitors engage with interactive exhibits that explore different technologies needed to stay warm and dry in the extreme cold — touching samples of furs and waterproofed hides used to make outdoor gear; using a digital interactive to “try on” parkas, kuspuks, mukluks, and other articles of clothing; and examining models highlighting the unique design features used in traditional dwellings.

Nearby, visitors learn about the tools needed to travel across icy waters and snow-covered landscapes. They see real boats on display, learning how different cultures developed unique designs suited for specific conditions and contexts. A digital inventory of boat types invites further exploration. In a 4D dog sled experience visitors climb inside a real sled, put on a pair of virtual reality goggles, and see a snowy landscape fly by as cold air blows into their face. A large-scale projected backdrop ensures that spectators are also engaged in the experience.



Photo Credit: © DanFroese

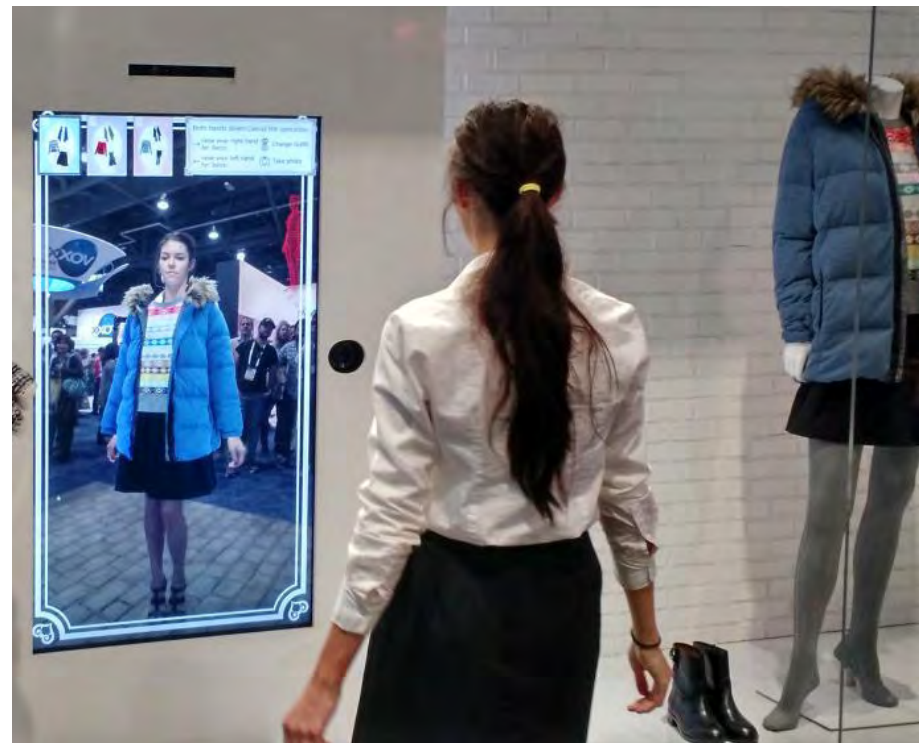
Hall of Cultures - Surviving and Thriving on the Land



5.8.2 *Surviving and Thriving on the Land (cont'd)*

Elsewhere in the Surviving and Thriving on the Land area, interactive exhibits invite visitors to explore traditional hunting and harvesting practices. Using gesture recognition technology, an atlatl throwing simulator prompts visitors to see how far they can throw a dart with and without this traditional tool. Other digital interactives challenge visitors to select the right tools and transportation to hunt seals, walruses, and whales or identify edible and medicinal plants depending on the season. Visitors have the chance to get hands on with weaving activities and touchable replicas of the real artifacts on display.

Food processing and preservation are important subsistence activities that have allowed Alaska Natives to guard against famine through time. Visitors see project footage of contemporary Alaska Natives using traditional preservation techniques like smoking, freezing, and fermentation and use a digital touchscreen to select raw ingredients and learn how they are used to make traditional foods like akutaq and muktuk. Nearby, modeled plates of traditional foods accompanied by smell stations bring these dishes to life for visitors.



5.8.2 *Surviving and Thriving on the Land (cont'd)*

At the center of the Surviving and Thriving on the Land area, visitors encounter a circular structure. Peering inside, they see interior walls animated by immersive projections of seasonal landscapes, illustrations, and footage of contemporary Alaska Native storytellers. They feel excited to enter this Storytelling Space, sit down, and listen to cultural stories from across Alaska. At scheduled times, interpretive staff or community storytellers take over the space for live programming.

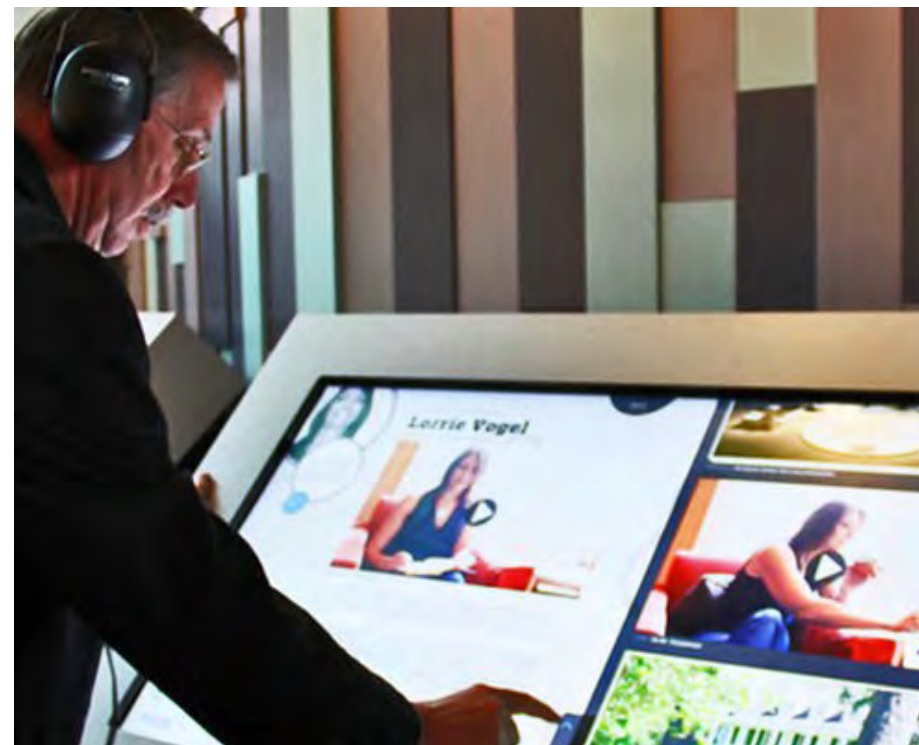
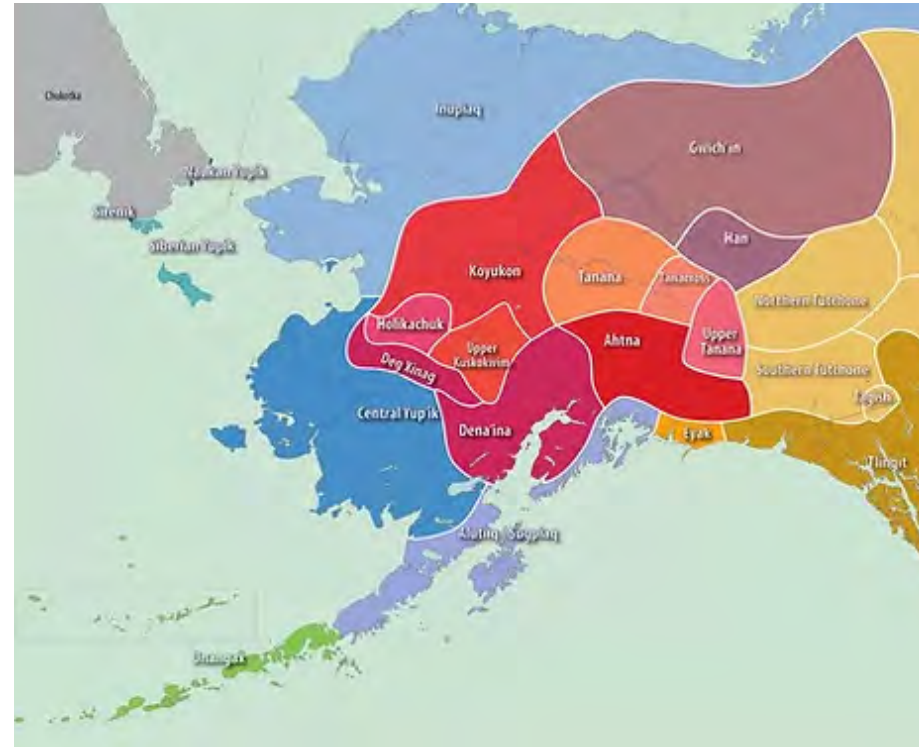
Surrounding the outside of the Storytelling Space, a mixture of hands-on and digital exhibits invite visitors to learn about the ways in which Alaska Natives have shared their culture and values across generations. Interactive stations allow visitors to play the throwing game or jackstraws with their friends and families. At a digital kiosk, they watch and listen to archival and contemporary footage of dancing, singing, and drumming from across Alaska's five cultural groups.

5.8.3 *Stories of Resilience*

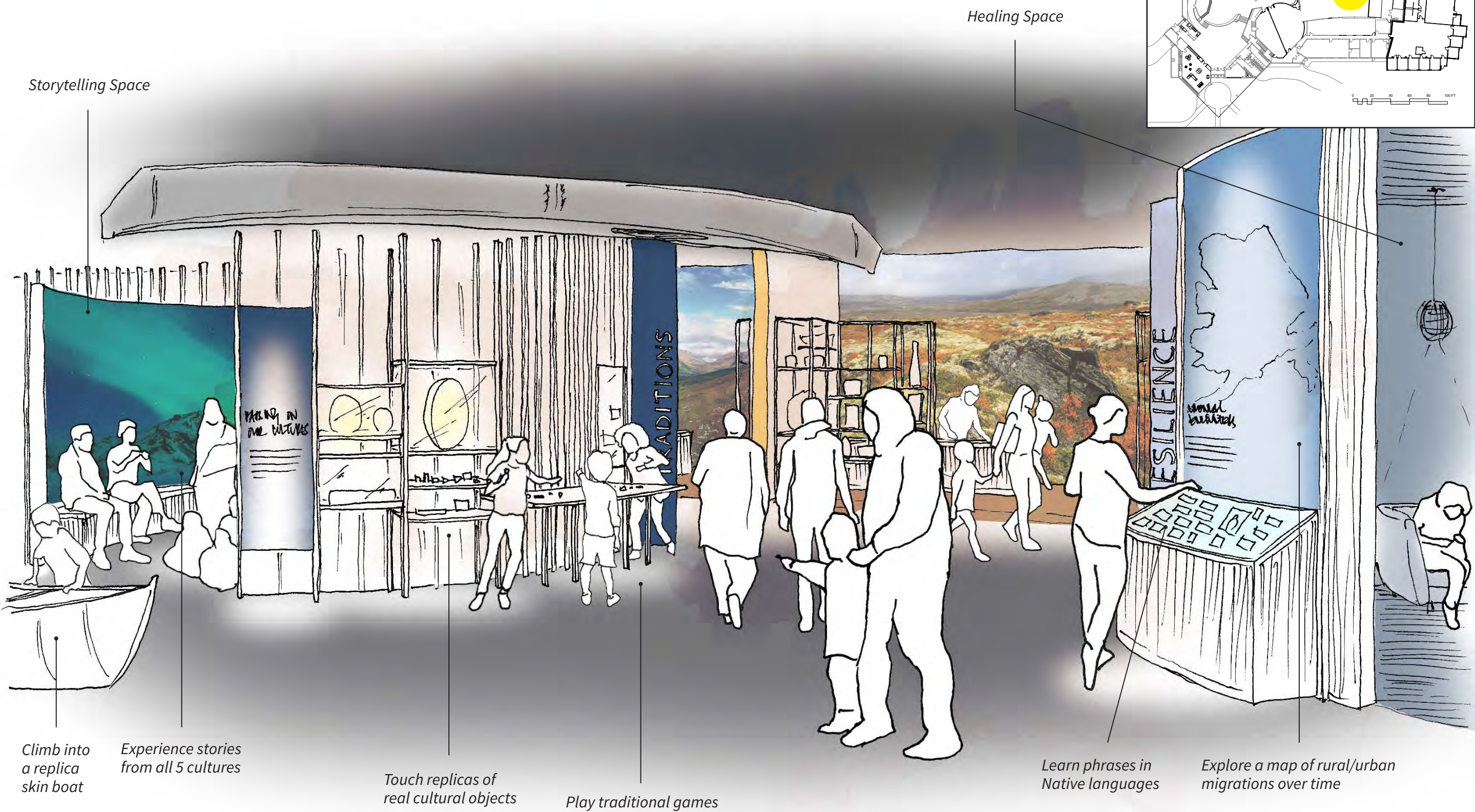
From here, visitors begin their journey into the Stories of Resilience section of the gallery. This area focuses on the social upheavals and cultural changes brought on by forces like colonization and climate change — and the ways that Alaska Natives have persevered and adapted through time.

Visitors explore migration maps, listen to oral histories from individuals who attended boarding schools, and learn key phrases in Alaska Native languages using a multimedia language station. Displays of contemporary cultural objects and art — from skateboard decks to graffiti and business cards — highlight the diverse experiences of today's Alaska Natives.

A Healing Space provides a quiet spot for reflection and contemplation of some of these difficult topics.



Hall of Cultures - Surviving and Thriving (cont'd) & Stories of Resilience



5.8.3 Stories of Resilience (cont’d)

The final section of the Stories of Resilience area focuses on cultural renewal and the role of the ANHC in supporting Alaska Native communities in preserving their traditions. Here, visitors learn about repatriation of sacred objects, see a real repatriated Chilkat robe on display, and learn about the ANHC’s Cultural Box program. A digital story station invites visitors to hear from Alaska Native educators, artists, curators, and many others tell cultural renewal success stories. Nearby, visitors can look into the ANHC’s collection storage, catching a glimpse of staff actively engaged in preserving the past for future generations.

Nearby, visitors can look into the ANHC’s collection storage, catching a glimpse of staff actively engaged in preserving the past for future generations.



ALASKA NATIVE HERITAGE CENTER

The Alaska Native Heritage Center and The Cliff Foundation are creating culture boxes for families to provide an outlet for creativity and connection to indigenous culture and stories for youth. This project is grounded in the mission and vision to bring cultural activities to the student in their home. Boxes will be delivered to your home through the mail and any student can apply. Parents and students – register today!

ANHC

CULTURE BOXES

RESERVE YOUR CULTURE BOX TODAY! EMAIL info@alaskanative.net

62 Culture Boxes are available for each grade category:

➤ **K-2nd grade:** Paper mask making kit, DIY snow globe activity, beaded necklace making kit

➤ **6th-8th grade:** Alaska Native storytelling activity, yoyo-making kit w/info on traditional uses, bracelet making kit

➤ **3rd-5th grade:** Alaska Native word search puzzle, small button blanket making kit, ice fishing jig making kit

➤ **9th-12th grade:** poetry activity, cedar weaving bracelet kit w/materials, beaded pouch necklace kit, ingredients for smoke fish or salmon making and how-to info sheet

*Added bonus: Youth who upload a picture of their finished activity to social media will have an opportunity to enter to win a prize! #ANHCCultureBoxes

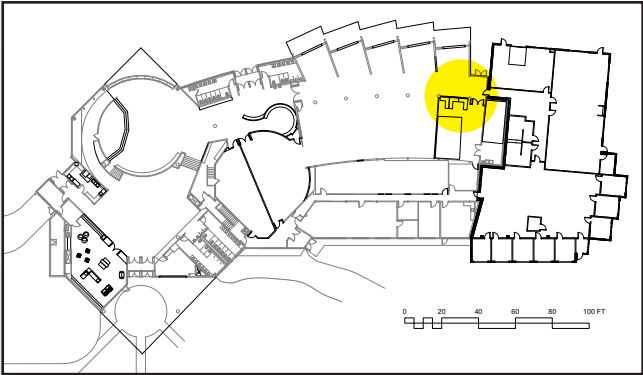
FOR MORE INFORMATION CONTACT:
Yaeli Velez
Yaeli@alaskanative.net
(907) 330-8000 ext. 104



<https://www.theatlantic.com/education/archive/2020/04/teaching-native-culture-in-alaskas-classrooms/609292/>

40 AldrichPears Associates | Alaska Native Heritage Center | Final Concept Report

Hall of Cultures - Stories of Resilience (cont'd)



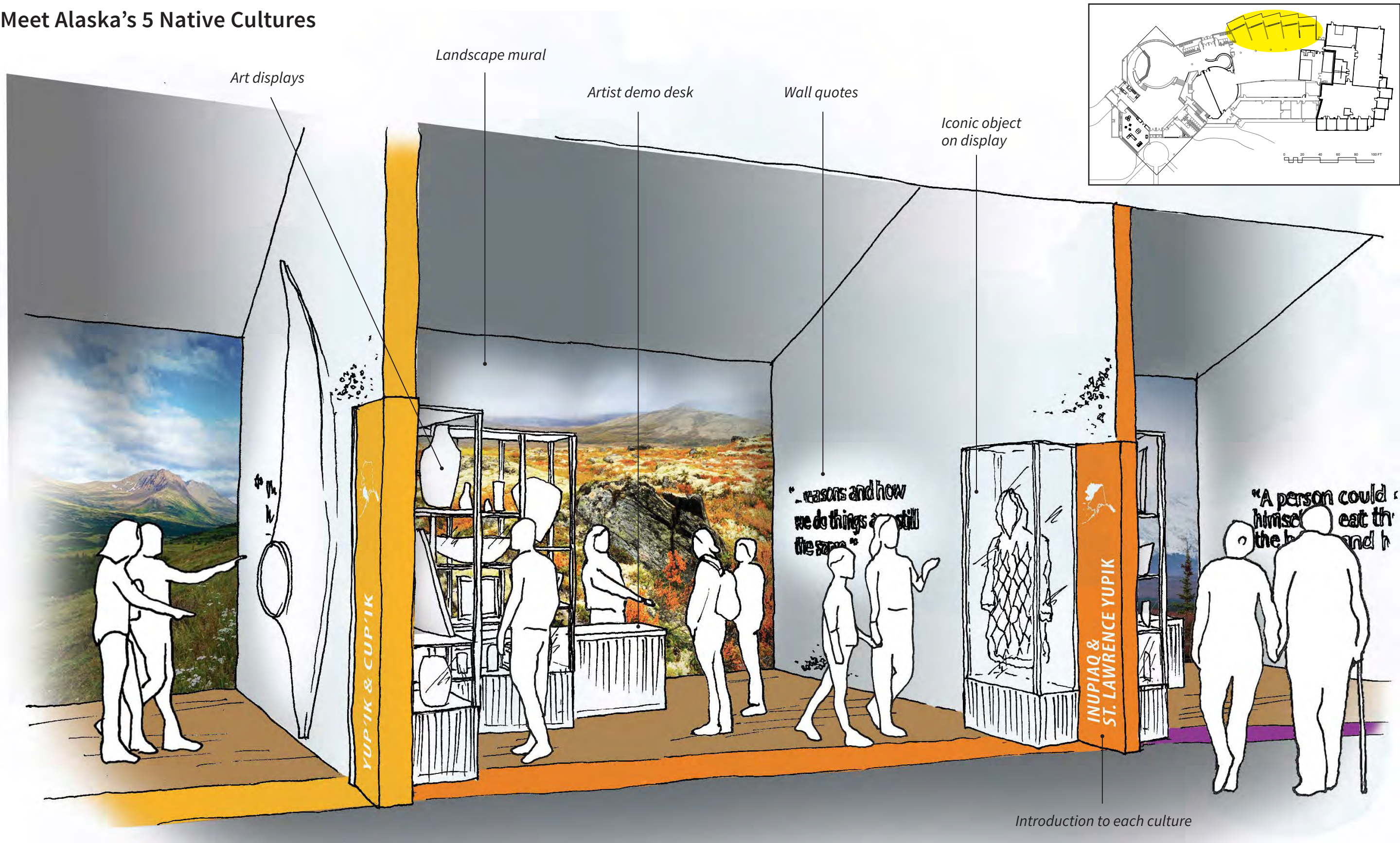
5.8.4 Meet Alaska’s 5 Native Cultures / Artist Spaces

This is the place to get to know the five Native cultural groups of Alaska — from their distinct languages, beliefs, and traditions to the shared values that unite them. Five separate display areas provide dedicated, flexible space for these groups to curate exhibits and develop their own rotating content.

Each display area also integrates a number of semi-permanent interpretive features. A large-scale photo mural immerses visitors in each group’s traditional lands, a case showcasing an iconic object acts as an entry point into unique traditions, and wall quotes highlight values that are particularly important to each culture. Demonstration desks in each area allow artists to share their unique practices with visitors and connect them to the stories and personalities behind the art pieces being sold in the ANHC’s gift shop.



Meet Alaska's 5 Native Cultures



6.0 Content Matrix

This Content Matrix organizes the interpretive components, presenting them in increasing levels of detail. It is a living document that will grow and change through subsequent design phases, at which point any empty boxes will be filled in. Throughout all phases, it helps to coordinate work done by the design team, ensuring that all parties are on the same page.

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
<p>Main Theme:</p> <p>We Are the Peoples of Alaska</p> <p><i>The diverse Native peoples of Alaska are deeply rooted to this place — our rich, living cultures have defined Alaska’s past, present and future.</i></p>				
Arrival				
Raven Sculpture	We Are the Peoples of Alaska Unity and Diversity	Welcome to the ANHC. The raven is an important symbol for all 5 Native cultural groups in Alaska.	<ul style="list-style-type: none">Welcome to the ANHCInformation about the sculpture and the artist	<ul style="list-style-type: none"><i>Existing Raven the Creator Sculpture and associated graphics</i><ul style="list-style-type: none">See an iconic sculpture by John Hoover and find out a little bit more about the artistFeel welcomed to this special site
Lobby				
An Introduction to Our Cultures	We Are the Peoples of Alaska Unity and Diversity	The 5 Native cultural groups of Alaska welcome you. There are many ways to learn about these cultures at the ANHC.	<p>Welcome</p> <ul style="list-style-type: none">Welcome/greetings from:<ul style="list-style-type: none">AthabascanYup’ik & Cup’ikInupiaq & St. Lawrence Island YupikUnangaġ & Alutiiq (Sugpiaq)Eyak, Haida, Tsimshian, Tlingit <p>Land Acknowledgment</p> <ul style="list-style-type: none">You are on the traditional territory of the Native Village of Eklutna, Dena’ina Athabascan tribe. Welcome. <p>Orientation</p> <ul style="list-style-type: none">Orientation to the Village Sites, Hall of Cultures, Theater, etc.Programming and performance schedule	<ul style="list-style-type: none"><i>Graphics introducing each cultural group</i><ul style="list-style-type: none">See distinct icons, names, and images representing each groupThe graphics may also highlight the distinct landscapes of each group and/or integrate an iconic object for each<i>Wall quotations</i><ul style="list-style-type: none">See quotes from many different Alaska Natives adorning the walls of the lobby<i>Welcome wall</i><ul style="list-style-type: none">Be officially welcomed to the ANHC and the traditional territory of the Athabascan people.<i>Orientation graphics</i><ul style="list-style-type: none">Be oriented to Village Sites, Hall of Cultures, Theaters, etc.
Before You Begin...	We Are the Peoples of Alaska Unity and Diversity	Visitors come here with different levels of knowledge about Alaska Native cultures. Here are some things that everyone should know about Alaska’s Native peoples before exploring the ANHC.	<p>A Quick “Cultural Sensitivity Workshop”</p> <ul style="list-style-type: none">There is not just one Native culture in Alaska; there are many.Although our cultures have changed over time, we haven’t disappeared; we are still here.There are many different ways to be Native today; we don’t all live in villages and we don’t all live in cities.We are diverse peoples with ways of life rooted in traditions and teachings of our Elders, and adapted to current contexts.	<ul style="list-style-type: none"><i>Graphics answering commonly asked questions</i><ul style="list-style-type: none">Gain a quick overview of how to respectfully engage with Alaska’s Native peoples and cultural content at the ANHC

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">Although we are diverse peoples some shared values unite us.	
Gathering Place / Performance Area				
	We Are the Peoples of Alaska	Storytelling, dance, art, performance are all ways Alaska Natives keep our traditions alive.	<ul style="list-style-type: none">Flexible performance space	<ul style="list-style-type: none">Visitors see the existing map/art piece behind the stage - interpretation TBDA projection screen maybe integrated that can be pulled down over the map
Orientation				
Orientation Hub	We Are the Peoples of Alaska Unity and Diversity	There are many places to learn about Alaska Native cultures at the ANHC.	Orientation <ul style="list-style-type: none">Orientation to the Village Sites, Hall of Cultures, Theater, etc.Programming and performance schedule	<ul style="list-style-type: none"><i>Orientation graphics</i><ul style="list-style-type: none">Understand where to go and when to make the most of your ANHC experience<i>Seating</i><ul style="list-style-type: none">Take a seat and wait for your group as you plan your visit
Featured Artist Space				
	We Are the Peoples of Alaska Unity and Diversity	Get to know some of Alaska’s contemporary Native artists. There is always something new to see at the ANHC.	<ul style="list-style-type: none">Rotating content/display	<ul style="list-style-type: none"><i>Rotating display</i><ul style="list-style-type: none">Explore the work of Alaska’s contemporary Native artistsNote that this space will support multimedia installations that might include virtual reality, projected images and footage and gesture-based digital interactives
Innovation & Exploration Gallery				
	Surviving and Thriving on the Land Unity and Diversity	Innovation is central to Alaska Native cultures. We invite you to explore, play, and imagine in this hands-on programming area.	<ul style="list-style-type: none">Flexible programming space	<ul style="list-style-type: none">This space may integrate maker space-style materials and work areas, allowing visitors to freely explore changing topics and questions posed by interpretive and curatorial staffDuring programs, the gallery can support more structured activities
Immersive Theater				
	We Are the Peoples of Alaska	Find out how the diverse Native peoples of this region have shaped Alaska’s past, present and future.	What does it mean to be Alaska Native? <ul style="list-style-type: none">See Visitor Experience column for content direction	<ul style="list-style-type: none">An immersive, 360-degree film experience provides a dynamic overview of Alaskan Native cultures, past, present and future.The film begins by locating Alaska, flying over its iconic landforms and cultural settings with voice over introducing viewers to Alaska’s 5 Native

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
				<p>cultural groups and their deep and ongoing connections to the land.</p> <ul style="list-style-type: none">• Soon, visitors find themselves immersed in these settings, looking up at the trees of the Chugach National Forest, in the middle of a Yup'ik dance and drumming performance, looking down the urban streets of Anchorage.• Interspersed throughout, diverse Native faces answer the question: “What does being Alaska Native mean to you?” with answers highlighting the diversity of Alaska’s Native peoples. Speakers include:<ul style="list-style-type: none">◦ Members of 5 different cultural groups◦ Children, youth, Elders◦ Residents of villages and cities◦ Artists, performers, business people, etc.• Archival images and footage are interspersed and juxtaposed with contemporary images throughout showing continuity of tradition.
Hall of Cultures				
Hall of Cultures Gallery Intro	Shared Stories of Resilience	<p>Ours is a story of resilience.</p> <p>Facing historical hardships and a harsh environment, we persevered and adapted, sustaining our bodies and our spirits with deep cultural knowledge, passed down from generation to generation.</p>	<ul style="list-style-type: none">• See key messages	<ul style="list-style-type: none">• <i>Gallery intro graphic</i><ul style="list-style-type: none">◦ Understand the key messages of the gallery
Surviving and Thriving on the Land				
Theme: <i>The Native peoples of Alaska have developed innovative ways to survive and thrive in one of the most challenging environments on earth.</i>				
Area Intro	<p>Surviving and Thriving on the Land</p> <p>Unity and Diversity</p>	<p>For over 10,000 years Alaska Native peoples have developed ways to survive and thrive off the land and waters in one of the harshest areas of the world.</p> <p>These subsistence activities have sustained our bodies as well as our traditions and cultures through time, and continue to this day.</p>	<p>Surviving and Thriving on the Land</p> <ul style="list-style-type: none">• All Alaskan Native cultures are deeply rooted in the land—understanding and respecting the land and waters of Alaska has allowed us to thrive here.• Over time, we developed subsistence activities that are uniquely adapted to specific landscapes, climates, and seasonal patterns.• While our subsistence activities are different across our cultures, they help us meet some common needs:<ul style="list-style-type: none">◦ Staying warm and dry in extreme cold	<ul style="list-style-type: none">• <i>Area intro graphic</i><ul style="list-style-type: none">◦ Explore an introduction to the key messages of the exhibit area

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">○ Traveling and navigating across snow and icy waters○ Hunting and harvesting resources from the land and water○ Nourishing our bodies through all seasons○ Sustaining our cultures with shared traditions and values● Many subsistence activities are practiced to this day.	
Keeping Warm in the Extreme Cold	Surviving and Thriving on the Land	All 5 Alaska Native cultures have developed technologies to help them survive the cold.	<p>Designing Cold-Weather Clothing</p> <ul style="list-style-type: none">● Before indoor heating Alaska Natives needed ways to stay warm.● Different cultures designed clothing to defend them from the particular climate where they lived.● Across all cultures, using available resources to create durable warm layers was an important strategy.● Cold wasn't the only thing you need protection from out on the snow; staring at bright snow could damage your eyes. Snow goggles provided protection against glare.● Many clothing items and accessories are still made and used today.● Differences in designs between cultures, e.g.,<ul style="list-style-type: none">○ Tlingit and Haida used eulachon oil to treat hides, making them waterproof to withstand heavy rains.○ St. Lawrence Island Yupik made reversible auklet bird parkas to allow moisture to dry out while still being worn.○ Athabaskan made shirts, jackets, pants, mitts and hats from caribou, moose and bear hides. Wolverine hides used around the face to help shed ice and moisture. <p>Keeping the Cold Out at Home</p> <ul style="list-style-type: none">● There are a number of considerations Alaska Natives needed to make for designing and building traditional dwellings in a cold climate:<ul style="list-style-type: none">○ Small windows/entrances○ Ventilation for smoke	<ul style="list-style-type: none">● <i>Digital clothing try on</i><ul style="list-style-type: none">○ Use a gesture-based digital projection to layer different cold-weather gear onto your body○ Then take a photo and email it to yourself or your friends○ This area might also include a real try-on experience for community members● <i>Tactile materials display</i><ul style="list-style-type: none">○ See and touch samples of furs, weatherproofed hides, etc. (circles of materials mounted to wall)○ Put your hands in gloves to feel how warm they are● <i>Snow goggle try on</i><ul style="list-style-type: none">○ See different styles of snow goggles on display and then look through a pair at a light box to understand how they work● <i>Video/illustrations of clothing design process</i><ul style="list-style-type: none">○ Learn the steps involved in designing and making clothing like parkas and mittens● <i>Graphics/models of different dwelling types</i><ul style="list-style-type: none">○ Explore cutaways of dwelling types from all 5 cultural groups, e.g., qasgiq and ena (Yup'ik & Cup'ik), ciqlluaq and ulax (Unanga& Alutiiq (Sugpiaq)), plank houses (Eyak, Haida, Tsimshian, Tlingit)● <i>Build a mini plank house</i><ul style="list-style-type: none">○ Learn some of the techniques required to build a plank house

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">◦ Available resources/materials• Examples of strategies for keeping the cold out:<ul style="list-style-type: none">◦ Ciklluaq/barabara - a subterranean sod house built by Unanga̋ & Alutiiq (Sugpiaq) designed to withstand high force winds◦ Dwellings of Inupiaq & St. Lawrence Island Yupik had distinct low entryways to keep wind and cold from entering the main room.◦ Eyak, Haida, Tsimshian, Tlingit cultures built plank houses from cedar, spruce and hemlock timber around a central fire pit and smoke hole. Their winter villages were located to protect them from storms.	
Traveling and Navigating on Water and on Land	Surviving and Thriving on the Land Unity and Diversity	All 5 Alaska Native cultures have developed technologies and traditions to help them travel and navigate the icy water and land of Alaska.	Traveling Icy Waters <ul style="list-style-type: none">• Alaska Native cultures used a variety of boats to travel throughout the region and beyond. Each boat style was used for different activities.• Across many cultures, kayaks (closed boats) were used for hunting while open boats were used to transport larger groups of people.• Differences in designs across cultures, e.g.,<ul style="list-style-type: none">◦ Inupiaq & St. Lawrence Island Yupik used large, open umiaq/angyaq to hunt whale and walrus, barter and trade and kayaks were used for one person.◦ For Eyak, Haida, Tsimshian, Tlingit canoes were the main form of transportation. Haida canoes were made from a single cedar log up to 60 ft long.◦ Unanga̋ & Alutiiq (Sugpiaq) designed kayaks with split or bifurcated bows to help absorb the shock of the waves.• These boats are still made today. Gliding Over Snow <ul style="list-style-type: none">• Alaska Natives used sleds for hauling heavy loads across long distances and were usually pulled by dogs or reindeer (or people when animals were unavailable).	<ul style="list-style-type: none">• <i>Digital inventory of boat types</i><ul style="list-style-type: none">◦ Explore the many different types used by Alaska Native cultures across time and regions• <i>Physical display of different boats</i><ul style="list-style-type: none">◦ See real boats from all 5 cultural groups and learn about different design considerations• <i>4D digital dog sled experience</i><ul style="list-style-type: none">◦ Stand in a real sled and see footage of dogs in front of you◦ Feel cold wind in your face

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">• There were designs for different contexts, e.g., designs for open areas like frozen rivers and tundra, designs for carrying very heavy loads• Differences in designs across cultures, e.g.,<ul style="list-style-type: none">◦ Athabascan used a dragging sled for carrying large and heavy loads, sliding directly on the surface of the snow to spread weight out over a large surface area.◦ Inupiaq & St. Lawrence Island Yupik used basket sleds for land travel and flat sleds used hauling large skin boats across the ice.• Sleds are still used today—and sometimes pulled by snowmobiles.	
Hunting and Harvesting Resources	Surviving and Thriving on the Land Unity and Diversity	All 5 Alaska Native cultures have developed technologies and traditions to help them hunt for and harvest resources.	Hunting for Survival <ul style="list-style-type: none">• For thousands of years Alaska Natives traveled extensively over the landscape, hunting fish and game for survival and becoming experts at following and finding animals.• Observation of seasonal patterns and the natural world were critical to their success.• Examples of traditions and tools related to fishing, whaling, walrus, seal hunts:<ul style="list-style-type: none">◦ E.g., darts and throwing boards - a throwing board extended a hunter’s arm, adding extra leverage as he hurled hunting darts through the air toward seals, birds, and sea otters.◦ Tools of the Yup'ik seal hunt - atlatl, bow and arrows, spear, or harpoon. Ropes made out of seal hide and tied to the harpoon tip so the seal could not get away.• All cultures also had celebrations related to the hunt/honoring animals: e.g, whaling festivals, bladder festival.• Subsistence hunting still happens today in different forms.	<ul style="list-style-type: none">• <i>Atlatl throwing simulator</i><ul style="list-style-type: none">◦ Use gesture recognition to see how far you can throw with or without the atlatl◦ See a real atlatl on display nearby.• <i>Strategic hunting digital interactive</i><ul style="list-style-type: none">◦ Learn about the many steps and skills required in traditional hunting. Select the animal you want to hunt (seal, walrus, or whale) and follow prompts to help you select the appropriate tools and transportation and identify signs that the animals are nearby. When you’re close enough, test your aim and take your shot.• <i>Food identification digital interactive</i><ul style="list-style-type: none">◦ Learn about some of the common traditional plants used across Alaska, then use your skills of observation to identify berries and plants that are available/edible depending on the season. Be careful some plants are poisonous!• <i>Tool-making hands-on interactive</i><ul style="list-style-type: none">◦ Match finished tools with the raw materials they are made from, e.g., seal hide used for rope; walrus ivory used for ulus, harpoon counterweights, and snow goggles• <i>Touch replicas of hunting tools</i><ul style="list-style-type: none">◦ Touch safe replicas of real hunting tools like bows and arrows, spears, and harpoons• <i>Hands-on weaving activity</i><ul style="list-style-type: none">◦ Try weaving traditional patterns from different Alaska Native cultures. Then try creating your own.◦ See real baskets on display nearby.

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			Gathering and Sharing Resources <ul style="list-style-type: none">Keen observation of the natural world was also important for harvesting berries, plants and medicines.Different resources were gathered at different times of year in different regions. In general, spring brings fresh vegetables including beach greens, seaweed with herring eggs, and wild onions in the spring and summer and fall are times for berry harvesting.Baskets were a key tool for collecting and storing resources. Creating them was both a practical and artistic activity.Alaska Natives still engage in these activities today.	
Preparing Food for the Future	Surviving and Thriving on the Land Unity and Diversity	All 5 Alaska Native cultures have developed technologies and traditions to help them prepare, preserve and share food.	Preparing and Preserving Food throughout the Year <ul style="list-style-type: none">Alaska Natives followed the season, preparing and preserving foods after they were harvested and hunted.Preserving food guarded against famine in the future. There were many techniques including drying/smoking, freezing, and fermentation. Different tools helped in this process, e.g.,<ul style="list-style-type: none">Drying/smoking racksBirchbark boxesSealskin containers (pokes)Knives for processing (ulus)Examples of dishes from across cultures, e.g.,<ul style="list-style-type: none">Agutak - reindeer fat or tallow, seal oil, freshly fallen snow or water, fresh berries, and sometimes ground fishMuktuk - frozen whale skin and blubberFermented ugruk (seal) flippers	<ul style="list-style-type: none"><i>Projected footage of food processing</i><ul style="list-style-type: none">See birdseye footage of hands processing traditional foods on a table while voices from off screen describe the techniques and significance of activities<i>Digital mix and match menu</i><ul style="list-style-type: none">Select from a series of raw ingredients and learn how they are combined to create traditional dishes<i>Models/displays of meals</i><ul style="list-style-type: none">See and touch models of traditional foodsThese may incorporate smell<i>Display of tools and utensils</i><ul style="list-style-type: none">See real artifacts on display
Passing on Our Cultures	Surviving and Thriving on the Land Unity and Diversity	All 5 Alaska Native cultures have traditions that pass knowledge and values down to younger generations.	Winter is a Time for Storytelling <ul style="list-style-type: none">Winter in Alaska is long and dark. Traditionally, across many cultures it's a time for people to shelter inside.During these months people work on sewing, beadwork, and basketry and also tell stories and pass important information from generation to generation.Stories across cultures touch on many themes, e.g.,	<ul style="list-style-type: none"><i>Live/digital storytelling space</i><ul style="list-style-type: none">See and hear recorded stories from different culturesDuring specific times live storytelling may be scheduled in this space<i>Hands-on/digital traditional games station</i><ul style="list-style-type: none">Test your skill at traditional games using either tactile pieces or a digital interfacehttps://www.facebook.com/watch/?v=2973907919550604<i>Cultural objects on display</i><ul style="list-style-type: none">Appropriate objects TBD (e.g, masks, drums)

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">○ Migration○ Creation○ Values/life lessons○ Natural world Sharing Cultures through Games <ul style="list-style-type: none">● Like in all cultures, playing games is a way to share knowledge, build skill and have fun.● Games were often played in the winter.● Examples of games from across cultures, e.g.,<ul style="list-style-type: none">○ Throwing game○ Stick and board game○ Jackstraws	<ul style="list-style-type: none">● <i>Video of performances</i><ul style="list-style-type: none">○ Select from a collection of archival and contemporary footage of performances (dance, singing, drumming) from all 5 Alaskan cultural groups
Stories of Resilience Theme: <i>Through cultural change and social upheaval, the Native peoples of Alaska have always adapted and persevered.</i>				
Area Intro	Shared Stories of Resilience	<p>The influx of non-Natives to Alaska brought great change and threatened our way of life.</p> <p>Through these hardships and upheavals we have always adapted and persevered.</p>	<ul style="list-style-type: none">● See key messages	<ul style="list-style-type: none">● <i>Area intro graphic</i><ul style="list-style-type: none">○ Visitors are introduced to the key messages of the exhibit area
Colonial Encounters	Shared Stories of Resilience	<p>Over time, waves of settlement have brought many challenges to our communities, including diseases, enslavement, restrictions to traditional ways of life and climate change.</p> <p>Despite these hardships, Native peoples have survived, continuing to define Alaska’s present and future.</p>	Russian Exploration and Settlement <ul style="list-style-type: none">● Arrival of first Russian explorers to Alaska and establishment of fur trade networks● First permanent Russian settlements● Impact on way of life, examples of disease and difficult working conditions U.S. Possession and Statehood <ul style="list-style-type: none">● US purchase of the territory from the Russians● Restriction of rights and cultural genocide● Statehood and impact on rights● Establishment of boarding school system and its impact● Ongoing racism Resilience and Political Successes <ul style="list-style-type: none">● Struggle for civil rights● 1971 transfer of federal land to Native populations	<ul style="list-style-type: none">● <i>Maps and graphics</i><ul style="list-style-type: none">○ Explore changes in political boundaries, territories and settlement over time as settlers arrived in Alaska● <i>Archival photos and objects</i><ul style="list-style-type: none">○ See photos and artifacts that illustrate the impacts of Russian and American settlement and ongoing struggle against racist policies and discrimination● <i>Boarding school digital interactive</i><ul style="list-style-type: none">○ See photos and maps and hear voices from the boarding school era○ This exhibit may be set in a quieter area of the gallery and be associated with a healing space

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
			<ul style="list-style-type: none">Ongoing political successes	
Rural/Urban Connections	Shared Stories of Resilience	<p>While many Alaska Natives live in the same villages their ancestors did, others have moved to urban areas in search of economic and educational opportunities.</p> <p>Many maintain their connections to the land, traveling back to traditional territories to hunt and gather at different times of the year.</p>	<p>Traditional territories</p> <ul style="list-style-type: none">The different Alaska Native cultural groups inhabit the lands they have occupied for more than ten thousand years.Map of traditional territories <p>Rural-Urban Migration</p> <ul style="list-style-type: none">History of migrationEconomic pressures have pushed many to move to urban centersImpact of climate change on migration and daily lifeSpotlight on Anchorage: Alaska’s Largest Native “Village”	<ul style="list-style-type: none"><i>Interactive migration map</i><ul style="list-style-type: none">Explore a map showing changes in settlement patterns over time<i>Urban objects and art</i><ul style="list-style-type: none">Explore cultural objects and art that exemplify the diversity of urban Native experiences in AlaskaExamples TBD but could include anything from skateboards to graffiti art to business cards<i>Story station (existing and new interviews)</i><ul style="list-style-type: none">Listen to existing (archival) and contemporary stories from Alaska Natives living all over the state—from villages to urban centers.Voices might include:<ul style="list-style-type: none">Business peopleUniversity studentsVisual artists and musiciansOthers TBD
Language Loss and Revitalization	Shared Stories of Resilience	<p>Languages aren’t just how Alaska Natives communicate with each other – they shape who we are.</p> <p>While there has been loss of language due to colonialism, we continue to fight to preserve our languages.</p>	<p>Language is Life</p> <ul style="list-style-type: none">In Alaska Native cultures, language embodies entire ways of thinking and relating to the worldThey convey layers of spiritual meaningOverview of language groups by cultures; over 20 distinct languages <p>Language Loss & Revitalization</p> <ul style="list-style-type: none">Active attempts at destroying languages spoken by Native peoples since the 1700sBoarding school policies re: languageEven as recently as 1998, “English-only” laws passed by voters which sought to require that all official businesses in the villages take place in English alone.Stories of language loss and preservation E.g., Marie Smith Jones, Chief of the Eyak nation and the last surviving speaker of the Eyak languagePreservation efforts: bilingual programs at Alaska schools today; online resources; oral history projects with Elders	<ul style="list-style-type: none"><i>Digital language interactive</i><ul style="list-style-type: none">Learn words in different Native languages and put them together to have a conversationThis interactive might use objects or place names to introduce words and provide a tangible reference point<i>Story station</i><ul style="list-style-type: none">Watch/listen to interviews about language loss and revitalization

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
Cultural Renewal	Shared Stories of Resilience	<p>Today, we are preserving and renewing our cultures in many different ways.</p> <p>The ANHC is part of the story of cultural renewal in Alaska.</p>	<p>Cultural Renewal in Alaska</p> <ul style="list-style-type: none">• Today, there are many ways that Alaska’s Native peoples are preserving and renewing our cultures: through language, art, education, ongoing subsistence activities and much more.• Examples of innovative programs, events, gatherings designed to preserve and renew cultures<ul style="list-style-type: none">◦ E.g. Culture Box program <p>Return of Sacred Objects</p> <ul style="list-style-type: none">• History of colonial plundering• Impact of NAGPRA• Repatriation work facilitated through ANHC<ul style="list-style-type: none">◦ E.g. Chilkat robe• Potential to integrate a window into the ANHC collections	<ul style="list-style-type: none">• <i>Cultural objects and art</i><ul style="list-style-type: none">◦ See a repatriated/returned objects on display, e.g., Chilkat robe◦ See children’s artwork created for the Culture Box program◦ This display will be designed to be updateable to highlight new objects as they come in• <i>Window into collections</i><ul style="list-style-type: none">◦ There is potential to integrate a window into collections in this area• <i>Story station</i><ul style="list-style-type: none">◦ Listen to cultural renewal success stories◦ Voices might include:<ul style="list-style-type: none">■ ANHC staff■ Artists■ Educators
Healing Area	Shared Stories of Resilience	This is a safe, quiet space to reflect and heal.	<ul style="list-style-type: none">• See key message	<ul style="list-style-type: none">• Enter a quiet space and take time to reflect on difficult subject matter
<p>Meet Alaska’s 5 Native Cultures</p> <p>Theme: <i>The five Native cultural groups of Alaska have distinct languages, beliefs and traditions, but we are united by shared values passed down through generations.</i></p>				
Area Intro	Unity and Diversity	<p>This is a place to get to know the 5 Native cultural groups of Alaska.</p> <p>Explore these exhibits to find out what makes us unique and what brings us together.</p>	<p>Get to Know Us</p> <ul style="list-style-type: none">• The five Native cultural groups of Alaska have distinct languages, beliefs and traditions, but we are united by shared values passed down through generations.• Some of these shared values include:<ul style="list-style-type: none">◦ Respect others◦ Share what you have◦ Know who you are◦ Accept what life brings◦ Have patience◦ Live carefully◦ Take care of others◦ Honor your Elders◦ Pray for guidance◦ See connections• Explore these exhibits to find out more about what makes us unique and what brings us together.	<ul style="list-style-type: none">• <i>Area intro graphic</i><ul style="list-style-type: none">◦ Visitors are introduced to the key messages of the exhibit area• <i>Cultural bays</i><ul style="list-style-type: none">◦ 5 bays offer dedicated spaces for the 5 cultural groups to curate exhibits and develop their own rotating content.◦ Content for each may include:<ul style="list-style-type: none">■ Map locating the traditional territories of the group■ Photo mural highlighting the iconic landscape of the territory as well as the diverse people of the culture■ 1-2 iconic objects that represent the culture■ Wall quotes that highlight values that are particularly important to the culture■ Rotating display cases/flexible display systems to tell additional stories■ Artist/demonstration desks

Location / Exhibit	Themes	Key Messages	Preliminary Content & Storylines	Media & Visitor Experience
Athabascan	Unity and Diversity	We are Athabascan.	We are Athabascan <ul style="list-style-type: none">Traditionally nomadic people who followed interior waterways for seasonal resourcesToday, many live in larger communities and return to home territories for traditional resourcesImportant values include: respect for all living things and sharing	<ul style="list-style-type: none">See Area Intro description for overview of experience and mediaIconic objects might include women’s beaded dancing boots/other beaded regalia
Yup’ik & Cup’ik	Unity and Diversity	We are Yup’ik & Cup’ik.	We are Yup’ik & Cup’ik <ul style="list-style-type: none">Blend modern and traditional waysSome still depend on hunting, fishing and gathering and some are also commercial fisher people, artists, etc.Importance of language and storytelling in sharing traditions with younger generation	<ul style="list-style-type: none">See Area Intro description for overview of experience and mediaIconic objects might include kayak with circular cut out
Inupiaq & St. Lawrence Island Yupik	Unity and Diversity	We are Inupiaq & St. Lawrence Island Yupik.	We are Inupiaq & St. Lawrence Island Yupik <ul style="list-style-type: none">Hunters and gathersContinue many subsistence activities today, hunting whale, walrus, seal, polar bear, caribou and fishTheir vast territory seems uninhabitable to others but for them it is a place of bounty with a variety of mammals, birds and fish	<ul style="list-style-type: none">See Area Intro description for overview of experience and mediaIconic objects might include Auklet Bird Parka
Unangaġ & Alutiiq (Sugpiaq)	Unity and Diversity	We are Unangaġ & Alutiiq (Sugpiaq).	We are Unangaġ & Alutiiq (Sugpiaq) <ul style="list-style-type: none">Maritime peopleLook to the water for their livingHeavily influenced by Russians starting in the 18th century (Orthodox Church, Russian foods, Russian words)	<ul style="list-style-type: none">See Area Intro description for overview of experience and mediaIconic objects might include Unangaġ & Alutiiq basket, kayaks
Eyak, Haida, Tsimshian, Tlingit	Unity and Diversity	We are Eyak, Haida, Tsimshian & Tlingit.	We are Eyak, Haida, Tsimshian & Tlingit <ul style="list-style-type: none">Different groups sharing a similar Northwest Coast culture; trade and travel shaped the cultures in the regionAll share matrilineal clan systemCulture is influenced by rich resources, abundant food supplies and temperate cultureDistinctive formline art style, crests on totem poles, houses and ceremonial regalia	<ul style="list-style-type: none">See Area Intro description for overview of experience and mediaIconic objects might include Chilkat robes

ANHC Internal Cost Estimation

	PROJECT BUDGET				
		Material	Labor	Total	
Site work		\$ 12,411.00	\$ 74,091.00	\$ 86,502.00	
Substructure		\$ -	\$ -	\$ -	
Superstructure		\$ 2,040.00	\$ 1,190.00	\$ 3,230.00	
Exterior Closure		\$ 10,425.00	\$ 8,853.00	\$ 19,278.00	
Roof Systems		\$ -	\$ -	\$ -	
Interior Construction		\$ 279,064.00	\$ 255,410.00	\$ 534,474.00	
Conveying Systems		\$ -	\$ -	\$ -	
Mechanical		\$ 49,493.00	\$ 121,276.00	\$ 170,769.00	
Electrical		\$ 140,998.00	\$ 153,277.00	\$ 294,275.00	
Equipment		\$ -	\$ -	\$ -	
General Requirements				\$ 192,740.70	
Contingencies				\$ 206,511.34	
Total Estimated Construction Costs		\$ 494,431.00	\$ 614,097.00	\$ 1,507,780.04	
Cost Per Square Foot				\$ 82.62	
Gross Floor Area				18,250	

SITE WORK						
SITE PREPARATION						
	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
Exterior						
Demolish windows	7	EA		875.00	125.00	875.00
Remove single door and frame	5	EA		425.00	85.00	425.00
Demolish wall framing below removed windows (5)	180	SF		666.00	3.70	666.00
Interior						
Protect existing finishes, doors, etc.	1	LOT	500.00	1,000.00	1,500.00	1,500.00
Demolish base casework and countertops	124	LF		3,100.00	25.00	3,100.00
Demolish interior wall assemblies	7,220	SF		11,552.00	1.60	11,552.00
Demolish soffits, bulkheads and framing (assumed quantity)	600	SF		1,080.00	1.80	1,080.00
Remove single door and frame assembly	7	EA		595.00	85.00	595.00
Remove double door and frame assembly	3	EA		375.00	125.00	375.00
Demolish overhead coiling doors	2	EA		420.00	210.00	420.00
Demolish ACT Ceiling and grid	1,716	SF		2,574.00	1.50	2,574.00
Demolish flooring	18,250	SF		21,900.00	1.20	21,900.00
Demolish bases	1,800	LF		1,440.00	0.80	1,440.00
Demolish ticket booth	1	LOT		800.00	800.00	800.00
Demolish window at gift shop	2	EA		360.00	180.00	360.00
Remove upholstered wall paneling and cushions at built-in seating	40	LF		340.00	8.50	340.00
Remove bathroom specialties and salvage to owner	2	LOTS		900.00	450.00	900.00
Remove miscellaneous fixtures, artwork, specialties, etc.	1	LOT		3,000.00	3,000.00	3,000.00
Miscellaneous unidentified demolition	1	LOT	500.00	2,500.00	30,000.00	3,000.00
Dispose of Debris	10	LDS	2,500.00	3,500.00	600.00	6,000.00
Labor Premium Time				9,586.00		9,586.00
Total for Site Inspection			3,500.00	66,988.00		70,488.00

SITE MECHANICAL						
	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
CH-1 2.6 ton, exterior pad mounted chiller unit	1	EA	3,880.00	1,650.00	5,530.00	5,530.00
8" thick concrete chiller pad	29	SF	355.00	334.00	23.75	689.00
Excavate and dispose for glycol pipe	20	CY		300.00	15.00	300.00
Detectable warning tape	60	LF	31.00	20.00	0.85	51.00
Pipe bedding material, compacted	4	CY	156.00	38.00	48.50	194.00
Backfill	24	CY	456.00	180.00	26.50	636.00
1 1/4" diameter glycol supply and return pipe	120	LF	1,860.00	1,308.00	26.40	3,168.00
2" thick pipe insulation to 1 1/4" diameter glycol pipe	120	LF	360.00	518.00	7.32	878.00
1 1/4" diameter pipe fitting	16	EA	328.00	724.00	65.75	1,052.00
Labor premium time				847.00		847.00
Subcontractor overhead and profit on material and labor			1,485.00	1,184.00		2,669.00
Total for Site Mechanical			8,911.00	7,103.00		16,014.00

TOTAL FOR SITE WORK	86,502
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SUPERSTRUCTURE

ROOF CONSTRUCTION

	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
Install new ceiling beam to match existing at gift shop (1)	34	LF	2,040.00	1,020.00	90.00	3,060.00
Labor Premium Time				170.00		170.00
Total for Roof Construction			2,040.00	1,190.00		3,230.00
TOTAL FOR SUPERSTRUCTURE	3,230					

EXTERIOR CLOSURE

EXTERIOR WALLS

	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
Infills						
2"x6" pressure treated wood sill plates	70	LF	186.00	196.00	5.45	382.00
2"x6" studs and plates, 16" o/c	850	LF	1,743.00	1,275.00	3.55	3,018.00
5/8" gypboard, inside	670	SF	503.00	1,039.00	2.30	1,542.00
6" R-21 batt insulation	670	SF	536.00	402.00	1.40	938.00
8 mil vapor retarder	670	SF	67.00	101.00	0.25	168.00
1/2" exterior plywood, including trusses and parapets	670	SF	1,407.00	704.00	3.15	2,111.00
Air barrier, self adhered	670	SF	637.00	402.00	1.55	1,039.00
Siding/finishes to match existing (allowance)	670	SF	5,025.00	3,015.00	12.00	8,040.00
Metal drip edge flashing at base	70	SF	254.00	251.00	7.21	505.00
Miscellaneous						
Caulk siding	670	SF	67.00	201.00	0.40	268.00
Labor Premium Time				1,267.00		1,267.00
Total Exterior Walls			10,425.00	8,853.00		19,278.00
TOTAL EXTERIOR CLOSURE	19,278					

INTERIOR CONSTRUCTION

PARTITIONS AND DOORS

	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
1 1/2" metal stud furring, two sides	2,900	SF	2,900.00	3,625.00	2.25	6,525.00
4" metal studs	1,365	SF	1,911.00	1,843.00	2.75	3,754.00
4" metal studs infills	174	SF	261.00	305.00	3.25	566.00
8" metal studs	2,844	SF	5,546.00	4,835.00	3.65	10,381.00
3 5/8" metal studs at ceiling, soffits, and bulkheads	1,200	SF	1,560.00	2,040.00	3.00	3,600.00
Metal backing	300	LF	330.00	450.00	2.60	780.00
5/8" Type X gypboard (level 5 finish)	7,628	SF	6,102.00	12,586.00	2.45	18,688.00
5/8" Type X gypboard at furring (level 5 finish)	2,900	SF	2,320.00	4,785.00	2.45	7,105.00
5/8" Type X gypboard at infills	348	SF	261.00	574.00	2.40	835.00
5/8" Type X gypboard at ceilings, soffits, and bulkheads	1,200	SF	900.00	2,100.00	2.50	3,000.00
4" sound batts	1,365	SF	846.00	683.00	1.12	1,529.00
8" sound batts	2,844	SF	2,560.00	2,133.00	1.65	4,693.00
Acoustical Sealants	300	LF	120.00	510.00	2.10	630.00
<u>Door and Relites</u>						
6'0"x7'0" hollow metal single door frame	2	EA	560.00	210.00	385.00	770.00
3'0"x7'0" hollow metal single door frame	4	EA	960.00	340.00	325.00	1,300.00
3'0"x7'0" solid core wood fully tempered glazed single door	3	EA	3,960.00	255.00	1,405.00	4,215.00
3'0"x7'0" solid core wood fully tempered glazed double door	1	PR	2,640.00	170.00	2,710.00	2,810.00
3'0"x7'0" solid core wood flush door	1	EA	820.00	90.00	910.00	910.00
3'0"x7'0" hollow metal double door	1	PR	1,840.00	170.00	2,010.00	2,010.00
3'0"x7'0" aluminum storefront, fully tempered glazed, double door assembly with aluminum frame	1	EA	3,250.00	550.00	3,800.00	3,800.00
Door hardware group for single door	4	EA	33,880.00	2,120.00	1,500.00	6,000.00
Door hardware group for double door with panic bars	3	EA	7,950.00	3,600.00	3,850.00	11,550.00
Service/repair sliding door to function properly and place on timed opener	1	LOT	1,200.00	800.00	200.00	2,000.00
Add for auto door opener	2	EA	4,800.00	1,500.00	3,150.00	6,300.00
Hollow metal relights with tempered glazing (assumed)	48	SF	2,880.00	720.00	75.00	3,600.00

Total Partitions and Doors	72,428.00	65,810.00	138,238.00
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INTERIOR FINISHES

	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
<u>FLOORS</u>						
Prep floors (minimal)	18,250	SF	3,650.00	8,213.00	0.65	11,863.00
LVT (75% of total 18,250 SF)	13,688	SF	51,330.00	21,901.00	5.35	73,231.00
Carpet tile (25% of total 18,250 SF)	4,562	SF	21,898.00	5,474.00	6.00	27,372.00
4" base	2,000	LF	3,200.00	3,000.00	3.10	6,200.00
4" wood base	500	LF	2,000.00	1,500.00	7.00	3,500.00
<u>WALLS</u>						
Felt wall covering allowance	200	SF	16,000.00	10,000.00	13.00	26,000.00
Paint new gypboard walls	10,528	SF	3,158.00	17,898.00	2.00	21,056.00
Patch and paint existing walls	19,162	SF	7,665.00	37,366.00	2.35	45,031.00
Paint hollow metal door and frames	220	SF	66.00	396.00	2.10	462.00
<u>CEILING</u>						
Paint gypboard ceilings, soffits, and bulkheads	1,200	SF	360.00	2,220.00	2.15	2,580.00
2'0"x4'0" acoustic tile suspended ceiling system with seismic bracing	585	SF	4.20	1,755.00	7.20	4,212.00
Paint open structure (allowance)	5,000	SF			1.85	9,250.00
Modify existing acoustic ceiling system for mechanical work (allowance)	1,000	SF			4.60	4,600.00
<u>MISCELLANEOUS</u>						
Miscellaneous cut, patch, repair, and paint finishes to match existing	1	LOT	1,500.00	3,500.00	5,000.00	5,000.00

Total Interiors Finishes	115,634.00	145,552.00	261,186.00
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SPECIALITIES						
	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
SPECIALITIES	6	EA	312.00	120.00	72.00	432.00
Door Sign	10	EA	890.00	400.00	129.00	1,290.00
Corner Guard	1	LOT		5,000.00	5,000.00	5,000.00
Allowance to relocated/protect FF&E as required						
CASEWORK						
24" deep solid surface counters	60	LF	12,000.00	2,100.00	235.00	14,100.00
24" deep base cabinets	60	LF	11,100.00	2,400.00	225.00	13,500.00
12" deep wall cabinets	20	LF	3,100.00	700.00	190.00	3,800.00
Miscellaneous built-in displays and casework allowance	1	LOT	35,000.00	15,000.00	50,000.00	50,000.00
Built-in seating allowance	1	LOT	25,000.00	10,000.00	35,000.00	3,500.00
New upholstered built-in seat cushions and wall panels	45	SY	3,600.00	2,025.00	125.00	5,625.00
Total Interiors Finishes			91,002.00	44,048.00		135,050.00
TOTAL INTERIOR CONSTRUCTION	534,474					
MECHANICAL						
DEMOLITION						
	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
Demolish plumbing fixture and fixture carrier	18	EA		1,530.00	85.00	1,530.00
Demolish water closet connection	1	EA		60.00	60.00	60.00
Demolish hot and cold water piping to below slab and cap	160	LF		1,280.00	8.00	1,280.00
Cap existing vent pipe	6	EA	30.00	150.00	30.00	180.00
Demolish control wiring to thermostats, thermostats to remain	5	EA		100.00	20.00	100.00
Remove fin tube and enclosure	40	LF		600	15	600.00
Demolish exhaust fan	1	EA		350	350	350.00
Demolish hydronic piping and cap	74	LF	74	592	9	666.00
Demolish waste and vent piping to below slab and cap	453	LF		4530	10	4,530.00
Demolish diffuser and grille	29	EA		1160	40	1,160.00
Demolish ductwork and supports	172	LF		2064	12	2,064.00
Demolish flexible duct	68	LF		340	5	340.00
Cap existing 14" diameter supply air duct	2	EA		80	40	80.00
Load and dispose debris at local landfill, including fee	4	LDS	1000	1400	600	2,400.00
Total Demolition			1,325.00	19,936.00		21,261.00

Plumbing						
	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
<u>Under Floor Waste and Vent Pipe</u>						
4" diameter cast iron pipe	80	LF	2,720.00	1,724.00	55.55	4,444.00
4" diameter cast iron fitting	10	EA	550.00	757.00	130.70	1,307.00
Connect new pipe to existing	2	EA	70.00	130.00	100.00	200.00
4" diameter floor cleanout	1	EA	166.00	80.00	246.00	246.00
<u>HOT AND COLD WATER COPPER PIPING</u>						
3/4" diameter copper hot and cold water pipe	60	LF	570.00	491.00	17.69	1,061.00
1/2" diameter copper hot and cold water pipe	10	LF	45.00	77.00	12.22	122.00
3/4" to 1/2" diameter copper fitting	9	EA	33.00	279.00	34.65	312.00
Connect new copper hot and cold water pipe to existing	3	EA	75.00	150.00	75.00	225.00
<u>MISCELLANEOUS</u>						
Test and disinfect piping	1	LOT	300.00	900.00	1,200.00	1,200.00
Labels, guides, hangers, etc.	1	LOT	200.00	500.00	700.00	700.00
Labor Premium Time	16.70%			850.00		850.00
Total Plumbing			5,675.00	7,126.00		12,801.00
HVAC						
	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
<u>COOLING/HEATING DISTRIBUTION SYSTEM</u>						
AC-1 and 2: 15 MBH/hour, ceiling mounted air conditioner unit with condensate pump humidifier, unit mounted temperature and humidity sensor, and BACnet connection	2	EA	9,400.00	1,300.00	5,350.00	10,700.00
ET-1: 6.4 gallon expansion tank for exterior pad mounted chiller	1	EA	110.00	90.00	200.00	200.00
AS-1: 1 1/4" diameter air separator	1	EA	1,380.00	185.00	1,565.00	1,565.00
1 1/4" diameter glycol supply and return copper pipe	400	LF	6,200.00	4,360.00	26.40	10,560.00
GT-1: 17 gallon glycol storage tank	1	EA	495.00	170.00	665.00	665.00
CHP-1 and 2: 8 GPM, fractional HP chiller circulation pump	2	EA	1,300.00	500.00	900.00	1,800.00
CH-1: 2.6 ton, exterior pad mounted chiller unit	1	EA				See Site Mechanical
1 1/4" diameter glycol supply and return copper pipe at building exterior to CH-1	120	LF				See Site Mechanical
1 1/4" diameter copper fitting	68	EA	1,394.00	3,077.00	3,077.00	4,471.00
3/4" diameter PVC condensate line and fitting	40	LF	177.00	650	650	827.00
Connect new hydronic pipe to existing	2	EA	60.00	100	100	150.00
1 1/4" diameter ball valve, bronze body	4	EA	336	202	134.5	538.00
1 1/4" diameter balance valve, bronze body	4	EA	604	188	198	792.00
<u>VENTILATION</u>						
Connect new duct to existing ductwork	16	EA	1200	1760	185	2,960.00
10" diameter aluminum diffuser	11	EA	671	495	106	1,166.00
8" diameter aluminum lay-in diffuser	2	EA	108	80	94	188.00
6" diameter aluminum diffuser	1	EA	48	35	83	83.00
36"x10" supply air diffuser	1	EA	130	70	200	200.00
28"x28" return air grille, duct mounted	1	EA	150.00	65.00	215.00	215.00
18"x14" transfer air grille assembly	1	EA	120.00	100.00	220.00	220.00
6" to 10" diameter flexible duct	11	LF	116.00	150.00	24.10	266.00
1 SF volume damper	2	EA	74.00	84.00	79.00	158.00
Galvanized sheetmetal ductwork with hangers and fittings	783	LBS	4,698.00	3,915.00	11.00	8,613.00

CONTROLS AND BALANCING						
Incorporate new devices into building controls (allowance)	1	EA	500.00	1,500.00	2,000.00	2,000.00
Commissioning HVAC	80	HRS		13,200.00	165.00	13,200.00
Testing and balancing HVAC	150	HRS		24,750.00	165.00	24,750.00
Mechanical mobilization-demobilization, submittals, etc.	1	LOT	1,500.00	5,500.00	7,000.00	7,000.00
Labor Premium Time	16.70%			10,442.00		10,442.00
Total HVAC				36,913.00	87,562.00	124,475.00
Fire Protection						
	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
Allowance for adjusting sprinkler system head locations/drops at renovated areas	2000	SF	3500	4400	3.95	7,900.00
Design fee	1	LOT	1000		1000	1,000.00
Test and certify system	1	LOT	150	350	500	500.00
Labor Premium Time	16.70%				793	793.00
Total Fire Protection				5,580.00	6,652.00	12,232.00
TOTAL MECHANICAL 170,769						
ELECTRICAL						
DEMOLITION						
	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
Demolish light fixtures	115	EA		6,325.00	55.00	6,325.00
Demolish ceiling mounted track light fixtures (201 heads and 84 tracks)	923	LF		3,830.00	4.15	3,830.00
Demolish switch	9	EA		108.00	12.00	108.00
Demolish lighting control components at Room 159, including sensor dimming rack	3	EA		330.00	110.00	330.00
Demolish receptacle and telecom outlet	35	EA		560.00	16.00	560.00
Demolish exhibit touchscreen	2	EA		100.00	50.00	100.00
Demolish junction box	11	EA		275.00	25.00	275.00
Demolish fire alarm device/door switch	15	EA		375.00	25.00	375.00
Remove and salvage fire alarm device	8	EA		280.00	35.00	280.00
Demolish security device	4	EA		420.00	105.00	420.00
Demolish speaker	3	EA		120.00	40.00	120.00
Remove and salvage cameras	2	EA		120.00	60.00	120.00
Remove conduit and conductors back to source	560	LF		1,400.00	2.50	1,400.00
Dispose of debris	3	LDS	750	1,050.00	600.00	1,800.00
Labor Premium Time	16.70%			2,554.00		2,554.00
Total Demolition				900.00	21,416.00	22,316.00
LIGHTING AND POWER						
	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
FIXTURES AND DEVICES						
Type A: 2'0"x4'0" LED troffer, 5,039 LM	17	EA	4,709.00	1,870.00	387.00	6,579.00
Type B: 6" diameter recessed can light, 1,938 LM	63	EA	23,940.00	5,985.00	475.00	29,925.00
Type B1: 6" diameter recessed can light, 2,482 LM	41	EA	17,630.00	3,895.00	525.00	21,525.00
Type C: 8'0" long strip light, 8,412 LM	13	EA	3,647.00	1,235.00	375.50	4,882.00
Type D: 6" diameter recess mounted downlight retrofit, 2,885 LM	8	EA	1,520.00	800.00	290.00	2,320.00
Type F: Adjustable beam LED track mounted light head, 1,135 LM	106	EA	11,660.00	4,770.00	155.00	16,430.00
Type F: Fixture track and mounting hardware	291	LF	10,185.00	7,712.00	61.50	17,897.00
Type X: Emergency exit sign with 2-lamp heads	5	EA	2,175.00	475.00	530.00	2,650.00
Type X1: Twin LED emergency lighting unit, weatherproof	1	EA	170.00	95.00	265.00	265.00
Lighting control system, includes rack, exhibit outputs, UPS, complete	1	LOT	13,700.00	11,210.00	24,910.00	24,910.00

Emergency light fixture connection	37	EA	25.00	2,035.00	80.00	2,960.00
Switch	3	EA	13.00	111.00	50.00	150.00
Switch with dimmer	4	EA	160.00	208.00	92.00	368.00
Duplex receptacle	6	EA	90.00	270.00	60.00	360.00
Duplex receptacle, GFCI	1	EA	28.00	55.00	83.00	83.00
Ceiling mounted duplex receptacle	1	EA	20.00	110.00	130.00	130.00
Quadruplex receptacle	7	EA	168.00	420.00	84.00	588.00
Junction box	1	EA	6.00	20.00	26.00	26.00
Fused disconnect switch, weatherproof	1	EA	155.00	105.00	260.00	260.00
Disconnect switch	2	EA	500.00	350.00	425.00	850.00
Keyed projector switch	1	EA	165.00	115.00	280.00	280.00
Combination starter/disconnect switch	2	EA	510.00	350.00	430.00	860.00
Fractional HP single phase motor connection	1	EA	35.00	100.00	135.00	135.00
Fractional HP, 3 phase motor connection	3	EA	195.00	315.00	170.00	510.00
3 HP, single phase motor connection	2	EA	150.00	300.00	225.00	450.00
1" diameter EMT conduit	843	LF	2,006.00	6,070.00	9.58	8,076.00
3/4" diameter EMT conduit	1897	LF	2,770.00	12,141.00	7.86	14,911.00
1/2" diameter EMT conduit	1476	LF	1,594.00	7,129.00	5.91	8,723.00
#8 XHHW copper conductor	4215	LF	3,456.00	4,426.00	1.87	7,882.00
#10 XHHW copper conductor	7377	LF	3,836.00	6,270.00	1.37	10,106.00
#12 XHHW copper conductor	9484	LF	3,699.00	6,165.00	1.04	9,864.00
MISCELLANEOUS						
Test and tag lighting and power	1	LOT	250.00	1,000.00	1,250.00	1,250.00
Electrical mobilization-demobilization, submittals, etc.	1	LOT	1,500.00	3,000.00	4,500.00	4,500.00
Labor Premium Time	16.7			14,882.00		14,882.00
Subcontractor's Overhead and Profit on Material and Labor	20		22,319.00	20,799.00		43,118.00
Total Lighting and Power			133,912.00	124,793.00		258,705.00
SPECIAL ELECTRICAL SYSTEMS						
	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
FIRE ALARM SYSTEM						
Install salvaged smoke detector	7	EA	35	665	100	700.00
Extend and readjust existing wire	1	LOT	60	210	270	270.00
TELECOM						
2-jack telecom combination outlet	7	EA	168	350	74	518.00
2-jack telecom combination outlet, ceiling mounted	1	EA	34	110	144	144.00
3/4" to 1" diameter EMT conduit	120	EA	454	870	11.03	1,324.00
Cat 6A cable	1,280	LF	781.00	896	1.31	1,677.00
J-hook	110	LF	83	176	2.35	259.00
CLOSED CIRCUIT TV SYSTEM						
Install salvaged interior camera	2	EA	10	420	215	430.00
Extend and readjust existing wire	1	LOT	80	120	200	200.00
A/V SYSTEM						
Ceiling mounted projector, includes pipe mount	1	EA	3200	40	3600	3,600.00
3/4" diameter EMT conduit	100	LF	146	640	7.86	786.00
Sound wiring	200	LF	104	190	1.47	294.00
Labor Premium Time	16.70%			843		843.00
Subcontractor's Overhead and Profit on Material and Labor	20.00%		1031	1178		2,209.00
Total Special Electrical Systems			6,186.00	7,068.00		13,254.00
TOTAL ELECTRICAL	294,275					
GENERAL REQUIREMENTS						
	Qty	Unit Price	Material Total	Labor Total	Total Unit Rate	Total Material/Labor
MOBILIZATION						
Mobilize temporary facilities and set up	1	LOT	1000	2500	3500	3,500.00
Barge freight for materials	0	TONS				With Unit Rates
Incidental air freight	1500	LBS	1875	375	1.5	2,250.00
OPERATION COSTS						
Project manager (part time)	80	HRS		9200	115	9,200.00
Supervisor (entire project duration)	2.5	MOS	500	27500	11200	28,000.00
Quality control	2	MOS				By Supervisor
Field engineering	12	HRS		1020	85	1,020.00
Expediting (part time)	2	MOS	200	2500	1350	2,700.00

<u>Temporary Facilities</u>						
Maintenance and cleaning of temporary facilities			100	500	300	600.00
Consumable supplies	2	MOS	700		350	700.00
Temporary water, power, generator, lighting and heating usage	2	MOS				Use Existing Building
Porta cans and cleaning (2)	2	MOS	200	160	180	360.00
Construction equipment, truck, pick-ups, compressors, etc.	2	MOS	3600	600	2100	4,200.00
Saws, air tools, hand tools safety hats and other expendables	2	MOS	1800	200	1000	2,000.00
Labor for equipment maintenance	16	HRS		960	60	960.00
Fuel, oil, gas (150 gallons per month)	2	MOS	1500		750	1,500.00
<u>Miscellaneous</u>						
Miscellaneous materials testing	1	LOT				By Owner
Alaska Department of Labor contract filing fee	1	LOT	5000		5000	5,000.00
Telephone, telecommunications, faxes, etc.	2	MOS	800		400	800.00
Printing and photographs, shop drawings, schedules, manuals, meetings, etc.	1	LOT	250	1250	1500	1,500.00
Building permits (per Municipality of Anchorage calculator)	1	LOT	42240			
Plan check fee (per Municipality of Anchorage calculator)	1	LOT	21824			
Temporary protection and barriers	2	MOS	500	1000	750	1,500.00
Dumpster (1)	2	MOS	900		450	900.00
Construction debris disposal	2	MOS	500	900	700	1,400.00
Daily loading and unloading	2	MOS	150	1100	625	1,250.00
<u>DEMobilIZATION</u>						
Regular clean-up	2	MOS	200	1100	650	1,300.00
Final clean-up and punch list	18,250	SF	913	2738	0.2	3,651.00
Move off site	1	LS	300	1200	1500	1,500.00
<u>EMPLOYMENT COSTS</u>						
Home Office	3.50%					3,879.85
Overhead and Profit	10%					110,852.80
Bonds	0.85%					942.25
Insurances	1.15%					1,274.81
Total General Requirements						192,740.70
Total Estimated Cost pre-contingency		1,301,268.70				
CONTINGENCIES						
Estimator's Contingency	10.00%					130,126.87
Unique Market Risk	5.00%					65,063.44
Escalation Contingency	0.87%					11,321.04
Total Contingency		206,511.34				
Total Estimated Cost with Contingency						1,507,780.04

35% DESIGN SUBMITTAL
CONSTRUCTION COST ESTIMATE (REVISION 2)

ALASKA NATIVE HERITAGE CENTER
RENOVATION (TASK 8)
8800 HERITAGE CENTER DRIVE - ANCHORAGE, ALASKA

PREPARED FOR:

SALT, LLC
645 G Street, Suite 301
Anchorage, Alaska 99501

April 28, 2022



NOTES REGARDING THE PREPARATION OF THIS ESTIMATE

DRAWINGS AND DOCUMENTS

Level of Documents: (32) 35% design drawings
Date: April 12, 2022
Provided By: SALT, LLC of Anchorage, Alaska and their subconsultants

RATES

Pricing is based on current material, equipment and freight costs.

Labor Rates: A.S. Title 36 working 60 hours per week
Premium Time: 16.70%

BIDDING ASSUMPTIONS

Contract: Standard construction contract without restrictive bidding clauses
Bidding Situation: Competitive bids assumed
Bid Date: Summer 2022
Start of Construction: Summer/fall 2022
Construction Time: (2) months

EXCLUDED COSTS

1. A/E design fees
2. Administrative and management costs
3. Furniture, furnishings and equipment (except those specifically included)
4. Remediation of contaminated soils or abatement of any hazardous materials, if found during construction

NOTES REGARDING THE PREPARATION OF THIS ESTIMATE (Continued)

GENERAL

When included in HMS Inc.'s scope of services, opinions or estimates of probable construction costs are prepared on the basis of HMS Inc.'s experience and qualifications and represent HMS Inc.'s judgment as a professional generally familiar with the industry. However, since HMS Inc. has no control over the cost of labor, materials, equipment or services furnished by others, over contractor's methods of determining prices, or over competitive bidding or market conditions, HMS Inc. cannot and does not guarantee that proposals, bids, or actual construction cost will not vary from HMS Inc.'s opinions or estimates of probable construction cost.

This estimate assumes normal escalation based on the current economic climate. HMS Inc. will continue to monitor this, as well as other international, domestic and local events, and the resulting construction climate, and will adjust costs and contingencies as deemed appropriate.

Due to the rapidly evolving nature of the COVID-19 coronavirus pandemic and its affect on the economy, and more specifically the construction industry, HMS Inc. is incorporating an additional contingency titled '**Unique Market Risk**'. The amount provided for in the estimate will be adjusted as the situation continues to change and the effect on construction pricing becomes more quantifiable.

Review comments received April 27 and 28, 2022, have been incorporated into this estimate.

GROSS FLOOR AREA

Level 1 Renovated Area	<u><u>18,250 SF</u></u>
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HMS Project No.: 21027-B

35% DESIGN COST SUMMARY

	<i>Material</i>	<i>Labor</i>	<i>Total</i>
01 - SITE WORK	\$ 12,411	\$ 74,091	\$ 86,502
02 - SUBSTRUCTURE	0	0	0
03 - SUPERSTRUCTURE	2,040	1,190	3,230
04 - EXTERIOR CLOSURE	10,425	8,853	19,278
05 - ROOF SYSTEMS	0	0	0
06 - INTERIOR CONSTRUCTION	279,064	255,410	534,474
07 - CONVEYING SYSTEMS	0	0	0
08 - MECHANICAL	49,493	121,276	170,769
09 - ELECTRICAL	140,998	153,277	294,275
10 - EQUIPMENT	0	0	0
11 - SPECIAL CONSTRUCTION	4,000,000	0	4,000,000
<i>SUBTOTAL:</i>	<i>\$ 4,494,431</i>	<i>\$ 614,097</i>	<i>\$ 5,108,528</i>
12 - GENERAL REQUIREMENTS			986,846
<i>SUBTOTAL:</i>			<i>\$ 6,095,374</i>
13 - CONTINGENCIES			1,006,032
TOTAL ESTIMATED CONSTRUCTION COST:			\$ 7,101,406
COST PER SQUARE FOOT:			\$ 389.12 /SF
GROSS FLOOR AREA:			18,250 SF

HMS Project No.: 21027-B

ELEMENTAL SUMMARY

<i>Element</i>	<i>Material</i>	<i>Labor</i>	<i>Total Material/Labor</i>	<i>Total Cost</i>	<i>Cost per SF</i>
01 - SITE WORK				\$ 86,502	\$ 4.74
011 - Hazmat Abatement	\$ 0	\$ 0	\$ 0		0.00
012 - Site Preparation	3,500	66,988	70,488		3.86
013 - Site Improvements	0	0	0		0.00
014 - Site Mechanical	8,911	7,103	16,014		0.88
015 - Site Electrical	0	0	0		0.00
02 - SUBSTRUCTURE				\$ 0	\$ 0.00
021 - Standard Foundations	\$ 0	\$ 0	\$ 0		0.00
022 - Slab on Grade	0	0	0		0.00
023 - Basement	0	0	0		0.00
024 - Special Foundations	0	0	0		0.00
03 - SUPERSTRUCTURE				\$ 3,230	\$ 0.18
031 - Floor Construction	\$ 0	\$ 0	\$ 0		0.00
032 - Roof Construction	2,040	1,190	3,230		0.18
033 - Stair Construction	0	0	0		0.00
04 - EXTERIOR CLOSURE				\$ 19,278	\$ 1.06
041 - Exterior Walls	\$ 10,425	\$ 8,853	\$ 19,278		1.06
042 - Exterior Doors and Windows	0	0	0		0.00
05 - ROOF SYSTEMS				\$ 0	\$ 0.00
051 - Roofing	\$ 0	\$ 0	\$ 0		0.00
052 - Skylights	0	0	0		0.00
06 - INTERIOR CONSTRUCTION				\$ 534,474	\$ 29.29
061 - Partitions and Doors	\$ 72,428	\$ 65,810	\$ 138,238		7.57
062 - Interior Finishes	115,634	145,552	261,186		14.31
063 - Specialties	91,002	44,048	135,050		7.40
07 - CONVEYING SYSTEMS	\$ 0	\$ 0		\$ 0	\$ 0.00

HMS Project No.: 21027-B

ELEMENTAL SUMMARY

<i>Element</i>	<i>Material</i>	<i>Labor</i>	<i>Total Material/Labor</i>	<i>Total Cost</i>	<i>Cost per SF</i>
08 - MECHANICAL				\$ 170,769	\$ 9.36
081 - Demolition	\$ 1,325	\$ 19,936	\$ 21,261		1.16
082 - Plumbing	5,675	7,126	12,801		0.70
083 - HVAC	36,913	87,562	124,475		6.82
084 - Fire Protection	5,580	6,652	12,232		0.67
085 - Special Mechanical Systems	0	0	0		0.00
09 - ELECTRICAL				\$ 294,275	\$ 16.12
091 - Demolition	\$ 900	\$ 21,416	\$ 22,316		1.22
092 - Service and Distribution	0	0	0		0.00
093 - Lighting and Power	133,912	124,793	258,705		14.18
094 - Special Electrical Systems	6,186	7,068	13,254		0.73
10 - EQUIPMENT				\$ 0	\$ 0.00
101 - Fixed and Movable Equipment	\$ 0	\$ 0	\$ 0		0.00
102 - Furnishings	0	0	0		0.00
11 - SPECIAL CONSTRUCTION	\$ 4,000,000	\$ 0		\$ 4,000,000	\$ 219.18
SUBTOTAL DIRECT WORK:	\$ 4,494,431	\$ 614,097		\$ 5,108,528	
12 - GENERAL REQUIREMENTS				\$ 986,846	\$ 54.07
121 - Mobilization			\$ 5,750		0.32
122 - Operation Costs			437,888		23.99
123 - Profit			543,208		29.76
13 - CONTINGENCIES				\$ 1,006,032	\$ 55.13
131 - Estimator's Contingency	10.00%		\$ 609,537		33.40
131 - Unique Market Risk	5.00%		335,246		18.37
132 - Escalation Contingency	0.87%		61,249		3.36
TOTAL ESTIMATED CONSTRUCTION COST:				\$ 7,101,406	\$389.12 /SF
GROSS FLOOR AREA:					18,250 SF

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01 - SITE WORK 012 - Site Preparation	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

EXTERIOR

Demolish windows	7	EA			125.00	875	125.00	875
Remove single door and frame assemblies	5	EA			85.00	425	85.00	425
Demolish wall framing below removed windows (5)	180	SF			3.70	666	3.70	666

INTERIOR

Protect existing finishes, doors, etc.	1	LOT	500.00	500	1000.00	1,000	1500.00	1,500
Demolish base casework and countertops	124	LF			25.00	3,100	25.00	3,100
Demolish interior wall assemblies	7,220	SF			1.60	11,552	1.60	11,552
Demolish soffits, bulkheads and framing (assumed quantity)	600	SF			1.80	1,080	1.80	1,080
Remove single door and frame assembly	7	EA			85.00	595	85.00	595
Remove double door and frame assembly	3	EA			125.00	375	125.00	375
Demolish overhead coiling doors	2	EA			210.00	420	210.00	420
Demolish ACT ceiling and grid	1,716	SF			1.50	2,574	1.50	2,574
Demolish flooring	18,250	SF			1.20	21,900	1.20	21,900

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01 - SITE WORK 012 - Site Preparation	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

INTERIOR (Continued)

Demolish bases	1,800	LF			0.80	1,440	0.80	1,440
Demolish ticket booth	1	LOT			800.00	800	800.00	800
Demolish window at gift shop	2	EA			180.00	360	180.00	360
Remove upholstered wall paneling and cushions at built-in seating	40	LF			8.50	340	8.50	340
Remove bathroom specialties and salvage to owner	2	LOTS			450.00	900	450.00	900
Remove miscellaneous fixtures, artwork, specialties, etc.	1	LOT			3000.00	3,000	3000.00	3,000
Miscellaneous unidentified demolition	1	LOT	500.00	500	2500.00	2,500	3000.00	3,000
Dispose of debris	10	LDS	250.00	2,500	350.00	3,500	600.00	6,000
SUBTOTAL:				\$ 3,500		\$ 57,402		\$ 60,902
Labor Premium Time	16.70%					9,586		9,586

TOTAL ESTIMATED COST:			\$ 3,500		\$ 66,988		\$ 70,488
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HMS Project No.: 21027-B

01 - SITE WORK 014 - Site Mechanical	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

PAD MOUNTED CHILLER

CH-1: 2.6 ton, exterior pad mounted chiller unit	1	EA	3880.00	3,880	1650.00	1,650	5530.00	5,530
8" thick concrete chiller pad	29	SF	12.25	355	11.50	334	23.75	689
Excavate and dispose for glycol pipe	20	CY			15.00	300	15.00	300
Detectable warning tape	60	LF	0.52	31	0.33	20	0.85	51
Pipe bedding material, compacted	4	CY	39.00	156	9.50	38	48.50	194
Backfill	24	CY	19.00	456	7.50	180	26.50	636
1 1/4" diameter glycol supply and return pipe	120	LF	15.50	1,860	10.90	1,308	26.40	3,168
2" thick pipe insulation to 1 1/4" diameter glycol pipe	120	LF	3.00	360	4.32	518	7.32	878
1 1/4" diameter pipe fitting	16	EA	20.50	328	45.25	724	65.75	1,052
SUBTOTAL:				\$ 7,426		\$ 5,072		\$ 12,498
Labor Premium Time	16.70%					847		847
SUBTOTAL:				\$ 7,426		\$ 5,919		\$ 13,345
Subcontractor's Overhead and Profit on Material and Labor	20.00%			1,485		1,184		2,669
TOTAL ESTIMATED COST:				\$ 8,911		\$ 7,103		\$ 16,014

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03 - SUPERSTRUCTURE	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$
032 - Roof Construction								

Install new ceiling beam to match existing at gift shop (1)	34	LF	60.00	2,040	30.00	1,020	90.00	3,060
SUBTOTAL:				\$ 2,040		\$ 1,020		\$ 3,060
Labor Premium Time	16.70%					170		170

TOTAL ESTIMATED COST:				\$ 2,040		\$ 1,190		\$ 3,230
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04 - EXTERIOR CLOSURE 041 - Exterior Walls	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

INFILLS

2"x6" pressure treated wood sill plates	70	LF	2.65	186	2.80	196	5.45	382
2"x6" studs and plates, 16" o/c	850	LF	2.05	1,743	1.50	1,275	3.55	3,018
5/8" gypboard, inside	670	SF	0.75	503	1.55	1,039	2.30	1,542
6" R-21 batt insulation	670	SF	0.80	536	0.60	402	1.40	938
8 mil vapor retarder	670	SF	0.10	67	0.15	101	0.25	168
1/2" exterior plywood, including trusses and parapets	670	SF	2.10	1,407	1.05	704	3.15	2,111
Air barrier, self adhered	670	SF	0.95	637	0.60	402	1.55	1,039
Siding/finishes to match existing (allowance)	670	SF	7.50	5,025	4.50	3,015	12.00	8,040
Metal drip edge flashing at base	70	LF	3.63	254	3.58	251	7.21	505

MISCELLANEOUS

Caulk siding	670	SF	0.10	67	0.30	201	0.40	268
SUBTOTAL:				\$ 10,425		\$ 7,586		\$ 18,011
Labor Premium Time	16.70%					1,267		1,267

TOTAL ESTIMATED COST:				\$ 10,425		\$ 8,853		\$ 19,278
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06 - INTERIOR CONSTRUCTION	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$
061 - Partitions and Doors								
1 1/2" metal stud furring, two sides	2,900	SF	1.00	2,900	1.25	3,625	2.25	6,525
4" metal studs	1,365	SF	1.40	1,911	1.35	1,843	2.75	3,754
4" metal stud infills	174	SF	1.50	261	1.75	305	3.25	566
8" metal studs	2,844	SF	1.95	5,546	1.70	4,835	3.65	10,381
3 5/8" metal studs at ceilings, soffits, and bulkheads	1,200	SF	1.30	1,560	1.70	2,040	3.00	3,600
Metal backing	300	LF	1.10	330	1.50	450	2.60	780
5/8" Type X gypboard (level 5 finish)	7,628	SF	0.80	6,102	1.65	12,586	2.45	18,688
5/8" Type X gypboard at furring (level 5 finish)	2,900	SF	0.80	2,320	1.65	4,785	2.45	7,105
5/8" Type X gypboard at infills	348	SF	0.75	261	1.65	574	2.40	835
5/8" Type X gypboard at ceilings, soffits, and bulkheads	1,200	SF	0.75	900	1.75	2,100	2.50	3,000
4" sound batts	1,365	SF	0.62	846	0.50	683	1.12	1,529
8" sound batts	2,844	SF	0.90	2,560	0.75	2,133	1.65	4,693
Acoustical sealants	300	LF	0.40	120	1.70	510	2.10	630

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06 - INTERIOR CONSTRUCTION	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$
061 - Partitions and Doors								

DOORS AND RELITES

6'0"x7'0" hollow metal single door frame	2	EA	280.00	560	105.00	210	385.00	770
3'0"x7'0" hollow metal single door frame	4	EA	240.00	960	85.00	340	325.00	1,300
3'0"x7'0" solid core wood fully tempered glazed single door	3	EA	1320.00	3,960	85.00	255	1405.00	4,215
3'0"x7'0" solid core wood fully tempered glazed double door	1	PR	2640.00	2,640	170.00	170	2810.00	2,810
3'0"x7'0" solid core wood flush door	1	EA	820.00	820	90.00	90	910.00	910
3'0"x7'0" hollow metal double door	1	PR	1840.00	1,840	170.00	170	2010.00	2,010
3'0"x7'0" aluminum storefront, fully tempered glazed, double door assembly with aluminum frame	1	EA	3250.00	3,250	550.00	550	3800.00	3,800
Door hardware group for single door	4	EA	970.00	3,880	530.00	2,120	1500.00	6,000
Door hardware group for double door with panic bars	3	EA	2650.00	7,950	1200.00	3,600	3850.00	11,550
Service/repair sliding door to function properly and place on timed opener	1	LOT	1200.00	1,200	800.00	800	2000.00	2,000
Add for auto door opener	2	EA	2400.00	4,800	750.00	1,500	3150.00	6,300

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06 - INTERIOR CONSTRUCTION 061 - Partitions and Doors	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

DOORS AND RELITES (Continued)

Hollow metal relights with tempered glazing (assumed)	48	SF	60.00	2,880	15.00	720	75.00	3,600
SUBTOTAL:				\$ 60,357		\$ 46,994		\$ 107,351
Labor Premium Time	16.70%					7,848		7,848
SUBTOTAL:				\$ 60,357		\$ 54,842		\$ 115,199
Subcontractor's Overhead and Profit on Material and Labor	20.00%			12,071		10,968		23,039

TOTAL ESTIMATED COST:				\$ 72,428		\$ 65,810		\$ 138,238
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06 - INTERIOR CONSTRUCTION	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
062 - Interior Finishes			\$	\$	\$	\$	\$	\$

FLOORS

Prep floors (minimal)	18,250	SF	0.20	3,650	0.45	8,213	0.65	11,863
LVT (75% of total 18,250 SF)	13,688	SF	3.75	51,330	1.60	21,901	5.35	73,231
Carpet tile (25% of total 18,250 SF)	4,562	SF	4.80	21,898	1.20	5,474	6.00	27,372
4" base	2,000	LF	1.60	3,200	1.50	3,000	3.10	6,200
4" wood base	500	LF	4.00	2,000	3.00	1,500	7.00	3,500

WALLS

Felt wall covering allowance	2,000	SF	8.00	16,000	5.00	10,000	13.00	26,000
Paint new gypboard walls	10,528	SF	0.30	3,158	1.70	17,898	2.00	21,056
Patch and paint existing walls	19,162	SF	0.40	7,665	1.95	37,366	2.35	45,031
Paint hollow metal door and frames	220	SF	0.30	66	1.80	396	2.10	462

Note: Wood doors are prefinished.

CEILINGS

Paint gypboard ceilings, soffits, and bulkheads	1,200	SF	0.30	360	1.85	2,220	2.15	2,580
2'0"x4'0" acoustic tile suspended ceiling system with seismic bracing	585	SF	4.20	2,457	3.00	1,755	7.20	4,212

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06 - INTERIOR CONSTRUCTION	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
062 - Interior Finishes			\$	\$	\$	\$	\$	\$

CEILINGS (Continued)

Paint open structure (allowance)	5,000	SF	0.25	1,250	1.60	8,000	1.85	9,250
Modify existing acoustic ceiling system for mechanical work (allowance)	1,000	SF	1.10	1,100	3.50	3,500	4.60	4,600

MISCELLANEOUS

Miscellaneous cut, patch, repair, and paint finishes to match existing	1	LOT	1500.00	1,500	3500.00	3,500	5000.00	5,000
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SUBTOTAL:				\$ 115,634		\$ 124,723		\$ 240,357
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Labor Premium Time	16.70%					20,829		20,829
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TOTAL ESTIMATED COST:				\$ 115,634		\$ 145,552		\$ 261,186
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06 - INTERIOR CONSTRUCTION 063 - Specialties	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

SPECIALTIES

Door sign	6	EA	52.00	312	20.00	120	72.00	432
Corner guard	10	EA	89.00	890	40.00	400	129.00	1,290
Allowance to relocate/protect FF&E as required	1	LOT			5000.00	5,000	5000.00	5,000

CASEWORK

24" deep solid surface counters	60	LF	200.00	12,000	35.00	2,100	235.00	14,100
24" deep base cabinets	60	LF	185.00	11,100	40.00	2,400	225.00	13,500
12" deep wall cabinets	20	LF	155.00	3,100	35.00	700	190.00	3,800
Miscellaneous built-in displays and casework allowance	1	LOT	35000.00	35,000	15000.00	15,000	50000.00	50,000
Built-in seating allowance	1	LOT	25000.00	25,000	10000.00	10,000	35000.00	35,000
New upholstered built-in seat cushions and wall panels	45	SY	80.00	3,600	45.00	2,025	125.00	5,625

SUBTOTAL:				\$ 91,002		\$ 37,745		\$ 128,747
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Labor Premium Time	16.70%					6,303		6,303
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TOTAL ESTIMATED COST:				\$ 91,002		\$ 44,048		\$ 135,050
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08 - MECHANICAL 081 - Demolition	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$
Demolish plumbing fixture and fixture carrier	18	EA			85.00	1,530	85.00	1,530
Demolish water closet connection	1	EA			60.00	60	60.00	60
Demolish hot and cold water piping to below slab and cap	160	LF			8.00	1,280	8.00	1,280
Cap existing vent pipe	6	EA	5.00	30	25.00	150	30.00	180
Demolish control wiring to thermostats, thermostats to remain	5	EA			20.00	100	20.00	100
Remove fin tube and enclosure	40	LF			15.00	600	15.00	600
Demolish exhaust fan	1	EA			350.00	350	350.00	350
Demolish hydronic piping and cap	74	LF	1.00	74	8.00	592	9.00	666
Demolish waste and vent piping to below slab and cap	453	LF			10.00	4,530	10.00	4,530
Demolish diffuser and grille	29	EA			40.00	1,160	40.00	1,160
Demolish ductwork and supports	172	LF			12.00	2,064	12.00	2,064
Demolish flexible duct	68	LF			5.00	340	5.00	340
Cap existing 14" diameter supply air duct	2	EA			40.00	80	40.00	80

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08 - MECHANICAL 081 - Demolition	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$
Load and dispose debris at local landfill, including fee	4	LDS	250.00	1,000	350.00	1,400	600.00	2,400
SUBTOTAL:				\$ 1,104		\$ 14,236		\$ 15,340
Labor Premium Time	16.70%					2,377		2,377
SUBTOTAL:				\$ 1,104		\$ 16,613		\$ 17,717
Subcontractor's Overhead and Profit on Material and Labor	20.00%			221		3,323		3,544
TOTAL ESTIMATED COST:				\$ 1,325		\$ 19,936		\$ 21,261

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08 - MECHANICAL 082 - Plumbing	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

UNDER FLOOR WASTE AND VENT PIPE

4" diameter cast iron pipe	80	LF	34.00	2,720	21.55	1,724	55.55	4,444
4" diameter cast iron fitting	10	EA	55.00	550	75.70	757	130.70	1,307
Connect new pipe to existing	2	EA	35.00	70	65.00	130	100.00	200
4" diameter floor cleanout	1	EA	166.00	166	80.00	80	246.00	246

HOT AND COLD WATER COPPER PIPING

3/4" diameter copper hot and cold water pipe	60	LF	9.50	570	8.19	491	17.69	1,061
1/2" diameter copper hot and cold water pipe	10	LF	4.50	45	7.72	77	12.22	122
3/4" to 1/2" diameter copper fitting	9	EA	3.65	33	31.00	279	34.65	312
Connect new copper hot and cold water pipe to existing	3	EA	25.00	75	50.00	150	75.00	225

MISCELLANEOUS

Test and disinfect piping	1	LOT	300.00	300	900.00	900	1200.00	1,200
Labels, guides, hangers, etc.	1	LOT	200.00	200	500.00	500	700.00	700

SUBTOTAL:				\$ 4,729		\$ 5,088		\$ 9,817
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HMS Project No.: 21027-B

08 - MECHANICAL 082 - Plumbing	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$
Labor Premium Time	16.70%					850		850
SUBTOTAL:				\$ 4,729		\$ 5,938		\$ 10,667
Subcontractor's Overhead and Profit on Material and Labor	20.00%			946		1,188		2,134
TOTAL ESTIMATED COST:				\$ 5,675		\$ 7,126		\$ 12,801

HMS Project No.: 21027-B

08 - MECHANICAL 083 - HVAC	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

COOLING/HEATING DISTRIBUTION SYSTEM

AC-1 and 2: 15 MBH/hour, ceiling mounted air conditioner unit with condensate pump humidifier, unit mounted temperature and humidity sensor, and BACnet connection

2 EA 4700.00 9,400 650.00 1,300 5350.00 10,700

ET-1: 6.4 gallon expansion tank for exterior pad mounted chiller

1 EA 110.00 110 90.00 90 200.00 200

AS-1: 1 1/4" diameter air separator

1 EA 1380.00 1,380 185.00 185 1565.00 1,565

1 1/4" diameter glycol supply and return copper pipe

400 LF 15.50 6,200 10.90 4,360 26.40 10,560

GT-1: 17 gallon glycol storage tank

1 EA 495.00 495 170.00 170 665.00 665

CHP-1 and 2: 8 GPM, fractional HP chiller circulation pump

2 EA 650.00 1,300 250.00 500 900.00 1,800

CH-1: 2.6 ton, exterior pad mounted chiller unit

1 EA See Site Mechanical

1 1/4" diameter glycol supply and return copper pipe at building exterior to CH-1

120 LF See Site Mechanical

1 1/4" diameter copper fitting

68 EA 20.50 1,394 45.25 3,077 65.75 4,471

3/4" diameter PVC condensate line and fitting

40 LF 4.43 177 16.25 650 20.68 827

Connect new hydronic pipe to existing

2 EA 25.00 50 50.00 100 75.00 150

HMS Project No.: 21027-B

08 - MECHANICAL 083 - HVAC	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

COOLING/HEATING DISTRIBUTION SYSTEM (Continued)

1 1/4" diameter ball valve, bronze body	4	EA	84.00	336	50.50	202	134.50	538
1 1/4" diameter balance valve, bronze body	4	EA	151.00	604	47.00	188	198.00	792

VENTILATION

Connect new duct to existing ductwork	16	EA	75.00	1,200	110.00	1,760	185.00	2,960
10" diameter aluminum diffuser	11	EA	61.00	671	45.00	495	106.00	1,166
8" diameter aluminum lay-in diffuser	2	EA	54.00	108	40.00	80	94.00	188
6" diameter aluminum diffuser	1	EA	48.00	48	35.00	35	83.00	83
36"x10" supply air diffuser	1	EA	130.00	130	70.00	70	200.00	200
28"x28" return air grille, duct mounted	1	EA	150.00	150	65.00	65	215.00	215
18"x14" transfer air grille assembly	1	EA	120.00	120	100.00	100	220.00	220
6" to 10" diameter flexible duct	11	LF	10.50	116	13.60	150	24.10	266
1 SF volume damper	2	EA	37.00	74	42.00	84	79.00	158
Galvanized sheetmetal ductwork with hangers and fittings	783	LBS	6.00	4,698	5.00	3,915	11.00	8,613

HMS Project No.: 21027-B

08 - MECHANICAL 083 - HVAC	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

CONTROLS AND BALANCING

Incorporate new devices into building controls (allowance)	1	EA	500.00	500	1500.00	1,500	2000.00	2,000
Commissioning HVAC	80	HRS			165.00	13,200	165.00	13,200
Testing and balancing HVAC	150	HRS			165.00	24,750	165.00	24,750
Mechanical mobilization-demobilization, submittals, etc.	1	LOT	1500.00	1,500	5500.00	5,500	7000.00	7,000
SUBTOTAL:				\$ 30,761		\$ 62,526		\$ 93,287
Labor Premium Time	16.70%					10,442		10,442
SUBTOTAL:				\$ 30,761		\$ 72,968		\$ 103,729
Subcontractor's Overhead and Profit on Material and Labor	20.00%			6,152		14,594		20,746

TOTAL ESTIMATED COST:				\$ 36,913		\$ 87,562		\$ 124,475
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HMS Project No.: 21027-B

08 - MECHANICAL 084 - Fire Protection	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$
Allowance for adjusting sprinkler system head locations/drops at renovated areas	2,000	SF	1.75	3,500	2.20	4,400	3.95	7,900
Design fee	1	LOT	1000.00	1,000			1000.00	1,000
Test and certify system	1	LOT	150.00	150	350.00	350	500.00	500
SUBTOTAL:				\$ 4,650		\$ 4,750		\$ 9,400
Labor Premium Time	16.70%					793		793
SUBTOTAL:				\$ 4,650		\$ 5,543		\$ 10,193
Subcontractor's Overhead and Profit on Material and Labor	20.00%			930		1,109		2,039
TOTAL ESTIMATED COST:				\$ 5,580		\$ 6,652		\$ 12,232

HMS Project No.: 21027-B

09 - ELECTRICAL 091 - Demolition	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$
Demolish light fixtures	115	EA			55.00	6,325	55.00	6,325
Demolish ceiling mounted track light fixtures (201 heads and 84 tracks)	923	LF			4.15	3,830	4.15	3,830
Demolish switch	9	EA			12.00	108	12.00	108
Demolish lighting control components at Room 159, including sensor dimming rack	3	EA			110.00	330	110.00	330
Demolish receptacle and telecom outlet	35	EA			16.00	560	16.00	560
Demolish exhibit touchscreen	2	EA			50.00	100	50.00	100
Demolish junction box	11	EA			25.00	275	25.00	275
Demolish fire alarm device/door switch	15	EA			25.00	375	25.00	375
Remove and salvage fire alarm device	8	EA			35.00	280	35.00	280
Demolish security device	4	EA			105.00	420	105.00	420
Demolish speaker	3	EA			40.00	120	40.00	120
Remove and salvage cameras	2	EA			60.00	120	60.00	120
Remove conduit and conductors back to source	560	LF			2.50	1,400	2.50	1,400

Note: Light fixture circuits excluded.

HMS Project No.: 21027-B

09 - ELECTRICAL 091 - Demolition	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$
Dispose of debris	3	LDS	250.00	750	350.00	1,050	600.00	1,800
SUBTOTAL:				\$ 750		\$ 15,293		\$ 16,043
Labor Premium Time	16.70%					2,554		2,554
SUBTOTAL:				\$ 750		\$ 17,847		\$ 18,597
Subcontractor's Overhead and Profit on Material and Labor	20.00%			150		3,569		3,719
TOTAL ESTIMATED COST:				\$ 900		\$ 21,416		\$ 22,316

HMS Project No.: 21027-B

09 - ELECTRICAL 093 - Lighting and Power	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

FIXTURES AND DEVICES

Type A: 2'0"x4'0" LED troffer, 5,039 LM	17	EA	277.00	4,709	110.00	1,870	387.00	6,579
Type B: 6" diameter recessed can light, 1,938 LM	63	EA	380.00	23,940	95.00	5,985	475.00	29,925
Type B1: 6" diameter recessed can light, 2,482 LM	41	EA	430.00	17,630	95.00	3,895	525.00	21,525
Type C: 8'0" long strip light, 8,412 LM	13	EA	280.50	3,647	95.00	1,235	375.50	4,882
Type D: 6" diameter recess mounted downlight retrofit, 2,885 LM	8	EA	190.00	1,520	100.00	800	290.00	2,320
Type F: Adjustable beam LED track mounted light head, 1,135 LM	106	EA	110.00	11,660	45.00	4,770	155.00	16,430
Type F: Fixture track and mounting hardware	291	LF	35.00	10,185	26.50	7,712	61.50	17,897
Type X: Emergency exit sign with 2-lamp heads	5	EA	435.00	2,175	95.00	475	530.00	2,650
Type X1: Twin LED emergency lighting unit, weatherproof	1	EA	170.00	170	95.00	95	265.00	265
Lighting control system, includes rack, exhibit outputs, UPS, complete	1	LOT	13700.00	13,700	11210.00	11,210	24910.00	24,910
Emergency light fixture connection	37	EA	25.00	925	55.00	2,035	80.00	2,960
Switch	3	EA	13.00	39	37.00	111	50.00	150

HMS Project No.: 21027-B

09 - ELECTRICAL 093 - Lighting and Power	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

FIXTURES AND DEVICES (Continued)

Switch with dimmer	4	EA	40.00	160	52.00	208	92.00	368
Duplex receptacle	6	EA	15.00	90	45.00	270	60.00	360
Duplex receptacle, GFCI	1	EA	28.00	28	55.00	55	83.00	83
Ceiling mounted duplex receptacle	1	EA	20.00	20	110.00	110	130.00	130
Quadruplex receptacle	7	EA	24.00	168	60.00	420	84.00	588
Junction box	1	EA	6.00	6	20.00	20	26.00	26
Fused disconnect switch, weatherproof	1	EA	155.00	155	105.00	105	260.00	260
Disconnect switch	2	EA	250.00	500	175.00	350	425.00	850
Keyed projector switch	1	EA	165.00	165	115.00	115	280.00	280
Combination starter/disconnect switch	2	EA	255.00	510	175.00	350	430.00	860
Fractional HP single phase motor connection	1	EA	35.00	35	100.00	100	135.00	135
Fractional HP, 3 phase motor connection	3	EA	65.00	195	105.00	315	170.00	510
3 HP, single phase motor connection	2	EA	75.00	150	150.00	300	225.00	450
1" diameter EMT conduit	843	LF	2.38	2,006	7.20	6,070	9.58	8,076
3/4" diameter EMT conduit	1,897	LF	1.46	2,770	6.40	12,141	7.86	14,911

HMS Project No.: 21027-B

09 - ELECTRICAL 093 - Lighting and Power	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

FIXTURES AND DEVICES (Continued)

1/2" diameter EMT conduit	1,476	LF	1.08	1,594	4.83	7,129	5.91	8,723
#8 XHHW copper conductor	4,215	LF	0.82	3,456	1.05	4,426	1.87	7,882
#10 XHHW copper conductor	7,377	LF	0.52	3,836	0.85	6,270	1.37	10,106
#12 XHHW copper conductor	9,484	LF	0.39	3,699	0.65	6,165	1.04	9,864

MISCELLANEOUS

Test and tag lighting and power	1	LOT	250.00	250	1000.00	1,000	1250.00	1,250
Electrical mobilization-demobilization, submittals, etc.	1	LOT	1500.00	1,500	3000.00	3,000	4500.00	4,500

SUBTOTAL:				\$ 111,593		\$ 89,112		\$ 200,705
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Labor Premium Time	16.70%					14,882		14,882
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SUBTOTAL:				\$ 111,593		\$ 103,994		\$ 215,587
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Subcontractor's Overhead and Profit on Material and Labor	20.00%			22,319		20,799		43,118
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TOTAL ESTIMATED COST:				\$ 133,912		\$ 124,793		\$ 258,705
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HMS Project No.: 21027-B

09 - ELECTRICAL 094 - Special Electrical Systems	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

FIRE ALARM SYSTEM

Install salvaged smoke detector	7	EA	5.00	35	95.00	665	100.00	700
Extend and readjust existing wire	1	LOT	60.00	60	210.00	210	270.00	270

TELECOM

2-jack telecom combination outlet	7	EA	24.00	168	50.00	350	74.00	518
2-jack telecom combination outlet, ceiling mounted	1	EA	34.00	34	110.00	110	144.00	144
3/4" to 1" diameter EMT conduit	120	LF	3.78	454	7.25	870	11.03	1,324
Cat 6A cable	1,280	LF	0.61	781	0.70	896	1.31	1,677
J-hook	110	EA	0.75	83	1.60	176	2.35	259

CLOSED CIRCUIT TV SYSTEM

Install salvaged interior camera	2	EA	5.00	10	210.00	420	215.00	430
Extend and readjust existing wire	1	LOT	80.00	80	120.00	120	200.00	200

A/V SYSTEM

Ceiling mounted projector, includes pipe mount	1	EA	3200.00	3,200	400.00	400	3600.00	3,600
3/4" diameter EMT conduit	100	LF	1.46	146	6.40	640	7.86	786

HMS Project No.: 21027-B

09 - ELECTRICAL 094 - Special Electrical Systems	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

A/V SYSTEM (Continued)

Sound wiring	200	LF	0.52	104	0.95	190	1.47	294
SUBTOTAL:				\$ 5,155		\$ 5,047		\$ 10,202
Labor Premium Time	16.70%					843		843
SUBTOTAL:				\$ 5,155		\$ 5,890		\$ 11,045
Subcontractor's Overhead and Profit on Material and Labor	20.00%			1,031		1,178		2,209

TOTAL ESTIMATED COST:				\$ 6,186		\$ 7,068		\$ 13,254
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HMS Project No.: 21027-B

11 - SPECIAL CONSTRUCTION	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

EXHIBIT CONSTRUCTION

Allowance for furnishing and construction of exhibits, signage/graphics, etc. (per exhibit designer)	1	LOT	4000000.00	4,000,000			4000000.00	4,000,000
New high-density storage system (per architect)								By Others

TOTAL ESTIMATED COST:	\$ 4,000,000	\$ 4,000,000
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HMS Project No.: 21027-B

12 - GENERAL REQUIREMENTS	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

Note: Assume local contractor.

MOBILIZATION

Mobilize temporary facilities and set up	1	LOT	1000.00	1,000	2500.00	2,500	3500.00	3,500
Barge freight for materials	0	TONS						With Unit Rates
Incidental air freight	1,500	LBS	1.25	1,875	0.25	375	1.50	2,250

OPERATION COSTS

Project manager (part time)	80	HRS			115.00	9,200	115.00	9,200
Supervisor (entire project duration)	2.5	MOS	200.00	500	11000.00	27,500	11200.00	28,000
Quality control	2	MOS						By Supervisor
Field engineering	12	HRS			85.00	1,020	85.00	1,020
Expediting (part time)	2	MOS	100.00	200	1250.00	2,500	1350.00	2,700

Temporary Facilities

Maintenance and cleaning of temporary facilities	2	MOS	50.00	100	250.00	500	300.00	600
Consumable supplies	2	MOS	350.00	700			350.00	700

HMS Project No.: 21027-B

12 - GENERAL REQUIREMENTS	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

OPERATION COSTS (Continued)

Temporary Facilities (Continued)

Temporary water, power, generator, lighting and heating usage	2	MOS						Use Existing Building
Porta cans and cleaning (2)	2	MOS	100.00	200	80.00	160	180.00	360
Construction equipment, truck, pick-ups, compressors, etc.	2	MOS	1800.00	3,600	300.00	600	2100.00	4,200
Saws, air tools, hand tools safety hats and other expendables	2	MOS	900.00	1,800	100.00	200	1000.00	2,000
Labor for equipment maintenance	16	HRS			60.00	960	60.00	960
Fuel, oil, gas (150 gallons per month)	2	MOS	750.00	1,500			750.00	1,500

Miscellaneous

Miscellaneous materials testing	1	LOT						By Owner
Alaska Department of Labor contract filing fee	1	LOT	5000.00	5,000			5000.00	5,000
Telephone, telecommunications, faxes, etc.	2	MOS	400.00	800			400.00	800
Printing and photographs, shop drawings, schedules, manuals, meetings, etc.	1	LOT	250.00	250	1250.00	1,250	1500.00	1,500

HMS Project No.: 21027-B

12 - GENERAL REQUIREMENTS	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

OPERATION COSTS (Continued)

Miscellaneous (Continued)

Building permits (per Municipality of Anchorage calculator)	1	LOT	42240.00	42,240			42240.00	42,240
Plan check fee (per Municipality of Anchorage calculator)	1	LOT	21824.00	21,824			21824.00	21,824
Temporary protection and barriers	2	MOS	250.00	500	500.00	1,000	750.00	1,500
Dumpster (1)	2	MOS	450.00	900			450.00	900
Construction debris disposal	2	MOS	250.00	500	450.00	900	700.00	1,400
Daily loading and unloading	2	MOS	75.00	150	550.00	1,100	625.00	1,250

DEMOBILIZATION

Regular clean-up	2	MOS	100.00	200	550.00	1,100	650.00	1,300
Final clean-up and punch list	18,250	SF	0.05	913	0.15	2,738	0.20	3,651
Move off site	1	LS	300.00	300	1200.00	1,200	1500.00	1,500

EMPLOYMENT COSTS

Per diem including subs	0	MD						Local Contractor
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HMS Project No.: 21027-B

12 - GENERAL REQUIREMENTS	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

EMPLOYMENT COSTS (Continued)

Premium time								With Direct Work
Travel costs	0	RT						Local Contractor
SUBTOTAL:				\$ 85,052		\$ 54,803		\$ 139,855
Home Office	3.50%							183,693
Overhead and Profit	10.00%							543,208
Bonds	0.85%							50,790
Insurances	1.15%							69,300

TOTAL ESTIMATED COST:	\$ 986,846
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HMS Project No.: 21027-B

13 - CONTINGENCIES	QUANTITY	UNIT	MATERIAL		LABOR		TOTAL	TOTAL
			RATE	TOTAL	RATE	TOTAL	UNIT RATE	MATERIAL/LABOR
			\$	\$	\$	\$	\$	\$

131 - ESTIMATOR'S CONTINGENCY

The estimator's allowance for architectural and engineering requirements that are not apparent at an early level of design documentation	10.00%							\$ 609,537
Unique market risk	5.00%							\$ 335,246

132 - ESCALATION CONTINGENCY

The allowance for escalation from the date of estimate to the proposed bid date of summer 2022 at the rate of 3.50% per annum (3 months)	0.87%							\$ 61,249
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TOTAL ESTIMATED COST:	\$ 1,006,032
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