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NOTICE TO ALL FIRMS

Date: August 7, 2025

To: All Prospective Bidders

From: Maria De Los Angeles Lopez
Purchasing Agent

Re: Addendum Number 2
RFP C1705 – Museum Exhibition Architect

Bid Due date: August 14, 2025 at 12:00 pm

****Attention firms please note below are answers to questions received from firms pertaining to this project.**

Notes:

The scope of work described in this Request for Proposal (RFP) is intended to outline the primary tasks and deliverables anticipated at the time of issuance. However, FIT reserves the right to request additional services during the course of the engagement. These requests may include, but are not limited to, related tasks, deliverables, or support services not specifically described in the initial scope.

Questions:

Q1. Pertaining to page 3 of the RFP, section IV. The Assignment, "...Firm must be a licensed and professionally insured architect in the City of New York with in-depth knowledge of New York City building and safety codes." Does this project need to be led by a licensed and professionally insured architect in the City of New York? Alternatively, would you accept a proposal where a licensed and professionally insured architect in the City of New York is a consultant on a team led by an exhibit design firm?

A1. No

Q2. Would an electronic proposal suffice as an alternate to hard copies requested?

A2. Each proposal must include five (5) complete hard copies of your Proposal and a digital copy on a flash drive.

Q3. For the purposes of the architectural RFP, is a graphic designer expected to be part of the proposed team, or will FIT handle exhibition graphics separately?

A3. No, graphics are handled separately.

Q4. Could you confirm the exact dimensions of the two gallery spaces included in the project scope?

A4. intro Gallery is 65' x 43'. Main Gallery is 65' x 47'.

Q5. Are there specific levels of drawing detail expected for each delivery period?

A5. layout rendering, 3D rendering and detailed case drawings.

Q6. Are the HVAC, lighting, and humidity conditions in the galleries stable and aligned with museum standards, or should the firm plan for additional environmental controls to accommodate sensitive objects?

A6. HVAC aligned with museum standards.

Q7. Should the exhibition design be conceived as fully temporary installations, or is there an expectation or opportunity for reusability or longer-term use?

A7. Fully temporary installations.

Q8. Can we exempt our financial statement (as specified on page 6, g) from inclusion in the public record (as specified on page 6, d)?

a. Would an acceptable substitute to the financial statement (as specified on page 6, g) be a letter of good standing, or a profit/loss statement provided by a financial institution?

A8. Yes, please provide documentation that supports your financial ability to ensure the viability of this project.

Q9. Regarding the request to provide a “list of all clients” (as specified on page 7), would it be acceptable to provide a list of most relevant clients instead of every client from the nearly 40 year history of the firm?

A9. Most relevant.

Q10. Would FIT be amenable to a modification of the Indemnification clause of the contract, as standard insurance does not permit us to enter into contracts which require us to “defend” our client.

A.10 This will be discussed at the time of awarded contract to the selected firm.

Q11. Regarding the assignment’s request to “review our proposed solution” (page 3) with the client, please confirm if this is a review of our submitted proposal or a site review.

A11. Submitted proposal.

Q12. Regarding the request to provide names of all senior staff (page 6, e, is it required to submit the qualifications, experience, and bibliography of staff who will **not** be assigned to this project?

A12. Only staff working on project.

Q13. Is contract administration required as part of this scope of work? If so, is a triple-bid process required?

A13. No, contract administration is not included in our scope of work. We will not be managing any third-party contracts, so the triple-bid process would not apply to our involvement.

Q14. Can you provide an estimated volume of work to be performed over the contract period?

A14. 2 exhibit designs per year.

Q15. Can you confirm that the following is a requirement for graphics scope (page 17): “Firm provides media requirements including manufacturer and model, as well as the quantity placement of media equipment.”

A15. Media placement is often a part of the exhibit that must be thoughtfully placed in the exhibit design, it is not part of the graphics scope.

Q16. Are there any drawings and/or photographs of the existing space?

A16. Yes

Q17. Due to a scheduling conflict, we were unable to attend the site visit on 7/21. Would there be an opportunity to visit the site prior to the submission deadline?

A17. No, there will not be another opportunity to visit the site.

Q18. Does the scope of services include any reusable exhibition components?

A18. No

Q19. Or, does the scope of services assume that each exhibition is a bespoke one-time production?

A19. Bespoke one time production. The Museum Exhibition dept. will decide what is reusable.

Q20. How many exhibitions should the respondent assume in the fee proposal?

Q20. 2 exhibitions per year.

Q21. Does FIT plan to hire a contractor/installer in a separate process to this RFP?

A21. Exhibitions are constructed by contractors/installers and the Exhibitiion Dept.

Q22. Does FIT plan to directly appoint the Exhibition Graphic Designer and the Lighting Designer, or is the respondent expected to include them as subconsultants on the team?

A22. Fit will hire Graphic Designer and lighting designer.

Q23. Hence, please confirm that the respondent should include subconsultant fees and resumes in the RFP response.

A23. Yes, include both.

Q24. Could you kindly confirm how many hard copies and digital copies are required for the submission? The cover page states that "Each proposal must include five (5) complete hard copies of your Proposal and a digital copy on a flash drive," whereas the FIT website indicates that "all proposals should be sent in PDF format via email to purchasingbids@fitnyc.edu."

A24. Please refer to Question number 2.

Q25. Are there any specific section titles or a preferred proposal structure you would like us to follow to facilitate the review process?

A25. There are no specific section titles or required proposal structure. Please feel free to use the format that best presents your approach and qualifications.

Q26. Could you confirm that a design proposal is not required with the RFP submission?

A26. Design proposal is not required.

Q27. Could you confirm whether the minimum of three references must be our current clients (per VI. Proposal Requirements – 2. Proposal Package – Section f.iii., page 7), or if they may be any clients for whom we've provided similar services (per V. Firm Requirements – d., page 5)?

A27. Clients for whom you've provided similar services is adequate.

Q28. Could you provide the annual schedule and topics for the upcoming exhibitions that fall under this contract?

A28. Fall exhibition opens in Sept. Spring Exhibit opens in Feb. No topics.

Q29. What has been the average budget for past exhibitions of similar scope?

A29. A budget has not been determined at this time.

Q30. Can you share a typical timeline for the design and production phases of an exhibition?

A30. design phase 3 months production phase 6 months.

Q31. Do exhibitions typically require building permits? Should administrative or expediting fees be included in the fee proposal?

A31. No building permits.

Q32. Does the exhibition design scope include the production of shop drawings, or will this fall under the contractor's responsibilities?

A32. Design should include shop drawings.

Q33. Should the proposed fee include sub-consultant costs (e.g., engineering, lighting, graphic design, exhibition production), or only cover architectural services?

A33. Architectural services only.

Q34. Are the daily site visits referenced in Section J.3.A.4 of the RFP mandatory during exhibition production? Should these be included in the fee as a lump sum or billed at an hourly rate?

A34. Site visits included in fee.

Q35. Will a proposal be automatically disqualified if the firm does not fully meet the qualifications listed in Section V.D.a & b of the RFP?

A35. Yes

Q36. Will FIT provide existing drawings and a 3D model of the exhibition space, or should site documentation be included in the proposal?

A36. Drawings can be provide

Q37. Are you able to disclose the budget of both/either project at this time?

A37. No

Q38. It was mentioned in the walkthrough that the designer is responsible for providing shop drawings. Is the museum expecting typical sections describing a fabrication method or more of a production package with section details of every element, (wall, platform, etc)? Could the museum share an example drawing set describing the expectation?

A38. Shop drawings should be provided for any fabrication method including case work. No examples will be provided.

Q39. We understand that fabrication is done in house by FIT. We also understand that conservation casework is sometimes required. Just to confirm: is the conservation casework fabricated in-house?

A39. Casework is done in-house.

Q40. For item "h" of the items required for proposal, "Cost/fee Proposal of Services," it is noted to provide a "cost estimate for all aspects of production including a forecast of out-of-pocket expenses." Should this be the fees for the exhibit designer to provide design services through install phase? Or should this be a project-wide budget including estimated costs for materials, fabrication, and installation?

A40. Architectural services only.

Q41. Please confirm FIT is responsible for purchasing materials as well as for fabrication and installation costs.

A41. FIT is responsible for fabrication and installation costs.

Q42. Please confirm the exhibition lighting designer is under contract directly to FIT and so would not be part of services offered with this RFP.

A42. Exhibition lighting designer is under contract directly to FIT.

Q43. It is our understanding that the graphic design and production are part of a separate RFP and are out of scope of this RFP. Would you confirm?

A43. Yes not in the scope of this RFP.

Q44. May we submit proposals for both RFP# C1705 and RFP# C1706? We believe that this would provide cost efficiencies, design alignment and streamlined communication. Would one firm be allowed to be awarded both, or would the award of one preclude one from being awarded the other?

A44. We appreciate your interest in both RFP# C1705 and RFP# C1706 and understand the potential benefits of a combined approach. However, each RFP will be evaluated and awarded independently. You are welcome to submit proposals for both RFPs. Submitting for both will allow the evaluation team to fully consider your capabilities and alignment with each project.

Q45. The RFP specifically includes “structural” design in the scope of services. Depending on the exhibit, we can foresee varying amounts of structural design needed. We would typically engage a structural engineer as needed to perform those services. For the purposes of this RFP, would it be acceptable to list structural engineering hourly rates? It will be difficult to identify a concrete fee for the structural design work when the scope is undefined.

A45. The structural design refers to temporary walls and platforms, there should be no need for a structural engineer.

Q46. We understand that the scope is for two exhibition designs per year. Should the Cost/fee proposal be for both exhibits combined?

A46. Yes both combined.

Q47. From the walkthrough, we understand that the typical process for one of the shows is:

- a. Curator shares a show theme in February/March
- b. Designer submits design concept in June
- c. FIT would comment and request a revision
- d. End of July, early August for drawings
- e. Show opens mid-September

A47. Drawings are finalized in early June, Concept is due in May.

Q48. What is the timeline/process for the second show? We are interested in understanding if/the way in which the design process for one exhibit might overlap the design process for the second exhibit.

A48. Design process does not overlap but follows closely behind.

Q49. Will the two exhibits happen simultaneously? For fee/cost purposes, it will make a difference if the design of the exhibits is offset or if it occurs at the same time.

A49. No, one in Fall, one in Spring.

Q50. Will the exhibits include any technology (projections, QR codes, etc.)? If so, to what extent?

A50. Yes depending on the curators needs. Current show has 3 projectors and 5 monitors. The previous show had no media.

Q51. Should we include AV design and integration services in this proposal?

A51. No

Q52. Will the exhibits require media design? Should we include media design services in this proposal? If so, should we also include media production services?

A52. No, only media placement requested by the curator.

Q53. During the design phases, will it be in the exhibit designer's scope to create and update project budgets/ cost estimates? Should we include cost estimating services in this proposal?

A53. No

Q54. Does FIT have existing approved egress plans that can be shared with the exhibit designer (after award of the project)?

A54. No

Q55. Has the topic of the exhibit(s) been determined yet? If so, could you share information about it (them)?

A55. No

Q56. Will the exhibit designer be responsible for any research or content development?

A56.No

Q57. Would all exhibits typically begin in Schematic Design, or should we anticipate a Concept design phase?

A57. Concept design first.

Q58. Approximately how many objects/artifacts are typically included in MFIT exhibitions?

A58. Typically 100 – 150

Q59. Are there any elements of the exhibit design that are bid out to outside fabricators/vendors? Should we assume there will not be a bid phase?

A59. No

Q60. May the proposal document be formatted to be either 8.5" x 11" or 11" x 17"? Are there any requirements for size or binding?

A60. Please refer to Question number 2.

Q61. Is there a page limit for the proposal?

A61. No

Q62. Please confirm that proposals are due on or before August 14th, 2025 at 12:00pm (and not July 31, 2025 as noted on 1st page of RFP).

A62. All bids are due on August 14, 2025, at 12:00 PM, as stated in the addendum. All addenda must be acknowledged and submitted with your bid package. The addendum can be found on our website: <https://www.fitnyc.edu/about/administration/finance/purchasing/current-bids.php>

Q63. Could you provide a number (or rough estimate/ range) of the number of production meetings required by Contract item 3/b/3?

A64.4

Q65. During the content development process, how long should we assume for internal review and approval after each content phase?

A65. 2 days

Q66. Discrepancy on date of final submission:

"Only those proposals received at FIT Purchasing Office on or before 12:00 PM on July 31, 2025 will be considered." vs. "Proposal Due Date: On or before August 14, 2025 at 12pm" [p.2, 6 etc]

Please confirm that Final Proposal submission date and time is on/before Aug 14th, 12pm

A66. Please refer to Question number 62.

Q67. "Firm must be a licensed and professionally insured architect in the City of New York with in-depth knowledge of New York City building and safety codes."

Universal Design Studio is comprised of architectural and interior designers, but does not have an internal "AoR" (state registered architect) in their team. During the site visit, it was mentioned that the firm selected would be required to run all designs thru the campus architect for permits; given this information, is it safe to assume the campus architect would serve as the AoR? If this is not the case, would FIT consider awarding the contract to a design studio, such as Universal if they were to agree to partner with an external "AoR" as and when is needed, to comply with state regulations if the specific exhibition requires permit filings.

A67. No external AoR

Q68. "Knowledge and understanding of AIC fashion and textile conservation standards and requirements are a must."

Universal under take exhibitions that cover a wide range of subject matters and often bring on specialists as and when needed. Would Universal be permitted to partner with local/US based specialist/textile expert as needed?

A68. No the museum has a Conservation Department.

Q69. "Firm shall provide a comprehensive and complete proposal with individual sections. Each section shall be tabbed and organized in the sections detailed below."

Please could we get clarification on which "sections below" you are referring to - is it the immediate section that follows (see image below)? Or is it one of the subsequent sections ex "VI. Proposal Requirements" (p5-6)? Please clarify which sections should be used for when we apply numerical/alphabetical labels on the atbbed sections requested.

nb. there are multiple sections in this RFP that discuss proposal requirements, from p4 onwards (a few w repeat requirements or slightly different asks which feels). Plus each uses either alphabetical or numerical coding, so we wanted to double check the precise section outline we should follow to ensure the table of contents aligns to our "tabbed" sections.

Proposals shall include, but are not limited to:

- a. Ideally, the Firm must have created at least five (5) large-scale fashion exhibitions in an American Alliance of Museums (AAM) accredited museum. The exhibitions should be thematically diverse and include a wide array of fashion objects, both historic and contemporary. Knowledge and understanding of AIC fashion and textile conservation standards and requirements are a must. Also required is an in-depth knowledge of architecture, traditional and cutting-edge construction methods, and a proven record of creating detailed, computer-generated construction drawings and floor plans and three-

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dimensional models. Construction drawing must be created and executed to the specifications of MFIT's exhibitions manager and coordinator.

- b. The ideal Firm will have at least three (3) years of experience designing fashion exhibitions within an accredited fashion museum, specifically one that is part of a university or academic institution, such as FIT. Experience teaching design and architecture in accredited graduate and undergraduate colleges and universities is a plus.
- c. The ideal Firm will have a proven record of innovation, including but not limited to pioneering green and environmental architecture, implementation of complex lighting systems into structural designs, and experience designing museum and galleries.
- d. A list of other clients, for whom Firm has provided similar services, with special reference to include detailed information for a minimum of three (3) references providing project description, project budget, contact person, title and phone number.
- e. Exceptions to any terms and conditions.
- f. Qualifications of the team assigned to this project, including a breakdown of the staff, job titles, and brief bios.
- g. Examples of previous work, with preference for projects in higher education, non-profit, or cultural institutions.
- h. Cost/Fee Proposal of Services. A cost estimate for all aspects of production including a forecast of out-of-pocket expenses.

A69. Please refer to Question number 25.

Q70. Proposals shall offer best and final terms. All prices shall be firm and not subject to increase during the period of the contract.

Given exhibition scope is not defined (we know semi-annual cadence is expected but size/scope/subject matter of each exhibition is undefined), would provision of Universal rates for a "typical" team, alongside an estimated duration for each design/build stage, be acceptable?

A70. Architectural Fee only

Q.71

Initially the Firm is asked to provide a "Cost/Fee Proposal of Services. A cost estimate for all aspects of production including a forecast of out-of-pocket expenses." - However later in the RFP, the Firm is asked to ONLY use "Exhibit A - Proposal Analysis Sheet" which asks for a total sum, and does not include space for the breakdown of all production costs previously requested

Please confirm if Universal can provide detailed cost breakdown in ADDITION to the "Cost/All Inclusive" total, on document Exhibit A

A71. The amount should reflect the total all-inclusive cost. Please provide a cost breakdown summarizing all components that make up the total.

YOUR SIGNATURE BELOW WARRANTS THAT YOU UNDERSTAND THIS ADDENDUM AND THAT YOU HAVE MADE THE APPROPRIATE ADJUSTMENTS IN YOUR PROPOSAL AND CALCULATIONS.

Signature _____

Print Name and Title of Authorized Representative

Print Name of Company/Partnership/Individual

Date _____