



Purchase College

STATE UNIVERSITY OF NEW YORK
735 Anderson Hill Road
Purchase, NY 10577-1402
www.purchase.edu

Procurement Department
RFQ: Acoustical Design Services for Studio A Rehab
Project SU-031820
Addendum #2 * April 8, 2020

To: Prospective Bidders

No. of Pages: 9 pages

SUNY Purchase hereby issues this Addendum, dated 4/8/2020, for the above referenced RFQ, in order to provide the following clarifications:

Item 1:

SUNY Purchase received questions at the pre-bid meeting and via email. Answers with additional clarification is provided on the following 8 pages.

Please be sure to sign THIS ADDENDUM (as acknowledgment that your firm received it) and submit it with your bid package.

Respectfully,

Elizabeth Pleva
Associate Director of Contract and Procurement Services

Acknowledgement of ADDENDUM #2

Signature

Date

Typed printed name and title

Company name

Purchase College Project #RFQ-SU-031820
Acoustical Design Services for Studio A Rehab

Addendum #02 - Bidder's Questions & Answers

Q1. We are interested in bidding on your project and are requesting a copy of the RFQ and supporting documents. We were notified about the project through the NYS Contract Reported. However, we didn't find any project RFQ documents to download. Please inform how we can receive a copy of the RFQ and supporting documents. We look forward to learning more about this project and The SUNY Purchase College campus.

A1. You can find all you need to know about this RFQ at:
<https://www.purchase.edu/offices/purchasing/procurement-opportunities/>

Q2. We are interested in attending the pre-bid meeting for this project on April 1, can we please be included in the meeting invite?

A2. A physical meeting will not take place. Instead, we will be holding a virtual meeting using the Zoom platform. A link to the Zoom meeting will be sent to all that inquire.

Q3. Do you know if there's an established budget for these design services or an estimated cost of work?

A3. We have estimated a \$500,000 dollar construction budget. That estimate does not include design fees and equipment. Ideally that would include equipment, however, until we get into the design itself, we're looking at the number based on square footage costs.

This response is for qualifications only. Do not submit design fees at this time.

Q4. Are you looking for just acoustical design services? What about the fields involved in the design?

A4. This RFQ is for acoustical design services only.

The College will be hiring a separate architectural firm and separate engineering firm to work with and support the acoustical design firm. If any other additional consultants are needed, the College will also hire them under a separate contract. If you are interested in submitting proposals for these other services, please forward us an e-mail and we'll forward you the scope of services we are looking for.

Q5. Our company has both WBE and MBE status. Does that qualify us in meeting both the WBE and MBE required goals?

A5. Typically No. You are not allowed to claim both under a single company. You must choose to submit as either WBE or MBE. You would then need to demonstrate how you will achieve the other percentage. However, in this case, due to this being single design service RFQ, the College is evaluating

Addendum #02 - Bidder's Questions & Answers

this requirement needing to be met. For this RFQ, there is paperwork to be submitted as part of the RFQ which you should still submit, indicating your status and ability to meet the goals.

Q6. Will any other Q&A be distributed?

A6. As questions are received, a response is developed and is distributed to all. If an addendum to the announcement on the NYS Contract Reporter is needed due to the questions, then all are notified to review the addendum. As indicated in the RFQ, the answers to all bidder questions will be posted at:

<https://www.purchase.edu/offices/purchasing/procurement-opportunities/>

Q7. In the RFQ, I did not see the size of the space (in square feet) mentioned. Could you please provide that information?

A7. The size of the project is roughly 1,500 square feet. There are three spaces, a recording room, a control/teaching room, and a connecting airlock to an adjoining corridor space.

Q8. What is the scope of work you're looking for in the other design services? Is the intent to have the Acoustician be the Prime, and SUNY to hire the Architect and then hand over to the Acoustician?

Based on the RFP, which says the following:

"The new design will need to illustrate how best to layout the spaces, integrate technology and the necessary equipment needed, address acoustics within the spaces and isolation to the outside adjoining spaces, indicate the necessary electrical, mechanical, and fire alarm requirements for the spaces, and look at future growth and flexibility in delivering our program (as it relates to the studio)."

Many of these requirements do not fall in the Acoustician's professional realm. Can you please clarify.

A8. Yes, the intent is to have the acoustical design firm be the prime on this particular project. You can use what is outlined below as a guide for additional design services.

For these additional services we are looking for an actual proposal with a price. These proposals should be submitted to both elizabeth.pleva@purchase.edu and sean.connolly@purchase.edu

Architectural Design Services:

1. Review and coordinate all architectural requirements of this project with SUNY Purchase and their consults.

Addendum #02 - Bidder's Questions & Answers

2. Review all existing data and documentation provided by the college.
3. Perform a site visit to review the design/program requirements and verify the existing conditions.
4. Perform and document a Building Code analysis of the proposed design to assure all code requirements are met in relation to the general construction, egress, occupancy, ADA, etc.
5. Prepare Construction Drawings and Technical Specifications on drawings (college will provide front-end spec) related to limited architectural elements (as needed) for Bidding and Construction.
6. Provide one cost estimate for budgeting purposes of the architectural scope based on preliminary construction documents.
7. Coordinate all Architectural drawings with the college's consultants.
8. Prepare a Cover Sheet and will provide a drawing template for use by the consulting engineers.
9. Attend a pre-bid walk-thru, provide contractor clarifications, prepare addenda, review bids and provide recommendations.
10. Participate in up to four conference calls during the design phase.
11. Verify construction is in accordance with design intent and reflective of what is described in the Construction Documentation.
12. Review the construction schedule, review RFI's, shop drawings and samples, prepare sketches and bulletins and project closeout.
13. Participate in 3 on site meetings during the construction phase.
14. Visit the site at substantial completion and prepare one punch-list.

Engineering Design Services:

General

1. Coordinate with architect and acoustical consultant.
2. Prepare all construction drawings and specifications in compliance with all Federal, New York State and New York City codes, laws, rules and regulations.
3. At the end of the design for this project, provide one set of signed and sealed reproducible contract drawings and an electronic copy (PDF format and DWG) of all AutoCAD drawings.

Design Phase Services

1. Meet with you and your staff to ascertain existing conditions.
2. Survey the facility and ascertain existing conditions.
3. Develop contract documents consisting of engineering drawings and specifications for the mechanical and electrical design in conformance with the New York State Building Codes and local regulations.
4. Attend (3) design meetings for coordination with architect and acoustical designer.

Construction Admin. Services (For all MEP Work)

Addendum #02 - Bidder's Questions & Answers

1. Review shop drawings to determine conformance with MEP specifications.
2. Attend up to two (2) field visits to the construction site to observe progress and compliance with the contract documents and attend meetings if requested.
3. Visit the site at completion of construction to prepare a punch list of incorrect or incomplete work.

Mechanical Scope of Services

1. Develop computerized cooling and heating load calculations as well as ventilation loads for the proposed space.
2. Formulation of an air balance for the proposed space.
3. Design of the modifications required to the existing distribution system to accommodate acoustical design.
4. Prepare specification on drawing for bidding purposes.
5. During bidding phase, respond to questions and prepare addenda as necessary (note Campus will formally release compiled questions and answers Addendum).

Electrical Scope of Services

1. Develop lighting plans based on the architecturally developed reflected ceiling plan and lighting fixtures as selected by the Acoustical Consultant.
2. Develop branch circuitry and switching for the lighting design from existing panel boards.
3. Design and prepare plans for electric power circuitry for convenience receptacles, HVAC equipment, and equipment based on architecturally developed furniture and equipment plans and equipment data from the manufacturers from existing panel boards.
4. Develop plans for the fire alarm and smoke detection system connecting to the existing approved fire alarm system.
5. Prepare specification on drawing for bidding purposes.
6. During bidding phase, will respond to questions and prepare addenda as necessary.

SERVICES NOT INCLUDED

1. Any work associated with asbestos or any hazardous material.
2. Preparation of as-built drawings.
3. Structural design.

Addendum #02 - Bidder's Questions & Answers

- 4. Controlled Inspections.**
- 5. All environmental studies and testing.**
- 6. Filing of any MEP drawings and associated fees.**
- 7. Design of new air handlers and wholesale replacement of the mechanical systems.**
- 8. Fire-protection, Plumbing, Structural, acoustical and audio design.**

Q9. Having done work in the building in the past, does this room have skylights in it or is it on the other side of the building? Are there other drawings available to look at and review?

A9. No, none of the spaces that make up Studio A have skylights. Studio A spaces are on the east side of the building and have a regular roof above the spaces. We do have some old drawings (not as-builts) that we can send to you if this will assist you in preparing your proposal. These are part of the documents we'll also hand over to the awarded firm. Please send a request e-mail to: sean.connolly@purchase.edu

Q10. Are AutoCad drawings available of the spaces?

A10. Yes, we have a general plan in AutoCad, no MEP or details drawings.

Q11. The RFQ indicates multiple hardcopies are to be submitted, along with the proposal in an electronic format (.PDF). Is this still how you want our submission sent to you?

A11. No, given the current Covid-19 environment, we are requesting that all responses to this RFQ be submitted electronically by the date and time indicated in the RFQ or sooner. Our preference is in a .PDF format.

There may be some limitations in size that we can receive. Assume a 10-megabit limit. You can also submit with a link to your FTP site from which we can download the submission if your proposal is larger in size.

However, it is fully on the submitting firm to make sure that we receive your proposal by the due date and time. I would recommend sending an e-mail confirmation request that we have received your submission.

The e-mail and your submission should be sent to:
elizabeth.pleva@purchase.edu

Q12. I'd like to get a handle on the A/V Integration requirements for the project. Can you send us the preliminary equipment list as soon as possible so I can review with our integration Partner?

A12. Here's a starting point:

Addendum #02 - Bidder's Questions & Answers

- Rupert Neve Designs 5088 Shelford Analog Mixing Console - 32-channel
- ProTools HDX+ system 64x64 channels of I/O
- Comprehensive patch field
- Add Avid S3 or S6 type controller - not sure which will be front and center, perhaps a low, mastering style desk and analog console to the right, up for discussion.

With the outboard gear I really feel like we should stick with / invest in the classics, not "digital modeled stuff:", for a starter list;

- SSL Stereo buss compressor (rackmount)
- Neve 33609 compressor limiter
- API 2500 stereo buss compressor
- X2 LA2A Universal Audio compressors
- X2 Purple Audio 1176
- X2 PULTEC EQP1a EQ's
- Dangerous music BAX eq (stereo)
- Manley Massive Passive

Need some delay based outboard gear as well, Bricasti, Lexicon, Eventide etc.

ROOM STUFF

Proper Acoustical Design (i.e. optimal ratios, real customized treatment, etc.)
LARGE FLOOR TO CEILING GLASS between rooms, Glass into rear ISO space too.

Proper set of gobos/baffles

Control room capable of seating (20) students comfortably with good (stereo) listening at every position

Large display suitable for mixing to picture - but that does not block view into live room, perhaps a motorized mount

Full Range Monitoring **MUST BE large format ATC monitors with matching subs** (and near fields) 5.1 capability (ATCs for mains, Amphion for 5.1?)

Dolby Atmos monitoring

X8 private cue mixers (hear back type - simple)

DANTE self (music) managed network (COMPLETELY independent of the school's network) connecting Recital Hall, Studio B, Choral Hall, 0078, and the third-floor studios.

Addendum #02 - Bidder's Questions & Answers

Q13. Does this studio serve just one program (i.e., just music or recording arts) or does it need to be more flexible? i.e. are they only recording multi-track music content or would they also do voice over work green screen, broadcast, etc.?

A13. No green screen, no "compromise" multi-purpose designs please. We will want to film stuff but within context of filming in a proper studio.

Q14. Sean mentioned more photos are available in our call on Wednesday. Can we get those please?

A14. These photos are available upon request. If you want I can e-mail these or upload them to your FTP or DropBox site. Send a request to: sean.connolly@purchase.edu

Q15. Would it be possible to get a copy of the slide deck from the Wednesday call?

A15. This is available upon request. If you want I can e-mail this or upload this to your FTP or DropBox site. Send a request to: sean.connolly@purchase.edu

Q16. Do they have any existing noise issues with mechanical systems?

A16. The space actually doesn't have terrible noise issues, certainly not as bad as the rest of the building. That is to say it's quite good in terms of people not bothering people who are using the spaces, however there's concern that when the big speakers get cranked up it can bother other people in adjoining spaces (i.e., the recital hall and perhaps the new film soundstage), so that may be a consideration and require improved isolation of some sort. We'll need to delve into this when we start the design and get feedback from the adjacent users.

Q17. Are there other sound isolation issues from outside the space contained in this project's scope that must be addressed, such as noise from machinery, external noise, other program activities within the building that are sometimes disruptive?

A17. The isolation from room to room is not bad, the doors are terrible. Rear ISO booth needs a window. Glass between control room and live room should go floor to ceiling (it is way too small). The shape of the raw spaces is poor, parallel walls etc., so that is where moving some things around may help.

Q18. I think you said on the call that the acoustic consultant scope would include the AV design (audio, recording equipment, monitors etc.), with the college providing a proposed equipment list for our review – is that correct?

A18. Yes. Please refer to the answer to question #12.

Q19. You mentioned on the call that the expectation is the acoustic consultant would be providing drawings. Our assumption is that we would provide schematic level architectural plans that would then be picked up by the architect for integration into

Addendum #02 - Bidder's Questions & Answers

their architectural set by 100% SD, which we would then review in the DD/CD phases. We would own the audiovisual systems drawings throughout the design and construction process. Is that in alignment with your expectation?

A19. As far as documents, we're looking for more than schematic drawings from the acoustical consultant. We are expecting drawings, details, specifications, that a contractor can build from. The architect is really only going to be reviewing for code and other small issues. The intent is not to have the architect compile a detailed set of documents base on sketches and some details from the acoustical designer. For the scope of work for both the architect and MEP engineer please refer to the answer to question #8.

Q20.