FRAMING A MODERN MASTERPIECE

THE CITY+THE ARCH+THE RIVER | 2015

COMPETITION MANUAL

12.08.2009

v.6 - 19 May 2010

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COMPETITION INFORMATION

www.cityarchrivercompetition.org

REVISIONS:
Competition Manual v.2 - 8 December 2009 - Invitation signatures added
Competition Manual v.3 - 29 January 2010 - Schedule updated
Competition Manual v.4 - 19 March 2010 - Schedule, process and site updated
Competition Manual v.5 - 7 April 2010 - Schedule updated
Competition Manual v.6 - 19 May 2010 - Stage III submittal requirements revised

INVITATION

On behalf of the National Park Service and the people of St. Louis, we invite you to participate in "Framing a Modern Masterpiece," the international design competition for the Gateway Arch.

The Arch is among the world's greatest structures and most visible icons. Its design was chosen in an architectural competition in 1948. After reducing 172 competitors down to five finalists, a panel of seven judges unanimously chose a design submitted by Eero Saarinen—the Arch.

Sixty one years later, we are embarking on a second competition. Our goal is to integrate the park, the east and west sides of the Mississippi River, the surrounding attractions and the downtown into a single vibrant and dynamic destination. We would like St. Louisans and visitors to the region to make a connection with this historic district and the river that made the city great.

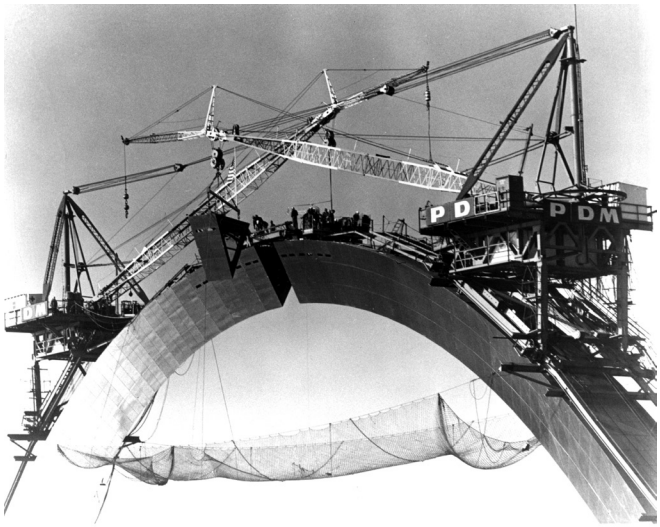
Improving on greatness is both a challenge and an incredible opportunity. As a result, we have created a competition program and assembled a jury worthy of its subject matter. As happened decades ago, we intend to build the winning design.

We challenge the world's great minds to share their vision and imagination with us.

Sincerely,

Tom Bradley
Superintendent,
Jefferson National
Expansion Memorial

Francis G. Slay
Mayor
City of St. Louis



Completion of the Arch
October 28, 1965

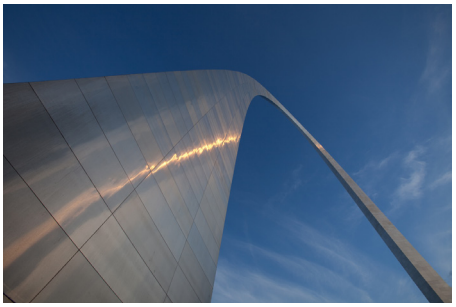
October 2009

VISION

FRAMING A MODERN MASTERPIECE | The City + The Arch + The River | 2015 is an International Design Competition that honors the spirit of exploration that inspired Thomas Jefferson and Eero Saarinen. Sponsored by a partnership of the National Park Service, the City of St. Louis and other riverfront interests, the Competition presents a lifetime opportunity for architects, landscape architects and designers—and for National Park supporters the world over. The challenge is to take one of our country's first urban park sites, weave it into the city fabric, explore the role of Jefferson National Expansion Memorial as an active part of the downtown and a contributor to economic growth, celebrate the riverfront and mitigate the divisive "moat" of transportation around the site. This challenge is daunting and complex—but the opportunity is one that could result in a legacy project for this generation of citizens and leaders.

In September 1947 a national design competition was announced to imagine the possibilities for a national memorial in St. Louis, Missouri to honor Thomas Jefferson and the era of American Westward Expansion. Of all the entries, the Jury chose the most audacious; an enormous, iconic arch made of stainless steel, a modern, abstract colossus leaping suddenly from the west bank of the Mississippi River. This inspiring design by architect Eero Saarinen – his first major solo effort – immediately defined the city and the artist. The memorial plan included an integrated design of site (with Landscape Architect Dan Kiley), public facilities and a below-grade visitor center, plus a "sky ride" to take visitors to an observation deck at the top. When completed, the 630-foot stainless steel masterpiece became an international destination and the definitive icon of the City of St. Louis.

Time has been kind to the Arch, which still astonishes with its boldness and beauty. The grounds immediately surrounding it, designed by the late Dan Kiley, are also widely regarded as a masterpiece. However, the site has become a kind of island – severed and isolated from the rest of the city and from the Mississippi River and points east. At the time of the first competition, various methods of transportation which surround the site were not only prized but also accentuated. A new Interstate Highway System, burgeoning railroads and bustling barge traffic on the river, all signaled prosperity and dynamism for the area and for the nation. Today, those transportation corridors sever the memorial site from the river and the city, making the Arch grounds an "island," isolating the Memorial from the activity and diversity of the evolving downtown and compromising public access and use of the historic area and separating the waterfront from the city.



The Gateway Arch

This Competition is about connections and weaving an urban park into the city fabric of St. Louis. An integral part of the design challenge is achieving a balance between new ideas and design and the retention of the character-defining features of the Saarinen-Kiley vision for the site, which is a National Historic Landmark.

STAGE I: PORTFOLIO

- Registration Opens
- Pre-Submittal Meeting in St. Louis
- Portfolios Submitted by Lead Designers/Design Firms
- Compliance Check by Competition Manager
- Jury Evaluates Portfolios and Selects Lead Designers/Design Firms to Participate in Stage II

STAGE II: TEAM QUALIFICATIONS & INTERVIEW

- Stage II Announcement
- Networking Session in St. Louis
- Lead Designers/Design Firms Assemble Teams
- Lead Designers/Design Firms Submit Team Qualifications
- Compliance Check by Competition Manager
- Jury Interviews Teams
- Jury Evaluates Teams and Selects Stage III Participants

STAGE III: DESIGN CONCEPT

- Stage III Announcement
- Pre-Design Concept Briefing & Meet the Design Teams Presentations
- Teams Prepare Design Concepts
- Mid-course Reviews 1 & 2
- Teams Submit Design Concepts
- Technical Advisory Team Reviews Submittals
- Team Presentations of Design Concepts to the Jury
- Public Exhibit of Design Concepts
- Jury Evaluates Design Concepts, Ranks Teams & Makes Final Selection
- Selected Team Announced

COMPETITION PROCESS

FRAMING A MODERN MASTERPIECE | The City + The Arch + The River | 2015 International Design Competition is a three-stage process. The three stages are (1) portfolio evaluations to select 8-10 potential design teams, (2) team interviews to narrow the field to 4-5 potential design teams, and (3) a design competition to select a design and team to execute that design.

For Stage I, submissions are required to identify a team of designers and lead designer, and submit a portfolio of recently completed work by each member of the design team. The required portfolio submission would include a brief description of the design team, a statement of design intent and philosophy by the lead designer, a profile of the design team and examples of their work.

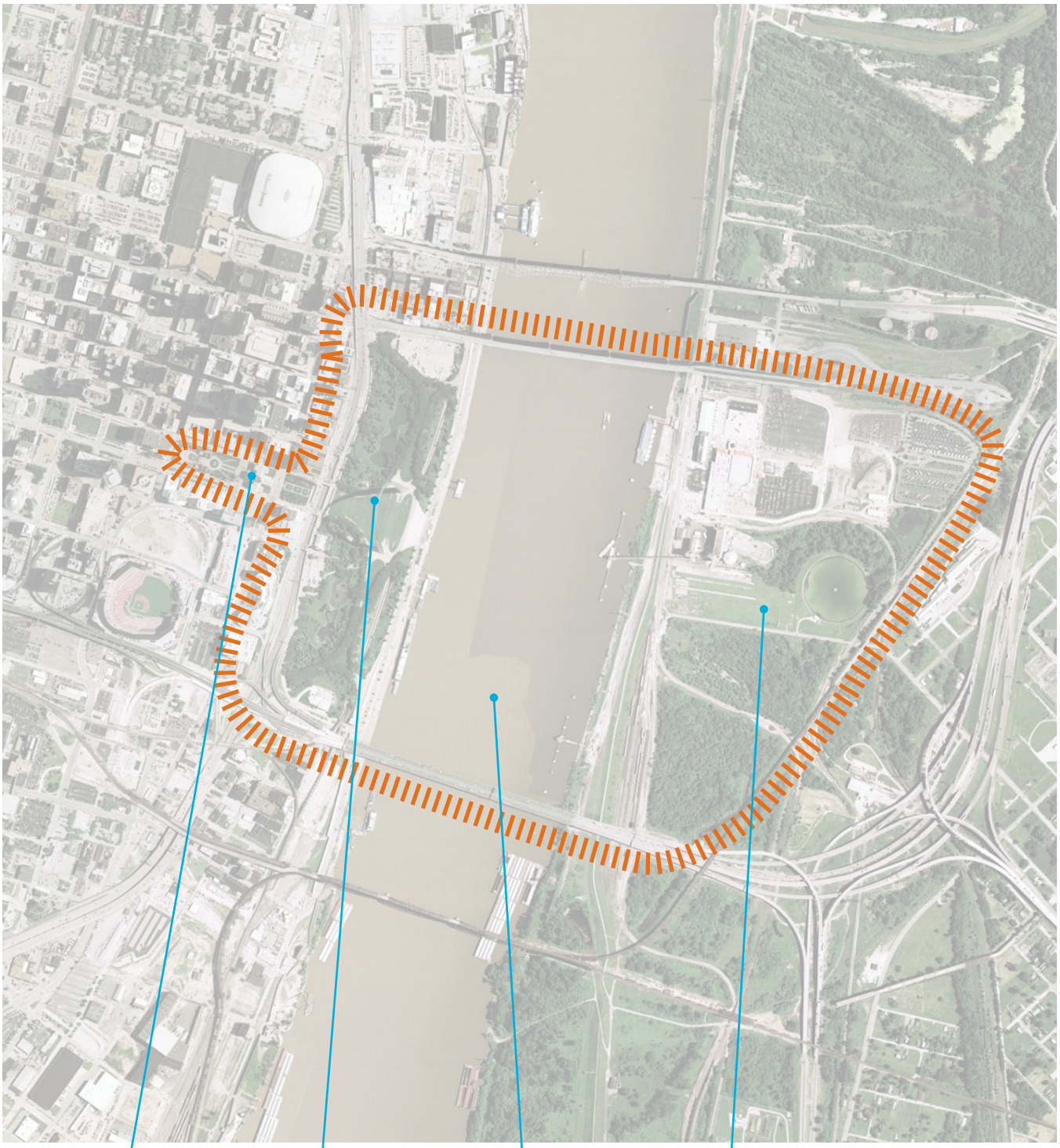
Based on an evaluation of the portfolios, a short-list of 8-10 design teams will be selected to participate in Stage II. In this stage, the design teams must form complete design teams capable of executing the project. The teams submit a Federal Standard Form 330 for evaluation and participate in an interview with the Jury. The SF 330 details the team's qualifications and requires a thorough description of the proposed team, resumes of key personnel, and example projects. The subsequent interview entails a presentation by key members of the design team followed by a discussion with the Jury structured to address specific project criteria.

After the interview, the Jury will select 4-5 design teams to participate in a 90-day design concept competition to explore their design approach and test their working methodology. The design team must create and submit a design concept for the project responding to specific criteria that will provide insight into the designer's approach as well as clarification of program, site, and technical requirements for the project. The result of the competition is a design and a capable design team. The design concepts submitted are assumed to be an appropriate point of beginning for the project once the design and the design Team are selected. As design criteria may evolve from the competition process, it is assumed the selected design concept will evolve as more detailed design continues.

Final selection of the successful design team is based wholly on the submitted design concepts. It is assumed that all the design teams selected to participate in Stage III are fully capable of executing the project effectively and it is their visions of the project that separates them.

View from the South Overlook

COMPETITION SITE



DESIGN GOALS

COMPETITION PROGRAM

The Design Competition provides the vehicle to explore creative design solutions that address a complex urban situation. The multi-disciplinary Design Teams that participate in the Competition process are tasked with creating design concepts that address the following design goals, which serve as the Competition program.

1. Create an iconic place for the international icon, the Gateway Arch.
2. Catalyze increased vitality in the St. Louis region.
3. Honor the character defining elements of the National Historic Landmark.
4. Weave connections and transitions from the City and the Arch grounds to the River.
5. Embrace the Mississippi River and the east bank in Illinois as an integral part of the National Park.
6. Reinvigorate the mission to tell the story of St. Louis as the gateway to national expansion.
7. Create attractors to promote extended visitation to the Arch, the City and the River.
8. Mitigate the impact of transportation systems.
9. Develop a sustainable future.
10. Enhance the visitor experience and create a welcoming and accessible environment.

The City from Memorial Drive toward the Old Courthouse

The Arch Grounds from Memorial Drive

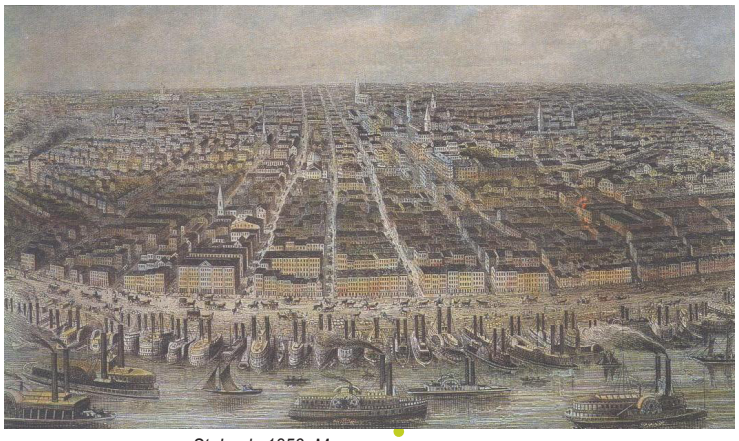
The River, Levee and Eads Bridge

CONTEXT

ST. LOUIS

The City of St. Louis was founded as a fur trading post by Frenchmen Pierre Laclede and Auguste Chouteau in 1764. Located near the confluence of the continent's major rivers, the town quickly became a premiere trade location. The town's center was where the Gateway Arch stands today, and the landscaped grounds of the Arch are illustrative of the town limits during the colonial period. St. Louis soon became the most dynamic and successful mercantile town on the river. Administered by the Spanish between 1770 and 1804, St. Louis was composed of primarily French-speaking inhabitants born in America.

With the purchase of the Louisiana Territory by the United States in 1803, St. Louis became part of the American westward expansion movement, continuing as a fur trading center but also becoming the embarkation point for expeditions of exploration and settlement of the Trans-Mississippi West. Anglo-Americans flooded the town, swiftly outnumbering the original French inhabitants. The arrival of steamboats in 1817 improved river transportation to the extent that St. Louis became the third busiest port in the U.S. By the time of the Civil War St. Louis' mile-long levee saw over 2,500 boats dock each year. The city became an emporium for manufactured goods from the east and from Europe, and raw materials from the far west. Overland trade routes extended between St. Louis and Santa Fe, Oregon and California. Travelers bound for western lands to settle, to mine for gold and silver, or for trade passed through St. Louis on their way West. Treaties displacing American Indians were signed in St. Louis.

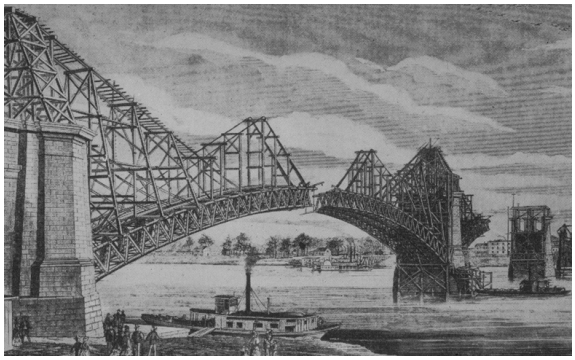


St. Louis 1853, Magnus

The riverfront district was the thriving heart of this growing metropolis, its population swelled by primarily German and Irish immigrants. The Catholic Church, which accompanied the first French settlers, increased in importance with the arrival of these primarily Catholic immigrants. St. Louis grew into a manufacturing center in its own right during these years. Even a devastating fire which swept the riverfront in 1849 could not stop the forward momentum of the city, and the riverfront district was rebuilt within a calendar year. By the outbreak of the Civil War in 1861, however, forces were at work which would change St. Louis and its riverfront forever. One was the growing importance of the railroad to national trade. The Mississippi River, once an asset, now became a barrier to railroad transport, as no bridge existed at St. Louis. East St. Louis, Illinois, began its rise as a manufacturing and shipping center at this time, eliminating difficult and expensive cross-river shipments of goods. Another factor in St. Louis' decline was the Civil War,

which closed off the Mississippi River to shipping. Rail became the approved method of shipment for many goods, and Chicago was a more logical Union rail center in its war with the Confederate States. Missouri's slave-state status and near secession in the anxious early days of the war convinced merchants that St. Louis was a bad risk.

At the conclusion of the war St. Louis found that it was no longer the premiere city of the Midwest, that a large portion of Midwestern trade and the hub for the new transcontinental railroad had passed to Chicago. Even the completion of the engineering marvel of the Eads Bridge was a case of too little, too late. Trains crossing the bridge were sent through tunnels to the new Union Station at 23rd Street, far to the west of downtown. River transport dwindled, and the riverfront district where St. Louis was founded became an unimportant backwater of the city. However, St. Louis continued to be an important manufacturing and processing center for grain, beer, shoes, mules, cast iron stoves, and other necessities. The World's Fair of 1904, the largest ever mounted, took place in Forest Park, and St. Louis remained the fourth largest American city into the early 20th century. During the 1930s, city leaders felt that the riverfront should be improved to a condition befitting the status of St. Louis as a premiere American city, eventually resulting in the creation of Jefferson National Expansion Memorial.



Eads Bridge Construction

The Greater St. Louis area today has a population of 2,877,126, and is the largest urban area in Missouri and sixteenth largest in the United States. The city is well known for its contribution to the musical styles of blues, ragtime, and jazz. The St. Louis Cardinals, one of the most successful Major League Baseball teams, make their home downtown at Busch Stadium. Other professional teams include the St. Louis Rams (football) and St. Louis Blues (hockey). The Anheuser-Busch Brewery is a reminder of St. Louis' heritage as an exporter of beer. The region is home to some of the country's largest corporations, including Enterprise Rent-A-Car, Graybar, Scottrade, Edward Jones, Emerson, Energizer, Anheuser-Busch InBev, Boeing Integrated Defense Systems, Purina, Express Scripts, Charter Communications, Monsanto Company, and Wells Fargo Advisers. St. Louis received the World Leadership Award for urban renewal in 2006. A large number of pleasant parks and free public attractions, such as the zoo, the history museum, the art museum, the science center, and the world-class Missouri Botanical Garden make St. Louis a pleasant place to live and work. Several major institutions of higher learning, including Washington University, Webster University, the University of Missouri-St. Louis and St. Louis University make the city a center of academics and research.

JEFFERSON NATIONAL EXPANSION MEMORIAL

The creation of the Gateway Arch and the memorial which surrounds it took more than thirty long, frustrating years. Jefferson National Expansion Memorial was the brainchild of Luther Ely Smith, a prominent St. Louis attorney. In 1933, Smith conceived the idea

after touring the monument to George Rogers Clark in Vincennes, Indiana. Smith convinced the mayor of St. Louis, Bernard Dickmann, that "...a suitable and permanent public memorial to the men who made possible the western territorial expansion of the United States, particularly President Jefferson" should be built on the St. Louis riverfront. Civic leaders liked the idea, and formed a committee which obtained a state charter in 1934 as the Jefferson National Expansion Memorial Association (JNEMA).

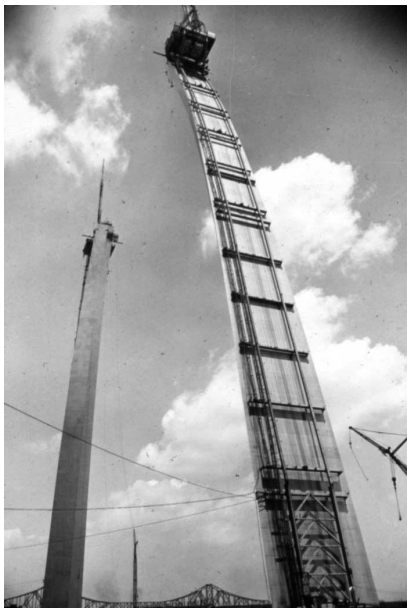
Memorial Site

The construction of a memorial was coupled from the very beginning with the idea that the St. Louis riverfront should be renovated. Improvement of the shabby, run-down waterfront district (the site of the original village of St. Louis) seemed like a perfect project to revitalize the Depression economy of the city. On December 21, 1935, President Franklin D. Roosevelt signed an executive order permitting the Secretary of the Interior to acquire and develop Jefferson National Expansion Memorial, a historic area commemorating St. Louis' role in the westward expansion of the United States. Legal delays prevented the commencement of the actual demolition of buildings in the riverfront area until 1939. Between 1939 and 1942, 40 square blocks were razed. In 1940, the City of St. Louis gave the Old Courthouse, the historic building in which the Dred Scott case began, to the National Park Service, and it was incorporated into JNEM. Just as progress was being made on the project, the United States was plunged into World War Two. While the country was wrapped up in the war effort, funds for the memorial were used elsewhere.

With the end of the Second World War, Luther Ely Smith tried to raise $225,000 to get the project going again with an architectural competition. Smith felt that the memorial should include a central feature, a shaft, a building, or an arch which would symbolize American culture and civilization. Smith wanted something "transcending in spiritual and aesthetic values," and which would attract visitors from other nations as well as the United States. Smith asked George Howe, A.I.A., of Philadelphia, to serve as a professional advisor for the architectural competition. The competition was open to all architects, landscape architects, sculptors and painters who were citizens of the United States, and began on May 30, 1947.

Saarinen and Smith

By the deadline of September 1, 1947, 172 entries had been received. They were evaluated by a jury of seven persons supervised by Howe. Competitor's identities were kept secret, and judging was by secret ballot and majority vote. After four days of deliberation, five finalists were chosen to go on to the second round of competition. By February 1948, each submitted new, more detailed plans for their memorial concept. The same jury of seven unanimously chose, by secret ballot, design number 144, by Eero Saarinen. The design was for a beautiful, soaring stainless steel arch, with landscaped grounds, a museum, and several features which were later eliminated due to financial constraints.



Gateway Arch Construction

A bill was introduced in Congress to approve the recommended design and the construction of the memorial, but authorization was delayed by the Korean War. Money became available for the project in the late 1950s, and Eero Saarinen spent a great deal of time honing and redesigning his concept. Groundbreaking for the project took place on June 23, 1959. An underground visitor center, river overlooks, railroad tunnels and floodwalls were constructed first. Bids for the construction of the Gateway Arch were opened in January 1962, and the MacDonald Construction Company of St. Louis was chosen as the primary contractor, with a low bid of $11,444,418. A unique transportation system for the interior of the Arch was funded by Bi-State Development Agency by issuing revenue bonds. The Arch was constructed between June 1962 and October 1965, primarily by the subcontractor Pittsburgh-DesMoines Steel. The first stainless steel section was placed on February 12, 1963, and the last, keystone section on October 28, 1965. The transportation system was opened to the public on July 24, 1967, and has annually taken nearly one million people to the top of the Arch. The Gateway Arch was officially dedicated on May 25, 1968. The Museum of Westward Expansion opened in July 1976, the landscaping of the park grounds was completed during the 1980s, and a parking garage was built through Bi-State Development Agency, opening on May 8, 1986.

Throughout the 1990s and 2000s, improvements were made to the memorial, including the lighting of the Arch and the completion of Eero Saarinen's Grand Staircase. The memorial draws over 2 million visitors to the area annually, and is the premiere local tourist destination. The Gateway Arch became the symbol of the city and is recognized worldwide.

A typical visit to the memorial today includes a tram ride to the top of the Gateway Arch for a panoramic view of the St. Louis area; viewing a film in one of two theaters; a visit to the historic Old Courthouse, where the Dred Scott case began in 1846, and a look around the Museum of Westward Expansion.

THE MISSISSIPPI RIVER

The Mississippi River, perhaps the most famous North American river, is 2,348 miles long, running from Lake Itaska, Minnesota to the mouth of Southwest Pass, about 85 miles southeast of New Orleans, Louisiana, where it empties into the Gulf of Mexico. The river's history conjures up visions of Huckleberry Finn and the slave Jim drifting downriver on a raft, or mighty steamboats with their passengers and cargo churning upriver into ports like St. Louis. The river has been a means of transportation and trade since the earliest Native American inhabitants fashioned boats to take advantage of it. For hundreds of years people used the river in preference to the poor roads and paths on its banks. The early European settlers found that river trips to New Orleans took a few weeks at most, while a return upriver could take five to six months of arduous poling

and rowing. Steam power, first used on the Mississippi before 1820, allowed upriver and downriver trips of nearly equal duration, and truly opened the midsection of the continent to settlement and trade.

Riverboats on the Mississippi

The reality of the modern river, especially the northern reaches above Cairo, Illinois and including St. Louis, often disappoints visitors. The northern portion of the river is highly channelized, helping to prevent seasonal flooding and making it a viable working river for the shipment of goods. Freight travels the Mississippi River between Minneapolis-St. Paul and New Orleans; and on tributary rivers, such as the Missouri River from Sioux City, Iowa; the Illinois River from Chicago; the Ohio River from Pittsburgh; the Kaskaskia River from Fayetteville; and the Arkansas River from Tulsa. There are 27 locks and dams on the Mississippi, forming a stairway of water descending from Minneapolis to St. Louis. In this 670-mile span the river falls 420 feet. There are no locks or dams on the river below St. Louis. The U.S. Army Corps of Engineers operates and maintains four locks and dams on the river in its St. Louis District: Lock and Dam 24 at Clarksville, Missouri; Lock and Dam 25 at Winfield, Missouri; Lock and Dam 26 at Alton, Illinois; and Lock 27 at Granite City, Illinois. The confluence of the Mississippi with the Missouri River is between Lock and Dam 26 and Lock 27.

The modern Port of St. Louis is the second-largest inland port in the nation, handling 30 million tons of freight each year and extending 70 miles from Grafton, Illinois to Festus, Missouri along both banks of the Mississippi River. The river at St. Louis is 455 feet above sea level, and is approximately 2,000 feet wide, with the average natural depth at about 11 feet. The average speed of the current is about 3.5 miles per hour, with approximately 1.339 million gallons per second in flow. Those who view the river at St. Louis often see barges moving up or down the river being pushed by towboats. A normal "tow" on the Middle Mississippi consists of 15 barges, with storage capacity equal to a 225-car freight train. Each barge measures 195 x 35 feet and can hold up to 1,500 tons of cargo, with 80 million tons passing through the area annually. River towboats range in power from 3,000 to 10,500 horsepower. The main cargoes, in order of tonnage, consist of grain, coal, petroleum products, chemicals, iron and steel, and sand and gravel. The annual freight tonnage moving through the St. Louis area totals more than 80 million tons. The U.S. Coast Guard is responsible for safety on the river. It places channel markers; checks the condition of towboats, commercial passenger boats, and large pleasure boats; handles search and rescue operations; and is also tasked with pollution clean-up.

EAST ST. LOUIS

Although scattered settlers lived in the area of East St. Louis from French colonial times, and the common fields of Cahokia were located there, the story of the East St. Louis

community did not begin until just prior to the Civil War. The completion of the Ohio and Mississippi Railroad connected the region with the East Coast in April 1857 and stimulated its rapid growth. In the spring of 1861, a new town charter was proposed and the name of the town at the river rail head was put to a vote. Several names were considered, but in the end the name East St. Louis was chosen.

By 1873, 650 acres of land were developed and became the most extensive stockyard in the United States. Huge slaughtering and packing buildings were in constant operation. A banking house and a fine hotel were also connected with the stockyard, which was connected to the railroad lines which converged on the Eads Bridge. By 1876 the area sported restaurants, saloons, and boarding houses, warehouses, grain elevators, iron mills, and manufacturing concerns. The high rates charged as bridge fees by the Terminal Railroad Association helped East St. Louis to grow. Heavy industry was established on the east side, leaving light manufacturing on the west, due to the high bridge fees. The market for steel, zinc and aluminum was in the eastern United States, so by building an east side factory entrepreneurs saved bridge tolls.

By the turn of the 20th century, East St. Louis was known as "the Pittsburgh of the West" and "the Hoboken of St. Louis." Twenty-seven railroads radiated from the city, and heavy industries were attracted because of cheap land, low taxes, and access to inexpensive fuel (there were over 300 coal mines nearby). But heavy industry created soot, dirt, odors and noises; large sections of the city were very unattractive in appearance. Workers crowded together in neighborhoods close to the factories; many lived in wooden shacks.

Mississippi River and East St. Louis, Illinois

A tide of southern refugee African Americans, culminating in the "Exoduster" movement of 1879, passed through St. Louis after the Civil War. By 1880, St. Louis had the third largest African-American urban population in the country, behind Baltimore and Philadelphia. As World War I slowed the influx of European immigration, southern blacks migrated in increasing numbers to northern industrial centers. Between 1900 and 1910, the African-American population of East St. Louis tripled. By the decade of the First World War, one in ten of East St. Louis' 59,000 people was African-American. Blacks were rigidly segregated in the factories from white workers, and the schools, public accommodations, theaters, and medical care were segregated as well.

East St. Louis is known to history as the scene of one of America's worst race riots. By mid-summer of 1917, the workers at the Aluminum Ore Company of East St. Louis had been on strike for many weeks. "Scab" labor, in the form of African-American migrants, was brought in. On June 30, 1917, a riot began, culminating on July 2 in the deaths of at least 39 blacks and 8 whites. Hundreds were wounded and 300 houses were burned. Many of the African-American dead were probably burned or dumped in the

river, which means that an accurate account of the death toll will never be known. Police and National Guardsmen not only failed to stop this massacre, they participated in it. During the slaughter, St. Louis policemen, stationed on Eads Bridge, protected hundreds of fleeing African-Americans from their pursuers. The City of St. Louis provided housing and food for these refugees.

By 1920, the east side was home to the city's largest steel smelters, the Aluminum Corporation, American Zinc, chemical plants, meatpackers including Swift and Company, Kettle River Creosote, Beaver Asphalt, the Union Electric Steam plant, and the terminals and yards of 18 railroads. By 1929, East St. Louis accounted for 30.8 percent of area manufactures, actually a downslide from a decade earlier. This gradual decline continued up until the present day. In 1965, the East-West Gateway Coordinating Council was set up, advocating a unified approach to municipal problems, the first such regional planning group in the United States.

Malcolm W. Martin Park, Gateway Geyser

As of the 2000 census, the city had a total population of 31,542. Like many larger industrial cities, it has been severely affected by loss of jobs in the restructuring of the railroad industry and deindustrialization of the Rust Belt in the second half of the 20th century. State legislative approval in 1990 of riverboat gambling and the installation of the Casino Queen riverboat casino provided the first new source of income for the city in nearly 30 years. Casino money enabled the construction of a new library, and a new city hall. Public-private partnerships have resulted in a variety of new retail developments, housing initiatives, and the St. Louis Metrolink light rail, which have sparked renewal.

One of the highlights of the city's riverfront is the Gateway Geyser, the tallest fountain in the United States. Designed to complement the Gateway Arch, it shoots water to a height of 630 feet on windless days. A new observation platform, designed by HOK and completed in 2009, affords a spectacular view of the Arch across the river.

Malcolm W. Martin Park, Gateway Geyser

REGULATIONS

The following Competition Regulations record the rules under which this Design Competition is conducted. Agreement by any Lead Designer or Design Team to participate in any facet of the Competition requires compliance with the regulations. Disqualification will occur should any participant commit an act that is in conflict with the Competition Regulations. If a Team is disqualified, their honorarium is forfeited. The Sponsor (CityArchRiver 2015 Foundation) has final determination on any and all disqualifications arising during the Competition. The Sponsor's decision regarding disqualification will be final and not subject to appeal.

Participation in this Competition is open to all; however, no member of the Sponsor or its staff is eligible to participate. The Lead Designer may be an individual, a studio, or a close collaboration of individuals. The Design Team shall be comprised of, as a minimum, representatives of architecture, landscape architecture, urban design, engineering and an artist. Individuals may represent more than one discipline. The Architects and Engineers of Record shall comply with the State of Missouri and State of Illinois licensing requirements. The Teams that are invited to participate in Stage III of this competition will receive an honorarium of $100,000. The fee will be paid upon submission of a design concept that is compliant with the mandatory requirements listed herein and the completion of Stage III. There is no compensation for Stage I and Stage II participants.

1. STAGE I: PORTFOLIO

1.1. Registration: Participants must register electronically on the competition website in order to participate in the competition.

1.2. Pre-Submittal Meeting: The Competition Manager and representatives of the Governance Group will facilitate a non-mandatory project briefing and site tour. Meeting minutes will be taken and posted to the competition website.

1.3. Question and Answer Period: Participants may submit questions and requests for additional information. All questions received from registered Stage I participants will be answered, and copies of all questions and answers will be posted to the competition website. The authorship of the questions will remain anonymous. Questions must be submitted to the Competition Manager via the competition website.

1.4. Mandatory Requirements For Stage I Submittal: The Stage I submittal is a portfolio that portrays the Lead Designer/Design Team's past design performance, design philosophy, and overall resume.

1.4.1. Provide three (3) printed copies of the portfolio bound in 8.5 x 11 inch format and one electronic copy in PDF format on a compact disc.

View from the St. Louis Riverfront

Grade Change at Eads Bridge

1.4.2. The portfolio must contain only the following information for consideration. No other information will be accepted.

- A cover letter that briefly introduces the Lead Designer(s) and Design Team, its location, organizational makeup, and noteworthy accomplishments.
- A written statement of design intent by the Lead Designer(s) (maximum of two pages) addressing:
  - Overall design philosophy and how their philosophy translates to the project;
  - Understanding of the vision and design issues (opportunities and challenges) for the project; and
  - Commitment of the Lead Designer(s) to the project.
- Project Documentation: Documentation of up to three projects within the past ten years by the disciplines represented in the Design Team (maximum of four pages per project, 15 projects total). Documentation is to include up to three 8 x 10 inch illustrations of each project and a one-page narrative description of each project. The description should include:
  - Design objectives, approach, results, project significance, key features, and unique aspects;
  - How the project is similar in scope, program, and/or complexity to the goals of this project;
  - How the client's operational, budgetary, and quality objectives were accomplished;
  - Contribution to the urban fabric and public sector design excellence;
  - Integration of sustainability; and
  - Awards, publications, notices, peer recognition, or any other documentation of design excellence.
- Bio: Biographical information for each key Team member (maximum two pages per person) describing education, professional experience, design recognition inclusive of portfolio examples, and description of role in projects.

1.5. Submission and Compliance Check: All portfolios must be received at the designated competition address by 3:00 p.m. Central Time on the date indicated on the competition schedule. A portfolio will be considered late if received after 3:00 p.m. Central Time. Late submissions will not be considered in the competition and will be returned unopened to the sender. Upon receipt of portfolios, the Competition Manager will review each portfolio and check the submission for compliance with the Mandatory Requirements For Stage I Submittal. Any submission found to be noncompliant with the requirements, may be disqualified. If the portfolio is disqualified, the Competition Manager will remove it from the competition and notify the entrant.

1.6. Stage I Evaluation and Selection: All portfolios complying with the requirements will be evaluated equally and without prejudice. The Jury will analyze and evaluate all complying portfolios and select a maximum of ten (10) Lead Designers/Design Teams to be invited to participate in Stage II of this competition.

1.7. Participant Notification: The Competition Manager will notify Lead Designers/Design Teams of their advancement to Stage II. Results of Stage I will be posted to the competition website.

2. STAGE II: TEAM QUALIFICATIONS

2.1. Team Assemblage: The short-listed Lead Designers/Design Teams must assemble complete teams who are capable of executing the project design and related construction administration services.

2.2. Stage II Notification: Each Lead Designer/Design Team will receive a memorandum from the Competition Manager confirming the Stage II submission requirements and interview parameters, including the date, time, mandatory requirements, issues to be addressed, and evaluation criteria.

2.3. Stage II Networking Session: The Sponsor will host a networking session on the date indicated on the competition schedule. The purpose of the session is to provide a networking opportunity to minority, disadvantaged, or women-owned businesses, local contractors, and others to meet with the short-listed Design Teams for potential teaming opportunities.

2.4. Question and Answer Period: The Stage II participants may submit written questions and requests for additional information. All questions received from Stage II participants will be answered, and copies of all questions and answers will be posted to the competition website. The authorship of the questions shall remain anonymous. Questions must be submitted by e-mail to the Competition Manager at the competition address.

2.5. Mandatory Requirements for Stage II Submittal: The Stage II submittal is a team qualifications package that portrays the Team composition, organization and management structure, and overall capability and capacity to do the job.

2.5.1. Provide three (3) printed copies of the team qualifications package bound in 8.5 x 11 inch format and one electronic copy in PDF format on a compact disc.

2.5.2. The team qualifications must contain only the following information for consideration. No other information will be accepted.

- A written narrative (maximum of three pages) that describes the composition of the Team and the roles of the participants on the Team. Include information on why the specific combination of team members was selected. Sufficient information should be provided to justify the team make up and responsibilities.
- Standard Form 330 “Architect Engineer Qualifications” published by the U.S. General Services Administration.

Active Train Tracks on Arch Grounds

2.6. Submission and Compliance Check: The Stage II submittals must be received at the designated competition address by 3:00 p.m. Central Time on the date indicated on the competition schedule. Submissions will be considered late if received after 3:00 p.m. Central Time. Late submissions will not be considered in the competition and will be returned unopened to the sender. Upon receipt of submittals, the Competition Manager will review each submittal and check for compliance with the Mandatory Requirements for Stage II Submittals. Any submission found to be noncompliant with the requirements, may be disqualified. If the submittal is disqualified, the Competition Manager will remove it from the competition and notify the entrant.

2.7. Mandatory Requirements for Stage II Interview: All Design Teams complying with the requirements will be interviewed by the Jury on the dates set forth in the

Stair at South Overlook

competition schedule in a format that allows each Team to be evaluated equally and without prejudice. The Lead Designer(s) and Project Manager are required to attend. Teams must provide a presentation that addresses the Stage II evaluation criteria.

2.8. Stage II Evaluation and Selection: The Jury will evaluate all complying Stage II submittals and interviews and choose a maximum of five (5) Teams to be invited to participate in Stage III of the competition. The selection will be based on the Stage I submittal, the Stage II submittal, and the interview.

2.9. Participant Notification: The Competition Manager will notify the Teams of their advancement to Stage III. The results of Stage II will be posted to the competition website.

3. STAGE III: DESIGN CONCEPT

3.1. Each of the selected Teams will receive a memorandum from the Competition Manager regarding the required Stage III Briefing.

3.2. Stage III Competition Briefing: The Stage III participants will be required to attend a day-long briefing in St. Louis with the Competition Manager, representatives of the Sponsor, and Technical Advisors. Attendance by the Lead Designer(s) and the Project Manager is mandatory. Portions of the Briefing may be accessible from remote locations for other Team members. The agenda will be presentations and discussions on the competition procedures and requirements, specific topic areas including Section 106 and sustainability issues, dissemination of other information that is timely and appropriate, and guided tours of the project site.

3.3. Question and Answer Period: The Stage III participants may submit written questions and requests for additional information. All questions received from Stage III participants will be answered, and copies of all questions and answers will be posted to the competition website. The authorship of the questions shall remain anonymous. Questions must be submitted by e-mail to the Competition Manager at the competition address.

3.4. Mid-course Review: Each Design Team will be invited to a mid-course review of its work. The Review is a day-long working session among the Design Team, Competition Manager, representatives of the Sponsor and Technical Advisory Team. The Reviews will include focused discussion of design, technical functionality, and response to program criteria. While each Review will be a confidential session with the specific Design Teams, issues arising from the Review that impact program requirements will be documented and distributed by the Competition Manager to all Design Teams in the same manner as questions and answers. The purpose of the Review is to provide constructive feedback to the Design Teams so that the final proposals submitted are as feasible and functional as possible.

3.5. Mandatory Requirements for Stage III Submittals: The Stage III submittal is a design concept for the project that responds to the project vision and goals. The requirements will be refined and confirmed at the Stage III Briefing. Drawing scales, mediums, and presentation composition will be established to best portray the concepts in an equal and unbiased manner. At a minimum, Teams will be asked to submit the following:

3.5.1. Two sets of a maximum of eight (8) ~~30" x 40"~~ 36" x 48", vertically oriented boards (maximum of 1/2" thickness) illustrating the concept, including plans, sections, elevations, perspectives, narratives and diagrams to fully explain the design concept;

3.5.2. Ten (10) printed copies of a companion document bound in 8.5 x 11 inch format that contains: a written narrative describing the design concept and a printed color copy of each board submitted scaled to 8.5" x 11".

3.5.3. A digital simulation fly-through video of the experience of moving through the project area (5 minute maximum). Due at the Jury presentation.

3.5.4. A CD or DVD containing copies of the design concept boards in PDF format at a size and scale appropriate for both web posting and printing, a copy of the companion document and fly-through, and press-ready images and a one page team profile for inclusion in a press kit.

3.5.5. ~~An architectural model depicting the design concept.~~ Deleted

3.6. Submission and Compliance Check: The Stage III submittals must be received at the designated competition address by 3:00 p.m. Central Time on the date indicated on the competition schedule. Submissions will be considered late if received after 3:00 p.m. Central Time. Late submissions will not be considered in the competition and will be returned unopened to the sender. Upon receipt of submittals, the Competition Manager will review each submittal and check for compliance with the Mandatory Requirements for Stage III Submittals as confirmed at the Stage III Briefing. Any submission found to be noncompliant with the requirements, may be disqualified. If the submittal is disqualified, the Competition Manager will remove it from the competition and notify the entrant.

3.7. Technical Review: The Technical Advisory Team will review the submittals and provide the Jury with an objective technical overview of the design concepts to assist the Jury's understanding and evaluation of the design concepts.

3.8. Stage III Design Concept Presentations: All Teams complying with the requirements will present their design concepts to the Jury on one of the dates set forth in the competition schedule. The presentations will be in a format that allows each Team to be evaluated equally and without prejudice. The Lead Designer(s) and Project Manager are required to attend.

3.9. Stage III Evaluation and Selection: The Jury will evaluate and rank the design concepts based on the Stage III evaluation criteria. From this evaluation, the Jury will determine the final ranking of the competition and forward its decision to the Sponsor.

North Overlook near Eads Bridge

4. POST COMPETITION

4.1. Summary Report: Upon announcement of the Jury's ranking, the Competition Manager will issue a report summarizing the Competition process and the Jury's decision.

4.2. Approval and Adoption: The Sponsor will review the Jury's decision and adopt the Summary Report, establishing the winner of the competition.

4.3. Ownership and Exhibition of Competition Submittals: All material submitted for any stage or event in this design competition will become the property of the Sponsor.

The author(s) of any material may use their material for promotion and marketing efforts. The Sponsor reserves the right to exhibit any and all material submitted as part of Stages I, II, or III of the competition. Furthermore, the Sponsor reserves the right to use or display any and all material for educational purposes, publication, documents, videos, or fund-raising purposes at its discretion. The Sponsor shall give appropriate credit to the designer(s) of any material used.

4.4. Agreement between the Sponsor and the Selected Design Team: Subject to approval by the Sponsor and agreement to proceed, the Selected Team will be invited to negotiate a contract with an agency designated by the City of St. Louis (City) and the National Park Service (NPS) to provide professional services to implement a design for FRAMING A MODERN MASTERPIECE | The City + The Arch + The River | 2015. Since the Competition results will be used to solicit and allocate capital improvement funds, and construction may be phased as funds become available, the Sponsor reserves the right to request modification in the program or design prior to detailed design and construction documentation. At any time, the Sponsor reserves the right to not proceed with the project. If for any reason, the agency designated by the City and the NPS is unable to negotiate an agreement with the Selected Design Team, the Sponsor reserves the right to invite the second ranked Team to commence negotiation of such a contract.

5. COMMUNICATIONS

5.1. Communication Protocol: If any participant desires information of any kind in regard to the Competition the participant shall ask for this information by e-mail to the Competition Manager at the competition address. Q&A will also be conducted at the Pre-submittal Meeting and Stage III Briefing. No competition participant or participant's representative shall communicate with the Sponsor, its' volunteers or consultants, the Technical Advisory Team, or Jury on matters of this competition except as provided in these regulations. If any such communication should occur, the participant and Team are subject to disqualification and forfeiture of the honorarium.

5.2. Duration: This communication protocol is in effect continuously throughout the duration of the competition from the time registration begins to the final announcement of the selected Team.

5.3. Reporting and Disqualification: Members of the Sponsor, Technical Advisory Team, and Jury shall report any communications from participants to the Competition Manager. The Manager will make a recommendation to the Sponsor and it will decide the qualification or disqualification of the participant/Team. The Sponsor's decision is final and not subject to appeal.

5.4. Questions and Answers: All questions received in accordance with the competition schedule will be answered in accordance with the Competition Regulations. The authorship of the questions shall remain anonymous. Upon publication by the Competition Manager the questions and answers become part of the competition program.

5.5. Competition Address: The official address for all communications and submittals is:

COMPETITION ADDRESS

CityArchRiver Competition 2015
c/o Bryan Cave LLP
One Metropolitan Square
211 North Broadway, Suite 3600
St. Louis, MO 63102-2750

Competition website:
www.cityarchrivercompetition.org

SCHEDULE

STAGE I: PORTFOLIO

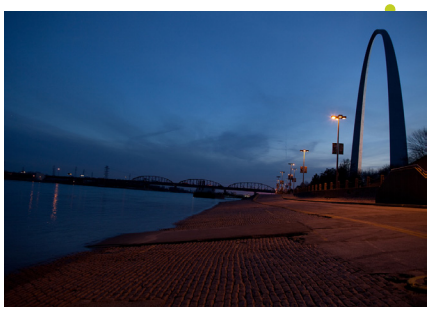
12/08/09	Competition registration begins
12/08/09-01/22/10	Question & Answer period
01/13/10	Pre-submittal meeting/site visit
01/26/10	Competition registration ends
01/28/10	Lead Designer/Design Team Portfolios due
02/01-02/05/10	Evaluation of Lead Designer/Design Team Portfolios
02/10/10	Announce results of Stage I and invite selected Lead Designer/ Design Team to assemble complete Teams

STAGE II: TEAM QUALIFICATIONS

02/15-03/12/10	Question & Answer period
02/18/10	Networking Session (for incorporation of M/W/DBE firms)
03/18/10	Stage II Team Qualifications due
03/29-04/02/10	Evaluation of Team submittals & Interviews
04/07/10	Announce results of Stage II and invite selected Teams to participate in Stage III: Design Concept Competition

STAGE III: DESIGN CONCEPT

04/21-08/05/10	Question & Answer period
04/28-29/10	Design Competition Briefing
04/28/10	Public Design Team Presentations
05/24-05/28/10	Mid-course Reviews 1
06/28-07/02/10	Mid-course Reviews 2
08/12/10	Design Concepts due. Compliance check by Competition Manager
08/17/10	Public Exhibit of Design Concepts begins
08/25-08/27/10	Team presentations. Jury evaluates and ranks Teams
09/10/10	Summary Report of process and Jury decision issued
09/24/10	Approval of Jury recommendation and announcement of Team selected to negotiate a design contract for the Project



St. Louis Riverfront Levee

EVALUATION CRITERIA

Downtown

STAGE I PORTFOLIOS

Philosophy and Design Intent (30%)

The statement of design intent should indicate the designer's attitude toward design and demonstrate his or her understanding of *The City + The Arch + The River* project and the project issues. The statement should reflect the general ability of the designer to communicate ideas. The statement should be personally authored by the designer for this specific undertaking, as opposed to a pre-prepared marketing piece.

- Shows clarity, standard grammar, and the absence of cliché and jargon.
- Generally indicates flexible and imaginative attitude toward design within the constraints of various public and private projects.
- Specifically recognizes unique aspects of the project and indicates a way for good design to solve a critical problem.

Lead Designer's Portfolio and Profile (40%)

The portfolio should be thoughtfully arranged and composed of exhibits that demonstrate a basic understanding of design issues that need to be addressed in this project. The exhibits should portray the response to client criteria and needs, demonstrate design leadership, and clearly demonstrate the designer's personal level of commitment to design excellence. The profile/resume should indicate a range of education and work experience, as well as the ability to deliver projects that reflect innovation and complexity.

- Designs demonstrate a consistently high level of exploration, rigor and commitment to design excellence.
- Designs demonstrate innovative and creative approaches to solving functional program requirements.
- Credentials are complete (education, work history) and all time periods registered.
- Demonstrates a history of dedication to clients with complex building projects.

Design Firm: Past Design Performance (30%)

Portfolio narratives should describe architectural and engineering challenges and particular design solutions on each project. The solutions documented should clearly address and meet the challenges of the project. Projects should demonstrate creativity, indicate a clear design approach, and fit easily in their building context. Certificates, awards, evidence of peer recognition, should be for the respective projects shown. Designs demonstrate:

- Innovative and creative approaches to solving functional program requirements.
- A response to specific client requirements and criteria.
- A consistently high level of exploration, rigor and commitment to design excellence.

STAGE II TEAM QUALIFICATIONS

Team Design Performance (50%)
In the SF 330, each project narrative should describe architectural and engineering challenges and their particular design solutions. Demonstrate the Team and solution documented addressed and met the challenges of the project. Overall, Team members should have experience on projects similar in size and complexity to *The City + The Arch + The River* project, and have worked together successfully on previous projects. Teams should show specialized experience and technical competence in the type of work required, including sustainability and familiarity with addressing NHPA Section 106 requirements on federal property, as well as knowledge of issues and unique requirements specific to St. Louis and the project site.

Team Organization and Management Plan (35%)
Teams should identify key roles, lines of communication, and means to integrate client and community input. Teams should explain quality and cost control plans, the physical location of major design and production work, and the coordination plan for consultant work and work produced in remote offices. Teams should also present their means for an integrated design process among team members, especially across disciplines, their method of sustainability programming, and their overall commitment to sustainability. Jury members will analyze each part, and its place in the whole, for smooth connections between items, clear distinctions between tasks or stages, and completeness.

Professional Qualifications (15%)
Standard Form 330 is the primary source for detailed information on key personnel. The entire Team should be represented to the detail requested by the form. The Team Project Manager and Lead Designer(s) should have the qualifications, experience, and commitment to organize all efforts required for this project.

STAGE III DESIGN CONCEPT

Responding to the Vision and Goals
FRAMING A MODERN MASTERPIECE | The City + The Arch + The River | 2015 design should embody, and interpret through the design, the vision and specific goals of this project. The design concept should create an overall image that reflects the history and cultural landscape of downtown St. Louis and Arch grounds, honor the Arch and its symbolic iconography, and celebrate the Mississippi River and its historic role in the urban development of the city.

Eads Bridge and NPS Parking Structure

Functionality & Contractibility
The design concept should respond to Section 106 and other applicable requirements necessary to deliver this project. The design concept should be easily taken from this competition's conceptual stage to a buildable, cost effective design that can be completed by October 28, 2015.

PARTICIPATION

NPS Parking Structure

COMMUNITY

Engaging the wider community, including and extending far beyond the St. Louis region, has been and will continue to be important to this process. Throughout the review leading to the new General Management Plan, the National Park Service invited the public to weigh in – an opportunity that more than 2,000 people took. Open houses and public meetings drew significant participation and lively discussion. Many others wrote letters and e-mail messages expressing their views. National park advocates and regional interests from both sides of the Mississippi River were central to the planning of the competition. Building on that process, the actual design competition will have input from technical advisors representing many points of view – from business and community leaders, to open space advocates, national organizations, foundations, designers, educators, and many others. As the competition progresses, the public will be invited to meet the designers and listen to their ideas, see the designs that have been submitted, share impressions, and be part of this historic effort. Watch the competition website for public notices and opportunities to share stories, ideas and other contributions.

DESIGNERS

Several opportunities are available to designers to participate in this Competition. Stage I is an open call for Portfolio submittals. Firms are required to identify a Lead Designer(s) for the Design Team, which shall be comprised of, as a minimum, the disciplines of architecture, landscape architecture, urban design, engineering and art. Individuals may represent more than one discipline. In Stage II, a networking session will be held to give local firms an opportunity to meet and create teaming opportunities with the short-listed Design Teams.

JURY

A Jury composed of the highest-caliber professionals has been assembled to select the winning design. The Jury is made up of eight people – and reflects a diverse range of expertise and perspectives. Included are: an economist/real estate specialist, a sustainable design specialist, an architect/urban designer, a landscape architect/urban designer, an artist/critic, an historian, and representatives from the National Park Service and the City of St. Louis.

COMPETITION MANAGEMENT

The Competition Manager is responsible for the organization and execution of the Competition to ensure an equitable and clear process. As the sole contact of, and representative for, the participants throughout the Competition, the Competition Manager will facilitate all communications and meetings, receive and check submittals, and report the findings of the

Jury. Donald J. Stastny, one of the nation's most experienced competition advisors, and collaborator Jennifer Mannhard have been retained as the Competition Manager.

DONALD J. STASTNY, FAIA, FAICP, a founder and CEO of Portland's StastnyBrun Architects, Inc., has been a practicing architect, urban designer, and process facilitator for forty years rebuilding communities, physically and culturally. Using design as a comprehensive and strategic tool, he works toward elevating the public's understanding and expectations of architecture locally, nationally, and internationally. Don is recognized as one of the preeminent competition advisors and managers in the country. Providing a stewardship role in design competitions, he "designs" opportunities for architects to create outstanding architecture. In 1980, he conducted his first design competition for Portland's Pioneer Courthouse Square, creating a process that was published in the *1988 AIA Guidebook for Architectural Competitions* and has become a national model. Additionally, he authored *The Design Excellence Program Guide: Building a Legacy* for the U.S. General Services Administration. He has evolved design and design/build competition processes into an art form that has resulted in national models protecting the architect from exploitation and initiating collaboration between architects, landscape architects and artists – and raising the public's expectation of design. An award-winning architect and planner, Don has been honored with Fellowship in the American Institute of Architects, the American Institute of Certified Planners, and the Institute of Urban Design. He was awarded the 2006 AIA Northwest and Pacific Region's Medal of Honor and the 2009 AIA Thomas Jefferson Award for Public Architecture.

JENNIFER MANNHARD, AICP, LEED AP is a senior urban planner and project manager at Otak, Inc., an international, award-winning design and planning firm. With education and experience in architecture, planning, and real estate development, Jennifer brings a truly integrated approach to projects. Over the past five years Jennifer has worked with StastnyBrun Architects to execute high-profile and complex design competitions, serving as project manager for such competitions as the Transbay Transit Center and Tower Design and Development Competition in San Francisco and the National Museum of African American History and Culture Design Competition for the Smithsonian Institution. She manages the exchange of information between competitors and sponsors, develops the competition materials, and ensures successful coordination and execution of the competition processes. A professional planner, Jennifer is a member of the American Institute of Certified Planners and a LEED Accredited Professional.

View from Old Courthouse

SPONSOR - GOVERNANCE GROUP

Dedicated to sponsoring a thoughtful, inclusive and objective process – one based on the National Park Service and City's directives – the CityArchRiver 2015 Foundation is a governance group that is helping to see this project through its October 2015 completion. The foundation members include a range of people who care deeply about the region, national parks, and architecture and design, including the Mayor of St. Louis, National Park advocates and the Park Superintendent.

Arch Grounds

TOM BRADLEY is the superintendent of the Jefferson National Expansion Memorial (popularly known as the Gateway Arch) for the National Park Service. He reported for assignment in April 2008 and has a lengthy history with the National Park Service, beginning in 1972. During his career, Mr. Bradley has served in many distinguished roles, including superintendent at Saint Croix National Scenic Riverway, assistant superintendent at Cuyahoga Valley National Park, assistant superintendent at the Statue of Liberty National Monument, and superintendent of Christiansted National Historic Site/Buck Island Reef National Monument. Mr. Bradley participated in the restoration campaign for Ellis Island, the largest privately funded effort in the National Park Service.

BRUCE LINDSEY, AIA is the Dean of the College of Architecture and Graduate School of Architecture and Urban Design at Washington University in St. Louis. He also serves on the university's steering committee for the International Center for Advanced Renewable Energy and Sustainability, I-CARES. Mr. Lindsey has worked on a number of environmentally sustainable projects across a variety of scales, including a design for the Pittsburgh Glass Center that earned a gold rating under the U.S. Green Buildings Council's Leadership in Environmental & Energy Design (LEED) guidelines. The project also received a Design Honor Award from the American Institute of Architects (AIA) and was chosen as one of 2005's top 10 green buildings by the AIA's Committee on the Environment.

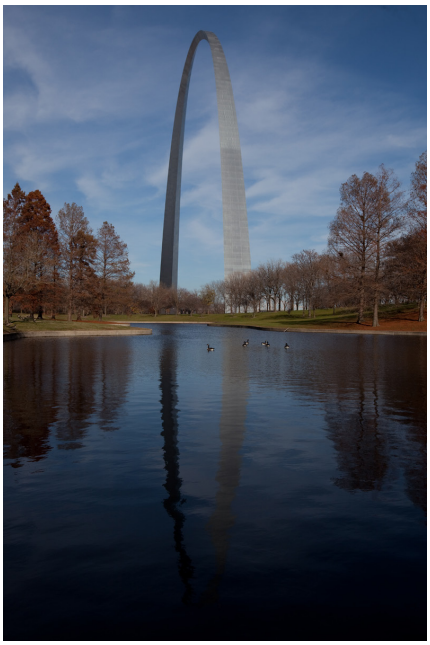
LYNN MCCLURE is the Midwest Regional Director for the National Parks Conservation Association, America's leading voice for our national parks. Ms. McClure was hired to launch NPCA's Midwest office, covering 11 states and more than 50 national parks, in 2007. She is an award-winning strategic planning and public relations consultant who has worked on behalf of many conservation and environmental organizations, public park agencies, and Fortune 500 companies. Ms. McClure is the 2005 recipient of the Edwin Shaughnessy Award for Quality of Life from the Publicity Club of Chicago and a Silver Anvil finalist from the Public Relations Society of America for her role in the campaign to reestablish $36 million for park and open space funding in Illinois.

WALTER METCALFE, JR. is senior counsel at Bryan Cave, LLP in St. Louis, and former chairman of the firm. Mr. Metcalfe has been involved in numerous civic engagements representing sports franchises, including the New England Patriots National Football League franchise and St. Louis Blues National Hockey League franchise, and development of sports and convention facilities, including Scottrade Center and the Edward Jones Dome. He also represented the Missouri Botanical Garden, Monsanto Company, the University of Missouri and Washington University in the organization of the Donald Danforth Plant Science Center. He is a member of the board of directors of not-for-profit organizations including BJC HealthCare, Danforth Foundation, Pulitzer Foundation for the Arts, St. Louis Children's Hospital and Washington University. He is a former chairman of the Federal Reserve Bank of St. Louis.

DEBORAH PATTERSON is the president of the Monsanto Fund and director of social responsibility for Monsanto Company, where she leads the company's global contributions program and employee engagement programs. Prior to joining Monsanto, Ms. Patterson was Chief Executive Officer of the St. Louis Chapter American Red Cross. Her career includes 10 years of public service in St. Louis City government. She served as executive director of the St. Louis City Employment and Training Agency and the mayor's top advisor for housing and economic development for the balance of her government career. Ms. Patterson currently serves as president of the Board-FOCUS St. Louis, on Girl Scouts of Eastern Missouri-Presidents Council, and on the Executive Committee of United Way of Greater St. Louis.

THE HONORABLE FRANCIS SLAY, mayor of the City of St. Louis, is only the fourth St. Louis mayor to be elected to a third term. The Slay Administration and its public and private partners have received national and international recognition for St. Louis's renaissance. In May 2007, downtown St. Louis's revitalization was the subject of a Preserve America Presidential Award, the nation's highest award for historic preservation. Billions of dollars have been invested in neighborhoods throughout the city and property values have gone up by almost 70 percent. Prior to being elected mayor in 2001, Mayor Slay served as a St. Louis Alderman for 10 years and then was president of the St. Louis Board of Aldermen from 1995 to 2001. An attorney by trade, Slay joined the law firm of Guilfoil, Petzall and Shoemake in 1981, where he practiced for 20 years and became a partner specializing in commercial law and corporate litigation.

DR. VAUGHN VANDEGRIFT is the chancellor of Southern Illinois University Edwardsville. He came to SIUE from Georgia Southern University, where he served as provost, vice president for academic affairs, chief information officer and professor of chemistry. Dr. Vandegrift is a member of St. Louis Civic Progress and President of Leadership Council Southwestern Illinois. He is also a member of the Boards of Directors of University Park, SIUE, Innovate St. Louis, St. Louis Regional Commerce and Growth Association, United Way of Greater St. Louis, the Southern Illinois Collegiate Common Market (SICCM) and the Executive Council of The Alliance of Edwardsville-Glen Carbon.



The Gateway Arch and Reflecting Pond

TECHNICAL ADVISORY TEAM

A Technical Advisory Team will serve as an advisor to the Jury and it will provide assistance in the Jury's understanding of the Stage II Standard Form 330's. The team will also provide technical overviews and expertise on all Stage III Design Concept Submittals. This team will be composed of individuals and organizations that represent key areas of interest identified by the Sponsor and the Competition Manager: accessibility, Americans with Disabilities Act, design, economic development, historic preservation, NEPA compliance, open space and preservation, security, transportation concerns, water and river issues. For example, representatives of the NPS Omaha regional office, Great Rivers Greenway, Metro East Parks and Recreation District, the U.S. Corps of Engineers and the Missouri Department of Transportation will be asked to participate.

RESOURCES

COMPETITION WEBSITE

http://www.cityarchrivercompetition.org

NATIONAL PARK SERVICE

http://www.nps.gov/

Jefferson National Expansion Memorial
http://www.nps.gov/jeff/index.htm

Record of Decision, Jefferson National Expansion Memorial, Final General Management Plan/Environmental Impact Statement, November 2009

Jefferson National Expansion Memorial, Final General Management Plan/Environmental Impact Statement, October 2009
http://www.nps.gov/jeff/parkmgmt/general-management-plan.htm

Cultural Landscape Report for Jefferson National Expansion Memorial, 1996
http://www.nps.gov/history/history/online_books/jeff/jeff_clr.pdf

CITY OF ST. LOUIS

http://stlouis.missouri.org/

Gateway Mall Master Plan
http://stlouis.missouri.org/citygov/planning/gatewaymall/

Strategic Land Use Plan, 2005
http://stlcin.missouri.org/landuse/index.cfm

Downtown Development Action Plan, 1999
http://stlouis.missouri.org/citygov/planning/Plans/DowntownDevelopmentPlan.pdf

CBD Downtown Streetscape Design Manual, 2004
http://stlouis.missouri.org/citygov/planning/Plans/CBD-DesignManual.pdf

St. Louis Riverfront Trail Enhancement Plan, 2001
http://stlouis.missouri.org/citygov/planning/Plans/riverfronttrailenhancementsplan.pdf

Ballpark Village Development
http://stlcin.missouri.org/devprojects/projinfo.cfm?DevProjectID=431

Downtown Now!
http://stlouis.missouri.org/development/downtown-now/devplan.html

Bike St. Louis
http://www.bikestlouis.org/map.htm

Laclede's Landing
www.Lacledeslanding.com
www.dnr.mo.gov/shpo/nps-nr/76002262.pdf (National Register Nomination Form)

Chouteau's Landing
www.chouteauslanding.com
www.slpl.lib.mo.us/cco/ords/data/ord6793.htm (City Ordinace for Redevelopment Area)

PARTNERSHIP FOR DOWNTOWN ST. LOUIS

http://www.downtownstl.org

GREAT RIVERS GREENWAY

Chouteau Lake and Greenway
http://www.greatrivers.info/projects/GreenwayDetail.aspx?GreenwayId=4

Confluence Greenway
http://www.greatrivers.info/projects/GreenwayDetail.aspx?GreenwayId=1

NEW MISSISSIPPI RIVER BRIDGE

http://www.newriverbridge.org/index.html

EAST-WEST GATEWAY COUNCIL OF GOVERNMENTS

Legacy 2035: Long Range Transportation Master Plan for the St. Louis Region
http://www.ewgateway.org/trans/LongRgPlan/longrgplan.htm

METRO EAST PARK AND RECREATION DISTRICT

Malcolm W. Martin Memorial Park
http://www.meprd.org/MMMP.htm

FRAMING A MODERN MASTERPIECE

THE CITY+THE ARCH+THE RIVER

2015

www.cityarchrivercompetition.org