

REQUEST FOR IDEAS

MEMORIAL TO THE VICTIMS OF THE 1871 CHINESE MASSACRE



RFI RELEASED AUG. 19, 2022

OPTIONAL VIRTUAL Q&A SESSION I 10AM SEP. 12, 2022

OPTIONAL WALKING TOUR OF SITES 9AM SEP. 24 & SEP. 28, 2022

OPTIONAL VIRTUAL Q&A SESSION II 10AM OCT. 3, 2022

PROPOSAL DEADLINE 5PM OCT. 12, 2022

ROUND 1 EVALUATION PANEL SESSIONS OCT. 19, 2022

SHORTLISTED ARTISTS/TEAMS OR FIRMS PUBLICLY ANNOUNCED OCT. 24, 2022

PUBLIC PRESENTATIONS (VIRTUAL OR IN-PERSON) WEEK OF
BY SHORTLISTED ARTISTS/TEAMS OR FIRMS JAN. 23, 2023

DEADLINE FOR STEERING COMMITTEE AND OTHER FEB. 6, 2023
COMMUNITY STAKEHOLDERS TO SHARE FEEDBACK
WITH SHORTLISTED ARTISTS/TEAMS OR FIRMS

DEADLINE FOR SHORTLISTED ARTISTS/TEAMS OR FEB. 24, 2023
FIRMS TO SUBMIT ROUND 2 PROPOSALS

ROUND 2 EVALUATION PANEL SESSIONS, WEEK OF
INCLUDING INTERVIEWS WITH SHORTLISTED FEB. 27, 2023
ARTIST/TEAMS OR FIRMS

ARTIST/TEAM OR FIRM TO DEVELOP WEEK OF
MEMORIAL ANNOUNCED MAR. 13, 2023

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EXECUTIVE SUMMARY

要點概述



The City of Los Angeles is seeking conceptual ideas—from individuals, firms, or groups of artists, designers, architects, and others—for a world-class new memorial to the victims of the 1871 Chinese Massacre, in which at least 18 residents of Los Angeles, or roughly ten percent of the city’s Chinese population at the time, were murdered on October 24, 1871. The new memorial seeks to simultaneously raise public awareness of the 1871 Chinese massacre in Los Angeles and to address contemporary concerns about race, intolerance, and violence. It strives to tell the story of the little-known largest mass killing in Los Angeles history but also to convey a broader, more universal message.

The City is launching the process to develop the memorial with a Request for Ideas (RFI) instead of a traditional Request for Proposals (RFP) or other process as a result of feedback from extensive community-engagement sessions held in 2021, in the leadup to the 150th anniversary of the massacre. Our goal is to make the RFI process as open and inclusive as possible, welcoming the most creative and worthy ideas not only from large, established firms but also from individual artists and designers. Consistent with this goal:

- No fee will be charged in connection with a submission responding to the RFI.
- Deliverables at each stage will be carefully defined to avoid imposing unrealistic demands on the submitting artists and teams.
- A stipend will be offered to each of the shortlisted artists/teams

for the purpose of compensating applicants as they refine and elevate their original concepts to a fully rendered level.

Up to five respondents to this RFI will be chosen for a shortlist and provided with a stipend of \$15,000 each to further develop their proposals and present them publicly in Los Angeles. Following the public presentations, virtual or in-person, the City will select one of the shortlisted respondents to develop the memorial.

This RFI and the design selection process for the memorial as a whole grows out of recommendations included in the *Past Due* report from the Mayor’s Office Civic Memory Working Group, released in April 2021. A Steering Committee made up of more than 75 community leaders and stakeholders in and around Chinatown then issued more specific recommendations about the site-selection and design-selection processes and about programming and maintenance related to the memorial.

SCOPE OF WORK / PROJECT DELIVERABLES

For the first phase, with an entry deadline of September 21, deliverables will consist of a simple entry form detailing the applicant’s background and experience; a one-page conceptual statement; and one page of drawings or renderings. In the second phase, shortlisted respondents will further develop their proposals with support from the stipend and present them in a community forum.

ENTRY FEE

There is no fee to submit a response to the RFI.

EVALUATION PANEL

A panel with expertise in public art, supported by a Technical Advisory Panel made up of City leaders and experts on the history of Los Angeles, Chinatown, and the massacre, will use a two-stage process to select an artist or team to develop the memorial. The panel will review initial responses to the RFI in order to select a shortlist of up to five artists/teams. After shortlisted artists/teams or firms have submitted a second-phase proposal and made their public presentations, the panel will reconvene to select a single artist/team or firm to collaborate with the City to develop and install the memorial.

SITE

Two Primary Sites have been identified by the Steering Committee and the City of Los Angeles and are available for respondents to this RFI to consider in their initial proposals. The Primary Sites are located within the boundaries of the El Pueblo de Los Angeles Historical Monument and will become part of its roster of cultural resources. Each respondent will choose one and only one of the Primary Sites as the basis for a proposal. This RFI also identifies a number of Secondary Sites with historical connections to the massacre, including sites of violence and locations where Angelenos provided sanctuary to Chinese fleeing the violence. Respondents may choose which of the Secondary Sites to include in their proposals and may propose a linear or distributed memorial, with the one Primary Site supported by a number of Secondary

Sites linked as a walking tour, audio guide, landscape design, QR code, or by some other interpretive means. All sites are located within the 14th Council District.

BUDGET

An initial amount of \$250,000 has been allocated to the Department of Cultural Affairs for the design-selection and design-development process. Stipends for the shortlisted artist/teams or firms will be drawn from these funds. The total budget for the memorial will be determined by the final design.

PROJECT PARTNERS

Partners in this effort include, in addition to the Office of the Mayor and the Department of Cultural Affairs, the Office of Councilmember Kevin de León, El Pueblo de Los Angeles Historical Monument, the Chinese American Museum, and the Los Angeles County Metropolitan Transportation Authority (Metro).

ADDITIONAL BACKGROUND RESOURCES

[Past Due Civic Memory Report and Recommendations](#) ↗, [1871 Steering Committee Report](#) ↗, [Metro Board Motion](#) ↗, [El Pueblo de Los Angeles Historical Monument No. 64](#) ↗

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HISTORY OF THE MASSACRE

羅省大屠殺事件的歷史



Though recent scholarship continues to bring new elements of the massacre into focus, its basic details are relatively well documented. (Respondents are encouraged to seek out additional sources about the history of the massacre. See the list of Further Reading included in the Appendices.) In 1871, Los Angeles was a small town (“pueblo”) of roughly 5,700 residents, including Native Americans, Californio-Mexicans, African-Americans, and white Americans. The period between the 1850s and 1870s was one of the most violent eras in the city’s early history, marked by racial tension, displacement, and widespread access to firearms. There were about 200 ethnic Chinese people living in Los Angeles, mostly single men fleeing famine or poverty in South China. Some came to California to seek their fortune in mining jobs during the Gold Rush. Others came for jobs building the transcontinental railroad line. As the Chinese workers shifted from mining and railroad construction to other jobs, especially in cities, they were increasingly scapegoated for lowering wages and taking jobs from white workers. Following the completion of the transcontinental railroad in 1869, anti-Chinese attitudes and sporadic acts of intimidation and violence spread throughout the Western states, culminating in Congress’s 1882 enactment of the Chinese Exclusion Act sharply limiting Chinese immigration to the United States.

In the late afternoon of October 24, 1871, a gunfight broke out between two Chinese men on Calle de los Negros (close to the current 400 block of North Los Angeles Street), near the town’s original concentration of Chinese residents and businesses. Two men (including a Patrolman of Californio/Mexican descent and a Mexican boy) were injured in the gun

battle, and one later died from his wounds. As word of the shootings and the fatality spread across the town, a multiethnic mob of about 500 Angelenos—or nearly 10 percent of the city’s population at the time—converged on Calle de los Negros to seek revenge. By the end of the night, at least 15 Chinese men had been hanged and 3 shot to death. Some records put the total number of victims higher, in a range from 19 to 24. There is broad consensus among historians that the number killed was at least 18.

As part of the violence, Chinese-owned businesses were vandalized and looted. Eight of the rioters were later found guilty of manslaughter, but all the convictions were overturned. The 1871 massacre in Los Angeles was the harbinger of other horrific anti-Chinese incidents across the West. It marked the largest massacre of Chinese people in California history and is still the largest mass killing in modern Los Angeles history, as well as one of the deadliest mass lynchings in U.S. history.

The violence spread across a substantial portion of Los Angeles as it then existed. In the 1860s and 1870s, the earliest Chinese residents of Los Angeles were concentrated on and around Calle de Los Negros, now roughly incorporated into North Los Angeles Street. This was a one-block-long alley that extended from the western side of the existing Los Angeles Plaza Park (formerly known as Father Serra Park) to El Pueblo’s existing Parking Lot 4. The exchange between two Chinese gunmen that triggered the massacre started on Calle de Los Negros at about 5:30 pm on October 24, 1871.

The angry mob’s first violent attack on the Chinese took place at the former Coronel Building, also known as the Coronel Adobe or the Coronel Block, which stood near the current site of the Chinese American Museum (CAM) on North Los Angeles Street. The Coronel

was built in 1840 on a lot that ran from the edge of the CAM building (the Garnier building) across the current intersection of Los Angeles and Arcadia Streets to the existing 101 freeway right-of-way.

Chee Long Tong—an herbal medicine doctor who was known as Dr. Gene Tong, served both Chinese and non-Chinese patients, and was one of the best known Chinese residents of Los Angeles in 1871—had an office in the Coronel. Dr. Tong (who, like all of the other victims, had no connection to the original gunfight) was one of the Chinese men killed on the night of the massacre.

Two known lynching sites where Chinese were hanged on the night of the massacre are Goller's Wagon Shop, formerly located near the current entrance to the parking garage at the Los Angeles Mall on Los Angeles Street (across from the Federal Building), and Tomlinson's Corral, formerly located near the existing Hall of Justice, Federal Courthouse, and County Hall of Records on Temple Street.

Historians have documented a few cases of non-Chinese residents who attempted to provide sanctuary to Chinese people seeking to escape the violence during the massacre. One sanctuary site was the vineyard on the outskirts of town (near the current intersection of Broadway and 7th Street), about a mile from Calle de los Negros, owned by Justice of the Peace William H. Gray, who sheltered some Chinese residents in his cellar. The Steering Committee discussed on several occasions the possibility of including details about that and other sanctuary sites in the 1871 memorial. The bodies of the massacre victims were initially buried at the former City Cemetery, now the site of the Ramón C. Cortines School of Visual and Performing Arts.

After Calle de los Negros was demolished, by 1890, most of the Chinese residents moved to the east side of Alameda Street. In the 1930s, the railroads forced the Chinese to move again to make way for Union Station. The buildings comprising Old Chinatown were located on sections of Union Station including part of the main Union Station building, the north parking lot, the south patio, and part of the Metropolitan Water District courtyard.

The Chinese community commemorated the massacre by invoking special Taoist rituals to honor the dead once every three years in the Old Chinatown east of Alameda Street, with a growing emphasis on reaching out to non-Chinese Angelenos to explain traditional Chinese customs and traditions. The first of these *Ta Chiu* commemorations in Los Angeles, which typically lasted three to five days, was held in August of 1872. The next three festivals each had some kind of memorial function and included a procession led by priests through the streets of Chinatown. Over time support for the festivals, each of which required an intensive fundraising effort, began to wane; the final one was held in 1908.

According to a 2017 study of these *Ta Chiu* commemorations published in *Gum Saan Journal*, “Chinese saw, and still see, the festivals as serving purposes of memorializing the dead, thanking the gods, and/or protecting the community from evil. Several early *Ta Chiu* rituals in America had protective agendas due to conflicts with non-Chinese: deaths of railroad workers near Sacramento in 1870; widespread attacks on Chinese near Portland and elsewhere during the Expulsion years, 1885-6; and the horrifying 1871 massacre of Chinese in Los Angeles which caused a traumatized community to pour its emotions into a major *Ta Chiu* in August of 1872.”

That first *Ta Chiu* included the building of a temporary joss house temple or sheltered altar, where, according to *Gum Saan Journal*, “spirits of the universe could be asked by the priests to join and where members of the public could participate.” The temple was located on Calle de los Negros specifically to be near the site of the massacre’s deadliest violence. The 1872 festival also included a procession in which priests led mourners to the graveyard where some of the massacre victims were buried. Later festivals included a ceremony in which participants walked to the bank of the Los Angeles River and released several doves. In 1905, the parade reached Hollenbeck Park, where goldfish as well as doves were released.

Many if not most Southern Californians (including many if not most Chinese and Asian Americans) are unaware of the 1871 massacre. It has not been routinely discussed in high school or college classrooms. While anti-Asian sentiment has been a continuing undercurrent in the U.S. for many years, there have been many reports of an upswing in anti-Asian hate crimes, violence, and rhetoric over the past two years. The scapegoating of Chinese and Asian Americans for the COVID-19 pandemic (specifically blaming Asians for the “Wuhan virus” or the “China virus”) have led to a sharp jump in the reporting of anti-Asian hate crimes, with women and senior citizens considered to be particularly vulnerable. The FBI reported in August 2021 that anti-Asian hate crimes rose nationally by 70 percent in 2020 over the previous year. California Attorney General Rob Bonta announced in June 2021 that, within California, anti-Asian attacks rose by 107 percent. Beyond the statistics, the March 2021 shooting deaths of six Asian women at spas in the Atlanta area galvanized Asian Americans across the U.S. to demand that more be done to protect them against violence based on their race.

CIVIC MEMORY WORKING GROUP

The genesis of this community-led process to develop a new memorial to the victims of the 1871 Chinese Massacre is *Past Due: Report and Recommendations of the Los Angeles Mayor’s Office Civic Memory Working Group*. The Working Group convened for the first time in Los Angeles City Hall in November of 2019 and included more than 35 historians, artists, architects, Indigenous leaders, city officials, and others. Its charge was to explore ways in which Los Angeles—so long in love with its reputation as a city of the future—might tend better to its past, in particular its fraught or buried histories, and develop equitable, community-based approaches to producing new memorials and understanding and maintaining existing ones. The Working Group’s final report, released on April 15, 2021, contained both specific and broader-based recommendations that have helped shape this RFI. Specifically, one of the report’s 18 key recommendations called for both permanent and ephemeral efforts, pursued in collaboration with the Chinese American Museum, to mark the history of massacre and remember its victims. An entry in the report detailed the massacre and included a summary of its history taken from remarks given by Eugene W. Moy—a native of L.A.’s Chinatown, a fourth-generation Californian, and an active member of the Chinese Historical Society of Southern California, the Chinese American Museum, and other organizations—at the Chinese American Museum in October of 2020.

More broadly, several sections of the *Past Due* report included recommendations and reflections on ways for the city to act less as a gatekeeper in approving new memorials and more as a facilitator of community interest; strategies for moving past traditional material and

formal conceptions of memorialization in favor of embracing temporary, mobile, digitally-enabled, landscape-based, or other kinds of memorials; and ideas for how the city might learn from and build upon the work of artists, activists, and community leaders in broadening our understanding of civic memory and rethinking policies related to monuments, memorials, the naming (and renaming) of public and civic spaces and institutions. It is strongly recommended that respondents to this RFI review the *Past Due* report, which can be found in its entirety at www.civicmemory.la ↗

Four days after the official release of the *Past Due* report, on April 19, 2021, Mayor Garcetti gave his annual State of the City Address at the Griffith Observatory. History, memory, and reckoning proved to be a major theme in his remarks. “You cannot protect the present by forgetting the painful chapters that haunt our collective memory,” he said. He then announced his support for a memorial to the 1871 victims, linking that support to efforts to safeguard Asian-Americans and Pacific Islanders from a spike in violence and hate crimes that had become unmistakable at that point in the Covid-19 pandemic: “One of the more bitter effects of this pandemic is the rise of hate crimes against Angelenos and Americans of Asian or Pacific Islander origin.”

He added, “We have been here before, and we must not forget that. On a street that today runs under the shadow of City Hall, a violent mob carried out one of the largest mass lynchings in American history. I’m giving my support tonight to the construction of a memorial to the victims of this heinous act of violence—to remind us never to let hate consume us and to always make this a city of belonging.”

Those words, building on the recommendations of the Civic Memory Working Group, set in motion an ambitious program of public

outreach and community engagement that is detailed below and gave rise to this RFI.

The Board of Directors of the Los Angeles County Metropolitan Transportation Authority (Metro), which owns the Union Station property that was the site of Old Chinatown, voted unanimously in August 2021 to approve Mayor Garcetti’s motion stating full support for commemorating the 1871 Massacre and instructing Metro to collaborate in full with the 1871 Memorial Steering Committee.

3

STAKEHOLDER PARTNERS

永續營運合作夥伴



 EL PUEBLO MONUMENT

The Primary Sites available for respondents to this RFI to consider are located within or adjacent to the boundaries of the El Pueblo Monument. El Pueblo de Los Angeles Historical Monument Authority Department (“El Pueblo”) oversees the birthplace and cultural heart of Los Angeles. As successor agency to the original El Pueblo State Historic Park, El Pueblo was created in 1992 by the enactment of City Ordinance No. 167902 and is charged with the powers, duties and functions relative to the operation, management, maintenance and control of the historic 22-acre site. Its mission is to “promote, safeguard, and preserve the City’s birthplace and culturally diverse heritage through the effective management of its commercial and historical resources and events.” The municipal management of El Pueblo consists of a nine-person board of commissioners and more than twenty full-time and part-time city staff. Prior to the COVID-19 pandemic, El Pueblo welcomed about two million visitors a year.

Centered around the Los Angeles Plaza, El Pueblo encompasses the oldest surviving settlement site of *Nuestra Señora la Reina de Los Ángeles* as founded in September 1781 by eleven families from present-day northern Mexico. Founded in proximity to the Native American Tongva village of Yaanga (alternate spellings include Yang-Na, Yangna, or Iyaangna), the district serves as the historic and symbolic heart of the city, celebrating the diverse and complex origin of the city’s Native American, Spanish, African, Mexican, Anglo-American, Chinese, Italian, and French cultures as well as other communities spanning the early development of Los Angeles.

In 1972, the El Pueblo area was listed on the National Register of Historic Places as the *Los Angeles Plaza Historic District*. Today, the historic district encompasses 22 contributing buildings and sites from a total of 29 resources. Numerous buildings and sites are individually listed on the National Register of Historic Places, California Register of Historical Resources, and California Historical Landmarks as well as designated as City of Los Angeles Historic-Cultural Monuments. El Pueblo also contains significant archeological resources, most notably a section of the Zanja Madre, the city’s first water conveyance system.

As a living outdoor museum, El Pueblo houses several cultural destinations such as the c. 1818 Avila Adobe (oldest documented home in Los Angeles), the c. 1884 Plaza Firehouse (oldest surviving firehouse), the Chinese American Museum (CAM), Italian American Museum (IAMLA), Social Justice Museum, and the future History of Water Museum showcasing the Zanja Madre. In proximity to El Pueblo is the Los Angeles County affiliated cultural center, La Plaza de Cultura y Artes. Significant public art is located at El Pueblo, most notably the 1932 mural *América Tropical* by Mexican artist David A. Siqueiros, conserved and interpreted in collaboration with the Getty Conservation Institute. The district also includes active religious institutions such as the c. 1820 Plaza Church, the oldest Roman Catholic Church in the city, and the c. 1926 Plaza Methodist Church.

 CHINESE AMERICAN MUSEUM

The Chinese American Museum (CAM) and its advisory board, Friends of the Chinese American Museum, have been key partners with other

city departments and community organizations in leading the movement to commemorate the 1871 Massacre and to develop this RFI. The collaboration of Gay Yuen, President of Friends of the Chinese American Museum, and Michael Troung, CAM's Executive Director, has been especially important.

CAM has been a pioneer as a museum dedicated to Chinese American experience and history in Southern California. Symbolically housed in the oldest and last surviving building of Los Angeles's original Chinatown, the 7,200 square foot CAM embodies a cultural and physical link to the past, as well as a promising point of entry for the city's multicultural future.

Opened on December 18, 2003 after 20 years of dedicated community and civic leadership and support, CAM's presence at El Pueblo de Los Angeles Historical Monument reflects the vibrant development of an immigrant history that began over 150 years ago when the first major Chinese settlement was documented in Los Angeles. CAM is dedicated to researching, preserving, and sharing the experiences and contributions of Chinese Americans in the United States through high-quality exhibitions, programs, events, publications, and workshops. In addition to its role in the community as an active-learning institution, CAM is also proud to serve as a visual symbol of new and emerging traditions.

Today, CAM proudly stands as Southern California's premier museum dedicated to sharing the history of the Chinese American experience in Los Angeles. Furthermore, its prime location within the El Pueblo Monument allows visitors the opportunity to learn about the Chinese American experience in the context of a larger multicultural mosaic of individuals who have contributed to the development of Los Angeles and Southern California. El Pueblo's cluster

of historic buildings not only showcases a restored Chinese American presence, but also a more ethnically diverse and accurate Southern California heritage.

A small plaque marking the 1871 Massacre is embedded in the sidewalk along North Los Angeles Street, adjacent to the Chinese American Museum, part of a series of plaques installed by the museum in 2001. Otherwise the city has never formally marked this bloody episode that occurred just before Los Angeles entered a period of headlong growth that would last a full century.



4

STEERING COMMITTEE

指導委員會

In July of 2021, Mayor Garcetti and Councilmember Kevin de León established the 1871 Memorial Steering Committee to develop the initial framework for the memorial. Made up of Chinese American civic, cultural, and business leaders as well as historians, architects, experts in public art and officials from several Los Angeles City and County agencies, departments, and commissions, the Steering Committee included more than 70 members. Its work was given added urgency by a wave of anti-Asian violence that rose during the COVID-19 pandemic and included attacks in New York, Atlanta, and several parts of California.

The full Steering Committee met virtually on three occasions in 2021—July 21, August 23, and September 15—and in person at a Dec. 4 retreat. The August meeting included remarks from Mayor Garcetti. The four subcommittees separately held a total of 10 meetings.

The co-chairs of the Steering Committee were Jessica Caloza, Commissioner, City of Los Angeles Board of Public Works; Felicia Filer, Acting Assistant General Manager and Public Art Division Director, City of Los Angeles Department of Cultural Affairs; Christopher Hawthorne, Chief Design Officer for the City of Los Angeles in the Office of the Mayor; David W. Louie, Vice President of the El Pueblo Commission; Michael Woo, former Councilmember representing the 13th District and Dean Emeritus of the Cal-Poly Pomona College of Environmental Design; and Gay Yuen, Board President of the Friends of the Chinese American Museum. To provide professional and technical support, NAC Architecture served as the pro bono advisor to the Steering Committee. A full list of Subcommittee members is included below.

Subcommittees focusing on 1) the design selection process; 2) site selection; and 3) approaches to funding met to discuss the framework of a memorial to the victims of the 1871 massacre. A fourth subcommittee,

on programming and community outreach, was added on the recommendation of the artist and designer Rosten Woo.

The Steering Committee sought to solicit wide-ranging input, with a focus on hearing from leaders in the Chinese American community, before recommending key elements of the framework for a memorial. The Steering Committee also discussed the many ways that American memorials and monuments are currently being rethought, from local examples such as the *Past Due* report to national conversations led by Monument Lab, a nonprofit public art and history studio, and others.

The Steering Committee produced its initial summary of recommendations ahead of the 150th anniversary of the massacre on October 24, 2021. From the start, the group focused on developing a broad-based vision of what a memorial looks like now, moving beyond traditional examples such as statues of figures (typically white men) on horseback or atop a pedestal.

The Steering Committee’s deliberations on the whole reflected the spirit of the recommendations of the Civic Memory Working Group. The first recommendation of *Past Due*, a sort of overarching or meta-recommendation, calls for taking the material in the report out to the public in a series of community events and discussions, in an effort to give full voice to “community memory and bottom-up representation.” It also suggests using these sessions “to begin to return the recommendations on this list into policy or built markers of civic memory.”

PROGRAMMING, TEMPORARY MEMORIAL AND SURVEY

On the recommendation of the Programming subcommittee, a community meeting open to the public was held on Thursday, October 14, co-sponsored by the Office of the Mayor, the Department of Public Works, El Pueblo de Los Angeles Historical Monument, the Chinese American Museum, the Huntington-USC Institute on California and the West, and the Third L.A. series at USC's Dornsife College of Letters, Arts and Sciences. Entitled "The Chinese Massacre of 1871: Uncovering L.A.'s Anti-Asian History, and What We Can Do Today," it featured a panel moderated by Jason Chu, a rapper, artist and activist and a member of the 1871 Steering Committee, and featuring Michael Woo, Gay Yuen, the historian Kevin Waite, El Pueblo General Manager Arturo Chavez, and Manju Kulkarni, the co-founder of the organization Stop AAPI Hate. It attracted an online audience of more than 300 people. A recording of the session is located online [here](#) ↗

The October 14 event was organized in part to spotlight and call attention to the extensive programming offerings developed by the Chinese American Museum to mark the 150th anniversary of the massacre, which ultimately attracted more than 600 registrations. One panel organized as part of that programming, held on October 22, discussed the work of the Steering Committee in detail and its connections to the Civic Memory Working Group. A recording of that event, "Shaping a Memorial: Civic Memory and the Effort to Honor the Victims of the Chinese Massacre of 1871," may be found [here](#) ↗

Another outgrowth of the Programming and Outreach subcommittee, and of the focus during this process on community engagement

and a broad-based, flexible definition of memorialization and commemoration, was the installation of a temporary memorial to the victims of the 1871 massacre in Union Station. Entitled *Broken News* and initially developed by Adit Dhanushkodi as a project in a course at Art Center College of Design led by Rosten Woo, it was installed at Union Station thanks to a collaboration among community partners including the Chinese American Museum, Chinese Historical Society of Southern California, and Metro Art.

Broken News consists of a series of newspaper pages, blown up to oversize scale, illustrating the frequency of anti-Chinese sentiment in the 19th-Century Los Angeles popular press. References in headlines and within news articles to the "Chinese invasion" and comparisons to Chinese immigrants as "pests" help viewers understand the cultural context that gave rise to the massacre and the way it was understood in its immediate aftermath. Along with Woo, historian Eugene W. Moy served as an advisor on this exhibit. The installation also highlighted the week-long programming offerings of the Chinese American Museum to mark the 150th anniversary of the massacre.

In addition to the virtual sessions of the Steering Committee and its subcommittees, the public forums on October 14 and 22 and the installation of *Broken News*, two other initiatives helped add breadth and context to the development of a memorial framework: a pair of walking tours of potential sites and a detailed survey prepared by Michael Woo and NAC Architects and distributed to members of the Site Selection Subcommittee.

The walking tours were held on Friday, September 10. A total of 36 members of the Steering Committee took part in the two tours. The group met at Union Station before visiting several locations where

violence during the 1871 massacre took place, many of which are under consideration as potential Primary or Secondary memorial sites.

150TH ANNIVERSARY COMMEMORATION

On October 24, 2021, Mayor Garcetti joined Rep. Judy Chu, Asm. Wendy Carrillo, and Councilmember de León, along with leaders of the Chinese American Museum and other community leaders, to mark the 150th anniversary of the massacre and remember its victims. Mayor Garcetti apologized directly on behalf of the City, for the first time, for the lives lost. Wreaths with the names of each victim of the massacre were dedicated as part of a candlelight ceremony. Shortly after, the victims of the massacre were also commemorated at El Pueblo's annual Dia de los Muertos with a traditional altar, an example of meaningful cross-cultural engagement with community stakeholders.

HALF-DAY RETREAT

After months of pandemic-related Zoom meetings leading up to the official recommendations released in October 2021, about 30 Steering Committee members met in Pico House in the El Pueblo Monument complex for a face-to-face half-day retreat, led by John Kobara, on December 4, 2021. The attendees debated the variety of outcomes that could be generated by a new memorial to the 1871 massacre as well as strategies to balance the community, expert, and official voices that will provide input on the memorial design selection process. Another key

subject was the range of nonprofit organizational models that could be used during the design selection process and the subsequent period when private fundraising and educational programming will become important. There also was a presentation about options for using state-of-the-art digital technology (such as audio tours and augmented reality), and the relationship between physical and virtual aspects of a memorial.

STEERING COMMITTEE RECOMMENDATIONS

The Steering Committee's final recommendations were as follows:

1. The 1871 Memorial should feature one Primary, prominently visible site suitable for gathering and introspection—along with a number of Secondary Sites, perhaps linked in linear fashion as a walking tour and supported by signage, digital technology, or audio content, to tell the full story of the massacre. The Steering Committee, and in particular those responding to the survey, strongly preferred this option over either having a Primary Site on its own or building a constellation of sites without any operating as the Primary Site. The massacre and its aftermath, including the role played by sites of sanctuary, played out over a wide cross-section of 1871 Los Angeles, and the Steering Committee felt that the memorial should reflect this fact while also identifying a Primary Site that would be visibly more prominent and more accessible than other locations, that could serve as a place of introspection, and where visitors could gather to learn and reflect.
2. The Steering Committee's preferred Primary Site is the wide sidewalk along the north side of the 400 block of North Los Angeles Street, near the location of the most intense violence, although other suitable Primary Sites on public property should remain under consideration. The Steering Committee, and in particular the Design Subcommittee, expressed a preference for a Request for Ideas detailed in Recommendation 3 below that would allow

respondents to weigh in on these choices, rather than foreclosing any options at this stage. There was a general consensus that artists and design teams might imagine strategies to link or prioritize sites that the Committee had not considered, and that the process going forward should remain open to this possibility. At the same time, the Request for Ideas should make clear why the preferred Primary Site drew as much support as it did.

3. The design and location(s) of the memorial should be determined in a process that begins with a Request for Ideas issued by the City, with a selected shortlist of artists or teams provided with stipends to develop their proposals further as well as the opportunity to present them in public forums and gather substantial additional community input. The Design Subcommittee spent a significant amount of time discussing the Request for Ideas model as a hybrid alternative to the City's typical Request for Proposals or Request for Qualifications documents or a traditional design competition. The Request for Ideas is imagined as a way to solicit broad input from design and art professionals while taking steps to limit the amount of unpaid labor requested at the outset of the process and to avoid giving an advantage to large design offices with significant resources. The Steering Committee recommends that the RFI provide clear guidelines limiting the materials required in the first phase, with an emphasis on conceptual strength of ideas as opposed to extensive renderings or other imagery and polished production values in the submission itself. This is meant to make it possible for individuals or small teams with powerful ideas about the memorial to compete on something like a level playing field

with larger offices. Each shortlisted team will receive a stipend to develop its conceptual ideas further and to prepare a public presentation. The Committee felt that these public presentations, featuring a range of approaches and sensibilities, would play a valuable role in engaging the public in a conversation about memorialization and the appropriate way to mark this event in particular.

4. The creation of a memorial in both its physical and digital forms should be overseen by either a new non-profit or an existing cultural organization with the capacity to handle fund-raising efforts and to coordinate the installation of the memorial with the City, drawing on a mixture of public funds (some of which have already been allocated) and private and philanthropic donations.
5. As important as the form of the memorial at its Primary Site is a strategy—and sufficient funding—to coordinate related programming before and after it is dedicated as well as ongoing maintenance of its physical and digital elements. This programming could include temporary installations or mobile commemorations informed by the rich history of memorial processions in L.A.'s Chinese community. The Steering Committee finds persuasive the many recent efforts to broaden and democratize the definition of how memorials are designed and whom they serve. Several members have underscored the need for broad-based programming related to the massacre before the memorial is completed and to activate and extend its impact once it is in place. There has been similar support for temporary and/or mobile commemorations as part of the effort to memorialize the massacre victims, as well

as for the idea that maintenance for the memorial in all its forms, physical and digital, should be included in the memorial budget from the start.

5

PRIMARY & SECONDARY SITES

首選地點和備選地點



One goal of this RFI is to solicit ideas from the design community about the best way to situate the memorial. The locations listed here reflect recommendations of the Steering Committee Co-Chairs, informed by the work of the Site Selection Subcommittee, following several months of outreach, conversation, and deliberation with key stakeholders both within and without Los Angeles city government. Please note that every potential Primary Site listed here has been vetted by El Pueblo, the Chinese American Museum, the City’s Public Works departments, and other public and private stakeholders to be sure that it is available for the construction of a memorial.

Respondents to this RFI should include in their written statement their ideas about the most appropriate Primary and/or Secondary Sites for the memorial and how those sites would be connected within an overarching concept. We understand that it is somewhat unusual for a document of this kind to include more than one potential site. This is by design. At the RFI stage of the process we are interested to gain from the design community an analysis of which sites, Primary and Secondary, might make sense for this memorial given the community input and constraints described above. Respondents will not gain or lose points in the evaluation process for suggesting a Primary Site not listed here. But given the work already done to vet the sites included in this document, respondents should keep in mind that a memorial design using the favored site or another listed site may face fewer obstacles to completion and have a stronger chance of being realized.

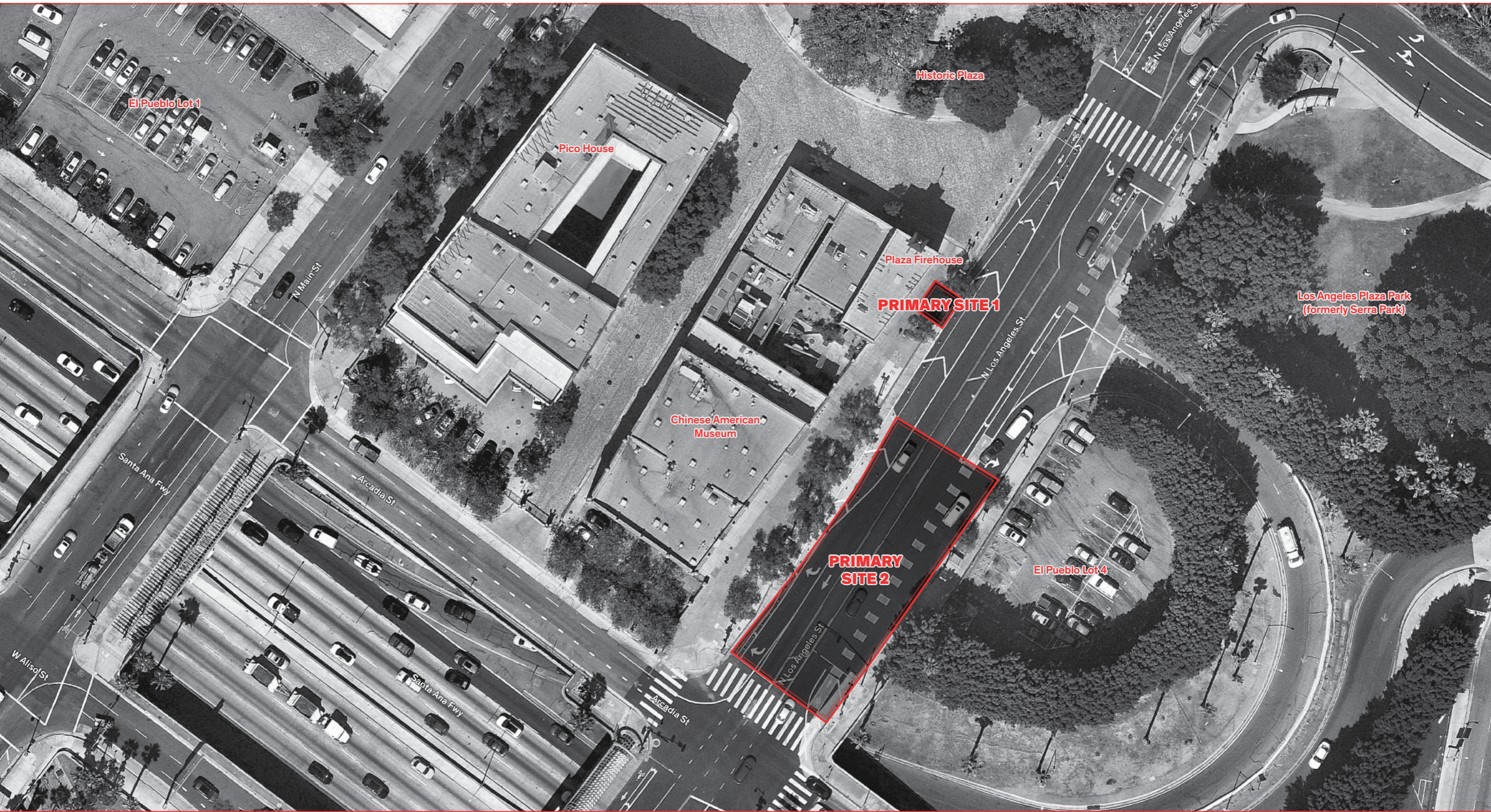
PRIMARY SITE 1

A section of sidewalk along North Los Angeles Street adjacent to the Plaza Firehouse. Any memorial here would need to be located at a distance of at least 8 feet away from the existing building facade of the historic Plaza Firehouse museum, to maintain a safe path of pedestrian travel, and would need to maintain and protect the existing street trees and accommodate (or develop a plan to relocate) an existing fire hydrant. This is the preferred site of the Site Selection Subcommittee. This site is marked on the accompanying map as Primary Site 1.

PRIMARY SITE 2

A memorial spanning Los Angeles Street and touching down on the sidewalk along Los Angeles Street, northeast of East Arcadia Street and southwest of the courtyard of the Chinese American Museum. Please note that any proposal that takes advantage of the airspace above Los Angeles Street—which does necessarily need to take the form of an arch or gateway design, and includes the possibility of an occupiable or landscaped space above ground—is acceptable for this location, provided it is at least 17 feet high at its lowest point above the roadway. Such a span could incorporate landscaping, lighting, or other elements. This site is marked on the accompanying map as Primary Site 2.

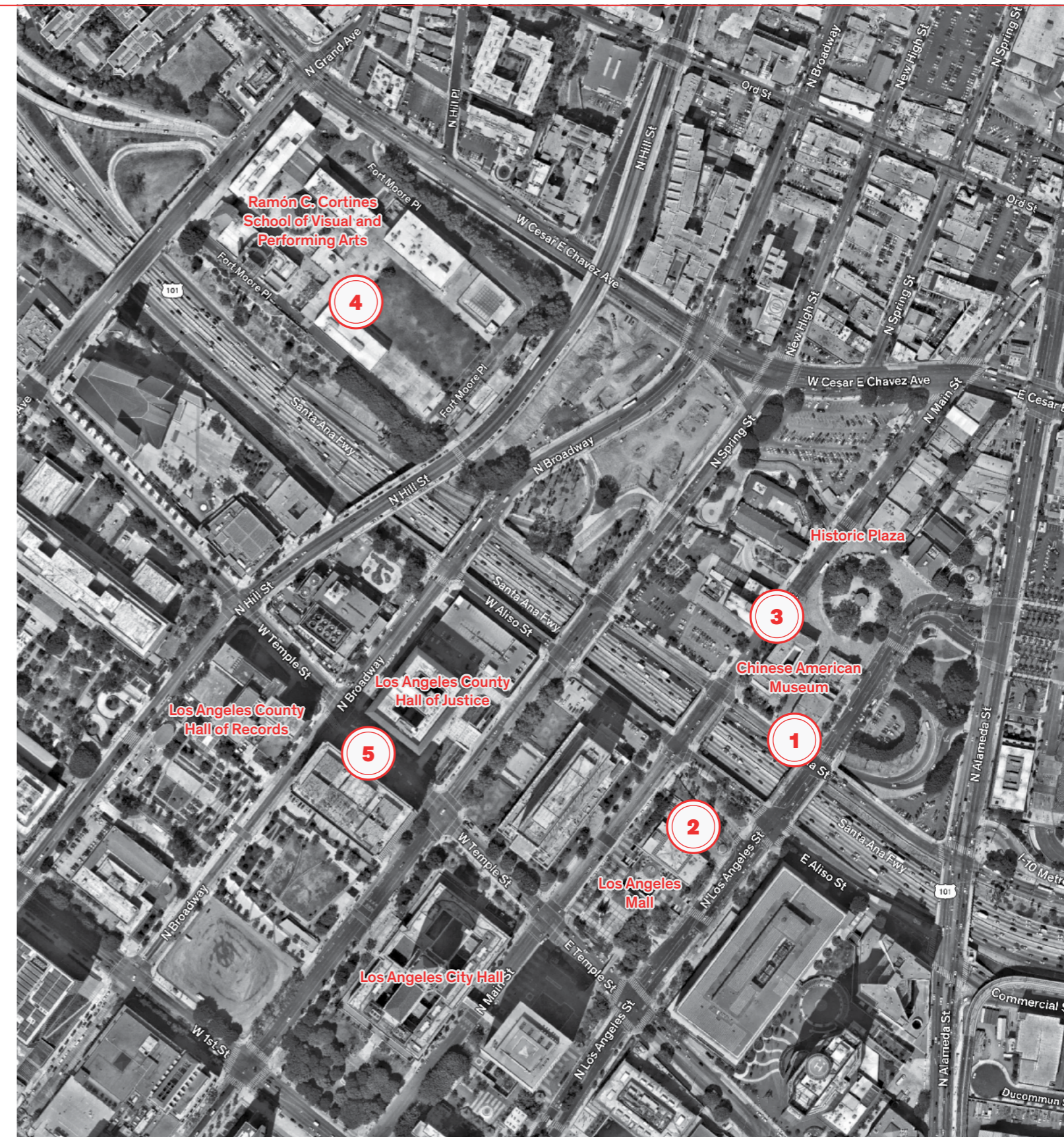
Note: Respondents to this RFI should choose one and only one Primary Site from the above list as the basis of their proposal.



SECONDARY SITES

Sites with particular potential as Secondary or supporting locations—which is to say sites where some aspect of the massacre and its aftermath may be explored, without the necessity of telling the whole story at each one—include the following:

1. The Freeway wall along the north side of the 101 Freeway between Los Angeles St. onramp and Spring Street off-ramp (below the former site of the Coronel Building where two Chinese were shot).
2. Goller's Wagon Shop (where nine Chinese were hanged), near the current entrance to the parking structure at the Los Angeles Mall, 300 block of North Los Angeles Street (close to the site of Slaney's Boot and Shoe Shop where some Chinese sought refuge on the night of October 24, 1871).
3. Dr. Chee Long (Gene) Tong's examination room, drug store, and employment-brokerage business at the home of William Abbott (builder of the Merced Theatre, still standing next to Pico House), 25 Main Street.
4. City Cemetery (where the bodies of the Chinese killed in the massacre were buried; later the destination of Chinatown's triennial commemorations of the massacre; current site of Ramón C. Cortines School of Visual and Performing Arts).
5. Tomlinson's Corral (where six Chinese were killed), in the vicinity of the Federal Courthouse and the County Hall of Records



- 6. City Jail (where some Chinese sought sanctuary on the night of October 24, 1871), behind the former Rocha Adobe site on Spring St. between Temple St. and First St.
- 7. Gray's Vineyard (where some Chinese were given sanctuary on October 24, 1871), near the current intersection of Broadway and 7th St.
- 8. Union Station, including the South Patio and forecourt area (at the former site of Old Chinatown).

Note: Not all Secondary Sites are necessarily under City jurisdiction.





6

PROJECT DETAILS

項目詳情

This RFI does not seek to prescribe the formal approach or the materiality of the memorial. Respondents should bear in mind, however, that the memorial will likely be erected in the public right of way, without the ability to be fenced off or otherwise closed overnight or at other times. As a result, the memorial will need to be durable, easily maintained, and defensible from vandalism and graffiti; these characteristics should be considered from the earliest conceptual stages.

FORMATS AND MULTIMEDIA

We encourage respondents to consider a mixture in their proposals of physical and digital elements. The Steering Committee imagined a single Primary Site with a physical memorial large enough to serve as a site for public gatherings, accompanied by a number of Secondary Sites that could be linked to the Primary Site through some combination to convey a narrative about the 1871 massacre. The evaluation panel will be open to a range of conceptual ideas about site and location and about the relationship between physical and digital elements in the memorial. Responses to this RFI, in considering digital media, should bear in mind the need to anticipate the pace of technological change and to avoid approaches that have the potential to become obsolete over time.

ELECTRICITY AND LIGHTING

Responses to this RFI may anticipate that the Primary Sites will be able to access power. Lighting elements are permitted. Landscaping elements are also permitted; indeed, the Steering Committee discussed at some length the potential for landscaping elements at the Primary Site or as a means of connecting two or more sites. Responses to this RFI should bear sustainability and the use of resources in mind.

BUDGET

There is no set budget at this stage for the memorial, given that its budget and scale will depend on the final design developed with the designer or team selected as part of this RFI process. Respondents who wish to include a budget estimate for their memorials are encouraged to do so, although such an estimate is not required. Respondents should, however, keep feasibility, both financial and material, in mind as they complete their responses to this RFI. Beyond the \$250,000 in funds already allocated by the City of Los Angeles for preliminary design work, the memorial is likely to be completed with a mixture of public and private funds.

NON-PROFIT PARTNER

A new non-profit organization led by David Louie, Lisa See, and Michael Woo will serve as the fiscal agent to process private and philanthropic donations to support the construction of the memorial.

OPTIONAL VIRTUAL Q&A SESSION

Two online webinars will be held via Zoom—on September 12, 2022, and October 3, 2022, both at 10 a.m.—to solicit and answer questions from those interested in responding to the RFI. These sessions will be recorded. To register for either of these sessions or to request access to a recording, please send an email to Christopher.Hawthorne@lacity.org at least 24 hours prior to the date you are interested in attending. Be sure to indicate in the subject line which date you would like to attend. We will respond with registration details.

OPTIONAL TOUR OF SITES

In-person walking tours of Primary and Secondary memorial sites will be held on September 22, 2022, and September 24, 2022, both at 9 a.m. To register for either of these tours, please send an email to Christopher.Hawthorne@lacity.org at least 48 hours prior to the date you are interested in. Be sure to indicate in the subject line which tour you would like to attend. We will respond with additional details.

DELIVERABLES

The Steering Committee, and its Design Selection Subcommittee in particular, provided detailed recommendations regarding the materials that respondents to this RFI should be expected to deliver. One major concern was that uncompensated labor be kept to a minimum. Another was that individual artists and designers are able to compete on a relatively level playing field with larger firms. As a result, the deliverables requested for this initial stage of the design-selection process are limited to a single written concept statement and a single page of preliminary drawings or sketches.

Our goal is to solicit rigorous and well-considered conceptual proposals rather than polished drawings or renderings. What's more, the work of fleshing out these early proposals will be compensated fairly; up to five shortlisted respondents to this RFI will be provided with a stipend of \$15,000 each to further develop their concepts and to present them in a public forum.

SUBMISSION INSTRUCTIONS

Please submit your response to this RFI no later than October 12, 2022 at 5 pm Pacific Time. Incomplete or late applications will be deemed

ineligible and will not be considered. Any additional material included that is not requested in the RFI will not be reviewed.

All applications must be submitted online via SlideRoom:

<https://culturela.slideroom.com/#/permalink/program/67160>

Each respondent to this RFI is asked to provide the following:

- A completed 1-page entry form via SlideRoom. *Note: Teams must identify one team member as DCA's primary contact for the team.*
- A conceptual statement of no more than one page and no more than 600 words describing your approach to developing the memorial to the victims of the 1871 Chinese Massacre. This statement should convey your understanding of why it is important to commemorate the massacre at this point in the history of Los Angeles. It should also communicate a clear sense of how your approach would activate one of the Primary Sites and (if you choose) one or more Secondary Sites, and a conceptual budget (optional). *Note: Teams must also describe each team member's role on the team.*
- Curriculum Vitae (4 pages max). *Note: Teams must submit a CV for each member on the team.*
- On a separate *single* page, 11 × 17 in. or A3 format in landscape orientation, no more than 3 drawings, sketches, or renderings illustrating this conceptual approach. We do not expect these drawings to represent a finished design. Instead, they should give the Evaluation Panel a clear sense of how your conceptual approach might take physical form.

RIGHTS & RESPONSIBILITIES

DCA reserves the right to decline all submissions to this RFI, and/or cancel this RFI at any time. This RFI is subject to the City’s Campaign Finance, Contractor Responsibility, Equal Benefits, Equal Opportunity, Living Wage, Minority/Women Business Enterprise, and Slavery Disclosure Ordinances, as well as any other ordinances in effect in the City of Los Angeles.

ABOUT DCA

The Department of Cultural Affairs (DCA) manages the City of Los Angeles Public Art Programs. DCA supports the creativity of local artists by funding and partnering with the City’s arts and cultural communities. The city demonstrates an ongoing commitment to arts and culture through DCA’s ongoing activities, including community arts programming, cultural grants, marketing, public art, performing arts and venues, and youth arts and education programs, to stimulate and foster the creation of arts and cultural experiences throughout the diverse neighborhoods of LA.

QUESTIONS?

For technical guidance through the online SlideRoom platform, visit SlideRoom’s support page. For questions about this RFI, please contact Christopher Hawthorne, Office of the Mayor, by email at Christopher.Hawthorne@lacity.org, with the subject line “1871 Memorial RFI.”

EVALUATION PANEL

Entries will be assessed and scored by an Evaluation Panel made up of experts in public art, design, and municipal governance. The Evaluation

Panel will be assisted by a Technical Advisory Panel made up of City leaders and experts on the history of Los Angeles, Chinatown, and the massacre.

SCORING RUBRIC

Each entry will be scored by the Evaluation Panel on a 100-point scale. Each panelist will score entries on the following basis, after which the Evaluation Panel scores will be averaged for each entry:

- Conceptual statements will be scored on a 1–40 scale, with a maximum of 40 points.
- Drawings will be scored on a 1–30 scale, with a maximum of 30 points.
- The experience and qualifications of each responding artist or team will be scored on a 1–30 scale, with a maximum of 30 points.

SHORTLISTED TEAMS

Up to five shortlisted artists/teams or firms will be selected by the Evaluation Panel during its Round 1 assessment to receive \$15,000 each to develop their proposals further and present them to the Chinatown community and other partners in the development of the 1871 Memorial. The precise number of shortlisted artists/teams or firms—whether five exactly or a smaller number—will be determined at the discretion of the Evaluation Panel and the City of Los Angeles.

Shortlisted artists/teams or firms will be notified on or before October 24, 2022 that they have been selected. They will be given detailed feedback on their proposals from the Evaluation Panel and begin further developing their proposals. All of the shortlisted artists/teams or firms

will make a public presentation (virtually or in person) of their proposals during January, 2023. They will receive additional feedback after this presentation from attendees of the public presentations and other stakeholders and will submit Round 2 proposals to the Evaluation Panel no later than February 24, 2023.

FINAL SELECTION

The Evaluation Panel will meet a second time in late February, 2023 to select a single artist or team to work with the City to develop the memorial. Please note that the selection will be of an artist or team rather than a final design. It is anticipated that the announcement of this selection will be made on or before the week of March 13, 2023.

OWNERSHIP AND COPYRIGHT

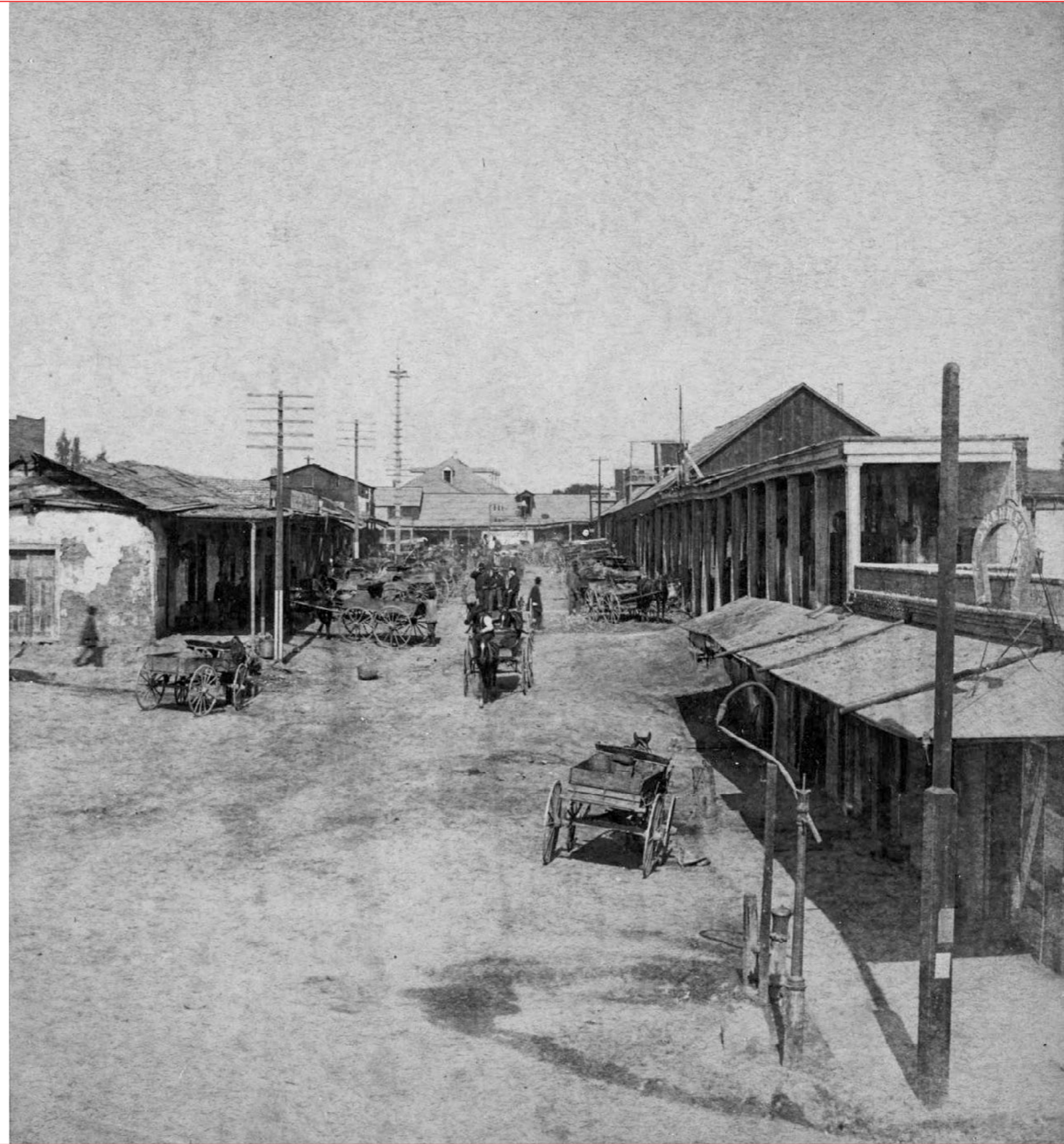
Submissions are to be considered original works of the entrants. Entrants assume responsibility for any breach of intellectual property or copyright entitlements of others. Submissions may include previously used concepts and work but must comply with the requirements of this RFI. Entrants retain ownership and copyrights of the materials submitted. Entrants grant to the City of Los Angeles the right to publish their work in whole or in part, in books, exhibitions, websites, newspapers, magazines, and other media outlets. The designs and drawings and other forms of representation submitted remain the sole property of the entrants subject to copyright.

Please note: The City reserves the right to pre-sort the entries in order to keep the total reviewed by the Evaluation Panel to a manageable number. The Evaluation Panel will not necessarily review every response to the RFI.

7

APPENDICES

附錄



Captions & Credits



Drawing depicting Calle de Los Negros in the Old Chinatown section of Los Angeles, c. 1876. USC Digital Library/California Historical Society Collection.



A view of Calle de los Negros in the Old Chinatown section of Los Angeles, 1880s. I. W. Taber/The Huntington.



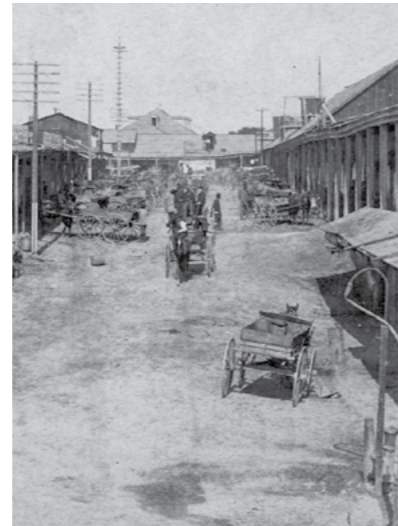
Chinese New Year parade in Chinatown, Los Angeles, date unknown (likely between 1882–1917). USC Digital Library/Library Exhibits Collection.



Paper dragon carried by Los Angeles Chinatown citizens in parade, 1901. C.C. Pierce Collection/The Huntington.



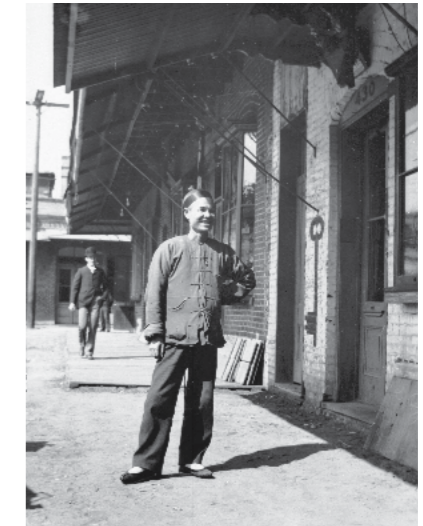
Panoramic view of the Los Angeles Plaza, looking west, c. 1905. USC Digital Library/California Historical Society Collection.



A view of Calle de los Negros in the Old Chinatown section of Los Angeles, 1882. Ellis & Son/The Huntington.



A view of Old Chinatown, Los Angeles, date unknown. (likely 1920s–1930s). USC Libraries/Dick Whittington Collection.



Portrait of “The Old Chinatown Blacksmith” in Chinatown, c. 1899. USC Digital Library/California Historical Society Collection.

Members of the 1871 Memorial
Steering Committee

Patricia Alarcón, El Pueblo
Commission
Rachelle Arizmendi, A3PCON
Janica Baker, NAC Architecture
Jessica Caloza, former Board of Public
Works Commission
Andy Camacho, Camacho's Inc.
Troy Carbajal, Office of
Assemblymember Wendy Carrillo
Elizabeth Carvajal, Metro
Edwin Chan, EC3 Architects
May Chan, Cathay Bank
Arturo Chavez, El Pueblo de Los
Angeles Historical Monument
Kevin Chen, Chinese American
Chamber of Commerce
Becky Cheng, Office of Rep. Judy Chu
Raymond Cheng, Cedars Sinai
Ryan Chin
Blake Chow, Los Angeles Police
Department
Annie Chu, Chu Gooding Architects
Jason Chu, Community Artist/Activist
Edna Degollado, Office of the Mayor
AP Diaz, Department of Recreation
and Parks
William Deverell, Huntington-USC
Institute on California and the West
KeAndra Cylear Dodds, Metro
Chet Edelman, Office of the Mayor
Maya Emsden, Metro
Hon. Mike Eng, State
Assemblymember (Ret.)
Riki Esquer, Office of the Mayor
Felicia Filer, Department of Cultural
Affairs
Jean Flores, REI
Hon. Mike Fong, L.A. Community
College District

Jason Fujimoto, L.A. Chinatown
Corporation
Hon. Warren Furutani, Office of
Councilmember Kevin de León
Edgar Garcia, El Pueblo de Los
Angeles Historical Monument
Wilson Gee, Historic Cultural North
Neighborhood Council
Edward Huang, California Institute
of Environmental Design &
Management
Christopher Hawthorne, Office of
the Mayor
Elyse Hwu, Chinatown Service Center
Titania Inglis
Connie Chung Joe, Asian Americans
Advancing Justice — L.A.
Helena Lin Jubany, NAC Architecture
Gail Kennard, Cultural Heritage
Commission
Debby Kim, Office of Councilmember
Gil Cedillo
Munson Kwok, Asian and Pacific
Islanders in Historic Preservation
Aileen Louie, Asian Americans
Advancing Justice — L.A.
David W. Louie, El Pueblo
Commission
Sikee Louie, Kong Chow
Association
Daisy Ma, Chinese Consolidated
Benevolent Association
Capri Maddox, Civil + Human Rights
and Equity Department
Eugene Moy, Chinese Historical
Society of Southern California
Rick Noguchi, Japanese American
National Museum
Dominic Ng, East West Bank

Peter Ng, Chinatown Service Center
Hoang Nguyen, Office of Supervisor
Hilda Solis
Robert Park, Office of the Mayor
Michael Pinto, NAC Architecture,
Director of Design
Martin Reyes, Office of Supervisor
Hilda Solis
Daniel Rodman, Office of the Mayor
Lisa See, Author
Jenkins Shannon, Cal Poly Pomona
College of Environmental Design
Pamela Tom, Filmmaker
Don Toy, Historic Cultural North
Neighborhood Council
Michael Truong, Chinese American
Museum
Steve Veres, Office of Senator Maria
Elena Durazo
Robert Vinson, Cultural Affairs
Commission
Andrew Vought, Los Angeles River
State Park Partners
Dr. Kevin Waite, Durham University
John Wirfs, El Pueblo Commission
Thomas Wong, San Gabriel Valley
Municipal Water District
Charlie Woo
Hon. Michael Woo, Los Angeles City
Councilmember (Ret.)
Rosten Woo, Designer/Writer
Li-Wei Yang, Huntington Library
Jonathan Yang, Chinese American
Citizens Alliance
Edward Yen, L.A. County API
Employees Association Board
George Yu, Chinatown BID
Dr. Gay Yuen, Friends of the Chinese
American Museum

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City of Los Angeles

OFFICE OF THE MAYOR
DEPARTMENT OF CULTURAL AFFAIRS

EL PUEBLO DE LOS ANGELES
HISTORIC MONUMENT