



PORTLAND MUSEUM *of* ART

CAMPUS UNIFICATION + EXPANSION INTERNATIONAL DESIGN COMPETITION: BUILDING A LANDMARK FOR THE FUTURE

Portland, Maine

STAGE I DESIGN TEAM SERVICES REQUEST FOR QUALIFICATIONS

Issued: June 1, 2022

Submissions Due: July 1, 2022



DOVETAIL DESIGN STRATEGISTS

PORTLAND MUSEUM OF ART CAMPUS UNIFICATION + EXPANSION INTERNATIONAL DESIGN COMPETITION: BUILDING A LANDMARK FOR THE FUTURE

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June 1, 2022

Dear Competitors,

Maine is a special place. For decades, people from around the world have come to gaze at our landscapes, play in our oceans, and enjoy our cuisine. In recent years, the state has seen a renaissance fueled by an award-winning food scene, “best place to...” lists, and Instagrammable opportunities.

The Portland Museum of Art believes that arts and culture have a critical role to play in ensuring a bright and sustainable future for our region and the people who call it home. The values of diversity, equity, accessibility, and inclusivity must be the cornerstones of our future, and we need a campus that enables and embodies these goals.

Our newest project, *The PMA Blueprint: Building A Landmark For The Future*, is a major step in ensuring our region’s future is defined by this bold vision. We are building a landmark for the future that reflects the values of the communities we serve and the communities we need to serve better.

We invite you to join us and imagine a new building that will be a flexible space for community, art, and ideas. We need to move beyond traditional museums and must inspire our communities through innovative and unexpected architecture. We’re committed to connecting the art and ideas inside our walls with the world and people outside of them, and our vision for the museum is one that platforms its communities, promotes its region, and elevates our shared future.

We hope that is your vision too.

Thank you.

Mark H. C. Bessire, Judy and Leonard Lauder Director of the Portland Museum of Art

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Cyrus Hagge, Board President

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Eileen Gillespie, Incoming Board President

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Amy Woodhouse, Board Chair

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2. THE CHALLENGE: BUILDING A LANDMARK FOR THE FUTURE

The Portland Museum of Art (the PMA), founded in 1882, is Maine's largest and most visited art institution, and among the oldest museums in America. Located in the heart of downtown Portland, one of the country's most beloved cities, the museum encompasses a full city block of historically and architecturally significant buildings. The PMA's world-class collection includes more than 18,000 objects, including 19th-and-20th century American and European art, modern and contemporary art, and iconic works from Maine that highlight the rich artistic traditions of the state and its artists.

The museum has outgrown its current campus due to increased visitation and several major gifts to its collection. The broadening and diversification of the artwork, record attendance prior to the pandemic and community feedback have underlined the need for more space.

The PMA sees this as an opportunity to discover the impact a museum can have when it is built through an inclusive lens. By creating a community hub with myriad collaborative spaces, and focusing on groundbreaking approaches to art, the PMA believes it can become a place where all people feel they belong. More than just a new building, the PMA's campus unification and expansion is a value proposition, envisioning the monumental positive impact museums can have on their communities.

The institution's progressive and inclusive outlook on curation, education, and engagement will be reflected through innovative and future-forward architecture. This will ensure the PMA and the region's future is rooted in diversity, equity, accessibility, inclusivity, and sustainability. And as a result, the PMA will transform the very nature of what a museum can be.

The PMA's new museum wing will anchor and integrate the entire campus and double the institution's existing size. It will be an environmentally and ecologically responsible expansion that will accommodate new collections and major exhibitions, host community events, programs, and performance space for the seeing and making of art, and will consolidate all staff offices.

The museum's bold and ambitious agenda will physically harness the PMA's commitments and deep values through an architecture that will renew, revitalize, and redefine a museum's role in society. The PMA is courageous, forward-looking, and intent on creating a paradigm shift for museums around the globe.

The Portland Museum of Art Campus Unification + Expansion International Design Competition challenges architects to form a multi-disciplinary team with accessibility, inclusivity, and sustainability experts, landscape architects, and graphic designers to create an inclusive place that champions open expression and makes art accessible to all, a place that delivers on the promise of the PMA's mission, *Art for All*.



THE PMA IMAGINES AN INCLUSIVE AND ICONIC LANDMARK FOR THE FUTURE.



3. ABOUT THE PORTLAND MUSEUM OF ART

For 140 years, the Portland Museum of Art has been defined by three pillars: community, collection, and campus. Working in tandem, these pillars have been the foundation of every milestone of the museum's incredible history. From the museum's founding to Charles Shipman Payson's gift of 17 works by Winslow Homer and the subsequent opening of its Payson Building in 1983, to its present-day status as a cultural leader, the PMA's success has been grounded by these pillars.

Since 2009, under the leadership of Mark H.C. Bessire, the Judy and Leonard Lauder Director, the PMA has sought to bring greater diversity and equity to the PMA collection through the acquisition, conservation, and care for the artwork and related programming. Recent additions include works by Jeffrey Gibson, Reggie Burrow Hodges, Daniel Minter, Theresa Secord, and Kara Walker among many others. The museum is dedicated to presenting landmark exhibitions that connect Maine's artist communities with the world and emphasizes contemporary artworks, Indigenous artists from the region's Wabanaki communities, and artists of color, ensuring that Maine is known for the diversity of artists working in and around the state.

In 2013, the institution began a multi-year collection and accessibility initiative, *Your Museum Reimagined*, which reinstalled the entire museum, digitized the collection, improved physical accessibility, and removed several financial barriers to the building. In 2018, through the generosity of Susie Konkel, the PMA introduced free admission for everyone ages 21 and under.

These steps contributed to the museum's record attendance of nearly 178,000 visitors in 2019. During the pandemic, the PMA seamlessly pivoted to a digital-first museum and created hundreds of types of content across all departments, setting a new record with 3.53 million people engaging with the museum online and a 369% increase in web traffic from the previous year.

In 2020, the PMA approved a new Strategic Plan which reaffirmed its commitment to diversity, equity, accessibility, and inclusion. As stated in the Plan, the museum's vision is to become a central community gathering place where a strong artistic vision and the collection drives the conversation, creativity, cultural vitality, and acts as an economic catalyst for the region. In other words, the campus expansion will be an epicenter for conversation, connection, and community.

The Portland Museum of Art, a 501(c)(3) educational nonprofit, has 93 employees, 40% of whom live in Portland. In addition, 39 docents from diverse backgrounds volunteer at the PMA as guides leading individualized gallery experiences.



Aerial of the Portland Museum of Art campus (northwest corner), circa 2010. Courtesy Portland Museum of Art, Maine

3.1 The PMA Mission: *Art For All*

The PMA's exhibitions, programs, and events reflect current ideas and issues outside of the museum that interest and engage the communities that visit Maine and those that call it home. In order to accomplish this, the museum collaborates with advisory groups, local institutions, and businesses to bring its programming to life. This 'multi-vocal' approach ensures inter-disciplinary, multi-cultural perspectives across the museum, from Indigenous viewpoints in major exhibitions such as *Mythmakers: The Art of Winslow Homer and Frederic Remington* (2020) to Black-led organizations impacting the presentation of shows such as *David Driskell: Icons of Nature and History* (2021).



Recent additions to the PMA's Collection: David Driskell's *Ghetto Wall #2* and Jeffrey Gibson's *PEOPLE LIKE US*, 2020. Courtesy Portland Museum of Art, Maine

This inclusive approach that values collaboration and conversation throughout the galleries is just one way in which the PMA demonstrates its deep commitment to diversity, equity, accessibility and inclusivity every day. The future exhibitions and programs in the new space will continue to reflect the region's diverse communities and provide experiences with art that bring people together.

Alongside the campus expansion, the PMA is currently contracting with local community partners to help advise, co-develop, reinterpret, and reinstall three permanent collection galleries. This exploration centers on several themes: the environmental and social impact of the coastal scenes depicted in 19th-century American painting, the role of Portland and Maine in the Atlantic slave trade, the histories and artistic traditions of Indigenous artists in Maine, questions of materiality, natural resources, colonial and imperial commercial systems, and domesticity in European and American paintings, photographs, and decorative arts.

The PMA is also devoted to global partnerships with other public art institutions to expand the narrative of Maine's artistic communities to a world-wide scale, as exemplified by the museum's current traveling exhibition; *The North Atlantic Triennial: Down North*. Created in partnership with the Reykjavik Art Museum, Iceland and the Bildmuseet, Sweden, this show highlights the interconnectivity of the entire North Atlantic region including major port cities, cultures, histories, and current realities.



Jason Brown aka Firefly (Penobscot, born 1973), *Wabanavia*, 2022 (detail) stills from multimedia experience, approximately 5 minutes. Courtesy of the artist. © Jason Brown. *North Atlantic Triennial: Down North*, February 18 through June 5, 2022.

Programs, events, and interpretative materials at the PMA are designed to be visitor friendly, foster connections and spark discourse between visitors and across all ages and experience levels. The goals are to provide visitors intersectional context that expands dominant narratives, deepens understanding, increases opportunities for empathy and makes connections between local, national and global issues.

The PMA believes that everyone brings their own identities, experiences, motivations, and perspectives to art. As a result, empathy is needed to understand that multiple readings exist within a work of art. The museum values and honors these interpretations even if they challenge traditional “museum” perspectives.



February 3, 2017: Lights Across Congress, a free event at the PMA that welcomed more than 5,000 people to the opening night festivities in Congress Square, February 2017. Photograph by Shawn Patrick Ouellette/Portland Press Herald via Getty Images



July 7, 2016: Teen Night at the Portland Museum of Art, July 2016. Photograph by Cait Bourgault, courtesy Portland Museum of Art, Maine



3.2 Portland, Maine

The city we now know as Portland occupies land that was and still is inhabited by the Wabanaki Peoples—including the Abenaki, Maliseet, Micmac, Passamaquoddy, and Penobscot Nations. These Indigenous peoples named the three-mile-long by one-mile-wide peninsula *Machigonne* which translates in English to Great Neck.

While it is believed that Norwegians first landed in Maine in 1200, it was not until the 1600's that European colonization began in the area. During the American Revolution, Portland was burnt down but by 1786, the city had been rebuilt and Europeans renamed the region Portland.

In July 1866, Portland again was reduced to ashes in the Great Fire of Portland, which was most likely accidentally started by a rogue firecracker during July 4th festivities. Over 1,800 buildings were destroyed. Portland was rebuilt again quickly.

By the 19th century, Portland had become a major transatlantic shipping port and remains so today, thanks to its location as the closest deep port to Europe in the United States. Around the same time, Portland also became a central rail hub and was key to America's trade with Canada and allowed for a growing tourist trade. As of 2022, Portland is the second-largest seaport in New England.

The county seat of Cumberland County, Portland is Maine's largest, densest, and most visited urban center, driving the economy, tourism, and growth in the region. Forty percent of all Maine residents live in the greater Portland metropolitan area.



Bailey & Noyes, Portland (1860–1875), *View of Portland, 1865, 1865*, lithograph. Collections of Maine Historical Society, 96905. Courtesy of VintageMaineImage.com

Maine and nearby Vermont are the two least diverse states in the U.S. Additionally, Maine's population ranks the oldest in the country. Despite that, the region has a vibrant LGBTQIA2S+ community, ranking high in the U.S. per capita for same-sex households. The region has a thriving Franco-American culture and has grown in the past decade through impactful contributions from East African (Sudanese, Somali, Ethiopian), Southeast Asian (Vietnamese, Cambodian), and Middle Eastern (Iraqi) immigrants and new Mainers. As a result, Portland is the most diverse city in Maine with an estimated population of 65,645 people of which 15% are people of color.



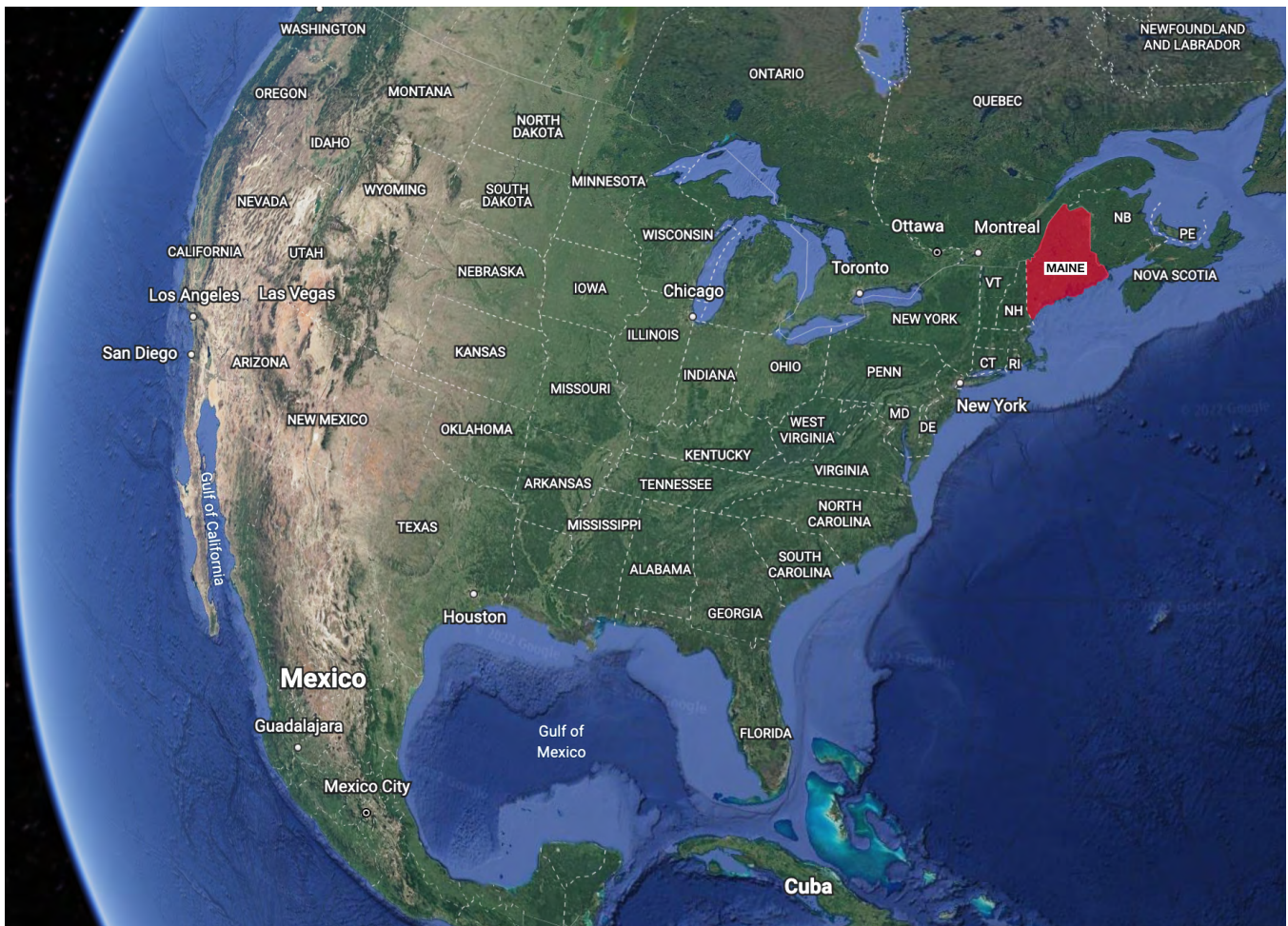
Unknown, *On the Pier, Portland, ca. 1900*, circa 1900, glass negative. Collections of Maine Maritime Museum, Angell Collection 9995, Courtesy of VintageMaineImage.com



Alfred Elden (United Dates, n.d.), *Plugging crusher claws, Portland, ca. 1930, circa 1930*, photographic print. Collections of Maine Historical Society, 11158. Courtesy of VintageMaineImage.com

Maine's legacy with equality is mixed. Areas of the state served as stops along the Underground Railroad in the 19th century, and Harriet Beecher Stowe's "Uncle Tom's Cabin," a landmark anti-slavery novel that galvanized the abolitionist movement ahead of the Civil War, was written in Brunswick, Maine. Despite these events, the state—like America as a whole—has a history of white supremacy, including the abduction and resettlement of Black families from Malaga Island, a vibrant community of color, in 1912. As Portland and Maine work to acknowledge and work through centuries of systemic racism, the PMA is committed to being an agent of positive change, an ally to all, and a champion of belonging.

Understanding the PMA's context within Maine and New England is important. As the farthest northeastern US state, Maine is best known for its forests, craggy coastline, maritime industries such as ports, fisheries, lighthouses, dramatic wildlife (moose and black bears), lumberjack flannel shirts and the outdoor clothing store, L.L. Bean. America's most rural state, Maine produces 90% of the country's blueberries, and 80% of the country's lobsters.

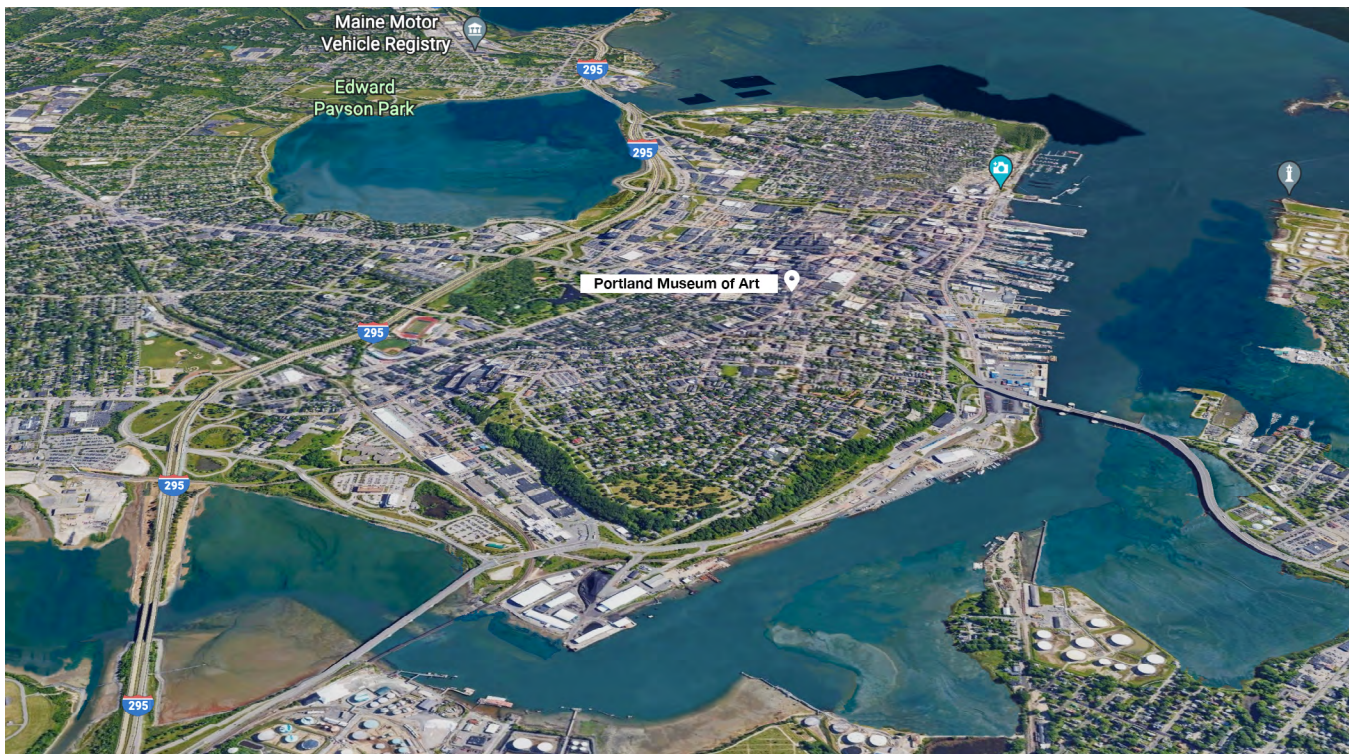


Aerial of the United States, 2022. © Google, SIO, NOAA, U.S. Navy, NGA, GEBCO Landsat / Copernicus IBCAO INEGI

Portland's climate is generally moderate, similar to major cities like Boston, with cold, snowy winters and warm summers. However, climate change is impacting Maine, at a far faster rate than elsewhere, with Maine's seas warming 99% faster than all other oceans. Recent winters have seen much more mild temperatures and less snow.



Aerial of Maine and the surrounding region, 2022. © Google Landsat / Copernicus Data SIO, NOAA, U.S. Navy, NGA, GEBCO Data LDEO-Columbia, NSF, NOAA NOAA



Aerial of the city of Portland, Maine, 2022. Google Landsat / Copernicus Data SIO, NOAA, U.S. Navy, NGA, GEBCO

3.3 Downtown Portland: The Arts District

The area of downtown Portland, bound by upper Congress Street towards the West End, was designated in 1995 as the Arts District, and boasts a rich cultural scene that includes the Portland Museum of Art, State Theatre, Maine College of Art & Design, the Portland Stage Company, the Maine Historical Society, numerous art galleries, and lots of coffee shops, boutiques, vintage shops, bars, and award-winning restaurants. Congress Square Park, directly across the street from the PMA is frequently the site of community-based arts and cultural events.

Congress St. runs through downtown Portland and is the city's primary east-to-west commercial and transportation axis. The Congress Street Historic District runs along Congress St. between Bramhall Square and Franklin St and includes connecting streets that are a part of Portland's downtown.



Unknown, *Congress Street from Congress Square, Portland, ca. 1925, circa 1925, photographic print.* Collections of Maine Historical Society, 20584. Courtesy of VintageMaineImage.com

3.4 Congress Square Redesign

Congress Square is one of a series of urban squares along Congress St. The City of Portland, Friends of Congress Square Park, and the Portland Public Art Committee, in partnership with WRT Design, Patrick Cullina Horticultural Design + Consulting, Sebago Technics, and Tillet Lighting are reimagining the area following five-years of community engagement and input.

The \$7.2 million makeover broke ground this April and has three main elements: the redesign of the Congress St., High St., and Free St. intersection to improve pedestrian safety, additional and improved public space throughout the square, and the installation of a commissioned, site-specific public sculpture by the American artist Sarah Sze.



Mockup rendering of redesign of Congress Square, circa 2018. Courtesy WRT and She Studio

3.5 The PMA Campus

The PMA campus, bound by High St. to the west, Spring St. to the south, Congress and Free streets to the north, and Oak St. to the east, grew organically, from its home as The Portland Society of Art in the McLellan House, to the museum’s six properties in downtown Portland today.



Aerial of the Portland Museum of Art campus (southwest corner), circa 2010. Courtesy Portland Museum of Art, Maine

On RFQ page 20, in the chronological order of their acquisition are the PMA’s current buildings located in downtown Portland. On RFQ page 21 is information on the competition site and an additional property owned by the museum intended for future development.

McLellan House

McLellan House, located on High Street is a federal-style, three-story mansion designed by the architect John Kimball, Sr. who was commissioned by a local shipping tycoon. The house, completed in 1801, is reportedly the oldest brick house in Maine and was bequeathed to the Portland Society of Art in 1908 by philanthropist Margaret Jane Mussey Sweat. In 2002, the PMA meticulously restored the property to its original condition. McLellan House is 5,000 square feet and features the museum's contemporary and decorative arts collection.

L.D.M. Sweat Memorial Galleries

The L.D.M. Sweat Memorial Galleries, located at 107 Spring Street was designed in the Beaux-Arts style by John Calvin Stevens, one of Maine's most famous and prolific architects, opened in 1911. The Sweat Memorial Galleries are 7,500 square feet and currently display part of the permanent European and American collection as well as a gallery for changing exhibitions.

Charles Shipman Payson Building

The Charles Shipman Payson Building at 7 Congress Square opened in 1983 and was designed by Henry Nichols Cobb of I.M. Pei & Partners. The building is named for Charles Shipman Payson, a prominent lawyer and businessman who donated 17 artworks by Winslow Homer to the museum as well as providing the funds for the new building. The Payson Building features an imposing, large-scale, Postmodern brick facade that rises several feet above the actual building hidden behind. The Payson Building is 62,500 square feet including 20,000 square feet of exhibition space.

Charles Quincy Clapp House

The Charles Quincy Clapp House on 97 Spring Street was built in 1832 and designed by its owner, the architect Charles Quincy Clapp. One of Maine's earliest examples of Greek-Revival architecture, the house was acquired by the Portland Society of Art in 1914 at which time John Calvin Stevens converted it to offices and art studios. In 2007, the building was officially reacquired by the PMA but is not currently in use. The Clapp House is 2,080 square feet and the adjacent Kane Family Garden is 3,420 square feet.

Winslow Homer Studio

The PMA owns a third building with the John Calvin Stevens stamp; the Winslow Homer Studio, located in Prouts Neck, Maine, where Homer lived and worked from 1883 to 1910.

David E. Shaw and Family Sculpture Park

This sculpture park, along High St. features the work of John Bisbee, Jonathan Borofsky, Anthony Caro, Isamu Noguchi, Celeste Roberge, and William Zorach. Open seasonally from April through December, the Sculpture Park is 10,000 square feet and free to visit independently from the museum.

142 Free Street

This is the 9,840-square-foot site for the PMA's new building. Currently, the former home of the Children's Museum & Theatre of Maine occupies a portion of the lot with a footprint of 5,748 square feet. Constructed in 1830, the building was used originally as a theatre.

142 Free St. is located within the Congress St. Historic District.

Spring Street Staff Parking Lot

This 39,000 square foot lot, purchased by the PMA in 2007, is used for staff parking. It will be developed in the next phase of the PMA's campus expansion and is not a part of the current design competition. That said, the PMA would like competitors to take a holistic view of the current and future campus and understand how the Spring St. development might relate to the 142 Free St. project.



Above: Aerial of the Portland Museum of Art campus (east wall), circa 2010. Courtesy Portland Museum of Art, Maine. Right: Katherine Bradford (United States, born 1942), *Woman Flying*, 1999, oil on canvas dropcloth, 84 x 72 inches. Museum purchase with support from the Friends of the Collection, 2012.14. Image courtesy of Luc Demers. © Katherine Bradford



4. COMPETITION FORMAT

The Portland Museum of Art Campus Unification + Expansion International Design Competition is an open, two-stage selection process.

Stage I: Request for Qualifications (RFQ) invites architects from around the world to form and lead a visionary, multi-disciplinary team of professionals (Design Team), and respond to this RFQ. Upon evaluation of the RFQ submissions, the PMA will select up to four firms and their proposed teams to participate in Stage II.

Stage II: Design Competition invites the selected, shortlisted teams (Shortlist) to develop a concept design for the project as directed by the Design Brief, which will be made available ONLY to the selected Shortlist. All shortlisted teams will receive the same Design Brief with the identical design challenge. Stage II submission deliverables will include concept design drawings, a two-minute video, a project model, detailed project schedule and proposed design team fees. Further details and instructions to be provided to the selected Shortlist.

During Stage II, each participating team will have the opportunity to meet with the PMA leadership on two occasions prior to the final presentation: initially for a site tour and informational meeting in Portland, Maine and again via teleconference at the Stage II midpoint for an interim review. This will provide each team the opportunity to engage in structured dialogue with the PMA leadership to ensure a full understanding of the PMA's vision and allow the PMA to experience firsthand each team's collaborative approach and working culture.

Shortlist final submissions will be displayed for three weeks at the PMA in Portland, Maine as well as online on the competition website. Comments from the public will be collected and will only be provided to the Jury. In addition, all finalist teams will be requested to present their concept designs in a public forum to be held at the museum and will be given the opportunity to engage in a Q+A with this audience prior to their presentation to the competition Jury.

In advance of team presentations to the Jury, the PMA's independent cost consultant will conduct a rough-order-of magnitude cost review of each team's submission to determine if it aligns with the PMA's budget.

Final selection of the winning Design Team will be made by the Jury.

An honorarium of \$50,000 will be paid to each of the shortlisted teams who have met the PMA's Stage II requirements, payable upon selection of a winning team. No other payment of any kind will be made in respect of any costs associated with or incurred in the preparation and submission of any proposal as part of the Design Competition, including cost of travel to and from in-person interviews or mandatory site visits for shortlisted team members during the Design Competition.

The PMA has engaged the leading independent architect selection firm, **Dovetail Design Strategists** to develop and lead this Design Competition. Dovetail will be your sole point of contact and representative for the duration of the Design Competition and will be managing all project communication on behalf of the PMA.



5. COMPETITION SCHEDULE

Stage I: Request for Qualifications

June 1, 2022	RFQ Release
June 1-June 24, 2022	Q+A Period
July 1, 2022	Qualifications Due
Early August, 2022	Shortlist Announced

Stage II: Design Competition (for invited Shortlist only)

Early August, 2022	Design Brief Release
August 15, 2022	Site Tour and Informational Meeting
September 12, 2022	Interim Report Due
September 19, 2022	Interim Presentations and Review (via teleconference)
October 28, 2022	Concept Design Due
November 18-December 9, 2022	Public Display and Public Comment Period
Early December, 2022	Presentations to Public and Jury
Late December, 2022	Winning Team Announced

6. COMMUNITY, COLLECTION, CAMPUS

Every aspect of this project will be informed by three pillars: community, collection, and campus. The campus unification and expansion will strengthen and sustain the local community and provide the ideal 21st-century place for seeing and making art.

The PMA Campus Expansion will be:

- **A premier destination for art and ideas**
- **A beloved gathering place for conversation and community**
- **A flexible space for art and cross-disciplinary performances**
- **A transformational force for Maine's cultural identity and economic success**
- **Iconic, innovative, state-of-the-art, and contemporary**
- **Accessible and inclusive**
- **The region's cultural heart**
- **The "coolest spot" in town**

The PMA is excited about the possibilities of an updated physical branding through innovative architecture. Dynamic interaction between people and building is seen as key to the success of the project. The new facility must promote design excellence and harness the deep values and commitments held by the PMA's constituents and stakeholders.

The PMA understands the museum expansion as integral to Maine's flourishing hospitality and tourist industry and anticipates that once complete the PMA will receive up to 300,000 visitors in the initial year of operation with a projected annual growth rate of 10%.



This project will include the following program:

- | | |
|---|------------------------------------|
| Administrative Offices | Performance Space |
| Back-of-House/Prep Space | Photography Center |
| Classrooms | Public Coat and Bag Storage |
| Commercial Grade Kitchen | Public Restrooms |
| Community Gathering Space/Gallery | Rooftop Restaurant |
| Community Workspace | Rooftop Sculpture Park |
| Dedicated Art Circulation | School Lunch Spot (indoor/outdoor) |
| Elevator with dedicated Rooftop Access | Security |
| Event Space | Service Elevator/Loading Dock |
| Gallery Space | Temporary Exhibition Gallery |
| Gift Shop | Universal Accessibility |
| Makers/Studio Space | Wayfinding and Signage |
| Meeting Space | Workshop Space |
| New Entrance and Multi-Functional Lobby | |

The connection to Congress Square and a landscape upgrade are included. Additional program may be considered.

COMMUNITY

The new facility will propel the PMA forward, and create space for programmatic growth and enhanced visibility. State-of-the-art spaces will house community and local nonprofit gatherings, collaborations, partnerships, activities, events and performances. It is imagined that these public spaces in conjunction with spaces dedicated to museum activities will overlap, intersect and co-exist. The building will be an exciting fresh hybrid model of community hub and museum activities.

In addition to the community amenities the PMA plans, family-friendly spaces and moments for visitors to rest their eyes and legs will be incorporated throughout the new gallery spaces. The new façade will be transparent and activated. Inside the museum there will be ample opportunities for the public to see back-of-house museum activities.

This project offers an incredible opportunity for the PMA to have a positive influence on Congress Square, to better connect and integrate with the public plaza and to be a natural destination for those traveling through the Square. This thoughtful and elegant urban/landscape design strategy will reimagine and strengthen the PMA's connection to Congress Square and the surrounding site context. This will include rethinking the existing museum entrance and investigating the possibilities of creating less formal, more approachable multiple points of entry.

Despite Portland's cold climate, the city is often sunny. The PMA is interested in exploring flexible opportunities to blend indoor/outdoor activities at both the ground and rooftop levels of the project, including a rooftop restaurant, rooftop sculpture park and event space that will have views of the surrounding city and Casco Bay.

COLLECTION

The campus expansion, future-proofed for contemporary art, will allow the PMA to celebrate and steward its existing collection alongside its exciting new internationally renowned and incredibly valuable new bequests.

A bigger loading dock, carefully delineated pathways for art to move easily through the campus, new, large flexible gallery spaces will create space for a wide variety of art installations and cross-disciplinary events. The new campus will be home to a photography study center that analyzes the historical and contemporary fields of photography for all generations. Classrooms and galleries will be active and accessible.

The PMA wishes to provide the best possible work setting for its accomplished leadership and staff. The consolidation of all staff offices, work areas, meeting rooms, staff lounges and support spaces will increase collaboration, productivity and ease of workflow.

CAMPUS

The new facility will be an important campus anchor. While the PMA's new, contemporary, multi-use building will have a distinct, dedicated program, the project is conceived holistically. The new facility will create a dialogue between the old and new architecture and generate campus-wide operational efficiencies.

The PMA desires to go above and beyond compliance for all relevant accessibility laws and embrace an architecture that will accommodate people of all physical abilities. The PMA values all identities, and the campus unification and expansion will eliminate disparities and barriers and focus on being inclusive, diverse, equitable, and accessible.

In addition, the PMA wishes to raise the national bar for environmental and ecological new architecture. This commission will include a comprehensive approach to energy conservation and overall sustainability including the equitable and just sourcing of materials. The exploration of permaculture principles and design is also of great interest to the PMA.

The PMA has undertaken a number of activities to enable the institution to embark on this expansion. These include: listening sessions, staff workshops, and community focus groups in partnership with Creative Fundraising Advisors which resulted in a Feasibility Study in March 2020, a DEAI Roadmap and an Equity Strategic Action Plan developed in collaboration with CultureBrokers in 2021, an ambitious Strategic Plan (2021-2026), and *The PMA Blueprint: Building a Landmark for the Future*. The PMA developed a Master Plan with Simons Architects in 2014 that was updated in July 2021.



6.1 Project Schedule

The PMA's goal for project completion is 2026. As the museum will remain open during construction the exploration of construction logistics and sequencing will be an important part of this commission.

6.2 Estimated Total Square Feet

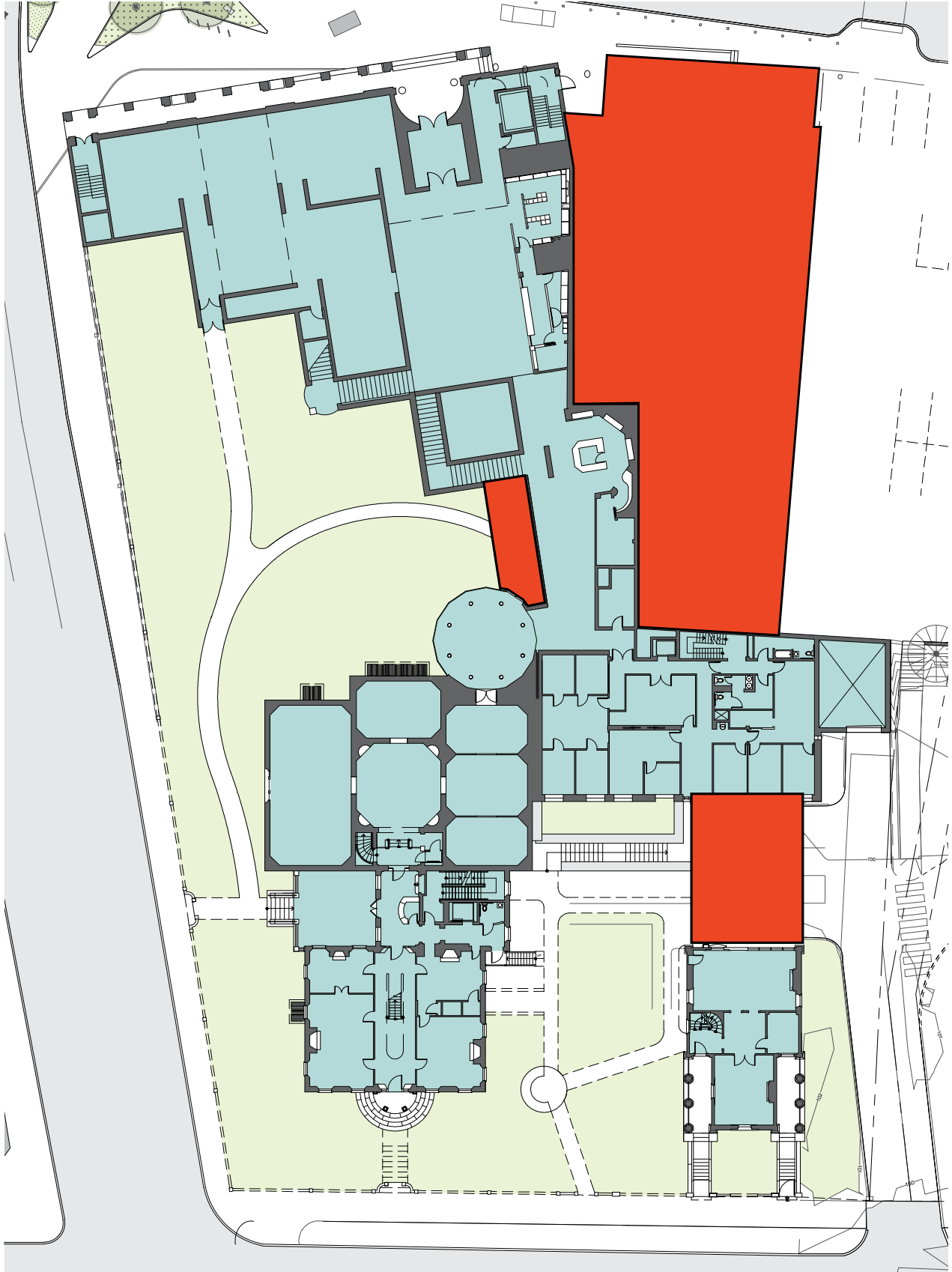
It is anticipated that the PMA campus unification and expansion will be 60,000 net square feet plus outdoor public gathering space.

6.3 Estimated Total Project Hard Construction Cost

The PMA anticipates the total hard construction cost for the new facilities and surrounding landscape design will be approximately \$45 million.

6.4 The Site

The site for this project is the 142 Free St. lot and beyond, to include a small parcel between the Payson Building and the Charles Quincy Clapp House, a small area in the Shaw Sculpture Park, and potentially a small portion of the neighboring parking lot to the south of the Free St. property as demarcated on the site plan on page 30.



Developable Space Site Plan, The Portland Museum of Art Master Plan Update, July 2021, Simons Architects

7. SCOPE OF SERVICES

The PMA is seeking a world-class, architect-led multi-disciplinary team (Design Team) to provide Pre-Schematic and Basic Services for the museum's campus expansion. It is expected that each Design Team will include leading, innovative accessibility, inclusion, and sustainability consultants, landscape architect and wayfinding graphic design professionals. It is strongly encouraged that the team include knowledge of urban permaculture. Expertise in interiors and furniture design for large-scale cultural buildings will be considered a plus.

The PMA is looking for a holistic, collaborative, and creative approach, and capacity to deliver the project. We are interested in an innovative, fresh, and future-forward team that understands how the physical and digital will continue to form our world and are capable of creating a building that is "future-proofed": ready to handle technological innovations for the next fifty years. This project requires a highly-qualified, thoughtful, nimble and collaborative team that has collective, deep experience working in the cultural sector and in urban settings. This visionary and diverse team must fully understand the aspirations and complexities of this game-changing project.

The PMA is deeply committed to equity and is seeking a team that reflects the rich diversity of the artists the organization showcases and the audience it serves.

The first challenge of this Design Competition is the composition of your team and the ways in which your associated professionals complement the strengths and experience of your architecture firm.

Scope of Services:

Pre-Schematic Program Verification/ Space Needs and Adjacencies Study/Concept Test Fits
Schematic Design
Design Development
Construction Documentation
Bidding and Negotiation
Construction Administration
Project Closeout to include Owners' Maintenance Manual(s)
Visualizations and Presentations for Public

Architects practicing outside of Maine should not include a local architect-of-record or local landscape architect-of-record team member, at this time. This will be a requirement for Shortlist participants during Stage II. The same applies to technical sub-consultants such as civil, structural and MEP engineers, lighting designers, and cost consultants. Please do not include at this time.

Please note that the project scope-of-work will require a robust, integrated Program Verification and Space Needs and Adjacencies Study.



Additional Scope Information

Accessibility:

The PMA will prioritize equity, comfort, and inclusive accessibility for diverse visitors and staff. The new building and its surrounding grounds must meet universal standards for accessibility in compliance with all relevant laws and go further to support the needs of both staff and visitors with physical and neurological disabilities.

Community Engagement:

Community engagement will be an important component of this project. It is expected that the selected Design Team will collaborate with the PMA in shaping and participating in this outreach.

Construction Management:

The Design Team will cooperate and participate with the PMA's consultants, including their project manager or owner's representative, cost estimators, and construction management.

External Stakeholder Management:

The winning Design Team will be expected to collaborate with local and state agencies including but not limited to City of Portland Planning and Development Department, Public Services Department, and City of Portland Historic Preservation Board.

Lighting:

The campus expansion will need to be well-lit for both aesthetic reasons and safety. The PMA sees innovative lighting as an important aspect of this project.

Parking:

Safe school and tour bus drop-off are required for this project. The PMA will be seeking recommendations for future parking solutions.

Security:

All elements of the project must be safe at all times.

Signage, Wayfinding, and Graphics:

The PMA sees this aspect of the project as an important way to unify the campus and addressing these issues is an important component of this commission.

Technology:

The Portland Museum of Art desires state-of-the-art technology and built-in flexibility for future technologies.

The selected Design Team's services described in this RFQ will be performed under an Agreement to be provided by the PMA to the Shortlist during Stage II of the Design Competition.



8. SUBMISSION REQUIREMENTS

Your response to this RFQ should provide a clear and concise description of your architecture firm, your proposed design team's qualifications, team structure, design philosophy and approach to this project, examples of recent relevant built work, and a brief response to our question outlined in the RFQ Section 8.2.

8.1 Submission Format

All submissions must be in the form of **ONE** booklet that is no more than **32 pages long** (double-sided for 16 sheets of 8.5" x 11" or A4 size). This booklet may be vertical (portrait) or horizontal (landscape) format. Your submission must be uploaded as **ONE complete PDF, maximum 30MB**. Submission instructions are in Section 12 of this document.

Please note that your ONE combined PDF must be digitally navigable by single page. There should be no inseparable page spreads.

Each page of the digital booklet must be clearly numbered.

The name of the lead architecture firm must be on the bottom left footer of each page.

Resumes and Letters of Understanding should **NOT** be included at this time.

Your cover letter and section dividers will be considered a part of your submission page count. The front and back covers of your submission will not be considered a part of your submission page count.

Include in your RFQ response, in the following order, three readily identifiable sections:

- Section A. Design Team**
- Section B. Relevant Experience and Expertise**
- Section C. Illustrated Response to a Question**

8.2 Submission Content

The items detailed below must be included in your RFQ response in the following order. Submissions that do not strictly follow the format and content requests below may be rejected.

Cover Letter

A one-page cover letter from the lead Architect, addressed to the **Portland Museum of Art**, expressing your firm and team's interest for consideration. Explain the qualities and expertise that distinguish your firm and your team for this commission. The cover letter should appear **AFTER** your submission booklet cover.

This cover letter must identify your lead **architect-point-of-contact** for the competition and must be signed by this point-of-contact. It is expected that this individual will be a senior design partner of the firm. The email address and telephone number on this letter must be consistent with that on the upload form. This point-of-contact will remain for the duration of the competition.

Section A. Team

Team Composition and Organization

Provide information on relevant experience for all team members including partners, associates and project managers who will work on the project. Include a detailed description of the proposed role of the lead firm and associated firms for the project. Describe why you wish to collaborate together on this particular project and how you propose to work together.

Include information on firm senior leadership interest and commitment to this project. Include an organizational chart showing team structure. Illustrate your team's people skills - how will you handle client communication? How will you handle stakeholder and public communication?

Firm and Team Approach

Illustrate your firm and your team's approach to this particular project. How will your team composition, design philosophy, expertise, and specific viewpoints blend together and inform this unique project? Provide a brief narrative of the working methods your team will use to understand the PMA's needs and desires, and explain how your design process works to realize such goals.



Section B. Relevant Experience and Expertise

Prior Built Work

Descriptions and illustrations of three relevant, (cultural or civic) recent projects that your firm has undertaken. This **MUST** be built work and must include the total project cost and square footage for each project included. Include **ONLY** three prior projects.

Descriptions and illustrations of two relevant, recent projects your associated accessibility and inclusivity professional has undertaken. Include **ONLY** two prior projects.

Descriptions and illustrations of two relevant, (cultural or civic) recent projects your associated Landscape Architect has undertaken. This **MUST** be built work and must include the total project cost and square footage for each project included. Include **ONLY** two prior projects.

Descriptions and illustrations of two relevant, (cultural or civic) recent projects your associated sustainability professional has undertaken. This **MUST** be built work and must include the total project cost and square footage for each project included. Include **ONLY** two prior projects.

Descriptions and illustrations of two relevant, (cultural or civic) recent projects your associated Wayfinding Graphic Designer has undertaken. This **MUST** be built work and must include the total project cost and square footage for each project included. Include **ONLY** two prior projects.

References

Name and contact information for three references from clients for whom you have completed similar services for your firm (Architect) and the same for your team associates: Accessibility, Inclusivity, and Sustainability Consultants, Landscape Architect, and Graphic Designer.

Reference information should be limited to one single page of your submission.

Section C. Illustrated Response to a Question

Your illustrated response to this question must include visuals, **no more than 250 words**, and be specific to your team's thinking with regards to the PMA's question below. Please do **NOT** include any images of prior work as a response to this question.

Q: In what ways can a museum's architecture promote equity?

Section C should be limited to two pages of your submission.

9. EVALUATION CRITERIA

STAGE I: RFQ EVALUATION CRITERIA

For qualifications submissions, the evaluation will consider the factors identified below:

- Understanding of the PMA's vision, mission, philosophy and goals
- Capability to perform required services and meet the full range of the PMA's requirements
- Proven capacity within the team to deliver a project of this scale and complexity on schedule and within budget
- Diversity on design team
- Ability to be responsive to the PMA's needs
- Qualifications of key personnel on the team: depth and breadth of team staffing
- Collaborative approach
- Demonstrated excellence in the delivery of comparable cultural projects
- Demonstrated excellence in contemporary, sustainable, program-driven architecture

STAGE II: DESIGN COMPETITION EVALUATION CRITERIA

For the shortlisted teams, the evaluation will consider these additional factors:

- Quality of concept design; overall design excellence, inventiveness and creativity
- Project philosophy, design approach and methodology
- Innovative response to context and fluidly integrated museum and community program
- Demonstration of environmental and social sustainability
- Sensibility in connecting to the PMA's campus and surroundings
- Accessibility
- Potential for the project's influence on the public realm, City of Portland, Maine and beyond
- Affordability
- Financial Sustainability – designs that minimize long-term operating expenses
- Proposed schedule
- Proposed fee for professional services

10. JURY

The Portland Museum of Art Campus Unification + Expansion International Design Competition Stage II Jury is comprised of museum and community stakeholders, global thought-leaders, and world-renowned architects.

Kyo Bannai, Board of Trustees

Mark H.C. Bessire, Judy and Leonard Lauder Director

Milton Curry, Della & Harry MacDonald Dean's Chair at the University of Southern California School of Architecture, Principal, Milton Curry ProjectStudio

Eileen Gillespie, Vice President, Board of Trustees, Visual Artist

Cyrus Hagge, President, Board of Trustees, Owner, Project Management, Inc

Jocelyn Handy, Board of Trustees

Elizabeth Jabar, Board of Trustees, Lawry Family Director of Civic Engagement and Partnerships, Colby College

Bob Ludwig, President and Chief Mastering Engineer, Gateway Mastering Studios

Márcia Minter, Board of Trustees, Co-Founder and Executive Director, Indigo Arts Alliance

Theresa Secord, Board of Trustees, Executive Director at Maine Indian Basketmakers Alliance

Jack Soley, Board of Trustees, Partner, East Brown Cow

Monica von Schmalensee, Partner, White Arkitekter

Sara Zewde, Founding Principal, Studio Zewde, Assistant Professor, Harvard Graduate School of Design

Susanna Sirefman, Competition Director and Jury Advisor, President, Dovetail Design Strategists

11. QUESTION AND ANSWER GUIDELINES

All questions and requests for further information pertaining to this RFQ are to be submitted in writing via email to Dovetail Design Strategists at: **competitions@dovetailstrategists.com**

Dovetail Design Strategists will be your sole point of contact for the duration of the Design Competition and will be managing all project communication on behalf of the PMA. As set forth below, no other members of the Jury or other stakeholders may be contacted during the Competition. Answers to submitted questions will be posted on the PMA website on the Q+A page within a reasonable timeframe on a regular basis. Questions posted on the website will not be attributed to their author. Please check that your question has not already been answered on the Q+A page before submitting. The deadline to submit questions is Friday, June 24, 2022.

No additional resources, documentation or tours of the site will be provided during the RFQ process.

You and any members of your team may not approach any employees, staff, trustees or associates of the PMA or the Jury on this project with questions or requests for further information. Only questions addressed to and fielded by Dovetail will be deemed appropriate. Failure to comply with this requirement may cause your submission to be rejected.

Please note that the names of other respondents to this RFQ will not be shared.

12. HOW TO SUBMIT

Qualifications are due no later than 3 p.m. EST on Friday, July 1, 2022. Your executed online upload form and booklet must be uploaded by that time.

The PMA is using the platform Submittable to accept submissions. Please click the Submit button on the PMA competition website and this will lead you to set up a free Submittable account. Once you have set up your account, please sign in and fill out the upload form and upload your submission. After 3 p.m. EST on Friday, July 1, 2022, the upload portal will be closed and late submissions will not be accepted. Late submissions will not be considered and resubmissions will not be allowed.

Once you have successfully uploaded the form and the single PDF you will receive an email confirmation.

The PMA and Dovetail Design Strategists are not responsible for lost or misdelivered submissions. All uploaded RFQ submission materials will become the property of the PMA and will not be returned.

12.1 Notification

All participants that submit an RFQ submission and have provided accurate information for their point-of-contact will be notified of their status in advance of the announcement of the Shortlist.

13. ELIGIBILITY

The Portland Museum of Art Campus Unification + Expansion International Design Competition is open to architects from around the world who wish to form and lead a multi-disciplinary Design Team and respond to the RFQ.

Current employees, trustees or committee members of the PMA may not participate in this competition. No partner, associate, or employee/employer of a Jury member may participate. No member of the Jury shall be eligible to compete in the competition, assist a competitor, or at in any capacity whatsoever aid a competitor in the development or presentation of their submission.

14. RULES

An architect or architecture firm, even those with offices in different locations, may only enter ONCE. Team associates and consultants including accessibility, inclusivity and sustainability experts, landscape architects and graphic designers may be on more than one Design Team.

The PMA reserves the right in its sole discretion to issue updates during the competition process. Such updates may be posted on the competition website and therefore made available to all participants equally. Potential competitors are encouraged to check the website prior to submission.

You and any members of your team may not communicate with any employees, staff, trustees or associates of the PMA, or the Jury on this project, in any manner whatsoever, with questions or requests for further information.

By submitting qualifications, you and your team automatically affirm compliance with the competition requirements, rules, and conditions and agree that any violation will result in immediate disqualification from consideration.

All decisions are at the sole discretion of the PMA and the PMA Jury. All decisions are final.

15. CONDITIONS/DISCLAIMER

Your firm and associated firms (Design Team) agrees to adhere to and accept the following conditions:

- a. The Portland Museum of Art reserves the right, in its sole discretion, to qualify, accept, or reject any Design Team who applies to be considered as part of the Design Competition.
- b. The Portland Museum of Art reserves the right, in its sole discretion, to accept or reject any submissions and/or to waive any irregularities or technicalities in the Stage I Request for Qualifications or Stage II Design Brief.
- c. The Portland Museum of Art reserves the right, in its sole discretion, to negotiate any alterations to bid specifications due to oversight or error.
- d. The Portland Museum of Art reserves the right to seek clarification, in writing, from Design Teams about areas of their RFQ response or Stage II submission during the evaluation process. The Portland Museum of Art reserves the right, in its sole discretion, to negotiate any alterations to bid specifications due to oversight or error.
- e. The Portland Museum of Art will not pay for any information requested herein nor will it be liable for any costs incurred by any Design Teams in preparing an RFQ submission.
- f. The Portland Museum of Art reserves the right, in its sole discretion, to contract for a project that is not the lowest in price, provided that, in the sole judgment of the PMA, the project offered under the higher bid has additional value or function which justifies the difference in price.
- g. Upon submission, all proposals will automatically become the property of the Portland Museum of Art and will not be returned to the Design Teams.
- h. The Portland Museum of Art reserves the right, in its sole discretion, to extend the time for submission of proposals.
- i. The Portland Museum of Art reserves the right, in its sole discretion, to terminate or modify the RFQ or Design Competition process at any time and reissue the RFQ and/or the Design Brief.
- j. The Portland Museum of Art reserves the right, in its sole discretion, to approve, reject or request a change in any associates, consultants or subcontractors proposed by any Design Team.
- k. The Portland Museum of Art reserves the right to and may commission each element of this project independently from each other.
- l. In Stage II of the Design Competition, the Portland Museum of Art reserves the right, in its sole discretion, to arrange an exhibition (physical and online) of the Shortlist Design Teams proposals.

The issuance of this Request for Qualifications, the submission by any firm and the preliminary acceptance of such a response by the Portland Museum of Art and its representatives are strictly non-binding and do not obligate the Portland Museum of Art in any manner, but will only initiate the Design Competition process of negotiating the formal terms under which the selected team will provide the above described services for this project. The services to be provided by the winning team will be memorialized in a written agreement prepared by counsel to the Portland Museum of Art, which will become binding on all parties only after being accepted and executed by the Portland Museum of Art and the winning Design Team. Notwithstanding the foregoing, **Sections 15.1 through 15.8** of this Request for Qualifications shall be binding upon, and legally enforceable against, each of the firms and their teams immediately upon receipt of this Request for Qualifications.



This Request for Qualifications is not binding on the Portland Museum of Art. The Portland Museum of Art reserves the right to (a) amend or otherwise modify this Request for Qualifications and ensuing Stage II Design Brief at any time, (b) reject the response of a team that in the Portland Museum of Art's sole judgment is not a responsible or responsive proposer, or (c) cancel this Request for Qualifications and/or the Stage II Design Brief for any reason. No bidders, including any respondent to this Request for Qualifications and ensuing Design Brief, is granted any rights hereunder.

The Portland Museum of Art is not and shall not be liable for any costs or risks associated with travel to and from the in-person interviews; or the costs incurred by any Design Team to participate in the Design Competition. The Portland Museum of Art reserves the right to reject any and all submissions and proposals. The Portland Museum of Art also reserves the right to cancel the award of a contract at any time prior to execution of such contract by both parties

The Portland Museum of Art and Dovetail Design Strategists believe the information set forth in this Request for Qualifications is accurate. However, the PMA, its trustees, officers, agents (including, but not limited to, Dovetail Design Strategists LLC), employees and representatives make no representations or warranties as to such accuracy and assume no responsibilities for errors and omissions contained herein or therein. The Portland Museum of Art shall have the right, in its sole discretion, to determine whether a response complies with the requirements of this Request for Qualifications and the merits of such response.

15.1 Proprietary Information

Should your Design Team be selected for Stage II, you and your team will be required to sign a Non-Disclosure Agreement prepared by counsel to the Portland Museum of Art.

The Portland Museum of Art does not permit the acceptance of the proprietary information of others except under written agreement. Therefore, no specifications, drawings, sketches, models, samples, tools, computer programs, technical information or data (written, oral or otherwise), furnished by you to the Portland Museum of Art herewith or in contemplation hereof shall be considered by you to be confidential or proprietary. Failure to comply with our policy can result in the disqualification of your Design Competition response.

15.2 Intellectual Property Rights

Representations and Warranties of Ownership and Originality

By virtue of its submission, each Design Team hereby represents and warrants that all of the designs and ideas used in its submission are original, and have not been previously published in any format or submitted to any party other than the Portland Museum of Art. Each Design Team also represents and warrants that it owns all of the materials and ideas contained in its submission and nothing contained in its submission infringes upon the copyright, moral rights or other intellectual property rights of a third party. No consents or licenses are required from third parties in order for the Portland Museum of Art to use your submission.

15.3 Grant of License

To the extent any pre-existing, intellectual property rights are incorporated in the submitted materials they will remain with the submitting team.

Notwithstanding the foregoing, by taking part in this competition and submitting a proposal, each Design Team hereby grants the Portland Museum of Art and its licensees, successors, and assigns a worldwide, nonexclusive, sublicenseable, irrevocable, perpetual, transferable, royalty free, fully paid license to use the submitted materials for any legitimate purpose in furtherance of the Portland Museum of Art's charitable and educational mission, including, without limitation, in connection with any future marketing campaign, website announcement, exhibition, or press release or other publication about PMA, its mission or the competition.

For the avoidance of doubt, the license granted to the Portland Museum of Art and its licensees, successors, and assigns shall include, but not be limited to, the right to reproduce, distribute, modify, edit or otherwise create derivative works of, publicly display and perform the same in all media now known or later developed in furtherance of its charitable and educational mission, the competition, and the Project and mission. The license granted to the Portland Museum of Art hereunder is non-revocable and shall survive a Design Team's exit from the bidding process or this competition. Any use of a Design Team's submission by the Portland Museum of Art or its licensees, successors, assigns or representatives will be properly credited to the submitting Design Team.

In addition to the license to use the intellectual property in each Design Team's submitted materials, immediately upon submission of competition materials, each Design Team also grants the Portland Museum of Art a right to use or display its name and the name, likeness, voice and biographical and professional information of each of its employees and contractors who participate in the competition, in all media now known or later developed in furtherance of its charitable and educational mission, the competition, and the Project and mission.

15.4 Retention of Physical Copies

All physical submissions, including, without limitation, videos, flash-drives, photographs, drawings or models remain with and become the property of the Portland Museum of Art and will not be returned to the submitting Design Team or any of its members.

15.5 Limitation on a Team's use of Stage II Submission and Concept

Although the submitting Design Team shall retain all intellectual property rights in the submitted materials that previously exist, as part of your license granted to the Portland Museum of Art hereunder, each Design Team agrees that, until the Portland Museum of Art notifies each team of its public announcement of the selection of a Shortlist Design Teams, it will not distribute, display, discuss or otherwise publicize any aspect of its submission with any party other than the Portland Museum of Art without the prior written consent of the Portland Museum of Art or its designated representative.

15.6 Knowledge of Conditions

Any Design Team providing a submission in response to this RFQ acknowledges and agrees to examine the scope of services carefully and be informed thoroughly regarding any and all conditions and requirements that may in any manner affect the services to be performed relating to this RFQ. No allowances shall be made because of lack of knowledge of any specifications, conditions or requirements under this RFQ.



15.7 Compliance With Law

The Design Teams acknowledge and agree to perform all services related to this RFQ in compliance with all federal, state and local laws and regulations, including, but not limited to, any applicable licensing or permitting laws.

15.8 Publicity Releases

The Design Teams acknowledge and agree that all publicity releases or releases of reports, papers, articles, maps or other documents in any way concerning this RFQ and/or project which the Design Teams or any of their subcontractors desire to make for purposes of publication in whole or in part, shall be subject to approval by both the Portland Museum of Art and Dovetail Design Strategists or their designees, prior to release.

16. RESOURCES

- [The PMA Blueprint: Building a Landmark for the Future, the PMA Website](#)
- [The PMA Collection, the PMA Website](#)
- [Art for All & DEAI at the PMA, the PMA Website](#)
- [North Atlantic Triennial Down North, the PMA Website](#)
- [First Peoples, Maine State Museum, Website](#)
- [Maine Department of Education, Maine Native Studies Resources, Website](#)
- [Why is Maine So White? And What It Means To Ask the Question, Maine Public Radio, February 19, 2019](#)
- [Review of An Introduction to *Mythmakers: The Art of Winslow Homer and Frederic Remington*, Panorama, Spring 2021 \(7.1\)](#)
- [Portland Museum of Art examines Homer's portrayal of African Americans in Harpers Illustrated, Portland Press Herald, April 4, 2021](#)
- [Another side of David Driskell, a towering figure in American Art, June 17, 2021](#)
- [Congress Square Redesign, Website, June 30, 2021](#)
- [Portland Freedom Trail, Maine Historical Society](#)

“ MUSEUMS HAVE AN OPPORTUNITY TO NOT BECOME COMMUNITY CENTERS, BUT TO BE AT THE CENTER OF THEIR COMMUNITY... ”

**- LONNIE G. BUNCH III, 14TH SECRETARY OF THE SMITHSONIAN
AND PMA'S 2018 NELSON SOCIAL JUSTICE KEYNOTE SPEAKER**



August 2, 2019: First Friday in the PMA Sculpture Park, August 2019. Photograph by Thalassa Raasch, courtesy Portland Museum of Art, Maine

**DOVETAIL DESIGN STRATEGISTS IS
THE LEADING INDEPENDENT ARCHITECT SELECTION
FIRM IN THE UNITED STATES SERVICING CIVIC,
CULTURAL, AND EDUCATIONAL INSTITUTIONS, AS
WELL AS DEVELOPERS LOOKING FOR WORLD-CLASS
ARCHITECTURE AND DESIGN EXCELLENCE.**

