

REIMAGINING THE
DALLAS MUSEUM OF ART
INTERNATIONAL DESIGN COMPETITION

SEARCH STATEMENT

DMA DALLAS
MUSEUM
OF ART

MALCOLM
READING
CONSULTANTS

© Malcolm Reading Consultants 2023

This document has been assembled by Malcolm Reading Consultants (MRC) from research content and baseline material provided by the Dallas Museum of Art (DMA).

The combined content is intended only for use in the procurement process as described in this document. The document – or any part of the document – is not to be used for any other purpose or by any other person or corporation.

MRC accepts no responsibility for any loss or damage suffered howsoever arising to any person or corporation who may use or rely on this document in contravention of the terms of this clause.

All images courtesy of the DMA unless otherwise noted.

CONTENTS

EXECUTIVE SUMMARY	4
PROJECT AIMS AND OBJECTIVES	8
DALLAS MUSEUM OF ART	12
SITE AND CONTEXT	16
EMERGING PROGRAM	22
COMPETITION DETAILS	26
ANTICIPATED TIMELINE	30
TEAM REQUIREMENTS	32
PROJECT DETAILS	36
STAGE ONE REQUIREMENTS AND CRITERIA	38
HOW TO ENTER	44
COMPETITION TERMS AND CONDITIONS	46
APPENDICES	50

EXECUTIVE SUMMARY



***The Reimagining the Dallas Museum of Art International Design Competition* is an open search for an architect-led multidisciplinary team to revitalize one of North America's leading art museums.**

Almost exactly 120 years ago, the Dallas Museum of Art (DMA) was set up by a small community who took one room in the Dallas Public Library as their starting point. Success followed success – the Museum moved to permanent premises in Fair Park in 1936, and by the early 1980s had its own spacious campus spanning the equivalent of two city blocks in downtown Dallas.

The DMA was the founding institution of what is now the Dallas Arts District, the largest in the United States (US), and key to Dallas' identity as a nexus of culture, creativity, inclusivity, and dynamism – as well as an economic engine for the city.

Advocating for the essential place of art in life, the DMA has a global collection of 26,500 artworks from all cultures and time periods, spanning 5,000 years of human creativity. The beauty and diversity of the Museum's collection is a constant source of discovery, as well as a testament to the civic commitment of individuals who have built the collection for the citizens of Dallas. The collection includes important holdings of the arts of ancient Americas, Africa, and South Asia, and in European and American painting, sculpture, and decorative arts, as well as one of the most important collections of modern and contemporary art in the US.

And, excitingly, the Museum has been promised three visionary philanthropic gifts. In 2005, Dallas patrons Marguerite and Robert Hoffman, Cindy and Howard Rachofsky, and Deedie and Rusty Rose each promised their expansive Post War and Contemporary Art Collections. These are expected to add thousands of additional works of art and potentially make the contemporary holdings of the DMA the largest contemporary collection in an encyclopedic museum.

Today, the Museum occupies a prime site at the center of a city that is experiencing rapid change. Dallas' population is flourishing, and diversifying; forecasts suggest the Dallas-Fort Worth metroplex will overtake Chicago as America's third largest urban center in the 2030s.

However, the DMA's 1984 building by Edward Larrabee Barnes was designed for a different Dallas, a different time, and a different society. Originally conceived among warehouses and undeveloped city lots, Barnes' austere Modernist design in Indiana limestone was notable for its elegance and quiet dignity. But in a different cultural context, with changed visitor expectations, with access to art now an issue of equity, diversity and inclusion, and with ambitious new buildings and parks emerging around the Museum, Barnes' building can read as unwelcoming, recessive and defensive.

A low-rise building in a field of skyscrapers and parks, the DMA needs greater physical visibility: to be seen from Klyde Warren Park across the street, and to reaffirm its presence within the Arts District, which has matured around it.

Essentially, the DMA needs to be welcoming to all. As Dallas Museum of Art's Eugene McDermott Director Dr. Agustín Arteaga explains: 'The Museum is committed to the principle that art is at the center, and equity and community are at the core of all we do'.

The Museum is working hard to engage new and diverse audiences. To support this program, the campus needs to be, either literally or metaphorically, transparent in showing what is going on inside, and welcoming and accessible to all. And though its spaces were generously planned, the collection has grown exponentially, and uses have changed over time along with visitor expectations. Many spaces are now failing current needs. Inflexible and dated galleries have resulted in iconic artworks languishing in storage, unseen by the public.

The DMA devised a strategic plan following the COVID-19 pandemic that responds to audiences' need for connection and meaningful encounters. The plan offers a roadmap to a transformed and sustainable campus that inspires the local community as well as bringing national and international visitors to Dallas to enjoy: 'a space of wonder and discovery where art comes alive...!'

A funding campaign seeking support from both public and private stakeholders is due to launch later this year.

This international design competition is the first step in the DMA's plan to achieve a thorough-going and sustainable architectural reinvention to better serve the diverse city of Dallas and enliven and update the presentation of its collection – with all global icons on show.



Specifically, the competition program envisages an addition or additions that would add flexible galleries, a reorganization of its circulation and entrances, as well as a holistic reapportioning of internal space. Nearly forty years since it opened, the Museum requires comprehensive modernization and upgrade of services framed within a thoughtful sustainability strategy. Designers may wish to consider creative architectural solutions such as green accessible roofs, water capture, and solar energy.

The estimated project budget is circa US \$150-175m.

The project will also create an opportunity for the revitalized Museum to knit itself into a wider urban and landscaped setting, connecting to surrounding trails and parks, and becoming a hub between the Arts District and uptown and downtown Dallas.

This two-stage international competition seeks architect-led multi-disciplinary teams with an open call for submissions. As a civic institution, the Museum is open-minded about competitors, welcoming local, Texas-based, US, international, emerging and established studios.

No design is required at the first stage – rather teams will need to study this Search Statement, and submit their approach to the project, team composition and relevant experience, as well as company details, through a digital form on the competition website:

competitions.malcolmreading.com/dallasmuseumofart.

At the second stage, up to five teams will be selected to engage with the Museum and prepare concept designs.

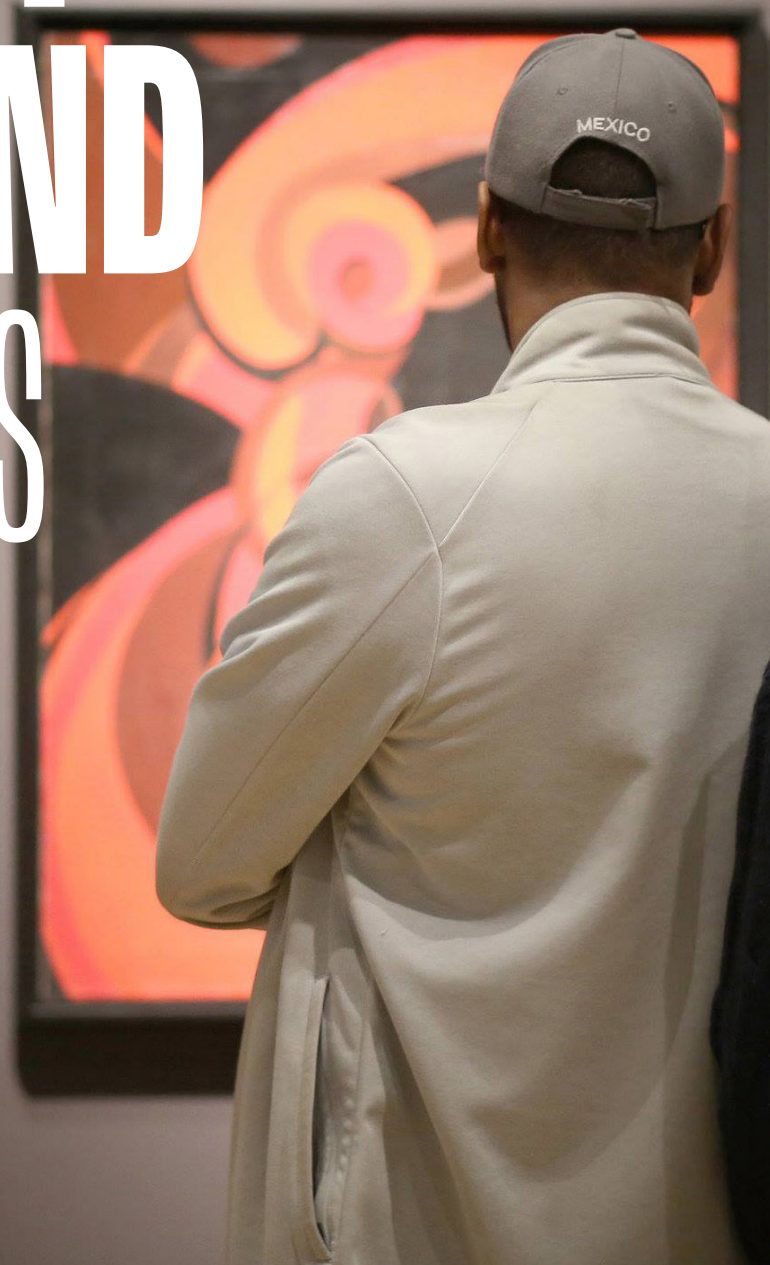
An exhibition of the finalist concept designs will be held at the Museum and the schemes will also be available to view online, giving the community an opportunity to view the submissions and give their feedback.

Each finalist team will receive an honorarium of US \$50,000 and a contribution to expenses of up to US \$10,000 at the conclusion of the process.

Finalist teams who reach the second stage of the competition will need to partner with a design practice registered to practice in the State of Texas; the competition encourages creative collaboration.

This first stage is open until 10:00 CDT (GMT-5) March 15, 2023.

PROJECT AIMS AND OBJECTIVES



STRATEGIC THEMES



Bring life into the building: give the DMA vibrancy, reimagine it as welcoming and accessible to all, and engaged with all of Dallas' diverse communities.



Enhance the DMA's downtown campus: increase its visibility and give it transparency to show Dallas citizens what's happening inside.



Present the DMA's iconic artworks in exemplary flexible spaces that enable dynamic programming.



Refresh the Museum's connection with its immediate urban landscape.



Revitalize the DMA as the premier visitor destination in the Dallas Arts District with new event spaces and appealing food service offerings.



Attract visitors to Dallas to boost the Arts and local economy and raise regional, national and international awareness of the DMA and the city of Dallas.



Communicate the DMA's core values – art at the center, equity and community at the core – and reaffirm the Museum as a cultural anchor for Dallas, the city's founding cultural organization, in the run-up to the DMA's 125 anniversary in 2028.

ARCHITECTURAL AIMS



Create additional new gallery space and repurpose other spaces to accommodate a growing collection focused on a distinctive 'DMA canon' that includes a global collection, with a large emphasis on contemporary art, and a strong showing from BIPOC, female, LGBTQ+ and Texan artists.



Create a highly-flexible gallery scheme to reinvigorate the curatorial journey showing the full riches and diversity of the collection, anticipating juxtapositions, layered narratives, constellations, and intersectionality.



Introduce new permanent spaces for the Modern and Contemporary collections – including sculpture, video, photography, multimedia, light art, textiles, and works on paper.



Rethink circulation – level changes and entrances, along with orientation and wayfinding – to give visitors clarity, and make this complex building readable, easily navigable, and accessible and welcoming to all.



Reconfigure the building's internal layout to create new flexible event spaces, a new auditorium, improved staff facilities, and new restaurant, cafe and retail spaces.



Rethink education spaces and place them as inspirations, and potentially pop-ups, throughout the campus.



Explore potential of roof and courtyard spaces and any other overlooked areas.



Renew the DMA's infrastructure, addressing deferred maintenance and operational challenges; upgrade power, data and technology; and modernize and relaunch the Museum for the next 50 years.



Achieve as much step-free access as possible to make the DMA truly welcoming and accessible for all.



Embrace cutting-edge sustainability – from design through to operations and use – and show understanding of local climate, notably extreme weather events.



Give the DMA better connectivity to neighbors on all sides, including the Dallas Arts District, Klyde Warren Park and emerging walking trails and dynamic connections in uptown and downtown; help the Museum energize surrounding streets; and anticipate the developing city's future needs.

OPERATIONAL CONSIDERATIONS



Devise a construction strategy that minimizes any period of closure and with phased options for delivery.



Ensure security and safety for visitors, staff and artworks.



Examine the provision of parking needed to serve the community, including current challenges to entry/exit.



Address acoustic shortcomings in public spaces where possible.



Improve visitor amenities and sitting spaces.



Meet US building codes, standards and delivery capabilities, as well as international museum standards for conservation and temporary exhibitions.



Achieve value for money for the City authorities and private funders.



DALLAS MUSEUM OF ART

DALLAS MUSEUM OF ART

The Dallas Museum of Art (DMA) is one of North America's leading art museums. The cultural anchor of the Dallas Arts District, the DMA acts as a catalyst for community creativity, engaging people of all ages and backgrounds with a diverse spectrum of programming, from exhibitions and lectures to concerts, literary events and dramatic performances.

Advocating for the essential place of art in life, the DMA is an Open Access institution, allowing all works believed to be in the public domain to be freely available without restriction. The Museum has a dedicated staff of approximately 250 employees, organized across multiple departments.

Pre-pandemic, the Museum welcomed circa 800,000 annual visitors and, though these figures have decreased recently, the reimagining project should future-plan for a capacity of circa one million visitors.

The DMA building and the land upon which it resides, as well as a portion of its collections, are publicly owned by the City of Dallas, creating a unique private-public institution overseen by an elected Board of Trustees. The Museum is supported, in part, by the generosity of DMA Members and Donors, the National Endowment for the Arts, the Texas Commission on the Arts, and the citizens of Dallas through the City of Dallas Office of Arts and Culture.

MISSION STATEMENT

The Dallas Museum of Art is a space of wonder and discovery where art comes alive.

The DMA will:

- Place art and our diverse communities at the center around which all activities radiate.
- Pursue excellence in collecting and programming, present works of art across cultures and time, and be a driving force in contemporary art.
- Strengthen our position as a prominent, innovative institution, expanding the meaning and possibilities of learning and creativity.

BACKGROUND

The DMA was founded in 1903 as the Dallas Arts Association (DAA), a community group with an interest in establishing an art gallery for Dallas. The DAA hung its growing collection and held annual exhibitions in the Art Room the Dallas Public Library. In 1909, the DAA transferred ownership of the collection to the City of Dallas and operated the Dallas Public Art Gallery on its behalf.

The gallery, renamed the Dallas Museum of Fine Arts, was housed in many venues in its early years, including the Textile and Fine Arts Building in Fair Park, the Majestic Theatre, and the ninth floor of the Dallas Power and Light Company building. The Museum moved to permanent premises in Fair Park in 1936 and, in 1963, merged with the Dallas Museum for Contemporary Arts.

In 1979, Dallas voters pledged \$24.8 million towards the construction of a new building, with funds matched by private donors. The building, designed by Edward Larrabee Barnes, opened in downtown Dallas in 1984 as the anchor institution of the Dallas Arts District. In the same year, the museum changed its name to the Dallas Museum of Art.

A number of additions and improvements have been made since opening, including:

- Decorative Arts Wing housing the Wendy and Emery Reves Collection (1985)
- Nancy and Jake L. Hamon Building (1993)
- Reinstallation of the third floor galleries (1996)
- Redesign of the Flora Street Entrance (2003)
- Renovation of the Hoffman Galleries of Contemporary Art (2004)

- Renovation and improvements to the Center for Creative Connections and Horchow Auditorium (2008)
- Refurbishment of the Fleischner Courtyard (2009)
- Museum Storage Improvement Project (2010)
- Inge-Lise Eckmann Lane Paintings Conservation Center (2013)
- Eagle Family Plaza (2016)

THE COLLECTION

At the heart of the DMA and its programs is a global collection of 26,500 artworks, spanning 5,000 years of human creativity, from all cultures and time periods. Families, individuals, civic groups, foundations, and corporations have donated to the collection, sharing their passion for art along with a desire to contribute to their community. Donations are typically either direct gifts or endowments to support purchases; in some cases, however, following a Dallas tradition, several individuals and families have joined together to secure works of art for the Museum.

Significantly, the 2005 bequests of Dallas art patrons Marguerite and Robert Hoffman, Cindy and Howard Rachofsky and Deedie and Rusty Rose are expected to add thousands of additional Post War and Contemporary artworks to the collection.

CURATORIAL APPROACH

Through this transformative project, the DMA aims to reinvigorate its curatorial journey, telling a more complete and inclusive story and establishing a distinctive 'DMA canon' that consists of a global collection, with a large emphasis on contemporary art, and a strong showing from BIPOC, female, LGBTQ+, and Texan artists.

This strategy has two key elements. Firstly, to ensure that all of the Museum's global icons are on permanent display; and, secondly, to move away from chronological, categorized curation. This includes exploring a constellation approach that prioritizes intersectionality; juxtaposition of different collections to create layered narratives, dialogues and tensions; and the promotion of critical thinking and understanding – showcasing underrepresented artists and shedding light on unexplored narratives.

The Museum prioritizes accessibility to ideas and makes a concerted effort to represent a breadth of cultures, races, religions, demographics, sexes, sexual orientations, time periods, and mediums. This curatorial approach promotes the power and necessity of seeing one's self reflected in the art on display – no matter who you are, how you identify, or where you come from. To support this, there is currently a renewed focus on Latin American art and the presentation of all material in both English and Spanish.

Where possible, the DMA strives to expand the scope and limitations of the inherited historical canon that has excluded the voices of many in favor of the few, and that has established biased hierarchies on what is and is not worthy of presentation.

STRATEGIC PLAN

The DMA's *Five-Year Strategic Plan* focuses on the way the Museum functions and the spaces it occupies, prioritizing experience with art, response to local communities, how to embrace a world in flux, and opportunities for innovation. The plan ultimately aims to enable the DMA to respond to its audiences' need for connection and meaningful encounters.

SITE AND CONTEXT

DALLAS MUSEUM OF ART

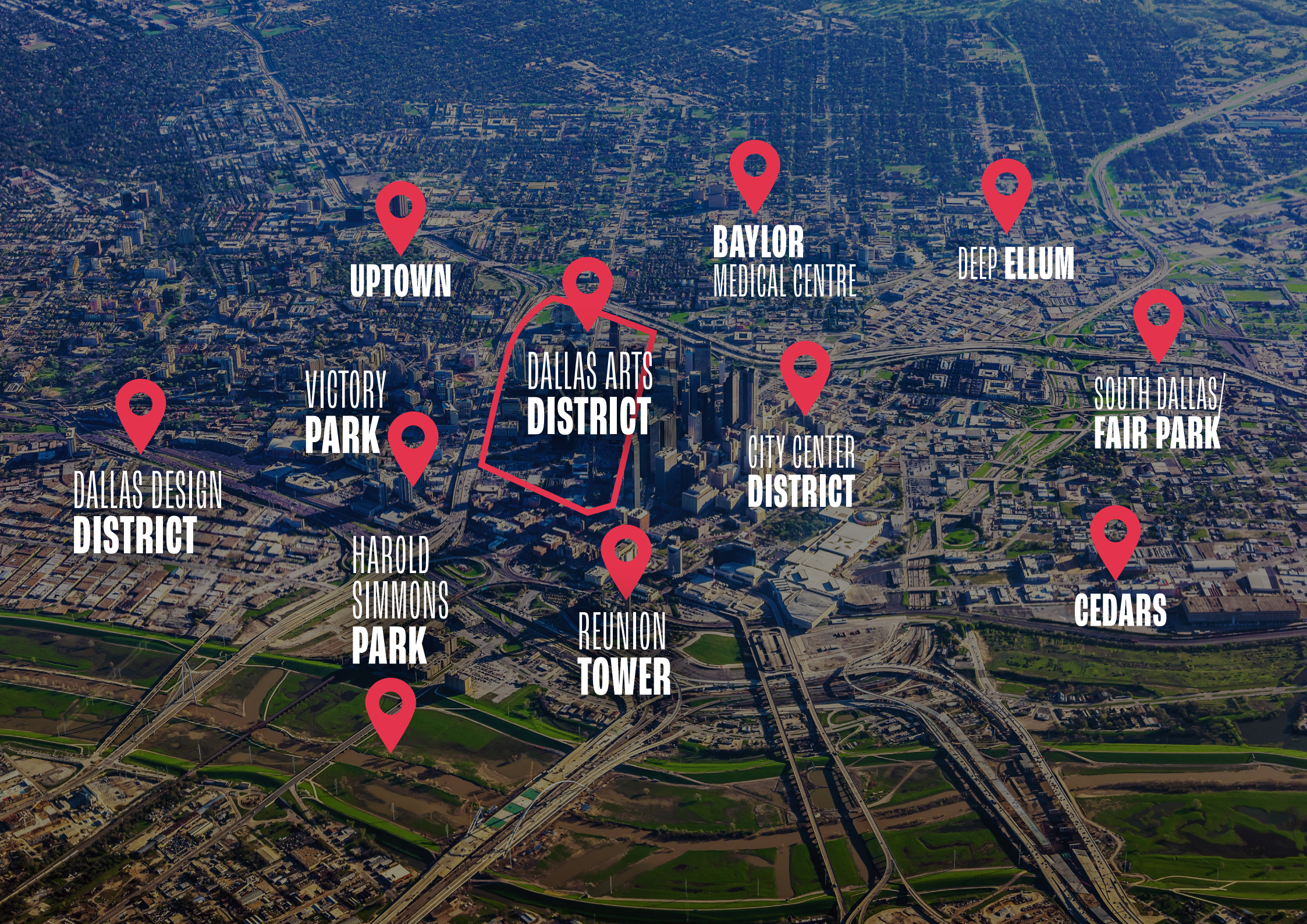


DALLAS

Twenty-first century Dallas is at a unique moment of opportunity. The economy of the Dallas-Fort Worth metroplex is growing faster than New York, Los Angeles, and Chicago; in-bound migration (from both inside and outside the US) is surging, especially with young families and highly-skilled graduates. The city is increasingly bringing together diverse populations, who are contributing to a new vision for how Dallas should serve its community.

The city center, now host to the headquarters of dozens of multinational, established businesses, is growing upwards with commercial skyscrapers and, increasingly, residential capacity. With this change comes demand for better amenities: city parks, restaurants, hiking and bicycling trails, and strong cultural offerings.

The story of Dallas is one of profound change: from a sprawling, relaxed metroplex to one that is increasingly young, energetic and densifying. The city is responding – both through support for major projects in Klyde Warren Park, Fair Park, and the Trinity River, and in its increasing focus on community engagement, racial equity, and sustainability.



UPTOWN

**BAYLOR
MEDICAL CENTRE**

DEEP ELLUM

**VICTORY
PARK**

**DALLAS ARTS
DISTRICT**

**CITY CENTER
DISTRICT**

**SOUTH DALLAS/
FAIR PARK**

**DALLAS DESIGN
DISTRICT**

**HAROLD
SIMMONS
PARK**

**REUNION
TOWER**

CEDARS

DALLAS ARTS DISTRICT

Spanning nineteen blocks, the Dallas Arts District has rich, varied architecture including a concentration of talismanic projects by Pritzker Prize-winning architects. Organized along Flora Street, the District brings the DMA together with Dallas' other major cultural institutions, including the AT&T Performing Arts Center complex (Foster + Partners, REX/OMA), the Morton H. Meyerson Symphony Center (I.M. Pei), and the Nasher Sculpture Center (Renzo Piano Building Workshop).

Other highlights in the District include the Booker T. Washington High School for the Performing and Visual Arts (Allied Works Architecture) and the Moody Performance Hall (SOM, Corgan Associates, Inc.). The Perot Museum of Nature and Science by Thom Mayne (Morphosis) is prominently located just across the freeway, and represents a key connection to the District. These institutions set the standard for civic architecture in the city: icons of cultural and architectural expression that define the urban character and creative nexus of downtown.

Importantly, the Arts District recognizes that these leading institutions must be brought together with urban density: a reason for people to be there and live there, not to merely pay a drive-by visit. Its updated masterplan now envisages excellence beyond the buildings – the District must create an 'exemplary urbanity' that leverages each institution to transform the city.

MUSEUM SITE

The DMA was the first building constructed in the Arts District and sits at the southern end of Flora Street. Acting as an overall anchor, the location provides unique opportunities to serve the District as well as Klyde Warren Park to the north-west – a connection to Uptown that has inspired Dallas' community to think about the city center as a civic, active hub.

Since 1984, the DMA has occupied an eight-acre (348,780 sq ft) plot, bounded by North Harwood and North St. Paul streets, which slopes gently downwards from Ross Avenue – a busy commercial corridor – and then back up to Klyde Warren Park and the Woodall Rodgers Freeway on the north-west. Of these boundary streets, only North St. Paul could be considered the building's 'back' elevation: public entrances open to the three other streets.

The Museum has been expanded, and there have been several renovation projects, since opening and the building now totals some 718,000 sq ft across four floors and two basement levels. The Museum's central spine matches the plot's decline, descending through the length of the building from southeast to northwest. The galleries, conversely, descend by half-levels from the northwest to the southeast (from the Woodall Rodgers entrance) down to the central Barrel Vault. At Ross Avenue, the Museum sits back from the street by the Ross Avenue Plaza and the DMA's Sculpture Garden.



DESIGN DISTRICT

HARWOOD DISTRICT

UPTOWN

DALLAS ARTS DISTRICT

OLD EAST DALLAS

DEEP ELLUM

SOUTH DALLAS

CEDARS

DALLAS DOWNTOWN HISTORIC DISTRICT

CITY CENTER DISTRICT

DALLAS MUSEUM OF ART

DALLAS CONTEMPORARY

KLYDE WARREN PARK

PEROT MUSEUM OF NATURE AND SCIENCE

MUSEUM OF ILLUSIONS

REUNION TOWER

DALLAS CITY HALL

DALLAS FARMERS MARKET

TRINITY OVERLOOK PARK

HAROLD SIMMONS PARK

N RIVERFRONT ST

N PEARL ST

N HARWOOD ST

WOODALL RODGERS FWY

N FIELD ST

NORTH ST. PAUL ST

ELM ST

MAIN ST

COMMERCE ST

YOUNG ST

CANTON ST

CADIZ ST

W COMMERCE ST

TRINITY RIVER

S RIVERFRONT BLVD

GASTON AVE



0 250 500 1000m

EMERGING PROGRAM



BACKGROUND

Barnes' design enjoyed muted but appreciative critical acclaim at completion. The *Texas Architect* of January/February 1985 dedicated an entire issue to celebrate its one year anniversary, praising '... a much admired building of dignified presence, impeccable detail and sleek restraint'.

Critics were in agreement that the building expressed Modernist principles of clarity of geometry, a refined use of materials and precision of detailing, infused with Barnes' personal attitude to tradition and materiality – Barnes admitted that his architectural style was deeply influenced by a visit to Mykonos in Greece in his early career, and the design of DMA also draws on his appreciation of enclosure in the work of Luis Barragán.

The collaboration with Dan Kiley (of Kiley-Walker) as landscape architect for the project provided the elegant planting of the 'garden rooms' and sculpture court, enriching the setting and enlivening the uniform facades. Kiley wrote of the project: 'For us, setting a stage for art was as crucial as the pieces themselves'.

In an architectural era that saw widespread acceptance of the colorful, eclectic designs of Postmodernism (PoMo), Barnes believed that buildings should speak for themselves with simplicity and lucidity. And, broadly speaking, his architecture defers to the art. His oeuvre across the US spanned a half-century until his retirement and is a diverse mix of single houses, campuses, museums and skyscrapers.

DESIGN CHALLENGES AND OPPORTUNITIES

The DMA is embarking on an architectural transformation that will revitalize the Museum from one with a traditional ‘container’ sensibility to one attuned to 21st century needs, aesthetics and values.

The current building has presence, character and a certain air of monumentality – but is difficult to navigate and can be read as overly recessive, defensive, and off-putting to visitors. The clarity of Barnes’ original plan of stepped galleries and central ramped spine was to some extent functionally compromised by the later Nancy and Jake L. Hamon Building extension (also designed by Barnes). The whole site therefore requires a holistic and focused strategy that will bring life to the DMA campus and make this complex building readable and easily navigable.

The opportunities are plentiful. The design challenge for shortlisted teams at stage two will be to comprehensively analyze the site, make strategic decisions, and identify the best mix of design interventions that will most successfully balance the Museum’s ambitions and budget.

This will include defining the big moves, such as: where to place an addition or additions to the building; how to reapportion internal space; and how to reorganize the entrances and circulation.

There is also potential to explore using the roof and courtyard spaces to provide the required program or add extra value through accessible green spaces.

These key decisions should lead, in turn, to increased and highly-flexible galleries, new flexible event spaces capable of seating 600+ guests for dinner, a new auditorium, improved staff facilities, and new restaurant, cafe and retail space – all of which will allow the Museum to increase revenues, and through this, boost the Arts and local economy.

Interior interventions should be combined with a clear strategy for increasing the building’s transparency to showcase what is going on inside, and refreshing the Museum’s connection with its wider landscape and urban setting. This includes providing greater visibility for the Museum within the Arts District and beyond (including from Woodall Rodgers Freeway), and creating better connectivity with adjacent neighbors and Klyde Warren Park.



In addition, the Museum's infrastructure requires a complete renewal and upgrade that will address shortcomings and deferred maintenance such as aging plant, fire control and air conditioning systems, roof repairs, and outdated data, power and technology.

A thoughtful and cutting-edge sustainability strategy from design through to operations and use – as well as a thorough understanding of local climate including extreme weather events – will be fundamental. The roof and courtyards offer opportunities to incorporate biodiversity, water capture and solar energy panels.

Careful consideration of phasing will also be important, to take account of funding streams and to minimize closures and maximize public accessibility to the art during the project. A detailed program will be given to shortlisted teams, who will also be invited to visit Dallas and thoroughly familiarize themselves with the site.

Outside the scope of the competition, off-site storage facilities are envisaged to free up space, which may include associated conservation facilities.

COMPETITION DETAILS



CLIENT

The client for the project is the Dallas Museum of Art (DMA).

COMPETITION MANAGEMENT

Malcolm Reading Consultants (MRC), an independent expert organizer of design competitions and procurement processes with over twenty-five years' experience, will lead and manage this two-stage competition process on behalf of the DMA.

ARCHITECT SELECTION COMMITTEE

The Architect Selection Committee (ASC) – formed of community members, trusted advisors, trustees, former trustees, and the Eugene McDermott Director of the DMA – will lead the competition process on behalf of the DMA. The ASC is responsible for establishing core tenets for the project and criteria for selection, reviewing competition materials, reviewing the stage one submissions, and participating in the final interviews at stage two. The ASC will assess the competition submissions and recommend a winner to the Board of Trustees for final approval.

The ASC comprises the following members:

- **Jennifer Eagle**, Architect Selection Committee Co-Chair
- **Lucilo Peña**, Architect Selection Committee Co-Chair; Former Trustee; President of Development, Billingsley Company
- **Agustín Arteaga**, The Eugene McDermott Director, Dallas Museum of Art
- **Zaida Basora**, FAIA; Executive Director, The American Institute of Architects – Dallas
- **Mary McDermott Cook**, Trustee
- **Jeff Ellerman**, Chairman of the Board of the Trustees; Vice Chairman CBRE
- **Marguerite Steed Hoffman**, Former Trustee
- **Darren L. James**, FAIA; NOMA; President, KAI Enterprises
- **Howard Rachofsky**, Former Trustee
- **Catherine Marcus Rose**, Trustee and Former President of the Board of Trustees
- **Deedie Rose**, Trustee
- **Jennifer Scripps**, President and CEO Downtown Dallas, Inc.
- **Gowri Sharma**, President of the Board of Trustees
- **Gayle Stoffel**, Trustee

STAGE ONE

The first stage of the competition is an open call for submissions – a Request for Qualifications – including proposed team composition, relevant experience, company details, and an initial reaction to the project. No detailed design submission is expected at stage one.

All submissions will be reviewed by the DMA and their advisors, including MRC. All competitors (successful and unsuccessful) will be notified of the outcome of the first stage.

STAGE TWO

A shortlist of up to five teams will be selected to compete at stage two and prepare concept designs. These finalists will receive a detailed program and will be invited to attend a site visit and briefing workshop. A virtual design workshop will be held halfway through the design period.

The stage two submission requirements are anticipated to include presentation boards, a design portfolio, a technical proposal (including an area schedule and scaled drawings), a physical model, a video presentation, and a commercial proposal.

An exhibition of the finalist concept designs will be held at the Museum and the schemes will also be available to view online, giving the community an opportunity to view the submissions and give their feedback.

Competitors will present to the ASC, who will interview each team and recommend a winner to the Board of Trustees for final approval.

HONORARIA

The DMA will pay an honorarium of US \$50,000, as well as a contribution to expenses of up to US \$10,000, to each shortlisted design team, following the selection of the winner.

It is the intention that the winning team will enter into contract with the DMA for design services related to the project (for more details see page 37).

The honorarium will be paid directly by the DMA. Competitors who are disqualified from the competition, or who withdraw prior to its conclusion, may not be eligible for full payment of the honorarium.

QUESTIONS

All inquiries relating to the competition should be sent by email to dallasmuseumofart@malcolmreading.com.

There will be two Q&A logs published on the competition website during stage one:

Q&A Log One

Questions to be submitted by **10:00 CST (GMT-6) Wednesday, February 22, 2023**. Log published **Monday, February 27, 2023**.

Q&A Log Two

Questions to be submitted by **10:00 CST (GMT-6) Friday, March 3, 2023**. Log published **Wednesday, March 8, 2023**.

All Q&A will be published, unless questions are deemed commercial in confidence. Please note that telephone inquiries will not be accepted.

During the competition period, no contact should be made with the client, or members of the ASC, in respect of this competition. Failure to comply with this restriction may compromise your position within the competition.

ANTICIPATED TIMELINE



All dates 2023

STAGE ONE LAUNCH

Thursday,
February 16

STAGE ONE DEADLINE

10:00 CDT (GMT-5)
Wednesday, March 15

SITE VISIT

Early May

FINAL INTERVIEWS

Mid-July

10:00 CST (GMT-6)
Friday, March 3

DEADLINE FOR QUESTIONS

Mid-to-late April

STAGE TWO LAUNCH

Late June

STAGE TWO DEADLINE

August

WINNER ANNOUNCEMENT

TEAM REQUIREMENTS





TEAM COMPOSITION

The competition warmly welcomes local, Texas-based, US, international, emerging and established practices.

The DMA is seeking an integrated multidisciplinary design team (led by an architect) capable of providing the full range of professional input and services for the project, and including:

- Lead Design Architect
- Landscape Architect
- Exhibition Designer
- Engineering disciplines, including structural, services and sustainability

Teams may include additional consultants deemed necessary to the design approach if required.

Please note: cost consultancy and project management services related to this project will be procured separately by the client and do not form part of this procurement process.

At the second stage of the competition, teams will be required to partner with a design practice registered to practice in the State of Texas; the competition encourages creative collaboration.

SUB-CONSULTANTS

Some or all of the disciplines noted above may be provided by one company and are not required to be proposed by individual companies. Sub-consultant companies may enter with more than one design team if they wish to do so. However, in the event that a sub-consultant company is shortlisted on more than one team, that company will be required to name different senior individuals for each team and will be expected to comply with the requirements for non-collusion, which may include the requirement to sign confidentiality agreements and to supply a management policy for potential conflicts of interest.

Individual companies, including those with multiple offices, may not lead more than one design team bid. Companies may lead one bid and sub-consult on additional bids, providing different individuals are proposed.

ELIGIBILITY

Employees of the DMA (including staff, volunteers and Trustees) and members of the ASC, as well as representatives or officers of the relevant consent authorities, are ineligible to enter the competition.

Associates and direct family members of the above mentioned organizations may also be ineligible to enter the competition. Please contact the competition organizers for verification in this case.



FINALIZATION OF THE DESIGN TEAM

The DMA reserves the right to determine the final composition of the design team appointed for the project, and this may include the appointment of sub-consultants that are not suggested within the bid.

In addition, the DMA is not obligated to contract with all sub-consultants suggested by the winning design team. For the avoidance of doubt, this is to ensure the correct mix of skills and expertise and will not be imposed unreasonably.

PROJECT DETAILS



BUDGET

The estimated project budget is circa US \$150-175m, to be raised through public and private stakeholders and charitable sources.

A funding campaign is due to launch later this year; the winning team will be expected to support the campaign, including attending presentations and other events.

ANTICIPATED SCOPE OF SERVICES

The scope of services for the winning team is anticipated to include full design team services for the development of the full implementation design, from inception through to completion of construction.

It is anticipated that the contract will include an initial phase of design development to support fundraising initiatives. Upon commitment of project funding, the winner will then be engaged to deliver design development services to allow the project to move into the construction phase.

The client intends to use a bespoke form of contract in order to procure the design team services for the project. Documents will be issued to shortlisted teams at the second stage.

STAGE ONE REQUIREMENTS **AND CRITERIA**



The first stage of the competition is focused on team composition, relevant experience, and an initial project response. Competitors are also required to submit company information (including legal and financial standing).

Please use your stage one submission to convince the DMA that you understand the opportunities and challenges of the project and that you can articulate an approach that meets their ambitions.

The stage one submission comprises three parts:

- 1 SUBMISSION TEMPLATE**
- 2 COMPANY INFORMATION FORM**
- 3 MEDIA STATEMENT AND IMAGES**

Further detail on each submittal is provided below.

Stage one submissions will be received via the online entry form — please see page 45 for details.

1 SUBMISSION TEMPLATE

Format: seven-side submission template saved as a PDF (maximum file size: 15 MB)

Please complete the seven-side submission template provided in Appendix B. The template is provided in InDesign format, with related guidelines for completion.

The template requests the following information:

A. Practice Profile (one side)

Provide a summary of the details for the lead design firm expressing an interest in the project. Highlight your practice background, design philosophy, key individuals who would be involved in the project if successful, and design awards and peer recognition.

B. Team Composition (one side)

Provide an overview of the proposed integrated, multidisciplinary design team, including all key disciplines as noted on page 33. This section of the response should include a summary of the expertise and experience of the company; the role proposed on the project and how this is integrated into the wider team; and the skills and attributes of the key individuals proposed. Hyperlinks to company websites can be provided within this section.

C. Relevant Experience (three sides)

Please provide details of three previous projects completed (built or design finalized*) as relevant examples.

These should be projects of an urban setting involving existing buildings that demonstrate a public/cultural context, and make an important contribution to civic and social life. Your response should identify relevance to the DMA project outlined in this document. The scale/value is not an issue – we encourage a creative selection.

Two of the example projects must be from the firm proposed as the lead designer.

*The definition of 'design finalized' is where all the design documentation is complete in preparation for either tendering the contract or commencing the construction of the project.

D. Project Understanding and Approach (two sides)

Present your understanding of the project as set out in this document and through any primary research you undertake. Outline your initial response to the project, and set out how you would approach a project of this type and complexity.

We are not seeking design concepts, but a synthesis of the issues and opportunities you see as central to the emerging project scope and program. Refer to the objectives for guiding principles (see pages 9-11).

The response can be presented as a mix of narrative, imagery and sketches (please note the medium of presentation and review at this stage is digital).

2 COMPANY INFORMATION FORM

Format: complete form saved as a single PDF including all appendices (maximum file size: 10 MB)

Please complete the Company Information Form in Appendix A. This form is provided as a Word file and is not available in any other formats. This form should be completed by all members of the design team.

Competitors are permitted to redesign the form, and present the requested information in any suitable manner, provided that all requested information is supplied.

3 MEDIA STATEMENT AND IMAGES

Format: Text submitted using text field in online form; images in .jpeg format (maximum 5MB per individual file).

Please provide a 150-word snapshot of the design team. This statement should include the lead consultant's website (if applicable).

This statement can include some or all of the following: practice history/ background, overview of built projects, awards, publications, exhibitions and design philosophy.

Include two .jpeg photographs of the lead designers from your proposed team. Please include all necessary copyright and caption information in the space provided.

Please note: the summary may be edited, and the images cropped, for media purposes without prior agreement. To clarify this will only be done for editorial purposes.

STAGE ONE EVALUATION CRITERIA

Stage one submissions will be scored in accordance with the evaluation criteria set out below.

SUBMISSION TEMPLATE

Section	Score Available (for this section)	Weighting (of total submission)
Practice Profile	10*	25%
Team Composition	10*	20%
Relevant Experience	10*	30%
Project Understanding and Approach	10*	25%

*Scored in accordance with the Scoring Approach on page 43.

COMPANY INFORMATION FORMS

Any competitor who fails to meet the minimum requirements as specified in the Company Information Form will be rejected.



SCORING APPROACH

Score	Classification of response	Reason for classification
1	Unacceptable in whole or part	No answer has been provided or the response fails to answer the question provided; all elements of the response are not justified or unsupported by evidence where required; fails to demonstrate any understanding of the question or the context.
2	Poor and significantly below requirements	Very significant gaps or lack of justification/evidence in response where required; responses given are very generic and not relevant in whole or part; fails to demonstrate considerable understanding of the question or context.
3	Poor and below requirements	A lack of content or explanation in one or more aspects of the question; significant gaps or lack of justification/evidence in response where required; responses given are generic and not relevant in whole or part; a degree of failure to demonstrate understanding of the question or context.
4	Satisfactory response but does not meet all requirements	The question is answered satisfactorily overall but some key aspects lack sufficient detail or explanation.
5	Satisfactory response that meets most requirements	The question is answered satisfactorily for the most part but some aspects lack sufficient detail.
6	Satisfactory response that meets most requirements and is a good response in some areas	The question is answered well for the most part but in areas is particularly clear and justified.
7	A strong response that is very satisfactory in all areas and exceeds expectations in some areas	The question is answered very well for the most part and in areas is particularly clear and justified.
8	A very strong response	The question is answered very well throughout and in all areas is clear and justified.
9	Outstanding quality response	The question is answered in an outstanding way throughout, meets all requirements and in all areas is extremely clear and justified.
10	Exceptional response that exceeds the requirements	The answer demonstrates an exceptional response that meets all requirements and exceeds the level of quality required in some key areas.

HOW TO ENTER



Stage one submissions should be made in digital format only, via the upload form on the competition website:

competitions.malcolmreading.com/dallasmuseumofart.

Please read and take note of the Frequently Asked Questions (FAQs) associated with the online form.

Please allow adequate time when uploading your submission. Competitors are responsible for ensuring their submission has been received.

Upon completion of the upload, the form will display a screen indicating your upload reference number. Please keep a separate record of this reference number and quote this in any correspondence regarding your submission. If this reference number is not displayed, your upload has not been successful.

You should receive an automatic email confirming receipt of your entry within two hours. If this is not received, please firstly check your spam folder, and only then email: **dallasmuseumofart@malcolmreading.com**.

Please note: the form will close automatically after the deadline. Entries received after the deadline may not be eligible for consideration.



COMPETITION TERMS AND CONDITIONS

By submitting an entry to stage one of the *Reimagining the Dallas Museum of Art International Design Competition*, competitors confirm that they accept and will comply with the conditions noted below.

All interpretations and decisions relating to these terms and conditions will rest with the DMA and MRC. All decisions will be deemed to be final.

LANGUAGE

The official language of the competition is US English. All correspondence and submissions should be in US English.

AMENDMENTS TO THE SEARCH STATEMENT

The DMA may, at any time prior to the stage one submission date, amend the Search Statement (including appendices); MRC shall notify all teams of any such amendments in writing by posting an update on the competition website.

The Q&A logs and any other communications issued by MRC to clarify the interpretation to be placed on parts of the documents, or to make any changes to them, are deemed to be an addendum to the Search Statement. Accordingly, all teams will be deemed to have taken account of all related changes or clarifications in preparing their stage one submission.

FINANCIAL DATA

Any financial data provided must be submitted in US Dollars. Where official documents include financial data in another currency, a USD equivalent must be provided. Please state the currency conversion rate used for all figures.

CONFLICT OF INTEREST

Competitors should declare any actual, perceived or potential conflict of interest concerning the commercial, financial or other interests of the DMA, or members of the Architect Selection Committee, which may compromise the conduct of this procurement exercise and/or the performance of the contract, as requested in the Company Information Form.

If competitors are satisfied that there are no such conflicts of interest they must answer 'no' to the relevant section of the Company Information Form.

The DMA reserves the right to reject responses from applicants where a conflict of interest is viewed as affecting either or both of the conduct of this procurement and the performance of the contract. Competitors are under a continuing obligation to notify the competition organizers, MRC, if circumstances change during this competition and any statements given previously become untrue.

SITE VISITS, PHOTOS AND DRAWINGS

Competitors are welcome to visit the site, but during the first stage of the competition there will be no formal site visits nor photos and drawings distributed. A site visit will be arranged for shortlisted competitors at stage two.

RETURN OF COMPETITION MATERIALS

All material which is submitted as part of your response to this Search Statement will be retained by the client and will not be returned to participants.

COPYRIGHT OF ENTRIES AND INTELLECTUAL PROPERTY

Copyright of competition entries at both stages of the competition will remain with the competitor. The DMA and MRC reserve the right to make use of all presentation materials submitted (at both stages of the competition) in any future publication about the competition including, but not limited to: a public exhibition (physical and online) of entries at stage two; any public and community engagement relating to the competition and the wider project; the announcement of the winner; and any other promotional activity deemed necessary or desirable as part of the competition.

Any use will be properly credited to the competitor and the competitor warrants that the material submitted comprises solely their own work or that of any member of a team submitting a response.

This non-exclusive license is irrevocable, shall survive the competitor's exit from the tendering process, and is royalty-free.

INSURANCE

The DMA and MRC will take reasonable steps to protect and care for entries but neither organization will insure the proposals at any time.

Competitors are urged to maintain a full record of their entire entry and to be able to make this available at any time should adverse circumstances require this.

DEVIATIONS, NON-COMPLIANT ENTRIES AND DISQUALIFICATION

Only submissions that meet the minimum requirements as specified on pages 39-41 will be considered for evaluation. Additional material, except where this is specifically requested during official competition communication, will not be considered.

The DMA reserves the right to request clarifications on materials submitted as part of a competition submission at either stage of the process, including to clarify clear and obvious errors.

Any competitor who breaches the terms and conditions as set out within this Search Statement document may be disqualified from the competition.

COMPETITION DOCUMENTATION AND LIABILITY

None of the information in this Search Statement document, or its appendices, shall, pending formal execution of a contract, constitute a contract or part of a contract between the DMA and any competitor. No legal relationship or other obligation shall arise between any competitor and the DMA unless and until a contract has been formally executed in writing, and any conditions precedent to the effectiveness of such documents have been fulfilled.

The DMA reserves the right to discontinue the process described in this Search Statement at any time, and to amend and/or modify such process as necessary to meet the needs of the DMA.

The DMA and MRC have no liability arising from the Search Statement or other competition materials, including (to the extent permitted by law) in relation to:

- Rights of the competitor or any associate regarding any alleged misrepresentation in the provision of information as part of the competition; and
- Any competitor information, including proprietary or confidential information, designs or other entry material during its submission or at any time while in the possession of the competition organizers.

INDEMNITY

The competitor will indemnify the DMA and MRC, and their respective officers, employees, contractors, agents and associates, and keep them indemnified in respect of any loss suffered as a result of:

- Breach of the terms and conditions of the Search Statement by the competitor or any associate;
- Negligence of the competitor or any associate;
- Breach of intellectual property; and
- Any unlawful act, omission or fraud of the competitor or any associate.

Such indemnity does not apply to the extent that the loss is caused or contributed to by the DMA or MRC.

APPENDICES



A. COMPANY INFORMATION FORM
B. SUBMISSION TEMPLATE

