

t was the sweetest, most mysterious-looking place any one could imagine. The high wills which shut it in were covered with the leafless stems of climbing roses which were so thick, that they were matted together. Mary Leimox knew they were roses because she had seen a great many roses in India...There were other trees in the garden, and one of the things which made the place look strangest and loveliest was that climbing roses.

had rim all over them and swung down long tendrils which made light swaying curains, and here and there they had caught at each other or at a farreaching branch and had crept from one tree to another and made lovely bridges of themselves..."

From The Secret Garden By Frances Hodgson Burnett

# Building a Building For Children

A Personal Experience

By Jane Jerry, Children's Museum of Houston



Kids' Hall, the Children's Museum of Houston.

'find a location that is ethnically neutral, one where all families fed welcome and comfortable.' With this in mind, we narrowed our search to the Museum District central to the downtown, but adjacent to Hermann Park, the Zoo, the Museum of Natural Science, the Museum of Fine Aris, the Contemporary Aris Museum, and Rice University.

#### Location, Location, Location

We embraced the realtors' mantra and found that by concentrating on location rather than "whatever's available at a very reasonable cost" we began to be more open to other opions. We creatively tried to imagine ourselves in a Masonic Hall, in a private school with a large campus, a church, and even a huge hotel. (This is one of my broiling memories: we explored eight floors on a dog day in July and since there was no electricity, there wasn't any air conditioning or elevator service either! Sure, a children's museum needs a lot of bathrooms, but nearly 200 private baths??!) At this stage of our search we were amazed to find two blocks of undeveloped land in exactly the location we wanted: five blocks west of the Museum of Fine Arts, four blocks north of Hermann Park and the Museum of Natural Science, and three blocks south of McGregor Elementary School, a school with an ethnically diverse population that mirrors Houston's changing demographics. We were delighted to realize that the children from McGregor could conceivably walk to our new museum.

In the spring of 1989, with palpitating excitement, a little trepidation, and boundless enthusiasm, we signed a purchase sale agreement to buy the land for \$2 million. (Our "Take A Giant Step" campaign goal would eventually be \$10 million; we made \$10.7.)

### Preliminary Staff Work

Up until this point, most of the work had been done by board members and senior staff in the search for a new home. Now, we turned to the entire staff for their opinions about spaces-for work and play. I found that I had all kinds of opinions, starting with windows. I guess I have a "thing" about windows. I believe people work best in environments with lots of light and windows and that a lack of windows can lead to negative or poor thinking. So maybe it was significant that very early on we held a full staff meeting at Cody's Rooftop Restaurant and sitting outdoors, in a trechouse like setting, we all shared memories of childhood places we liked, and places we didn't like. I still have the fading list we made that day: "childhood places we liked— nooks and crannies, atucs, secret places hidden behind walls, the fort made by draping a blanker on the dining room table, snow forts, churches (stained glass windows!), the hayloft in the barn, treehouses, and trees we climbed The scary places were mostly dark and big, and perceived to be dangerous—which also kind of made them places we liked, because we were drawn by their danger and mystery. Bas-ments, the dark place by the creek where big tree branches formed a natural fort, the big kids' clubhouse, railroad

treates, shadowy comes of garages appeared on the second lat. That same day we talked about what we hoped to take with us from our original home on Allen Parkway to the new building—the friendly intimuse; the feding off welcome, the family relationshap of the staff, the coffee potelly, bright colors, computers, the Ed Tannenbaum pace and big windows were all on the list. This was our first step in conceptualizing and verbalizing what we hoped the new building would represent.

Almost by chance I discovered that in 1986 the School of Architecture at the University of Southern California Conducted a Rodocation Facility 5thad for the Los Angles Children's Museum. The entire study was available for the externely low piece of \$100 and we were on the phone to order it in less time than it alse so say "New York minute."

When the study arrived, the entire staff rad the architectural program, commented on it and noted which types of spaces they hoped we'd have, and made adjustments to the descriptions. These conflictents were distilled into one document and when we were finished, we had a pretty complete and well detailed architectural program. I highly retornmend that robes advance steps he taken before beginning to work with an architect: define your mussion and philosophy about your 'dearm space' and come up with a specific architectural program. Then, as the process goes forward, be open to making changes along the way.

# Architect Selection

We started off with the Intle blue booklet published by the American Institute of Architects: You and Your Architect. You are I you are

y mind teems with childhood memories of elegant places like the Secret Garden, the Borrowers' tiny home, Toad Hall, and Stuart Little's perfectly proportioned four clothespinned bed with its organ box mattress. I had a blissful childhood, full of adults who read these wonderful books to me, friends who enthusiastically built secret forts with the, a brother who rode the "horse tree" with me. There were idyllic summers spent in New Hampshire where we hved in a Frank Lloyd Wrightinspired house with a bright orange spiral staircase and the kids' rooms were downstairs(!). It was a radically different house from our rest-of-the year residence in Massachuserts: a house my mother always referred to as "a big, old Victo-rian ark." That ark had lots of secret places: a third floor that included my father's woodworking workshop and an unfinished arus, a cobwebby cellar (that my mother claimed to have never visited), a barn, and a driveway where every winter we built snow forts in the drifts left behind by the plow. Now that I'm an adult, I realize an important commonabry all adults share is that we were all children onceand our childhood memories, though perhaps packed away. stay with us forever. Recently I read an article<sup>2</sup> that encou aged adults to make cognitive maps of their childhood homes and I was assounded by the vast number of details I remember about each of these homes

As an adult, I thought I knew nodining about architecture. Along the way to a socology degree I never took any course in architecture and I was always more interested in the secret of the people in buildings than the buildings themselves.

So, my experience of helping to plan a new faulthy for the Children's Muscum of Houston is really a very personal journey where I learned to apply what I institutely knew, and remembered from my own childluod, to this profession called "architecture." It was a journey taken by a person who wants passonately for all children to have at least a modernum of bliss in their childrood, and if that feeling was to be evoked by a visit to a children's museum, then this hyperson who knew nothing about architecture would need to be an assentive, you'd identify.

#### The Search for a Site

In many ways, our story is similar to scores of children's museums: in 1985 we opened in 15,000 square feet of rented space in the charming and historic (1935) Star En-graving Building—a Spanish Colonial warehouse. With a metro population of 3.5 million people in Houston, it soon became clear that our space was too small to accommodate everyone who wanted to visit. We grew to a maximum annual visitation of 152,000 and in October of 1986 the board of the Children's Museum of Houston voted to form a site committee and begin searching for a place to relocate the museum. Like many other museums, we fantasized about finding a building we'd rent for \$1 a year. or being given a building. But more realistically we expected that-given Houston's sagging economy in the mid '80s, and the number of "see through" (read "empty") office buildingswould buy an existing building for a special low "children's museum rate." A committee of board members, community volunteers and staff members spent many hot months traipsing through a myriad of office buildings in several different parts of the city As our search went on, we were troubled by the fact that although these buildings worked well for their intended use, they didn't have many features that sang out "I'm a potential children's museum

Elaine Gurian had conducted a MAP I study a year earlier and wed talked a lot about our dreams of expansion. Now, a year later, a stanza of her advice echoed in our minds



ticular skills and interests to the group

We wrote to approximately thiny architectural firms inviting them to send their qualifications. Only a handful didni respond and we were inundated with extraordinarily creative expressions of interest. It was feasiniting—and time consuming!—to read their terdentials and we wanted to interview them all. In the end, we interviewed about a dozen firms and invoted three back for second interview.

## Designer Architects

Interestingly: our original list of thirty included three interactionally known firms, with specific museum experience, and the rest were local Houston firms. A discussion ensured about the value of hining an internationally known desapter a dentice quality, ability to daw nutional PR, easily recognizable and well-liked architectural style, fund raising appeal. Others were quick to note the potential downstread of hining an internationally known architect: could be a prima donna. Eack of daily oversight due to out-of-town project management, cost, easily recognizable and disliked architectural style. Nevertheless, when we chose our three final candidates, it was clear that we were smitten with the idea of working with an internationally known architect and we expected that our new facility would be another important pace in Houston's outstanding architectural landscape.

What we hadn't anucipated was that our committee might disagree about which of the three finalists we should choose. For the first time in the museum's manage-by-consensus-history, it became apparent that we needed a decision tree to rath the finalists, and we needed a process for votting Would board, stiff and community volunteers get qual votes? Would the board president, as an ex-officin committee member of the committee, have a vove? Should board nembers, because of their focal and fund raining responsibilities, have more votes than individual stiff members who six on the committee? Once the formar was chosen, the vote was taken and we had our architectural team. The entire committee voted again, and we had a unanimous decision which we all supported

Our choice Jackson & Ryan, Architects, Inc. (Housen, TX) in association with the design firm of Venturi, Scott Brown & Associates (Philadelphia, PA) matched the criteria we wanted fromcally, Jackson & Ryan was one of the local firms on our original its and Jackson & Ryan par the winning team together when they associated with Venturi. Soott Brown and Associates, Jeff Ryan had worked for many years with Robert Venturi and both men clearly wanted to work together again on what they Javays described as 'duis important civic project.' The fact that a local firm with an excellent requisation would supervise the project gave great conficint to those of us concerned about cott and timerable.

#### Prima Donna?

Robert Venturi, on first meeting, is a rather austere personal coughtful, queer and tamed straight man, who seems to share the ether with Talmurd scholars, surgeons and UN diphonats. The ice broke at the sineerieve when an admiring committee member asked him a question and said "Mr Venturi, ummm Robert ummm what should we call you? Bob?" De Bob?" Everyone laughted at this lirde piece of Texas humor, including Bob fas we came to know hird and it was fun to see how often you could agine a twinkle in his eye.

The Venturi name is associated with numerous muscum projects: Seattle Art Museum, extension of the National Gallery in London: La Jolla Art Museum addition Children's Trechouse at the Philadelphia Zoo; and they toto-be bult Lagua Glona Art Museum in Austin TX. Bob's work is exceptional and his well-known architectural style assily draws international acclaim. Although not all of a has been positive, he commands interest from all of the important pass. Winning the presigious Phicker Award in 1991 added to his popularity and reputation. Jeff Ryan was very willing to speak to groups of potential funders and he and Bob were helpful in the fund rasing arreas although I'm not sure that anyone gave to the project specifically because of the Ventum name or syle.

Is it more expensive to hire a "design" architect? Probly But there are many ways to look at this issue Our architect of record was Jackson & Ryan and they in turn hited the firm of Ventun. Scott Brown and Associates, so any additional direct cost came out of Jackson & Ryan's payment. The design of the building (the massive window wall around the front entrance, the choice of windows, the

expansive Kidi Hall) cost more to build and to operate than alternative, simple generic designs. But clearly, if you was a design architect, then you want the building to be designed so that it is easily identified with your architect. You want people to say: "That's a Venati building, and son't it extraordinary that he did a children's museum?" It's impossible to drive by our building without doing a double take and wondering what's inside

### The Design Process

In our instal interviews with architectural firms, we saw warned a participatory process which would involve our museum 'family' and also the community. We liked the idea of inviting families to come and 'blue sky,' with us, to build little models and come up with broad concepts to give us direction. Ultimately, this didn't happen. This is perhaps yow prepond despoporiment, beause. If left that you are truly a participation at all levels in everything you do. Realistically speaking, this doesn't happen and when it comes to architectural planning, it's only going to happen according to the degree of involvement your architectural architectural realistic and the control of the degree of involvement your architectural set to happen.



Caryakids support the canopy over the walkway between the main building and the annex at the Children's Museum of Houston.

In our case, whenever we talked about participation we were told there would be an interne design start when a certain number of people would come together for an energy charged "charactee-without-the-risk." This event would need our need for involvement and participation. Once the process was underway and the design squat was planned, we came to understand that a limited number of people for our choice; would meet intensely to give direction to the design. We had a small group of people whom we first had to be involved (this group eventually became the building committee) and there was no room or time to involve children or families from the community. Hindught now being 20-20. I realize that we would not have ended up with a "Venturi signature building" if we had insisted on bringing in the community as originally incended.

Our in-house design squar was made up of the architercural team, board members and staff members. We spent one day in a philosophical docusion about how we wanted people to fed in our museum, what we—and our visions liked abour Allen harkway and wanted to take with us, and the image we wanted to project to the community. In the second day we talked about our building program: what kinds of spaces we needed, size of spaces, and what adjacencies should be designed. To Bob's credit, and to Jeffs. J Icli they clearly understood our overall philosophy and worked hand to defers a design that reflected that philosophy.

At the end of the squar (I can't wine that without a wysmle because our group was the last in the entire universe that I can imagine "squarting." Bob had a dengn. It's one of his finnous quick black marker drawings on a piece of yellow training paper. (At one point I asked." B the building geoing to be yellow—or does it just appear to be yellow to cause you use yellow issue paper?" Dear reader, the building is YELLOW.) We thought the miral design was fine, but expected that as Bob thought more about white we'd said and as he researched and learned more about the field of chaldren's museums, his design would evolve with time. It didn't change. "Why doesn't it change?" we wondered. "Is his job too small to spend any more time on it? We put Jeff Ryan through the wringer. "More, we want more," we demanded. "Where are the revelose image?" The staned glass windows? The nooks and crannies and the secret places? Surely there are more opoons in the design of a children's museum?"

Jeff valanily led us through many discussions of how he plan might be different and Bob responded with plans that we didn't like at all. There was NO question Bob felt that the original plan was the best, and in the end, we appred to go with a fallbough there are other ways to design a children's miscum, Bob does have a distinctive design signature and I now feel that this is Bob's best design and it works for us. What is most important to me is that the design is respectful of children. The design process is frought with the danger of coming out on the wrong side of the line between colorful and gatish, whimscal and "cutters", intriguing and pandering—and Bob elegantly designed with respect.

The architects were also respectful of our architectual program and the building was designed to contain all of the kinds of spaces wed wanted and at the sizes we wanted. Adjacencies seemed to be more difficult: we argued long and hard to have the auditiorium placed near the front door and to have the auditiorium placed near the front door and to have the museum sore placed contegious to the other public support spaces (dastrooms, burthday) party rooms, volunteer head-quarten.) We learned to choose our arguments carefully and, in the end, the placement was what we wanted.

Over time, we learned to must Bob's design judgment, though there were two design areas that we took a strong stand on: the Kid's Hall arches and the "Carpyladids." Bob wanted to use classic fairy tale images on the arches: a huge pair of Hansels and Greetis, for example. The idea of guan Euro-centric characters percing down at our little visitors was too guin for us and we asked for a different design. The ranhow effect of the arches Bob iltimately designed is colorial, bright and distinctive with different colored birds appearing at different points in each arch. We're very pleased with the results.

The idea for the Caryakids-and their name-is an invention of Bob's. A play on the word "caryatid" (the classical figures holding up the roofs of the Greek and Roman temples), Bob's figures are huge, powerful children which appear to hold up the loggia, or canopy, that covers the walkway between the main building and the annex. Initially, they had very stylized faces and five had white skin. four were brown, and four were yellowish. We talked about this at length and had great concern about how to choose the three skin tones and what did this say about the demographics of Houston which are not equally divided and are also rapidly changing. In the end, the Children's Museum staff specified the skin tones and chose thirteen different colors from the entire spectrum of cosmetic colors now be-ing used by the Merle Norman cosmetic line. In the course of our research we came to know that there is no such thing as "white skin" or "black skin" and no one skin tone can be associated with one culture. Thus, our thirteen Caryakids really do represent all of the children in Houston-and the children adore them.

The landscape planning for our outdoor courtyard was another interesting expenence. Our landscape architect came up with a very handsome plan that reflected their skills in corporate landscape planning. Everything was carefully plotted out and laid at right angles, rather predictable-for an office park. At many junctures in our process we found ourselves stopping to explain the underlying philosophy of a children's museum and encouraging the architects to imagine ways this philosophy could be translated into their de signs. How could it be more playful, less predictable, allow for discovery...how could it be different from "the way it's always been done?" In the countyard, we suggested the sidewalks be curved and organic instead of traditional 4' x 4' squares. Most of the area in the courtyard was planned to be flat, but a berm, or little hill, was proposed in one area. We liked the idea of some topography, but how could it be different from all the other berms we've seen? Fortuirously, we came across an article about outdoor play spaces and found a little hill shaped like an octopus. "Give us a shape!" we suggested and "the bunny hill" hopped into the plans Although it's not immediately evident to all visitors that there's a rabbit in the yard, if you ask children "what kind of an animal do you think that is?" they'll guess pretty quickly and then once they've learned the secret they can't wait to share it with others

# Exhibit Planning, Design & Fabrication

As soon as we made the decision to build we began to plan the types of spaces we wanted to include. The LACM Relocation Feasibility Study helped us to focus on different



Building a Building For Children continued from page 5

types of spaces, most of which we'd had in our first facility Many of them would be larger (staff room, museum store, two classrooms instead of one, larger bathrooms and two toddler bathrooms, etc.) in the new building. We also knew we wanted a Parent Teacher Resource Center, an exhibit area for children under three, an ourdoor courtyard and an auditorium. Once we'd designated the exhibit hall we began to divide it up into galleries that focused on certain

Robert Venturi, on first meeting, is a

serious, thoughtful, quiet and ramrod

straight man, who seems to share the

ether with Talmud scholars, surgeons

and UN diplomats. The ice broke at

the first interview when an admiring

ummm, Robert...ummm what should

committee member asked him a

we call you? Bob?! Joe Bob?!!!"

question and said "Mr. Venturi...

rather austere person; an extremely

subjects as delineated in out mission statement; science/technology, history/culture, the arts and health/human development. We had a clear idea of each exhibit's subject and an approximate idea of space each exhibit required. These delineations were based on our projections for need, but also determined the amount of underwriting we were requesting from each donor. The architects always said "we'll give you a totally flexible black box that you can continually change as the exhibits change." It took us several months to realize that they literally meant

a "black box" without walls or special lighting fixtures. Hindsight again being 20/20, I'd saysthat right from the start we should have requested a set number of galleries and would have benefited from advice regarding traffic flow.

One major goal for our new exhibit hall was to have a space large enough to house two cultural exhibits to enable us to do cross-cultural programming and to encourage children (and adults!) to see cross-cultural differences and sinsilarities. The centerpiece of the exhibit hall became "The New Perspective Gallery" which holds two cultural exhibits: Ta-Hsi: A Market Town in Taiwan and Yalalog: A Moun-tain Village in Mexico. Once we'd designated The New Perspectives Gallery, we began to divide the rest of the exhibit hall into gallenes that focused on other subjects delineated in our mission statement: The Technikids Gallery (technology), The Roy and Lillie Cullen Investigations Gallery (history and health), The Meadows Environmental Gallery (science). The Tot\*Spot Gallery (human development), The Adler-Sarofim KID-TV Studio (technology), The Edward Rudge Allen, Jr. Inspirations Gallery (art), The Teacher and Family Resource Center, and The Kresge Foundation Kaleidoscope Gallery (changing exhibits). The outdoor courtyard is another large exhibit area that houses eight different

Exhibit planning was entirely staff driven and Mary Ellyn Voden (formerly our director of education and currently the director of the Children's Museum, Milwaukee) valiantly coordinated our staff, outside designers and architects, and eventually, oversaw the fabrication of the new exhibits. Initial planning was done by staff and volunteer committees-they came up with overall concepts and goals for each exhibit, Then, working with specific outside designers, we developed blueprints for fabrication. The fabricarion staff was hired by the museum to build the exhibits in our state-of-the-art fabrication shop.

Would we do it that way again? Maybe not. The involvement of ourside volunteers worked well to a point; but the value of their advice was in direct proportion to their knowledge of the operation of a children's museum and many of the theoretical, academic ideas just plain didn't work The same was often true working with designers and fabricators who didn't understand the magnitude of "hands-on use and abuse." I've always believed that the in-house staff understand the need best, and I still believe that; yet in a major expansion, when you are bringing on lots of new people, the new people don't understand the need viscerally.

Then I asked myself "would we have been better off hiring an outside design firm?" The answer used to be "no, because outside design firms are so much more expensive." That cost really needs to be weighed against the cost of overtime, the cost of increased worker's compensation insurance for fabricators and, eventually, the unemployment insurance increase that is sure to follow the lavoff of fabricators. There was also the "spiritual cost" of dealing with the low morale among the group of artists and builders who grew to love the museum and wanted

full-time jobs, yet knew that wasn't possible and that they'd be gone, just as the fun began-when the museum opened.

Regardless of the problems, the museum opened in time, with all of the beautiful exhibits in place. They may not have been 100% complete, but the public didn't kno that and exhibits were fine-tuned, redesigned, repaired and completed over the next year. Although the staff had worked independently of the architects on the exhibit plans, it is fascinating to see how much architecture is in the galleries: the little house in Our Small Planet, the architecturally authentic buildings in both cultural exhibits; the Spanish rancheria in Dig It. Houston's History Underground; the barn in Furm to Market; the Victorian Playhouse in the Courtyard. Visitors enter the museum and are enchanted by the vast, sweeping Kids' Hall, then are embraced by a series of small, intimate spaces in the exhibits and then enjoy the freedom to run and explore in the Courtyard. It's a nice juxtaposition of big and small, open and intimate, formal and friendly.

#### Preparing to Build

The last phase of design was really a redesign phase, as our building was "value engineered." Value engineering means that the design and all materials and systems are reviewed to see if there are more cost effective ways to accomplish the same thing-ways to cut the budget in other words We were fortunate to have an excellent cost estimator, Steve Nelson, who worked for our contractor, H.A. Lott. Steve actually did preliminary cost estimates even before our construction contract was signed, to be sute we were in the ballpark with regard to cost. This preliminary estimating, the value engineering and the fact that we had a "guaranteed maximum cost" contract with H.A. Lott saved us lots of money. Once we looked at all materials that were in the plan, the building committee chose to recommend that certain materials be upgraded and therefore increased the budget in order to do so. Agam, because of the expertise of the team-now the architects and the general contractor-the essential overall design was preserved and we were able to build the building we wanted and stay within budget.

#### Advice

In closing, I'd like to share some nuggers of advice that we penned during this building project-advice that I hope will help others embarking on this adventure:

- · Location, location, location-let it be your mantral
- · Know your museum: mission, philosophy, image.
- Have a clear architectural program before you start working with an architect—and be open to revising the program as you work with the architect.

  Be an assertive client, but choose your arguments wisely
- · Expect to face Arnold Schwarzenegger-size stress.
- · Hang on to your perspective and your sense of humor · Ask a lot of questions. Don't trust anyone too much.
- · Get a good cost estimator and embrace the idea of "value engineering;" Question whether design options are being value engineered as aggressively as material
- and construction options. · Have a construction contract that has a "guaranteed maximum" cost.

I can honestly say that this has been the most important educational experience of my life-well, second to marriage!-and, although there were days when I was simultaneously terrified and exhilarated, it was the ultimate "hands-on" learning experience. I am much more confident in the fact that I do know a lot about architecturethrough direct hands-on experience as a child and as an adult-and that experience is extraordinarily important in bringing a touch of bliss to the project. Great things can happen -

Jane Jerry, currently the executive director of the Children's Museum of Houston, was formerly director of the Children's Museum of Rhode Island (1975-1985). She is past president of the Association of Youth Museums (1988-90) and currently serves as an AAM Council Member-at-Large, chairman of the AAM Nominating Committee, and chairman of the MAP Advisory Communee

## ENDNOTES

The "horse tree" was a big old maple tree with a major limb shaped like a "U." We'd climb up into the lap of the U and it formed

stapen use 2 O. we control of the co

3. These 12,000 square feet included: exhibit gallenes 5,000 square 3. These 12,000 square feet includent earlier generics 2,000 square foor public support space (lobby, museum store, orientation room, classroom, bathrooms, etc.) 5,000 square foor and office space 2,000 square foor. Shortly thereafter we tented 2,000 square foor of off-size warehouse space to use for a fabrication shop.

worknusse pace to use for a faboration shop.

4 Tevelve monograph are mill available from the Andurn Gerostology Centre, University of Southern California, University Path. Let Angeles, CA 90088-0191, of the information, Lil 1974/94-1544. All veder immographs are available for \$100 cm.h monographs as available sparsety for proces that range from \$300 to \$55 00.

See and Now Archiver is available for \$3 a copy from the American Institute of Archivers, 1735 New York Ave., N.W. Washington D.C., 20006.

Û

Sketch of the main entrance to the new Chicago Children's Museum at Navy Pier.

Search For a New Home continued from page 3

various areas of experuse), each committee member received a large box containing the responses in alphabetical order and a master list. The committee was given ten days to review the preposals and, using personal enterra, recommend six choices for further consideration. Each member brought their list

to an informal all day Saurday meeting in Jun January.

The committee first viewed all the slides submitted in the RFP proposals. Each member was then asked to reduce their selections to a left of four candidates. (These four did not necessarily have to have been on their original listsome sticles made a strong impression, both positively and fiegatively). An initial "short-list" of approximately fifteen firms was identified from the members' combined lists. Their slides were viewed again, with extensive discussion on each team. At the end of the meeting, the committee selected a final "short-list" of four Chicago-based teams for interviews.

It is interesting to note that the range of "personal criteria" revealed in the committee members' lists was quite broad. The staff on the committee tended to have a similar vision which did not always correspond with those of other committee members. Because of the wide range of priori-ties, insightful discussion and an open-minded approach to the selection occurred. The may not have been possible with predetermined criteria.

for retrospect, perhaps more attention should have been placed upon the proposed fees identified in the RFP pro posals. Individual proposals listed a wide range of fees. Al-though individualized criteria allowed for all perspectives and opinions, the established budget for design services was exceeded by the selected architect and the museum needed to shift budget dollars to cover the architectural contract fee amount. The museum's owner-architect contract draft and satissipated fee range perhaps should have been provided for the four final candidates. Establishing the contract terms at this time could have simplified the eventual contract negotiations with the selected architect.

An excellent evaluation tool turned out to be the inter-view conducted with the "short-listed" architects at their offices. It gave committee members the opportunity to see1