

The Courier-Journal
The Louisville Times

LOUISVILLE, KENTUCKY 40202

AREA CODE (502) 582-4501

BARRY BINGHAM, SR.
CHAIRMAN OF THE BOARD

April 3, 1978

MEMO TO: Architectural Subcommittee

FROM: Barry Bingham, Sr.

Please see the attached letter, which has been sent to each of the five architectural firms.

I particularly call your attention to the dates now scheduled by Don Zuchelli. I regret that pressure to get the letter out on schedule prevented my checking with you on this arrangement.

May 24 is important to all members of the subcommittee. June 12, 13 and 14 are really vital. We must spend all day on the 12th and 13th interviewing the architects and evaluating their plans. On the 14th we must make our recommendation to the KCCC.

If any of these dates represents a serious problem for you, please call me at 582-4501.

Encl.

cc: Gordon Davidson
Walter Creese

50 Moulton Street
Cambridge, Mass. 02138
Telephone (617) 491-1850
Telex No. 92-1470

Bolt Beranek and Newman Inc.

3 April 1978

APR 6, 1978

Mr. Donald R. Zuchelli, President
Zuchelli, Hunter & Associates, Inc.
Maryland National Bank Building
160 South Street
Annapolis, Maryland 21401

ZUCHELLI, HUNTER
& ASSOCIATES, INC.

Subject: Commonwealth Cultural Arts Project
Louisville, Kentucky

Dear Donald:

Thank you very much for your letter of 27 March 1978. As you know, Bolt Beranek and Newman Inc. (BBN) has extensive expertise in feasibility programming (not just in acoustics), so we were particularly disappointed not to be selected as consultants on this early planning phase of the Louisville project.

However, our other consulting capabilities should be of value to the Committee during the further development of the project and I wanted to mention these to you. These include theater planning, lighting and lighting control systems, theater equipment such as rigging and orchestra pit lifts, and electro-acoustic sound amplification systems. This wide range of services allows us at BBN to provide an overall coordinated and comprehensive consulting package for cultural arts centers.

Your letter also made me think that perhaps it would be useful for you to know the names of architectural firms which, from our firsthand experience, we know to be particularly capable of handling arts projects of this nature. We would be glad to discuss these ideas with you if you wish.

Please let me know if we can be of further assistance at this time. I have enclosed some more copies of our promotional brochures pertinent to these consulting capabilities for your files. Perhaps we can get together when I am next in the Annapolis area.

Sincerely yours,

BOLT BERANEK AND NEWMAN INC.

Carl Rosenberg
Carl J. Rosenberg
Manager, Architectural Technologies Department

CJR:mf

Encl: BBN Architectural Technologies brochure

Boston Washington Houston Los Angeles San Francisco

April 4, 1978

Mr. Chuck Nixon
CRS
1111 West Loop South
Houston, Texas 77027

Dear Chuck:

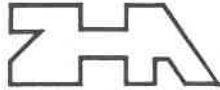
Thought you might be interested in the enclosed articles. There was one published Friday morning, but I still don't have a copy of it. Will send it along as soon as it is available.

The Schematic Design Program (Carol Miller and I are calling it the "Red Book") is a very impressive document. We're having a number of copies made to use in the next few weeks when we go back to talk with Task Force members and their representatives.

And you're right - the Task Force list - it's James S. Welch, not Joseph.

Best wishes,

Alice R. Stanton
Task Force



ZUCHELLI, HUNTER & ASSOCIATES, INC.

URBAN ECONOMICS . DEVELOPMENT PROGRAMMING . FINANCIAL ANALYSIS

MARYLAND NATIONAL BANK BUILDING
160 SOUTH STREET
ANNAPOLIS, MARYLAND 21401
(301) 269-6565

April 6, 1978

Dr. Jerry W. Ball
Chairman
Kentucky Cultural Complex
Task Force Committee
University of Louisville
Shelby Campus
9001 Shelbyville Road
Louisville, Kentucky 40222

Dear Jerry,

The enclosed is for your information in considering possible acousticians.

Sincerely,

ZUCHELLI, HUNTER & ASSOCIATES, INC.


Donald R. Zuchelli
President

DRZ:jg

Enclosures

ACOUSTICAL SOCIETY OF AMERICA



335 East 45 Street
New York, N.Y. 10017

September 1976

The following list contains the names and addresses of individuals and organizations that have indicated their availability as consultants in acoustics. Our Society is not informed on the fields of specialization, and we are not in a position to recommend any particular consultant. We suggest that anyone desiring consulting services write directly to several consultants, stating the nature of the job in question and requesting information from the consultant regarding his experience with such jobs.

CONSULTANTS IN ACOUSTICS

O. L. Angevine and Associates
Attn: O. L. Angevine
7661 Seneca Street
P. O. Box 98
East Aurora, New York 14052

(716) 652-0282

James A. Bains, Jr.
Box 1105
Alcorn State University
Lorman, Mississippi 39096

W. E. Batzler
5385 Balboa Avenue
San Diego, California 92117

(714) 565-1647

Robert W. Benson
Bonitron, Inc.
2970 Sidco Drive
Nashville, Tennessee 37204

Bolt Beranek and Newman Inc.

50 Moulton Street
Cambridge, Massachusetts 02138
(617) 491-1850

1701 N. Fort Myer Drive
Arlington, Virginia 22209
(703) 524-4870

1740 Ogden Avenue
Downers Grove, Illinois 60515
(312) 969-6150

21120 Vanowen Street
Canoga Park, California 91303
(213) 347-8360

3344 Crossview
Houston, Texas 77042
(713) 784-5000

1804 S. Saviers Road
Oxnard, California 93030
(805) 487-3867

Loretto-Hilton Repertory Theatre

130 Edgar Road · St. Louis, Missouri 63119 · 314/968-0500 · Box Office 968-4925

The Loretto-Hilton Theatre is a fully professional resident theatre that performs in the Loretto-Hilton Center in St. Louis County, Missouri. It is located in Webster Groves, southwest of St. Louis, and serves some 2½ million people in the greater metropolitan area and surrounding communities. The theatre is 250 miles from the nearest comparable professional theatre.

The theatre is a not-for-profit corporation dedicated to performing those dramatic works that would not normally be produced by profit-making theatres, to the broadest possible audience throughout the community of Greater St. Louis and the state of Missouri. The theatre is governed by a Board of Directors, a group of civic and culturally minded volunteers, formed specifically to operate the theatre for the benefit of the community.

PROGRAMS: The Loretto-Hilton Theatre mainstage season runs from October to April, and includes five major productions, with each production running from four to five weeks. Each play is viewed by an audience of between 20,000 and 30,000 people. By 1975-76, more than 14,500 people had become season subscribers — one of the larger theatre subscription audiences in the United States. The run of most mainstage productions includes a number of performances specifically reserved for high school students who, with the assistance of the Missouri State Council on the Arts, purchase tickets at greatly reduced prices. In a typical year, 18,000 high school students will take advantage of this program.

EDUCATIONAL AND OUTREACH PROGRAMS: In addition to the mainstage performances, the theatre is rapidly developing a number of projects designed to take professional theatre into schools and smaller communities. In 1974-75 an office of Touring and Education was established to supervise these programs. In this first year of operation, the Loretto-Hilton Young People's Touring Company was initiated with great success. The company develops original scripts, using a "story theatre" technique that concentrates on themes relevant to local history and legend. The technique includes the use of music, dance, song and narration, as well as more conventional dramatic forms. The Young People's Touring Company performs principally in the state of Missouri.

Traveling further afield are Bert Houle and Sophie Wibaux, mime artists, an associated company produced by the Loretto-Hilton Theatre. They are now touring from coast to coast, performing in communities and colleges of all sizes. In addition to booking and producing these artists, the Touring Office provides comprehensive promotional assistance to the various sponsors of the company.

In recent years, a number of exploratory programs financed by the National Endowment for the Arts and the Rockefeller Foundation have taken place; in particular, the National Endowment funded a planning program for major tours of mainstage productions. Planning began in 1975 for two productions from the 1975-76 season to tour throughout Kansas, Missouri, Oklahoma, Nebraska, Colorado, Wyoming and Montana.

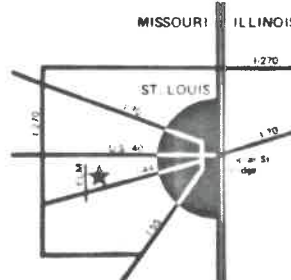
THE COMPANY: All of these projects are staffed and performed by a large company of professionals selected from throughout the United States. Some twenty actors, three designers, 14 technicians and 12 staff members compose the resident core of the professional company which makes the theatre unique in St. Louis. However, the company is supplemented during the season by many distinguished guest artists, and at the peak of the season it is not unusual for the theatre to have more than 60 people on its payroll. The company lives in St. Louis during the season and works under a demanding union contract which requires the actors to put in 52 hours a week in a six day week. They belong to Actors' Equity Association, the professional stage actors' union. This unusually experienced company combine their credits to total nearly 100 years in regional theatre, 3 dozen Broadway and off-Broadway shows, about forty films and recordings, appearances on a dozen television series and nearly fifty specials.

Actors, directors and designers are chosen through knowledge of their previous work or by competitive auditions and interviews held in St. Louis, Chicago and New York.

HISTORY: The Loretto-Hilton Theatre is a young rapidly expanding organization that was first incorporated in 1971. However, its history goes back to 1966 when the Loretto-Hilton Center was opened by Webster College.



The company on set designed by Grady Larkins.



Map of St. Louis locating the Loretto-Hilton Theatre.



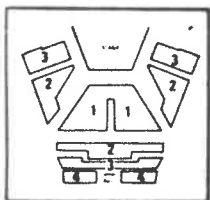
The Arts & Education Council of Greater St. Louis, the Missouri State Council on the Arts and the National Endowment for the Arts generously support the Repertory Theatre. Without their assistance we could not exist.

The construction was the result of the combined efforts of two women, Sister Francetta and Sister Jacqueline of the Sisters of Loretto, and the generous support of hotel magnate, Conrad Hilton, hence the name Loretto-Hilton.

The first professional company was produced by Webster College in 1966-67, but after four years of heavy expenses and debt, the College found it necessary to suspend operations. The theatre did not operate in the 1970-71 season, but thanks to the far-sighted leadership of Dr. Leigh Gerdine, then president of Webster College and Mr. Homer Sayad the first president of the theatre's Board of Directors, it reopened in October 1971 as an independent not-for-profit corporation. It now operates as a completely separate entity from Webster College, under the terms of a mutually beneficial agreement that allows the theatre to use the college owned facilities.



Interior of the Theatre



Seating chart of the Theatre



David Frank, Managing Director

Since 1972 and the hiring of David Frank as Managing Director, the expansion of the audience and the improvement of the financial position of the theatre has been remarkable. The subscription audience has grown from 3,300 in 1971 to more than 14,000, quadrupling in just three years.

This unusual increase has been stimulated by both vigorous marketing and high artistic standards. In addition to local acclaim, the theatre has attracted the attention of national publications, including *Backstage*, *The Wall Street Journal*, *Theatre Crafts*, *New York Magazine*, and *The National Observer*, which noted that the Loretto-Hilton company performs "with a polish and command that is strictly Broadway".

THE BUILDING: The Loretto-Hilton operates in one of the most effective theatre buildings in the country; a comfortable intimate space conceived of with the help of Sir Tyrone Guthrie, George Izenour and Jo Mielziner. Both the stage shape and the size of the auditorium are flexible. The stage was planned to form 21 different shape configurations, and the house can seat between 499 and 924 people.



Lewis Arlt, Arthur A. Rosenberg, Brendan Burke

Program cover for "Have I Stayed Too Long At The Fair?"



Youthful fair-goer at the Theatre is Fun Fair



Margaret Winn



Robert Darnell, Constance Colgen, Lewis Arlt



James Anthony in Children's Theatre



Georgia Engel and Robert Spencer



Joneal Joplin



Henry Strozier



Davey Marlin-Jones,
Consulting Director

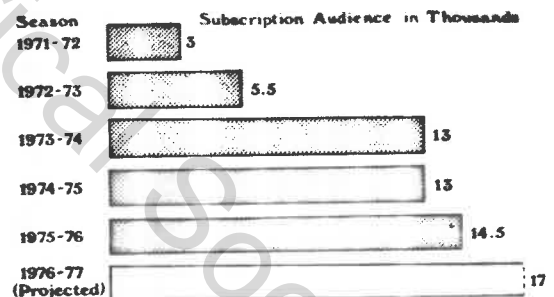


Henry Strozier, Arthur A. Rosenberg, Wil Low

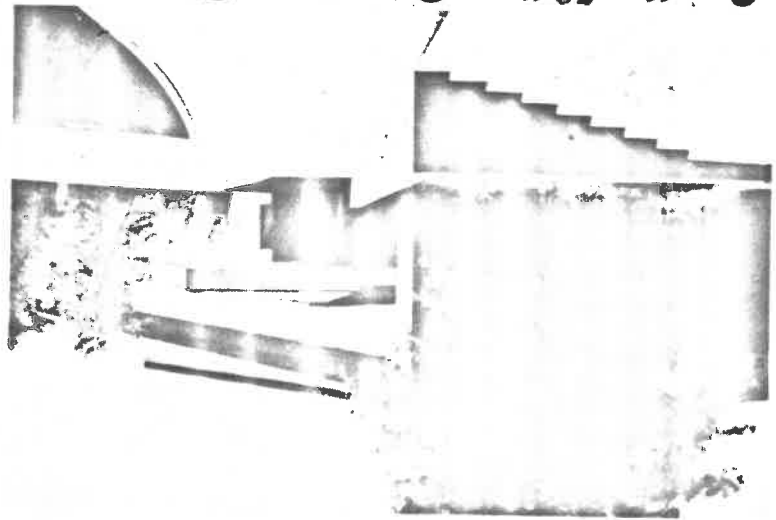
RELATIONSHIP WITH WEBSTER COLLEGE: Although the Loretto-Hilton Theatre is a totally separate organization from Webster College, it maintains a close and very productive relationship with Webster College. The College donates the facilities to the theatre for the duration of the mainstage season, and in return the theatre provides Webster's Conservatory of Theatre Arts with a number of part-time teachers and a unique learning situation for the students. Whenever possible, a limited number of students are used in smaller roles, allowing the theatre to produce large-cast shows extremely effectively. This relationship between a professional theatre and an undergraduate conservatory school is unique in the U.S.A.

FINANCE: The rapid growth of the Loretto-Hilton Theatre and its high professional standards have required a rapid expansion in its annual operating funds. Expenses in 1971-72 amounted to \$367,000, by 1975-76 they had grown to more than \$870,000 per year. The Loretto-Hilton Theatre, in common with other regional theatres, earns a relatively high portion of its annual expenses from ticket sales, about 65%, compared with an average of 46% for some other not-for-profit performing arts. Another 14% of the operating costs come from federal and state sources, and the remainder from a variety of sources within the private sector, particularly the Arts and Education Council of Greater St. Louis.

During the 1971-72 season, the theatre incurred a substantial operating deficit; a debt which has now been completely paid off. This was achieved with major assistance from the Ford Foundation and a vigorous fund drive by the Board of Directors. Since the 1971-72 season the theatre has consistently balanced its expanding budget. In addition, the Ford Foundation has provided a \$92,000 cash reserve fund which may not be used for operations, but which will be added to an endowment fund when the grant program is completed.



Nelson Sheeley, Lewis Art, Wil Low, Marion Bescoe, Bob De Frank



130 Edgar Road, St. Louis, Missouri 63119
LORETTO-HILTON REPERTORY THEATRE



THE REGIONAL THEATRE MOVEMENT: The Loretto-Hilton Theatre is one of some 50 regional theatres in the U.S.A., all of them not-for-profit organizations dependent on outside financial support, and is part of what has become recognized as a regional theatre movement. Although a few regional theatres are more than 20 years old, the movement has only flourished in the last decade. As economic pressures have increasingly limited the scope and quantity of commercial theatre, not-for-profit regional theatres have expanded to fill the vacuum. In the last few years it has become apparent that the future of professional theatre in the U.S.A. relies heavily on these publicly supported theatres. Without financial assistance, professional theatres will be mostly limited to occasional Broadway musicals and small-cast light comedies suitable for dinner theatre performance.

BOARD OF DIRECTORS, BACKERS, AND COMMUNITY SUPPORT: The existence and achievements of a not-for-profit theatre are totally dependent on community support. As a not-for-profit organization it cannot survive without the generous contributions of time and money invested by local citizens who serve on its Board of Directors and from a group of volunteers known as the Backers, dedicated to the health and vitality of St. Louis' regional theatre.

Both the Board of Directors and the Backers played pivotal roles in the remarkable growth of the Loretto-Hilton, and their efforts in turn have been complemented by the many thousands of individuals who



Robert Darnell, Brendan Burke

attend the theatre and indirectly support the Loretto-Hilton through the Arts and Education Fund of Greater St. Louis.

CONCLUSIONS: Much remains to be done in the future. The central goal of the theatre is to reach ever widening audiences, while at the same time developing a distinctive artistic style that will produce exhilarating



Frolicking at the Theatre is Fun Fair.

top-quality theatre. The Board of Directors and management of the theatre are examining a number of ways to achieve this goal, including the development of additional touring programs and a second smaller theatre for more experimental works.

Meanwhile, the Loretto-Hilton Theatre has expanded to become a major regional theatre, serving large main-stage theatre audiences and offering a wide variety of educational services and touring programs. It is quickly gaining national prominence and has the opportunity to become one of the outstanding theatres in the U.S.A. The value of such an organization to St. Louis is tremendous. Such a cultural asset is a major factor in making the metropolitan area attractive to new employees; a very significant amount of money is attracted to the theatre from outside the state of Missouri, in some years more than \$200,000; above all, the theatre plays an essential role in improving the quality of life for all the citizens of Greater St. Louis and the state of Missouri.

Memo from

BARRY BINGHAM, SR.'s secretary

& ASSOCIATES, INC.

PROGRAMMING . FINANCIAL ANALYSIS

April 7, 1978

MARYLAND NATIONAL BANK BUILDING
160 SOUTH STREET
ANNAPOLIS, MARYLAND 21401
(301) 269-6565

TO: Architectural Subcommittee

April 4, 1978

In Mr. Bingham's absence from the city, I am following the suggestion by Mr. Zuchelli that a copy of his letter dated April 4, which arrived today, be forwarded for your information.

You will note the meeting with the Hines team at 1:00 p.m. on April 17, at Citizens Plaza, 29th Floor, and the briefing for the architects to follow, at 2:00 p.m.

s Co., Inc.

Joy Whitehead

Joy O. Whitehead

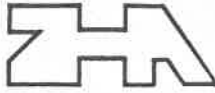
cc: Gordon Davidson
Walter Creese

Gentlemen:

This is to notify you that the Request for Qualifications (RFQ) for the Commonwealth Performing Arts facility was mailed from this office on April 3, 1978 via Certified Mail, Return Receipt Requested. All appropriate changes requested by Mr. Davidson reflecting the architectural subcommittee's comments are thought to be reflected in the final draft. Arrangements have been made for the April 17th briefing at the Citizens Plaza building, at 2:00 p.m., on the 29th floor. I suggest that the review committee for the architect selection meet with the Hines team at 1:00 p.m. on the 17th to review the status and procedures to be followed.

It would be appreciated if all the members of the Architect Review Committee would be so notified by forwarding a copy of this letter for information purposes.

I am excited about the prospects of initiating this selection process and am convinced that the entire project is moving rapidly to regain schedule after the disastrous winter delays.



ZUCHELLI, HUNTER & ASSOCIATES, INC.

URBAN ECONOMICS . DEVELOPMENT PROGRAMMING . FINANCIAL ANALYSIS

MARYLAND NATIONAL BANK BUILDING
160 SOUTH STREET
ANNAPOLIS, MARYLAND 21401
(301) 269-6565

April 4, 1978

Dr. Jerry W. Ball
Chairman
Kentucky Cultural Complex
Task Force Committee
University of Louisville
Shelby Campus
9001 Shelbyville Road
Louisville, Kentucky 40222

Mr. Barry Bingham Sr.
Chairman of the Board
Courier-Journal & Louisville Times Co., Inc.
525 W. Broadway
Louisville, Kentucky 40202

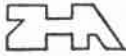
Gordon B. Davidson, Esq.
Wyatt, Grafton & Sloss
2800 Citizens Plaza
Louisville, Kentucky 40202

Gentlemen:

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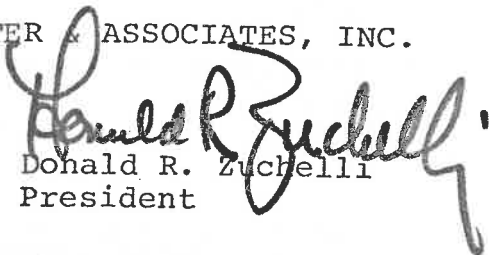
Messrs. Ball, Bingham & Davidson

April 4, 1978

If you have any questions please feel free to call upon me.

Sincerely,

ZUCHELLI, HUNTER & ASSOCIATES, INC.


Donald R. Zuchelli
President

DRZ:jg

cc: R.G. Hanson

The Filson Historical Society



KENTUCKY CULTURAL COMPLEX

The attached document represents the initiation of the evaluation process to designate a state-approved architect to direct the professional team in the design of the planned Commonwealth Performing Arts Center. The attached Request for Qualifications (RFQ) should provide a meaningful description of the status of the project, submission requirements, and procedure for selection.

Opportunities will be given each participant to raise specific questions or issues by contacting Zuchelli, Hunter & Associates, Inc., of Annapolis, Maryland, prior to the briefing on broad concerns and discuss them openly during the briefing scheduled for April 17, 1978. The following listing represents the sequential dates involved in participating in the selection process:

- April 3, 1978 -- Mailing of the RFQ to the participating architects.
- April 17, 1978 -- Briefing in Louisville for all participating architects.
- May 12, 1978 -- RFQ responses (offerings) due in the office of the Louisville Development Committee, 300 West Liberty Street, Louisville, Kentucky, 40202, prior to 5:00 p.m.
- May 24, 1978 -- RFQ offerings shall be evaluated, given initial scoring by the designated Selection Panel.

Cultural Complex Committee
 Gordon B. Davidson, *Chairman*
 Hon. L.J. Hollenbach, III
 Judge, Jefferson County
Ex-officio
 Hon. Harvey I. Sloane
 Mayor of Louisville *Ex-officio*
 Jerry W. Ball *Ex-officio*
 Joseph L. T. Ardery
 Barry Bingham, Sr.
 Owsley Brown, II
 Mrs. Dann C. Byck, Sr.
 Frank B. Hower, Jr.
 Bertram W. Klein

Baylor Landrum
 Leonard B. Marshall, Jr.
 A. Stevens Miles
 James Grier Miller
 Woodford R. Porter, Sr.
 Mrs. W. Fielding Rubel
 Daniel C. Ulmer, Jr.

Cultural Complex Task Force
 Jerry W. Ball, *Chairman*
 Robert P. Adelberg, Jr.
 Mrs. Charles W. Allen, Jr.
 Richard A. Austin
 James S. Barger
 William T. Beam, II
 Lawrence D. Clark
 James M. Coleman
 Dario A. Covi
 Nash Cox
 A. Wallace Grafton, Jr.
 Michael J. Grisanti
 Albert J. Harris, Jr.

Ian Y. Henderson
 Hon. L.J. Hollenbach, III
 Maurice D.S. Johnson
 Robert E. Kulp, Jr.
 Dinwiddie Lampton, Jr.
 William C. Lathon
 Johnetta Marshall
 Mimi Martin (Mrs. Boyce F., Jr.)
 D. Patton Pelfrey
 Mrs. Russell H. Riggs
 Al J. Schneider
 Mrs. Alfred R. Shands, III
 John S. Sherman
 Hon. Harvey I. Sloane

Albert Smith
 Jeremiah P. Starling
 Alan M. Stone
 Kenneth J. Tuggle
 Kate Vogt
 Joseph Warren
 James S. Welch

Resource Staff
 Betty Lou Amster
 Allan H. Cowen
 Carol L. Miller
 Alice R. Stanton

June 12, 13, 1978

-- Formal interviews with the participating architects shall be conducted.

June 14, 1978

-- Final recommendations of the Subcommittee for Architect Selection shall be provided the KCCC for public announcement of the preferred architect.

We look forward to your firm's participation and assure you of the total objectivity to be applied in the selection process.

Yours sincerely,



Barry Bingham, Sr.
Chairman
Architectural Subcommittee

BB/jw

Enc.

REQUEST FOR QUALIFICATIONS
FOR
COMMONWEALTH
PERFORMING ARTS CENTER

KENTUCKY CULTURAL COMPLEX
LOUISVILLE, KENTUCKY

All Notifications Should Be Directed To:

Donald R. Zuchelli, President
Zuchelli, Hunter & Associates, Inc.
Maryland National Bank Building
160 South Street
Annapolis, Maryland 21401
Phone: (301) 269-6565

PERFORMING ARTS CENTER
REQUEST FOR QUALIFICATIONS

INTRODUCTION

With state and local jurisdictional approval, a study committee of the Louisville Development Committee was formulated in February of 1977, to determine need and consensus for a Performing Arts Center located in downtown Louisville. More specifically, the group considered its charge to "explore the feasibility of constructing a state performing arts center in Louisville based on the assumption that a facility (if need and consensus were established) would be constructed as a state facility and at the capital expense of state and local governments, and would receive an annual operating subsidy from the appropriate governmental units so that operating costs would not burden or restrict the art groups limited operating budgets".

The study group effort enhanced two previous attempts to seek a feasible method to construct a Performing Arts Center in downtown Louisville. The initial effort was in 1967, when the future use of the Macauley (former Brown Theater) was questionable. At that time, the President of the University of Louisville instigated a study that concluded that such a center was vital and should be constructed on a site now known as Shipping Port Square on the north side of Main Street between Fourth and Third Streets. Architect Harry Weese of Chicago was engaged to provide schematic plans.

However, subsequent priorities caused the abandonment of these efforts as other community development absorbed available public funding and commitment. In mid-1975, the Center City Commission, perceiving that higher-priority projects were approaching completion or commitment, initiated another study; however, it was never fully completed nor agreed upon by participating governmental entities before dissolution of the Commission.

The latest study group was able to satisfactorily reach consensus and forwarded its recommendations to the Commonwealth on May 26, 1977 (a copy of the Study Group's report, dated May 26, 1977, will be included in the Briefing Package to be made available at the Briefing in Louisville on April 17, 1978, or separately mailed to those not attending).

Upon submission of the Study Group's report to the Governor and an examination of the merits of its recommendations, Governor Julian Carroll on October 4, 1977, announced his administration's support for the construction of the Cultural Arts Complex, including the construction of a Performing Arts Center. The Governor's comments included:

". . . The appointment of a small, dedicated and highly qualified group of people to serve as an executive committee to spearhead the project planning."

The Committee subsequently named the Kentucky Cultural Complex Committee (KCCC), and its advisory group, Cultural Complex Task Force, as responsible for "directing the initial Part I,

predevelopment programming, including recommendation of an Architect and approval of the contract for construction."

On December 6, 1977, KCCC, acting upon Item 6(b), (c), and (d) of the Study Group report, announced the selection of Gerald D. Hines Interests of Houston, Texas, as the responsible party to assist the Committee in defining the size and scope of the project and obtain specialized consultation, as required. The contractual designation resulted from the Committee's belief that the "designated" site area offers the opportunity to develop a combination of public and private buildings and uses: namely, a "mixed-use" development project consisting in part of a performing and visual arts center, art studios, galleries, eating and entertainment complex, major office facilities, and a variety of public site improvements, parking garage(s), plaza extensions, malls, etc.

Commitments between KCCC and Hines, contained in a Memorandum of Understanding executed on December 6, 1977, included a series of interrelated commitments, as described following.

PUBLIC SECTOR COMMITMENTS

- A. The Commonwealth intends to develop as a component of the Complex a multi-arts center containing at least a 2,500-seat facility, as well as other auditoria and ancillary facilities in support of the performing and visual arts groups. The sizes and arrangements of these and other facilities within the Center will be determined pursuant to an analysis to be prepared by Hines under contract to the Committee and in cooperation with the Task Force and advisory groups appointed to represent Commonwealth interests, the art and business community, and local public interests. It is intended, upon completion, that the components of the complex will be owned by the Commonwealth and operated by the University of Louisville.
- B. The Commonwealth intends to develop sufficient parking garage(s) or spaces as an integral part of the entire complex, underneath, adjacent, or contiguous to the proposed Performing Arts Center. Subject to the architectural programming by the Committee's designated developer, the parking facility will have direct access to other structures contained in the area by means of steps, elevators or escalators for the parking level.
- C. The Commonwealth intends or will cause the development of a suitable open space system, with the view to linking all surrounding and adjoining commercial and public centers to the complex.

PRIVATE SECTOR COMMITMENTS

- A. Gerald D. Hines Interests intends to cause the purchase or ground lease of designated land from the Commonwealth or its agent in a manner consistent with applicable law on which to construct a number of buildings, as permitted in the Committee's Adopted Development Plan, which Hines intends to own and manage. The privately owned buildings to be constructed by Hines will include, but not be limited to, the provision of several large-scale offices (employing up to 3,000 daytime persons), retail and entertainment outlets (movie theater, commercial or retail shops, small boutiques, art shops, galleries and outlets compatible with the philosophy of the Complex).
- B. Hines will rehabilitate or cause to be rehabilitated several older buildings as offices for the art groups, rehearsal rooms, shops, or other uses for artists, performers and others.
- C. Hines agrees that the design of the private-sector components of the Complex are of paramount importance to the City of Louisville and Commonwealth, and for that reason will allow the appropriate public agencies to exercise the approval rights (including Hines' selection of an architect) over the subsequent detailed design plans of the private-sector components. It is understood and agreed to by all parties that such approvals shall not be unreasonably withheld.

COOPERATIVE COMMITMENT

The parties to this Memorandum intend to develop a project in which the public and private components complement each other as well as present a continuity of design. For this reason, the Committee intends to utilize the Development Management procedure to accomplish the planning, design and construction of the public improvements subsequent to the completion of the Predevelopment Work Program (a nine-month predevelopment work program directed by Hines and scheduled for completion on October 1, 1978), including the parking facilities and pedestrian system, the Performing and Visual Arts Center and supporting public facilities deemed appropriate and approved by the Committee. Employing this procedure, the Committee shall execute a contract with Hines directing Hines to engage a Committee-selected architect or architects to prepare the appropriate documents for subsequent construction of the aforementioned public facilities. Upon award of each respective construction contract, Hines shall act as the Committee's Development and Construction Manager under a mutually acceptable fee arrangement. This contract shall include appropriate safeguards and approval points to ensure the protection of public interests. Upon award of the state service contract to Hines, the firm, with KCCC approval, has retained the following organization to render assistance in predevelopment programming:

Zuchelli, Hunter & Associates, Inc., Annapolis, Maryland--Managing Subcontractor for Development Programming with specialists acting as consultants for:

- Urban Design, Engineering and Traffic Planning--Sasaki Associates, Inc., Watertown, Massachusetts;
- Architectural Programming (for Performing Arts Center)--Caudill Rowlett Scott, Houston, Texas;
- Arts Facilities Consultation--Mr. Ralph Burgard, Scarsdale, New York;
- Audio-Visual Presentation--Design Communication Collaborative, Washington, D.C.

The Part I Predevelopment Programming activities are directed to preparing an acceptable development plan during a nine-month period extending through October, 1978, with a report of pertinent findings to be submitted to the Commonwealth in the latter part of 1978. Upon acceptance by the state of the findings, or modifications as appropriate, and upon authorization to proceed, the designated developer (Hines) shall initiate contract negotiations with the KCCC's designated architect (for publicly funded facilities).

Should the negotiations fail for any reason, the Committee (KCCC) will be fully informed of the substance of the disagreement. If no mutually agreeable basis for reopening the negotiations can be found, the Hines organization will begin negotiations with the next-ranked Architect, upon concurrence of KCCC.

The option, at the sole discretion of Hines subject to KCCC concurrence, is available to utilize KCCC's architect for the private components to ensure a unity of design. No implied obligation, direct or indirect, is incumbent upon Hines to utilize a single architect for all use components.

At the commencement of the programming activities (Part I), the announced intentions of the Commonwealth and the Committee was to sponsor an "AIA-sanctioned" design competition to select the architect, utilizing a professional jury in accordance with the Guidelines for Architectural Design Competitions of the American Institute of Architects. Subsequent evaluation by KCCC as to the cost, duration, and other relevant factors has led to the decision to use the Comparative Selection Process in lieu of the Design Competition for designation of a preferred architect.

Accordingly, KCCC instructed the Hines Team (more particularly, Zuchelli, Hunter & Associates) to prepare a Request for Qualifications statement (RFQ) and the appropriate criteria for the selection of the architect. This selection procedure was documented and adopted by KCCC and herein is being carried out. The process, then, is for a competition in terms of (1) the firms' background and qualifications, and (2) the firms' philosophies and approaches to several unique aspects inherent in the design of the Cultural Complex.

KCCC has selected five architectural firms for further consideration for the design contract on the Performing Arts Center. Each organization shall receive two weighted evaluation scores. The initial scoring will be upon the offering(s) of the RFQ which requests fifteen (15) copies of a written statement of capabilities, personnel, projects, references and design approach. Also included

with the offering(s) will be a single submission of a portfolio of the architects' relevant design work, including any pertinent photographs and brochures.

The second scoring will be upon a subsequent interview presentation and questions. It is intended that all firms responsive to this RFQ will be interviewed by the Cultural Complex Architect Selection Panel. That Panel will present their recommendations to the KCCC for adoption.

The Wilson Historical Society

PROJECT SCOPE

The Kentucky Cultural Complex is defined as the total proposed development: integrating public and private, cultural and commercial components. The Performing Arts Center is the major state-sponsored component within the Complex. It should be noted that what is referred to as the Performing Arts Center is not limited to serving the performing arts, but also includes visual arts facilities.

This RFQ relates specifically to the architectural services for the Performing Arts Center only. The future designated developer for the related private development has the separate responsibility for architect selection for that work. Likewise, design services for related public improvements which are distinct from the Performing Arts Center are not the subject of this RFQ. This is not intended, however, to preclude any eventual combination of any or all of these components under a single contract.

ARCHITECTURAL PROGRAM

One of the initial efforts in the nine-month predevelopment planning process was the preparation of a schematic architectural program for the Performing Arts Center. Extensive interviews and work sessions were conducted with all major identified user groups. The resulting program was adopted by the KCCC and incorporated into the urban design concept. (This formal adoption of a program statement supersedes the earlier statements contained in the Recommen-

tion(s) section of the Committee's report to the Commonwealth dated May 26, 1977.) The program will provide the base information for the subsequent design effort by the Center's architect.

Following is a summary of the Performing Arts Center program.

<u>Facility</u>	<u>Programmed Gross Sq.Ft.</u>	<u>Preliminary Construction</u>
<u>2,100-Seat Multi-Purpose Hall</u> Including public spaces, performance and performance support, production and related storage, dressing facilities, administration and miscellaneous support.	152,708	\$15,632,410
<u>700-Seat Multi-Purpose Hall</u> Including support space for publicity, performance and production.	27,430	2,320,578
<u>Miscellaneous Performing Arts Support</u>	23,743	660,053
<u>Arts Organizations' Offices</u> Including offices for eight organizations, plus common support space.	22,727	761,351
<u>Art School</u>	73,330	3,167,852
<u>Art Gallery</u>	13,178	474,407
Subtotal, New Construction	180,138	\$17,952,988
Subtotal, Adaptive Reuse	132,978	\$ 5,063,663
Total	313,116	\$23,016,651
<u>Options</u>		
<u>Amphitheater</u>	17,218	\$ 672,625
<u>Storage</u>	57,300	637,176
Subtotal, New Construction	197,356	\$18,625,613
Subtotal, Adaptive Reuse	190,278	5,700,839
Architectural Art		300,000
Pipe Organ		350,000
Total	387,634	\$24,976,452

These figures represent space requirements and preliminary budget estimates for the publicly funded Performing Arts Center. In all likelihood, certain commercial facilities will logically fall within the design responsibility of the architect of the Center. Likewise, land acquisition and parking facility costs have been excluded from this program. An analysis of parking requirements for the total complex is currently being conducted as a part of the urban design work. Parking requirements which are reasonably integral with the Center may be added to the above program.

The Filson Historical Society

USER GROUPS

The Performing Arts Center is programmed to meet the expressed needs of Louisville's performing and visual arts communities, as well as to provide for anticipated, but not specifically identified, miscellaneous productions and events.

The major identified user groups are as follows:

Performance/Production

Louisville Orchestra
Louisville Opera Association
Louisville Ballet
Louisville Bach Society
Children's Theater

Administrative

Arts Center Administration
Fund for the Arts
Children's Theater
Louisville Orchestra
Louisville Opera Association
Louisville Ballet
Louisville Bach Society
Actors Theater

Visual Arts

Louisville School of Art
Junior Art Gallery

SITE

The site area for the Kentucky Cultural Complex has been generally defined as including: (1) Five Riverfront Plaza; (2) the block immediately south, bounded by Main, Market, Fifth and Sixth Streets; and (3) a possible extension to the west to include the south side of Main Street between Sixth and Seventh

Streets (see accompanying map). This site area overlaps, in part, the West Main Street Preservation District. A specific site, or sites, for the Performing Arts Center components of the Complex will be defined within the framework of the urban design plan which is currently under preparation.

Five Riverfront Plaza is a cleared site of approximately 2.75 acres abutting the recently constructed Riverfront Plaza (also referred to as the Belvedere) on the north, Place Montpelier on the east, Main Street on the south, and Sixth Street on the west. The line of abutment to the Riverfront Plaza is a floodwall rising to the underside of the main level of the Plaza. The Plaza covers a three-level, 1,600-space public parking facility. (The lower levels of that facility are subject to flooding from the Ohio River.)

The block to the south, bounded by Main, Market, Fifth and Sixth Streets, contains approximately 4.0 acres, nearly half of which is occupied by existing small structures ranging in height from one to five stories. Those structures fronting Main Street are included within the West Main Street Preservation District.

The site area lies at an important interface point between new Louisville to the north and east, and historic Louisville to the west. Likewise, the site area represents the sole remaining opportunity to strongly reconnect downtown Louisville to the Ohio River. The Belvedere was the initial step, but it remains a somewhat isolated island. The Cultural Complex can provide the bridge back into the life of the downtown.

The Historic Landmark and Preservation Districts Commission is keenly interested in the proposed Cultural Complex and has prepared a report entitled West Main Street Survey, 500-600 Blocks, South Side. A copy of that report will be included with the Briefing Package. Following are two excerpts from the report:

"...The information gathered stresses the architectural and historical importance of the existing buildings on West Main Street as well as their economic value. We contend further that adaptive use of these multi-faceted buildings would appropriately bring the art of architecture to the variety of arts available in the Cultural Arts Center to educate and entertain visitors. One need only look at the Junior League's building, Stairways, at 627 West Main Street, the Derby Festival building at 621 West Main Street and the Museum of Natural History and Science at 727 West Main Street--as outstanding examples of adaption--to realize the possibilities at hand for integrating the existing buildings in the program and design of the Cultural Arts Center.

"This survey is by no means complete: Coordination with the programming and subsequent design phases of the Cultural Arts Center is intended to be an ongoing process. A survey of structural conditions, both interior and exterior, location of existing plans and layouts, and a listing of those buildings which have had inappropriate alterations to their original design (and proposed remedies) will follow this examination.

"...The structures are all masonry bearing structures with a bearing thickness of 20" or 16" at the base (depending on the height of the structure) and tapering to a top floor thickness of 12". Since these structures were historically warehouses, most offer a clear span of their building width. However, the former Romar-Gleeson building (600-606) and the Bernheim Building (626) have interior columns to interrupt the span. The front curtain-wall facades are predominately cast-iron elements, with some limestone, brick, or terra-cotta elements. The cast-iron facades on West Main Street are judged by national experts to be second only to those in New York City in quality and quantity. Therefore, every attempt should be made to preserve these structures intact as a swiftly vanishing national resource which will be appreciated by Louisvillians and visitors alike."



OHIO RIVER

64

RIVERFRONT PL.

WASHINGTON ST.

FIVE RIVERFRONT PLAZA

PLACE MONTPELIER

MAIN

ST.

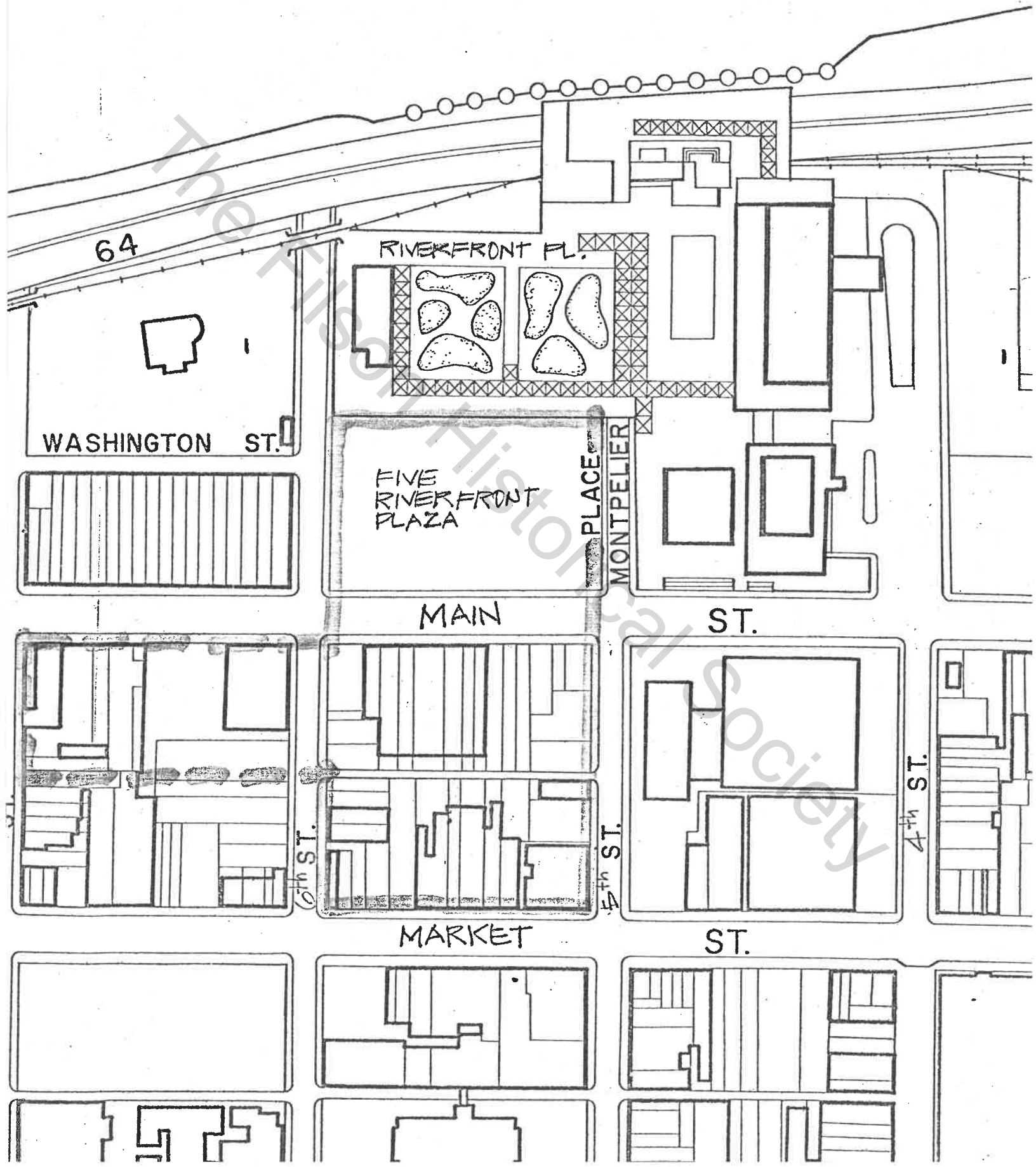
6th ST.

5th ST.

4th ST.

MARKET

ST.



SCOPE OF SERVICES

The selected architects will be instructed by the KCCC to associate himself with an architectural firm having home offices within the Commonwealth of Kentucky and acceptable to the KCCC (by that Committee's concurrence). Likewise, any or all required consulting engineering services (except acoustical and theatrical) which are not included within the prime architect's firm shall be performed by one or more consulting engineering firms having home offices within the Commonwealth. These firms shall be selected by the prime architect, subject to the concurrence of the KCCC.

The KCCC will provide the prime architect with the names of three acoustical consultants and three theater consultants which are acceptable to the Committee, and from which the prime architect may select.

Consistent with the Commonwealth's desire to use a Development and Construction Management approach to the implementation of the Cultural Complex, Gerald D. Hines Interests, if designated, has reserved the right to contract individually with any or all associates and consultants selected by the prime architect, with concurrence by the KCCC. Should negotiations between Hines and any consultant or associate fail for any reason, the KCCC and the prime architect will be fully informed of the substance of the disagreement. If no mutually agreeable basis can be found for reopening the negotiations, the Hines organization will begin

negotiations with the prime architect's next preference, subject to the concurrence of the KCCC.

Because of the variety of options open for architectural and engineering design implementation, it is not possible at this time to specify the exact scope of services of the prime architect. It is expected, however, that those services will, at the very least, include the following items in conjunction with the Associated Local Architect (ALA):

Part I: Schematic Design

This work shall consist of investigating the site and earlier design "inputs" from Part One: Predevelopment Programming and advising the client, through the designated developer, as to possible design concept alterations, if warranted. The client's stated needs and requirements shall be carefully confirmed. All applicable regulations and codes affecting the work shall be analyzed. Sketches and statement of probable construction costs shall be confirmed for client review.

Part II: Design Development

Upon approval of the Schematic Design, the architect will proceed with the development of the plans and elevations of the building. Type of construction, mechanical systems, and material shall be described and recommendations discussed with the client and developer. Drawings establishing all major elements and outline specifications shall be prepared. A revised

statement of probable construction costs shall be made. All this material shall be submitted to the designated developer for his review and subsequent submission to the client for approval.

Part III: Construction Documents

Design development drawings and specifications shall be finalized by the Architect and provided to the associated local architect and consulting engineers for completion of contract documents. Materials and color schedules shall be determined with the developer and concurred with by the client. Bidding documents and forms shall be prepared by the Associated Local Architect and discussed with the developer, with assistance, if required by ALA, provided by the designated (prime) architect. Cost statements shall be finalized and approved.

Part IV:

The Architect and ALA, as required, shall assist the developer in qualifying bidders and obtaining proposals. During the construction period, the ALA shall review and approve shop drawings, prepare such supplementary drawings as may be required. The Architect shall direct the ALA to make periodic visits to the site to determine if the work is in compliance with the design and, as requested by the developer, shall comment on the relative progress and quality of construction, issue contract change orders and make final inspection.

SUBMISSION REQUIREMENTS

The architects' offering to this RFQ must be in two (2) parts: (A) a written response in fifteen (15) copies to items (1) through (7) below; and (B) a single portfolio of the firm's relevant design work and background information.

A. WRITTEN RESPONSE

1. A summary of the firm's background and capabilities.
This summary should include information on the firm's history, areas of specialization or particular expertise, awards and other special recognition and current staffing.
2. A statement of the firm's philosophy of design and approach to design problem-solving, as is evidenced by past projects and as is applicable to the Louisville Performing Arts Center.
3. A statement if the firm's proven techniques for managing the architectural and engineering design and production processes, including interdisciplinary coordination, client involvement and project cost control.
4. The proposed organizational diagram or chart for this project with the names and project responsibilities of key individuals.
5. Resumes of key individuals identified in (4) above.

6. A listing of at least five (5) completed (constructed or under construction) projects in which the firm had primary design responsibilities. Include year of completion, project cost, consultants, client, client contact person for reference, and a brief written description of the project.
7. A listing of all of the firm's projects currently in design or construction document preparation. Include estimated construction cost, per cent completion of your services (through construction documents), and client.

B. PORTFOLIO

The content of the portfolio is at the architect's discretion. Photographs and other representations of design work should be clearly identified by project title, location, construction cost, year of completion, and consultants and associates. Previously prepared brochures and other background information may be included; however, it will be helpful to the Committee if your portfolio is kept compact and relevant.

SUBMISSION FORMAT

1. Written Response (15 copies)

For simplicity and fairness, it is requested that the written response (items A(1) through A(7) of the Submission Requirements) be 8½" x 11", typewritten and not illustrated (other than single line drawing as may be required for any charts or diagrams). Simple edge binding is recommended. Covers may be graphically illustrated and the firm's name should be included on the cover.

2. Portfolio

Portfolio information may be bound or loose or any combination thereof, provided an appropriate folder or container is included. It is recommended that the portfolio size not exceed 11" x 17" and that large folded exhibits be avoided.

PROJECT BRIEFING

To facilitate the fullest understanding of the project objectives and the imparting of technical data and information, the Architect Selection Panel will convene a briefing on project status in Louisville on April 17, 1978, at 2:00 p.m. in the Citizens Room on the 29th floor of the Citizens Plaza Building at 500 W. Jefferson Street. Attendance at this session is strongly urged to ensure the completeness of each architect's offering, though not mandatory. Attendance at the briefing shall be at the expense of the participating firms without reimbursement by KCCC.

For those organizations choosing not to attend the briefing, the Briefing Package of materials intended to amplify this RFQ shall be mailed on the day immediately preceding the Briefing. It is requested that Zuchelli, Hunter & Associates, Inc., 160 South Street, Annapolis, Maryland 21401, be notified in writing prior to April 10, 1978, as to the intention of each firm to participate in the briefing.

INTERVIEWS

Upon receipt of the architects' offering(s) to this RFQ, the Architect Selection Panel, consisting of seven voting persons and two professional, non-voting advisors, shall evaluate the offering(s) and record scores on an evaluation form. Initial scoring shall be considered preliminary, subject to finalization during the interview process and the value of the offering(s) and a reference check shall account for approximately sixty (60) per cent of the available scoring.

Upon completion of the initial scoring and subsequent to the Briefing, the Panel shall announce an interview schedule. This schedule will be verified by telephone with the competitors and adjusted to ensure the fullest degree of convenience to all affected parties. A letter of confirmation of the time and place of the interview shall be sent including a description of the format of the interview. The interview proceedings shall be closed to observers and shall last two (2) hours--approximately one hour for presentation and one hour for questions and answers. All interviews shall be scheduled within two consecutive days with the results announced upon concurrence by KCCC on the third day, scheduling permitting.

ISSUES

The Performing Arts Center is envisioned as a tightly integrated component of the larger Kentucky Cultural Complex which will include public and private, cultural and commercial uses internally interrelated and externally knitted into the fabric of downtown Louisville, including adaptive reuse of selected existing buildings within the West Main Street Preservation District, and possible adaptation and design integration of portions of the existing Riverfront Plaza (Belvedere). This conception presents the architect(s) with a particularly complex problem statement.

The competitors will be instructed to focus their interview presentations on four of those problems which have been identified by the Committee as especially important. These four problems are:

1. How to best achieve a natural and functional integration of cultural and commercial uses within the Complex?
2. What can be done to ensure successful "fit" between the Cultural Complex/Performing Arts Center and the existing and evolving surrounding environment?
3. What are the possibilities for achieving visually and functionally harmonious relationships between new construction and adaptive reuse components of the Center?
4. What problems are inherent in a situation which requires separate designers to work on components of a single integrated concept? And how can those problems be overcome?

If any point needs further clarification, please address your questions, prior to the scheduled Briefing, to:

Donald R. Zuchelli, President
Zuchelli, Hunter & Associates, Inc.
160 South Street
Annapolis, Maryland 21401
Phone: (301) 269-6565

Any questions arising subsequent to the Briefing shall be handled independently, with the pertinent questions and directions given also to the other four involved firms.

The Filson Historical Society



KENTUCKY CULTURAL COMPLEX

April 11, 1978

TO: Union Representatives to the Task Force
Steve Barger
Larry Clark
Joe Warren

State Government Representatives to the Task Force
Al Smith
Nash Cox

Local Government Representatives to the Task Force
Harvey Sloane
Todd Hollenbach
P. Stephan Phelps (City Representative)
Mimi Sweets (County Representative)

FROM: Jerry W. Ball

The next meeting of the above listed representatives to the Kentucky Cultural Complex Task Force will be held Thursday, April 20, at 3:30 p.m. on the University of Louisville Shelby Campus, 9001 Shelbyville Road, in the President's Conference Room, 1st Floor, Burhans Hall.

We look forward to seeing you then.

ars

Cultural Complex Committee
Gordon B Davidson *Chairman*
Hon L J Hollenbach III
Judge, Jefferson County
Ex officio
Hon Harvey I. Sloane
Mayor of Louisville *Ex-officio*
Jerry W Ball *Ex-officio*
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Barry Bingham Sr
Owsley Brown, III
Mrs Dann C Byck, Sr
Frank B Hower, Jr.
Bertram W. Klein

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A Stevens Miles
James Grier Miller
Woodford R Porter, Sr
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Daniel C Ulmer, Jr.

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Robert E. Kipp Jr
Dinwiddie Langston Jr
William C Latham
Johnetta Marshall
Mimi Martin Mrs Boyce F Jr
D Patton Patton
Mrs. Russel H. Pugs
Al J. Schneider
Mrs Alfred R. Shands III
John S Sherman
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Allen M. Stone
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Kate Vest
Joseph Warren
James S. Welch
Resource Staff
R. H. Lee Anderson
Arthur L. Bowen
C. L. Miller
A. R. Stanton



KENTUCKY CULTURAL COMPLEX

April 11, 1978

TO: University of Louisville Task Force Representatives
Dario Covi
Albert Harris
William Lathon
A. Wallace Grafton, Jr.
Carol Miller

FROM: Jerry W. Ball

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We look forward to seeing you then.

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 Maurice D. S. Johnson
 Robert E. Kulp, Jr.
 Dinwiddie Lampton, Jr.
 William C. Latham
 Johnetta Marshall
 Mimi Martin (Mrs. Boyce F. Jr.)
 D. Patton Peafrey
 Mrs. Russell H. Riggs
 Al J. Schneider
 Mrs. Alfred R. Shands, III
 John S. Sherman
 Hon. Harvey I. Sloane

Albert Smith
 Jeremiah P. Staring
 Alan M. Stone
 Kenneth J. Tuggle
 Kate Voot
 Joseph Warren
 James S. Welch

Resource Staff

Betty Lou Amster
 Allan H. Cowen
 Carol L. Miller
 Alice R. Stanton



KENTUCKY CULTURAL COMPLEX

April 11, 1978

TO: Union Representatives to the Task Force
 Steve Barger
 Larry Clark
 Joe Warren

State Government Representatives to the Task Force
 Al Smith
 (City Representative)
 (County Representative)
 Government Representatives to the Task Force
 Harvey Sloane
 Todd Hollenbach

FROM: Jerry W. Ball

The next meeting of the above listed representatives to the Kentucky Cultural Complex Task Force will be held Thursday, April 20, at 3:30 p.m. on the University of Louisville Shelby Campus, 9001 Shelbyville Road, in the President's Conference Room, 1st Floor, Burhans Hall.

We look forward to seeing you then.

ars

Cultural Complex Committee
 Gordon B. Davidson, *Chairman*
 Hon. L.J. Hollenbach, III
 Judge, Jefferson County
Ex-officio
 Hon. Harvey I. Sloane
 Mayor of Louisville *Ex-officio*
 Jerry W. Ball *Ex-officio*
 Joseph L. T. Ardery
 Barry Bingham, Sr.
 Owsley Brown, II
 Mrs. Dann C. Byck, Sr.
 Frank B. Hower, Jr.
 Bertram W. Klein

Baylor Landrum
 Leonard B. Marshall, Jr.
 A. Stevens Miles
 James Grier Miller
 Woodford R. Porter, Sr.
 Mrs. W. Fielding Rubel
 Daniel C. Ulmer, Jr.

Cultural Complex Task Force
 Jerry W. Ball, *Chairman*
 Robert P. Adelberg, Jr.
 Mrs. Charles W. Allen, Jr.
 Richard A. Austin
 James S. Barger
 William T. Beam, II
 Lawrence D. Clark
 James M. Coleman
 Dario A. Covi
 Nash Cox
 A. Wallace Grafton, Jr.
 Michael J. Grisanti
 Albert J. Harris, Jr.

Ian Y. Henderson
 Hon. L.J. Hollenbach, III
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 Jeremiah P. Starling
 Alan M. Stone
 Kenneth J. Tuggle
 Kate Vogt
 Joseph Warren
 James S. Welch

Resource Staff
 Betty Lou Amster
 Allan H. Cowen
 Carol L. Miller
 Alice R. Stanton



KENTUCKY CULTURAL COMPLEX

April 11, 1973

TO: Business Representatives to the Task Force
 Maurice D. S. Johnson
 Michael Grisanti
 John Sherman
 Bob Adelberg
 Dinwiddie Lampton
 Al J. Schneider
 D. Patton Pelfrey

Public Representatives to the Task Force
 Mrs. Russell Riggs
 Mrs. Al Shands
 Mrs. Alberta Allen

FROM: Jerry W. Ball

The next meeting of the above listed representatives to the Kentucky Cultural Complex Task Force will be held Thursday, April 20, at 1:30 p.m. on the University of Louisville Shelby Campus, 9001 Shelbyville Road, in the President's Conference Room, 1st Floor, Burhans Hall.

ars

Cultural Complex Committee
 Gordon B. Davidson, *Chairman*
 Hon. L.J. Hollenbach, III
 Judge, Jefferson County
Ex-officio
 Hon. Harvey I. Sloane
 Mayor of Louisville *Ex-officio*
 Jerry W. Ball *Ex-officio*
 Joseph L. T. Ardery
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Albert Smith
 Jeremiah P. Starling
 Alan M. Stone
 Kenneth J. Tuggle
 Kate Vogt
 Joseph Warren
 James S. Welch
Resource Staff
 Betty Lou Amster
 Allan H. Cowen
 Carol L. Miller
 Alice R. Stanton

April 12, 1978

Mr. Robert Canon
Executive Director
Arts Council of San Antonio
235 East Commerce Street
San Antonio, Texas 78205

Dear Mr. Canon:

Enclosed is some information about a few of the various arts groups here in Louisville that Dean Jerry W. Ball thought might be of interest to you.

Sincerely,

(Mrs.) Alice R. Stanton
Task Force

GROUP: Kentucky Opera Association
DATE: April 18, 1978 - Tuesday - 9:00 a.m.
PLACE: Louisville Trust Bank

Represented by:

Ian Henderson
Moritz Bomhard
Drew Stewart
Mrs. Sloane Graff, Jr. (Janet)
Rev. Alfred Shands
Mrs. Robert Adelberg (Cindy)
Clay Martin
James Welch

Kentucky Cultural Complex Task Force Represented by:

Dean Jerry W. Ball
Ralph Burgard
Carol Miller
Allan Cowen
Alice Stanton

Very interested in the possibility of having restaurant in Complex itself.

Would like to have catering kitchen facilities for receptions and dinners.

Continue checkroom area needs study. Look into possibility of lockers similar to Minneapolis. Be sure adequate lighting is available for locker space.

More space in backstage area requested. Should equal twice stage area.

Ask designers to check into use of lights or steel scrim to cut house size.

Opera prefers more theatrical design for the house, somewhat fan-shaped.

Should try to have part of orchestra sitting in pit under the stage - as much as 50%. Provide pit space for 85.

Opera feels that an 1800 seat hall would suit their needs better, but would still agree to 1800 to 2000 seats.

Rehearsal halls might be rented out for meetings or banquets when not in use for production.

Well-designed lobby could be used for dinners and parties.

Try to isolate small 700-seat house as non-union.

The Executive Committee passed a resolution approving the space requirements for the Kentucky Opera Association as outlined in the CRS report of March, 1978, including the revisions discussed in today's meeting, and affirming their interest in continuing to explore their participation in the project.

ars

GROUP: Louisville Orchestra
DATE: April 18, 1978 - Tuesday - 10:45 a.m.
PLACE: Louisville Trust Bank

Represented by:

Jeremiah Starling
Jack Firestone
Mrs. Louise Kain
Barry Bingham, Jr.
Mrs. W. Fielding Rubel
Mrs. Gwen McClure
Mrs. Carl Fischer, Jr.
Mrs. Martin Sachs
Mrs. Betty Arrasmith

Kentucky Cultural Complex Task Force Represented by:

Dean Jerry W. Ball
Ralph Burgard
Carol Miller
Allan Cowen
Alice Stanton

The Orchestra feels strongly that a 2500 seat hall would be more acceptable to them.

Strong concern about acoustics. Insist they must be foremost in consideration of the project. Overrun in any area of construction costs should not cause any diminishing of quality in acoustical needs. Adequate funding must be available during design phase and after completion of the large hall in order to insure excellent acoustics.

Encourage restaurant within the Complex - preferably overlooking the River. Find out specific information about serving liquor in the Complex. Should be top priority. More than one location for bars should be considered.

Feel small hall should be non-union if possible.

Method of tuning the acoustics of the halls should be available, especially in the small hall for possible Chamber Music concerts.

It was suggested the organ could be a gift of a local benefactor.

Central receptionist area would be useful in the arts agency area.

It is understood all operating figures are incomplete, but they are very important.

Office staff will be growing from 9 to 16.

The Executive Committee passed a resolution approving the space requirements for the Louisville Orchestra as outlined in the CRS report of March, 1978, including the revisions discussed in today's meeting, and affirming their interest in continuing to explore their participation in the project.

ars

GROUP: Louisville School of Art
DATE: April 18, 1978 - Tuesday - 1:00 p.m.
PLACE: Louisville Trust Bank

Represented by:

William J. McGlothlin
Bruce Yenawine
Mrs. Julie Morton
Mrs. Pam Crutcher
Ms. Dede Arcadipone

Kentucky Cultural Complex Task Force Represented by:

Dean Jerry W. Ball
Ralph Burgard
Owsley Brown
Carol Miller
Allan Cowen
Alice Stanton

Since the original cuts during the program phase were substantive, it is hoped no more cuts will be necessary for the Louisville School of Art. The loss of two small classrooms at first cutback could be inhibiting in the area of service programs. Program expansion in the area of continuing education is planned.

Would like to see a gain in the net area by good design.

Relationship of the Louisville School of Art to the success of the Center should be reaffirmed at all opportunities.

Essential to restate that this must be a subsidized Center to a large degree.

Gallery is very important. Offers opportunity to cooperate with another professional group in this area. Discussed relationship with Junior Art Gallery and Complex Center administration with regard to gallery space and continuing educational programs. Should work in harmony but still be distinct. Gallery will be administered by Junior Art Gallery, but Louisville School of Art will have program input.

Each unit must remain autonomous.

Lease should articulate what renter is suppose to do - his obligations.

The Executive Committee passed a resolution approving the space requirements for the Louisville School of Art as outlined in the CRS report of March, 1978, and affirming their interest in continuing to explore their participation in the project.

ars

GROUP: Louisville Ballet
DATE: April 18, 1978 - Tuesday - 2:30 p.m.
PLACE: Louisville Trust Bank

Represented by:

Richard Austin
Ms. Peggy Fowler
Harlowe Dean
Jack Hardwick
Ms. Nancy Dysart
Mrs. Robert Nash
Dillman Rash
Mrs. J. G. Miller
Ms. Caroline Balleison

Kentucky Cultural Complex Task Force Represented by:

Dean Jerry W. Ball
Ralph Burgard
Owsley Brown
Carol Miller
Allan Cowen
Alice Stanton

Would prefer 1500 to 1700 seat house.

Good resilient floors necessary. Prefer no traps.

Encourage arrangements for easy access for handicapped people.

Diverse lighting arrangements necessary. House will be furnished completely for all types of lighting.

Lounge room for dancers suggested. Could share designated Musician's Lounge. Proper furnishings should be studied.

Small hall would be good for lecture demonstrations, student recitals, small ensemble performances, etc.

Most rehearsal space is in reuse area. Cost of storage questioned.

Request to check space for volunteer workers. Shared space agreeable if it is available.

Catering facilities should be available. Will choice of caterer be a matter of personal choice or designated by the Center?

The Executive Committee passed a resolution approving the space requirements for the Louisville Ballet as outlined in the CRS report of March, 1978, including the revisions discussed in today's meeting, and affirming their interest in continuing to explore their participation in the project.

ars

GROUP: Louisville Theatrical Association
DATE: April 18, 1978 - Tuesday - 4:30 p.m.
PLACE: Louisville Trust Bank

Represented by:

William Beam
William Habich
Dillman Rash
Mrs. Mary Remmers
Mrs. Judy Beam
Robert Carhart

Kentucky Cultural Complex Task Represented by:

Dean Jerry W. Ball
Ralph Burgard
Owsley Brown
Carol Miller
Allan Cowen
Alice Stanton

Consider traps a necessity.

Important there be no transfer of sound from rehearsal halls to performance area.

No interest in small hall.

Encourage participation of knowledgeable theater consultant.

Board feels 1500 seats is ideal for them. The less comfortable situation is relative to the larger size. About 1600 would be the largest they could use.

Minimum number of 5 shows per year. Costs about \$80,000 a year to keep the Macauley open. Stage hands are paid by the booked event. Other bookers would use Macauley if it were available. About 4 or 5 events a year - 2 or 3 days of performances.

Loss of opera and orchestra would reduce income between \$30,000 and \$40,000 a year.

Multi-purpose hall is acceptable if well done, but must be well done to avoid complication.

Questions were raised about the advisability of a 700-seat theater. Would like to see a 1400-seat hall that could be reduced.

Ralph Burgard indicated middle-range halls are most difficult to fill.

GROUP: Louisville Children's Theatre
DATE: April 19, 1978 - Wednesday - 8:00 a.m.
PLACE: University of Louisville, Shelby Campus

Represented by:

Polly Colgan
Mildred Tierney
Jane Walker Simpson
Rev. H. Sheppard Musson
Moses Goldberg (Visiting Director)
Pat Vaughan
Kentucky Cultural Complex Task Force Represented by:

Dean Jerry W. Ball
Ralph Burgard
Owsley Brown
Carol Miller
Alice Stanton

Louisville Children's Theatre has no intention of returning to YPAC as a permanent member.

Small hall is of interest to the Louisville Children's Theatre. Important for children to be a part of a large complex for exposure to other art forms.

Should be steeply raked house for children.

Include plenty of rest room space for children.

Need dock area, workshop and storage. Possibly a couple of classrooms. Fly space, wing space, thrust hydraulic stage are all important.

One rehearsal/classroom (size of stage) and additional classroom. Second room can be shared. One-way mirrored room in classroom useful for training teachers and for observations. Performances in the theater almost every day all year long.

Space could be added in reuse area to provide classrooms and rehearsal close together.

Storage space needed for flats and costumes - about 3,000 square feet. (This is not in original program document, but must be added.)

Cost is prime determining factor. Discussions should be continued. Cannot commit at this time, but interested in learning more. Present location contract runs for 2 years.

The Executive Committee passed a resolution approving the space requirements for Louisville Children's Theatre as outlined in the CRS report of March, 1978, including the revisions discussed in today's meeting, and affirming their interest in continuing to explore their participation in the project.

ars

GROUP: Junior Art Gallery
DATE: April 19, 1978 - Wednesday - 2:00 p.m.
PLACE: University of Louisville, Shelby Campus

Represented by:

Kate Vogt
Roberta Williams
H. Stow Chapman
Nelson Helm
Sue Brown

Kentucky Cultural Complex Task Force Represented by:

Dean Jerry W. Ball
Ralph Burgard
Carol Miller
Allan Cowen

Red Book corrections:

Page 4.29 should read Junior Art Gallery.

Page 5.14 should be Junior Art Gallery.

Three galleries are needed - about 6,000 sq. ft. total. Arranged so three separate exhibits could be handled or one large exhibit. A drawing card for contemporary artists is that their works can be sold or admission for shows can be charged.

Will retain present Library Gallery. Works well for small school groups and serves as a small center on its own. Can charge for supplies now, but would like to be able to charge for the teacher also.

Shared gallery space will entail shared cost. Need clear statement of what is shared.

Classroom space necessary but will share with Louisville School of Art. Would like to share lecture hall of 200 seats with projection room listed on page 5.13.

Adequate preparation area essential in gallery. Wet sink necessary.

Gallery consultant should be brought in now.

The need for kitchen facilities should be questioned further.

Need to determine if exhibit space the School of Art wants is to be reserved exclusively for their faculty and students, or will it bring in other Kentucky artists. Junior Art Gallery will discuss shared spaces with the Louisville School of Art.

Feel a restaurant in the Complex would be good. Also interested in knowing if liquor will be served in the Complex area.

Staff of 5 full-time people now.

Cost estimates will be very important.

The Executive Committee passed a resolution approving the space requirements for the Junior Art Gallery as outlined in the CRS report of March, 1978, including the revisions discussed in today's meeting, and affirming their interest in continuing to explore their participation in the project.

GROUP: Fund for the Arts
DATE: April 19, 1978 - Wednesday - 4:00 p.m.
PLACE: University of Louisville, Shelby Campus

Represented by:

James Welch
Allan Cowen
Mrs. Alberta Allen
Mrs. Louise Kain
Mrs. Mary Shands

Kentucky Cultural Complex Task Force Represented by:

Dean Jerry W. Ball
Ralph Burgard
Carol Miller
Alice Stanton

Now have 6 full-time people and some volunteers. About 2,000 square feet of space available at present. Space requirements listed in program approved.

Infra-structure is most important because it ties entire project together. Shops are possible within the infra-structure itself.

Parking must be adequate for staff and visitors.

Experimental theater should be in reuse space and adaptable.

Serious concern expressed about possible cutbacks affecting quality. Especially concerned about acoustics. Strong feeling they are most important and should have top priority. Money should be provided for acoustical consultant during planning and building stage. Should still be available after completion to take care of problems. Suggested this should be a line item in the budget. Allan Cowen will write a paragraph about this matter and submit it as a part of these minutes.

Questioned space allotment to Louisville School of Art. A thorough discussion followed concerning the background and efforts by Louisville School of Art to justify their space needs. Most questions were resolved as a result of the discussion.

The group approved the idea of the amphitheater or an outdoor shell without permanent seating, but still within the vicinity of the backstage area of the large hall as suggested by Sasaki Associates. Since this is listed as an option, it should remain an option and be reduced in concept if financial obligations in other areas become restrictive. Serious consideration should be given to a good portable stage instead of a permanent installation.

The Executive Committee passed a resolution approving the space requirements for the Fund for the Arts as outlined in the CRS report of March, 1978, and affirming their interest in continuing to explore their participation in the project.

ars

9
April 18, 1978

Mr. George S. Hammond, A.I.A.,
Welton Becket Associates Architects
200 West Monroe Street
Chicago, Illinois 60606

Dear Mr. Hammond:

I tried to call you yesterday at your office, and left a message in your absence with your secretary. I wanted you to know that the architectural subcommittee of the Kentucky Performing Arts Center acted unanimously to invite you to join the other four firms which are participating.

We were informed late last week that Johnson/Burgee would not participate, due to over-commitment of their principal partners on other projects.

We hope very much that you will want to join us, as you indicated in our recent telephone conversation. Please let me know your decision as soon as possible.

If you decide to participate, let me suggest that you get in touch directly with Donald Zuchelli, of Zuchelli, Hunter & Associates, Inc. His address is Maryland National Bank Building, 160 South Street, Annapolis, Maryland, 21401. His telephone is (301) 269-6565. Mr. Zuchelli is prepared to bring you up to date on the project. This will include a review of the briefing which took place here yesterday for representatives of the four other firms. He will also give you the further schedule for meetings.

I hope that we will have an opportunity to work together.

With kindest regards,

Yours sincerely,

Barry Bingham, Sr.

cc: Architectural Subcommittee
Gordon Davidson
Donald Zuchelli

April 18, 1978

Professor Walter Creese
Department of Architecture
University of Illinois
Urbana, Illinois 61801

Dear Walter:

I enclose copies of correspondence with John Burgee, of Johnson/Burgee Architects, on their withdrawal from our project. The committee had a hasty meeting and decided to add Welton Becket Associates to our list. This firm had been urging us to include them if one of the original five should drop out.

As you know, they designed the Los Angeles Music Center, as well as Grand Ole Opry in Nashville. They recently did Citizens Plaza in Louisville, and are currently building the Louisville Hyatt Regency hotel. They profess a very lively interest in the redevelopment of downtown Louisville. We therefore felt that we should extend our list to include them.

Representatives of the other four firms met here yesterday for a briefing session. Don Zuchelli, of Zuchelli, Hunter & Associates, conducted the meeting. Most of us who serve on the architectural subcommittee were present. The architects were invited to ask questions about the RFQ, or on any other subjects. They did a little probing about how the local committee looks on this project, and what we hope to achieve. The atmosphere seemed to be completely affirmative.

Welton Becket Associates will be given the opportunity to review this same material with Don Zuchelli, and will pick up the rest of the procedure from that point.

We are looking forward eagerly to seeing you here on May 24, and again in June.

With best regards,

Yours as ever,

Barry Bingham, Sr.

cc: Architectural Subcommittee
Gordon Davidson
Donald Zuchelli

April 18, 1978

Mr. John Burgee
Johnson/Burgee Architects
375 Park Avenue
New York, New York 10022

Dear Mr. Burgee:

Thank you for your letter of April 7. I regret that your distinguished firm will not be participating in the projected Kentucky performing arts center in Louisville.

I appreciate your frankness, however, in explaining how you and Mr. Johnson handle your building projects. The personal attention of the senior partners to each project undertaken is obviously a great advantage to your clients.

With kindest regards,

Yours sincerely,

Barry Bingham, Sr.

cc: Don Zuchelli
Gordon Davidson
Walter Creese

April 7, 1978

Mr. Barry Bingham, Sr.
The Courier/Journal
525 West Broadway
Louisville, KY 40202

Dear Mr. Bingham:

Thank you very much for your request for our qualifications in connection with your Cultural Complex. It is a most interesting project and one that we obviously would like to be involved in; however, our office is organized to allow close personal involvement from both principals on all projects. This type of organization requires us to limit the number of projects we undertake.

At the present time, I'm afraid our work load will not permit us to devote this effort to your project; therefore, we regretfully must withdraw from consideration. We are greatly flattered to be considered for this important work and wish you great success.

Very truly yours,


John Burgee

JB/ks

April 18, 1978

Mr. Neil W. Horstman
Executive Director
Preservation Alliance
712 West Main Street
Louisville, Kentucky 40202

Dear Mr. Horstman:

Thank you for your letter of April 11. I warmly appreciate your comments with regard to the proposed performing arts center. The endorsement of Preservation Alliance is most heartening.

I am sure you feel, as I do, that the proposed preservation of the eight warehouse buildings on the south side of Main Street is a highly valuable aspect of the plan.

I am sending copies of your letter to each member of the architectural subcommittee.

With kindest regards,

Yours sincerely,

Barry Bingham, Sr.

cc: Architectural Subcommittee
Gordon Davidson
Walter Creese

April 11, 1978

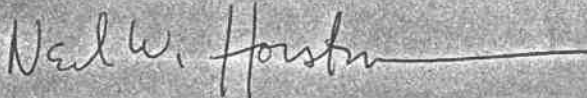
Mr. Barry Bingham, Sr.
Courier Journal & Times
525 West Broadway
Louisville, Kentucky, 40202

Dear Mr. Bingham:

Preservation Alliance wishes to express its concurrence with the recommended preliminary design concept for the proposed Performing Arts Center. The design provides for an interesting blend of new structures and adaptive reuse of warehouses on Main Street. It seems well integrated into the downtown development pattern and provides new linkages between a number of activity centers.

The work of the Committee should be commended. On behalf of the Alliance and its members, thank you for your continued commitment to the rejuvenation of downtown Louisville.

Very truly yours,



Neil W. Horstman
Executive Director

NWH/mst

cc: D. Patton Pelfrey



20 April 1978

Dean Jerry W. Ball, School of Music, The University of
Louisville, 9001 Shelbyville Road, Louisville, Kentucky
40208

JERRY, it was very nice to see you in Louisville at
the Orientation Session. We will put our maximum commit-
ment into the response to the RFQ and the formal interview.

Look forward to seeing you in Louisville soon and best
wishes for a most successful project. Your committee has
really done its homework!

Warm regards,

Paul Kennon, FAIA
President

CRS
Caudill Rowlett Scott
Architects Planners Engineers
Houston Riyadh
1111 West Loop South
Houston, Texas 77027 USA
Cable: Crosco Houston
Telex 762234 Tel 713 621-9600

April 20, 1978

Mr. Drew Stewart
Kentucky Opera
Gardencourt
Alta Vista Road
Louisville, Ky. 40205

Dear Drew:

The attached information is being forwarded to you
at the request of Mrs. Louise Kain. She and Dean Jerry Ball
thought you would like to see it.

Sincerely,

Alice R. Stanton
Task Force

enc.



THE COLLEGE OF WILLIAM AND MARY IN VIRGINIA
WILLIAMSBURG 23185

(804) 229 3000

DEPARTMENT OF ENGLISH

31 March 1978

Dean Wilfred Bain
Care of School of Music
Indiana University
Bloomington, Indiana

Dear Dean Bain:

I am writing you concerning Michael Hadjimischev, Director of the Bulgarian National Opera in Sophia, a distant cousin and now good friend of mine whom I met in Sophia last summer. He did a production of Die Meistersinger with you at the School of Music in Bloomington in (I Believe) 1968.

Mr. Hadjimischev would like to obtain a post teaching opera production, or producing, or both, for a year or two in the United States or Canada. As you no doubt are aware, it is difficult for political reasons for him to seek such a post from Sophia. Since you know his work, I wonder whether you might be able to suggest to me possible opportunities for him. It has also been suggested to me by someone who knows the opera world that it might be helpful if you were able to inform the Central Opera Service at the Metropolitan Opera, Lincoln Center, New York, of his availability and to tell them what you know of his work.

I should make it clear that, although Mischo told me of you, I am writing you without his knowledge and entirely on my own initiative. And I do so with some hesitation, on the basis of my enthusiasm for Mischo and for opera and without any knowledge of how such matters are customarily handled in the world of opera!

You probably know more of his career than I do. Besides his work at the Bulgarian National Opera, he has done a good deal of work outside Bulgaria, beginning with a production of Janacek's The Cunning Little Vixen in Brussels at the Theatre Royal de la Monnaie in 1961. He has done four productions at the Wexford Festival, including L'Amico Fritz and Lakme. At Glyndebourne he has done Eugene Onegin, The Queen of Spades, and Verdi's Macbeth. He has taken Sophia productions on tour to Moscow, Bucharest, Palma di Majorca, Athens, Constantinople, Warsaw, Prague, Yugoslavia, and elsewhere. With Rostropovich he did a production of The Queen of Spades (I believe) in San Francisco in 1974. He has taught for four years at the Sophia Academy, where Anna Tomova-Sintova and Nicolai Ghiauroff and others began their careers under his direction. He has taught master classes four different years at the London Opera Center, where he produced Hindemith's The Long Christmas Dinner last December. Only a few weeks ago he did Eugene Onegin in Brussels. Much of this work has been done in conjunction with his wife, Annie, who does sets and costumes.

Mischo has told me that he now travels abroad with a service passport when sent by the government impressario concert agency. The initial passport cannot be for longer than six months, but if he were engaged for this period the passport

would then certainly be renewed for a longer period, and he would become a long-term specialist. There would be the initial six months' limitation on the passport, but this would be no obstacle to an appointment of one or two years.

If you can provide any assistance to me in finding opportunities for Mischo I would of course be most appreciative.

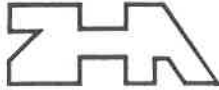
This evening my wife and I go to Norfolk for a performance of Thea Musgrave's Mary Queen of Scots. An exciting event!

I understand that you are now retired but hope that this will reach you through the School of Music.

Sincerely yours,

William F. Davis, Jr.

William F. Davis, Jr.
Associate Professor of English



ZUCHELLI, HUNTER & ASSOCIATES, INC.

URBAN ECONOMICS . DEVELOPMENT PROGRAMMING . FINANCIAL ANALYSIS

A. S.

I have marked these
dates on my schedule.

DRZ

MARYLAND NATIONAL BANK BUILDING
160 SOUTH STREET
ANNAPOLIS, MARYLAND 21401
(301) 269-6565

April 21, 1978

Dean Jerry W. Ball
University of Louisville
School of Music
9001 Shelbyville Road
Louisville, Kentucky 40222

Dear Jerry,

As you are aware, the formal process to select an Architect for the Commonwealth Cultural Arts Complex has begun. Briefings for the invited architectural firms were held in Louisville on April 17th.

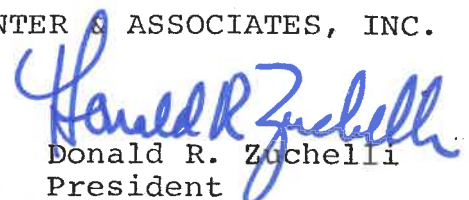
It is most important for fairness and objectivity of the selection process that all subcommittee members fully participate in the evaluation of the offerings, and the two-day interview, now scheduled for May 24th and June 12 and 13, respectively.

It is requested that you mark your calendar and promptly notify Mr. Bingham, Sr., of any difficulties. Our ability to deliver a complex of functional excellence rests heavily upon this particular decision.

The architect's offering documents are expected to be received by the Louisville Development Committee on May 12th. A copy of each offering (5) should be promptly distributed to you no later than May 16th to facilitate your review prior to the formal evaluation session on May 24th. The location and time of the May 24th session will be arranged and announced by the Chairperson, Mr. Bingham, Sr., shortly.

Sincerely,

ZUCHELLI, HUNTER & ASSOCIATES, INC.


Donald R. Zuchelli
President

DRZ:jg

The Courier-Journal
THE LOUISVILLE TIMES

LOUISVILLE, KENTUCKY 40202

AREA CODE 502-582-4501

BARRY BINGHAM, SR.
CHAIRMAN OF THE BOARD

April 24, 1978

Mr. George S. Hammond, A.I.A.
Welton Becket Associates Architects
200 West Monroe Street
Chicago, Illinois 60606

Dear Mr. Hammond:

Thank you for your letter of April 21. I am pleased to hear that your firm will be joining the architectural selection process for the Kentucky Performing Arts Center.

I understand from Mr. Strader, of Zuchelli, Hunter & Associates, that he has sent you the current material.

I will be looking forward to seeing you or one of your associates during the interview period of June 12 and 13. With kindest regards,

Yours sincerely,

Barry Bingham, Sr.

cc: Architectural Subcommittee
Gordon Davidson
Walter Creese
Donald Zuchelli

WELTON BECKET ASSOCIATES ARCHITECTS

200 WEST MONROE STREET
CHICAGO, ILLINOIS 60606
312 346-4460 CABLE WURDBECK

GEORGE S. HAMMOND, A.I.A.
SENIOR VICE PRESIDENT
DIRECTOR OF CHICAGO OFFICE

April 21, 1978

Mr. Barry Bingham, Sr.
Chairman of the Board
The Courier-Journal
The Louisville Times
Louisville, Kentucky 40202

Dear Mr. Bingham:

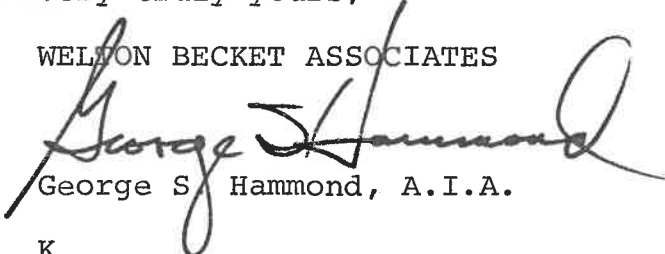
We are most pleased to receive your letter of the 18th, indicating that our firm is invited to participate in the architectural selection process for the Kentucky Performing Arts Center.

We would like to confirm my call to you of this date that we most enthusiastically accept your kind invitation and look forward to participating in the process as outlined in the information we have received from Zuchelli, Hunter & Associates, Inc. We will, as suggested, be contacting Mr. Zuchelli's office and arrange to be more fully briefed on the information received on the project in general.

As you are well aware, we have, over the years, had a more than passing interest in the growth and activities of Louisville and look forward to this opportunity to be further involved in your fine community.

Very truly yours,

WELTON BECKET ASSOCIATES



George S. Hammond, A.I.A.

K

cc: Mr. Donald Zuchelli
Mr. Gordon B. Davidson

5-1-78

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THE LOUISVILLE TIMES

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BARRY BINGHAM, SR.
CHAIRMAN OF THE BOARD

April 27, 1978

Miss Alice Stanton
Office of Dean Jerry Ball
University of Louisville - Shelby Campus
9001 Shelbyville Road
Louisville, KY 40222

Dear Alice:

Thank you for sending me the articles on the
Denver Center. I have read them with interest.
They further confirm some of the impressions I gained
on our quick visit there.

With kindest regards,

Yours sincerely,


Barry Bingham, Sr.