



The
Louisville
Orchestra

333 West Broadway
Louisville, Kentucky
40202
502 587-8681

12/6/77

Dear Jerry,

Enclosed is a solicited letter
from Rich Crumpton regarding the
Audio-video component of the
Cultural Complex.

The end of the letter included
some thoughts about the Public
Broadcast stations which Rich asked
be kept within the confines of the
Committee,

Sincerely,
John

SONIC SERVICES

Box 5142
Louisville, Kentucky
40205

502-367-2823

December 2, 1977

Mr Jack Firestone
The Louisville Orchestra
333 West Broadway
Louisville, Kentucky 40202

Dear Jack

Having given some consideration to your warning to be prepared to give testimony as to requirements regards my specific field in relation to the proposed Performing Arts Center and involving the Orchestra and possible others (KOA , etc), I have to offer the following observations .

Initial consideration of the space requirements for an audio recording facility within the Arts Center indicates that basically one will need a control room no smaller than 14' x 18' (unfinished) with a ceiling height 10 to 12' to be located as near to the stage area as practical. This control room could also serve a practice/recording studio no less than 30' x 40 ' with an unfinished ceiling height hopefully no less than 15'. In addition to the main control room and studio, in order to provide comprehensive production facilities, one would desire to have a smaller production studio of dimensions , aprox 12' x 14' with control room of equal size. Needless to say these areas would have to be well isolated from other populated areas and especially the auditorium. Further, much consideration should be given to the isolation of these areas (especially the auditorium) from the mechanical and wind noises generated by the air conditioning and heating system. When the appropriate space has been reserved in the initial building plan, further study and consultation need be undertaken to determine the exact

nature of the finished interior; ie, reverberation time, frequency response, decor, etc. These factors will be determined by the ultimate use these areas will serve.

In the event that the audio recording facilities are to be used in conjunction with a video production facility, these facilities should be located in proximity with provision for conduits between main control rooms for tie lines and inter-communications. A pair of 1 1/2" conduits from the main audio recording control room to the back stage area, terminating in two separate 8x8x4 pull boxes should suffice. Appropriate conduits should also be run to all other auditoriums within the complex.

I envision the possibility of utilising a system of central microphone preamps feeding distribution amplifiers or line level splitters in order to feed recording, radio, and TV audio mixers all from the same set of microphones. Alternative to this plan (which would allow all concerned to conjure up their own audio mix feed) would necessitate a custom comprehensive audio mixing console capable of simultaneously generating the correct mix for each participant. If the central preamp concept were settled on, then perhaps the house PA could also get its source from them, although I would advocate keeping the two systems as separate as possible.

Thoughts on the house PA system dictate the necessity of a cluster type speaker system which should be located in the proximity of the proscenium (if we are to be cursed with that specific annoyance, the multi-purpose hall), perhaps to be included in the proscenium design and concealed behind a screen arrangement. Whatever, provisions **MUST** be made for the house sound man to set the mixer some where in the audience for those shows which require careful live media or sound fx mixing. The system should be professionally balanced and equalized! If budget is available, strong consideration should be given to recessed, concealed speakers to be arranged to the sides, rear, and ceiling of the auditorium, allowing for the possibility of splendid special effects to be generated in a mixed media presentation or for the opera company.

A very difficult design task not to be overlooked would be to include adequate physical space for a pipe organ of sufficient size and tonal flexibility so as to be useful as a solo instrument for basic concert repertoire as well as an ensemble instrument such is called for in some operatic literature.

If it is as some have intimated the ultimate objective of the various proposed electronic media facilities in this Center to gain exposure for the performing arts in Louisville on a state and national level through KET, NPR, & PBS; then is it not too far out to propose a logical consolidation of the various public broadcast outlets; ie, WFPK, WFPL, & WKPC-TV into this arts complex also?

There was a time when channel 15 was operated by the Louisville Free Public Library, a time when (were it not for nearly terminal managerial myopia on all levels) Louisville could have sired a powerful and respected national origination institution such as the venerable WGBH. As it turned out, Sam Noe absconded with WKPC for the Jefferson County School System and a possible shot at the gold ring under his auspices, but he blew it by hiring puppets who he trusted to stay in line but who fumbled the creative baton miserably. Since their establishment WFPK & WFPL have struggled under oppressive management and budgets aimed at attrition. BUT, the potential has always been there for both the organizations and still remains, given a decent operating budget and a talented, dedicated, creative staff!

A recent study of the Jefferson County School System has called for them to get rid of channel 15. Indeed, they have not renewed their license and continue to operate on a month-to-month extension. Dr Witten's group, Metropolitan Public TV, can't show how they can adequately fund the operation of WKPC, even though they are trying to legally pry it away from the School System. There are questions to be raised about the financial situation of WFPL & WFPK who, although through recent grants were able to buy some new equipment, convert to stereo, and raise their power, have in the process raised their overhead, and still can't find the money to adequately staff the operation, let alone perform routine maintenance on the level it should be performed. AND surely one must ask why these two FM stations are the financial responsibility of the Library which has enough money worries with the normal book lending and archiving expenses which are fundamental to its existence.

Therefore, wouldn't it make sense to create a public non-profit corporation to take over these stations, combine the facilities under the same roof in the Arts Center. Under ambitious, talented management, and funded by the City of Louisville directly, state public relations money, the

page 4

Governer's Arts Commission, KET, CPB, and private industry, this proposed broadcast media complex could produce recordings of our internationally renoued Louisville Orchestra and videotape productions of the KOA and Actors Theatre for state and national distribution. Our Louisville-Jefferson County Youth Orchestra deserves recognition, and festivals such as the Heritage Weekends, Bluegrass Festival, and River City Ramble Jazz Festival are prime sources for production.

The Prforming Arts Center will be a shrine to the best Kentucky has to offer, but then what? Only by mounting a concerted, cohesive assault on the national public broadcast media can Louisville or Kentucky gain the recognition we deserve. Now is the time. With the Performing Arts Center as the rallying point and with fresh, talented management at the helm, the combined facilities of WKPC, WFPL, & WFPK would be formidable.

It will no doubt occur to you that some of my thoughts stray considerably from the immediate task of staking claim to x - many square feet of floor space. However, as the ecologists point out, nothing stands unto itself, everything is inter-related. In addition, at this time I don't know the correct channels through which I should make known my ideas.

In the event I have touched upon some area which would warrant further discussion, I welcome the oppportunity to participate in any forum covering any aspect of the Center.

Sincerely



Richard W Crampton

**The Courier-Journal
The Louisville Times**

LOUISVILLE, KENTUCKY 40202

AREA CODE (502) 582-4501

BARRY BINGHAM, SR.
CHAIRMAN OF THE BOARD

December 7, 1977

Memo to: Subcommittee members, state arts center project

From: Barry Bingham, Sr.

I hope it will be convenient for you to come to my office at The Courier-Journal, at 4 P.M., on Tuesday, December 20.

We are to meet with Jerry Ball and the members of his task force, who represent the performing groups who will be using the new center for the arts.

Our purpose will be to discuss details of each individual hall planned for the new complex, including seating capacity and specific projections of use.

Would you please call my secretary, Mrs. Whitehead, at 582-4501, and indicate if you can be with us?

BBS

B.B.Sr.

cc: Gordon Davidson

Called 12-9-77



UNIVERSITY OF LOUISVILLE
LOUISVILLE, KENTUCKY 40222

SCHOOL OF MUSIC
ADMINISTRATIVE ASSISTANT

9001 SHELBYVILLE ROAD

December 7, 1977

Memorandum to : Dean Ball

From: Virginia Dumke

Joy Whitehead, Barry Bingham's secretary, confirmed December 20th
at 4:00 p.m. We will receive a copy of notices that she will send.

cc: Alice Stanton

Judith
J. McCombless
330 Wildwood Place
40206

Your letter of December 7 containing an endorsement ^{to} of an architectural competition for the design of the new culture complex is very much appreciated. Such thoughtful expressions are most helpful to those of us engaged in the effort to secure the finest possible design for the Arts Center.

The AIA code for Architectural Competitions was distributed to the members of the Cultural Complex Committee and the Task Force several weeks ago. Mr. Barry Bingham, Sr., is Chairman of the Subcommittee ^{on Procedure for Architectural} ~~to develop the Design Competition.~~ ^{Selection.} Last week Mr. Paul Spreiregen from the AIA spoke to the committee ~~and expressed~~ ^{about the} ~~their interest in a competition as the~~ design selection process. No ~~final~~ decision has been made about the course to be followed for this most important decision.

The Historical Society

Cultural Complex Committee Task Force
University of Louisville
School of Music
9001 Shelbyville Road
Louisville, Kentucky 40222



CENTRAL KENTUCKY CHAPTER
THE AMERICAN INSTITUTE OF ARCHITECTS
A COMPONENT OF THE KENTUCKY SOCIETY OF ARCHITECTS

RE: Cultural Complex

December 7, 1977

ATTN: Jerry Ball

Dear Dean Ball:

The Central Kentucky Chapter of the American Institute of Architects is very pleased that a performing arts center is to be built in downtown Louisville. As architects and citizens we want the best possible design of this important project. The first step in reaching this end is a thorough program analysis. This should include the feasibility of the various aspects involved and also the translation of the requirements of each group into architectural or design terms. We congratulate the Cultural Complex Committee for hiring the Gerald D. Hines Interests of Houston, a very competent firm, to undertake these tasks as part of their planning study for the cultural complex.

After the program is developed then an architect can be chosen. Since the design is so critical we heartily endorse Governor Carroll's call for an architectural competition as the best way to achieve an excellent result. A copy of the American Institute of Architects Code for Architectural Competitions has been included in this letter to help in formulating competition rules. The quality of the design of the performing arts center will obviously affect its future success as well as that of downtown. We would like to emphasize that there are many architectural firms including several in Kentucky who are fully capable of offering excellent design services for this type of facility.

The Central Kentucky Chapter of the American Institute of Architects hopes the Cultural Complex Committee will work with it as this project progresses. We would especially like to offer our services as architectural advisor for a design competition.

Sincerely yours,

Urban Conservation and Historic Preservation Committee of the Central
Kentucky Chapter of the American Institute of Architects


Judith McCandless, AIA, Chairperson

330 Wildwood Place
Louisville, Kentucky 40206

Central Kentucky Chapter of the American Institute of Architects


J. Andrew Biesel, AIA, President

2239 Millvale Road
Louisville, Kentucky 40205

December 8, 1977

Mr. Barry Bingham, Sr.
Chairman of the Board
Courier-Journal and Louisville Times
525 W. Broadway
Louisville, Ky. 40202

Dear Mr. Bingham:

The enclosed material of Reviews and Reports of the Dedication Concert by the Minnesota Orchestra in Orchestra Hall October 21, 1972, is the information I promised to send to you.

I hope it will be useful.

Sincerely,

Jerry W. Ball
Chairman, Task Force

JWB:ars

December 9, 1977

Dean William Crist
School of Music
Indiana University
Bloomington, Indiana 47401

Dear Dr. Crist:

Enclosed is the Job Description of the Executive
Director of the Arts Center which Dean Ball asked me to
send to you. We hope it will be helpful.

sincerely,

(Mrs.) Alice R. Stanton
Task Force

Hardy Holzman Pfeiffer of New York. This firm has recently gained strong recognition for the Minneapolis Orchestra Hall, which of course is designed for music only, but which musicians are said to like greatly. Creese says the firm has also shown a particular knack for remodelling old buildings in a sensitive and effective way.

Gunnar Birkertz of New York. Creese has a high opinion of their work, but does not know of any theatres or concert halls they have designed.

Evans Woollen of Indianapolis. Creese regards him as one of the ablest of the younger architects. He designed Clowes Hall in Indianapolis and the small recital hall at Indiana University in Bloomington.

Other firms we discussed, without any strong opinion expressed by Creese, were Taliesen Associates, Caudill Rowlett Scott, and Richard Meier. He also mentioned Roche and Dinkaloo of New York, who designed the Ford Foundation headquarters there.

Creese is enthusiastic about the project here. He says he would like to help us in any way possible, and asks us to call on him if we can use further advice. His knowledge of the Louisville community obviously makes his opinion of added value.

B.B.Sr.



KENTUCKY CULTURAL COMPLEX

December 12, 1977

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

Dear Barry:

David Lee, the Director of the University's Office of Facilities Management, and I have been attempting to prepare an informed specific statement concerning the amount of time that would be taken for an architectural competition for the proposed Arts Center. We both strongly believe that such a competition gives the highest probability of obtaining an architecturally outstanding building, which we think is highly desirable for this particular project. We recognize that it is urgent to complete the design of the building at the earliest possible date. We also recognize that the cost should be kept as low as possible. Also, we understand that the Cultural Complex Committee will want to have an important voice in the final decision and will want to be sure that from the point of view of acoustical and auditorium design it is able to meet the highest standards for both musical and theatrical performances.

We believe that a two-stage national competition can achieve all of these goals.

We propose the following schedule:

January 2-February 28: Work with an architectural group to program the building with the advice of Dean Ball's task force, your committee, and others as indicated. We believe this building can be programmed in two months if the group selected to do it will devote itself exclusively to that task. There are firms which do operate this way and could meet such a schedule.

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Frank B. Hower, Jr.
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Baylor Landrum
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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
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Resource Staff
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Mr. Barry Bingham, Sr.
Page Two

During this time, the details of the competition would be planned. A professional advisor would be selected and the architects who would serve as members of the preliminary jury would be chosen. The competition would be announced in January to give it immediate and widespread publicity, but applications would not be received until March 5, 1978.

March 5: The program would be printed by this date and sent out to all applicants. Applications would be accepted until March 31.

April 1-July 31: During this time applicants would prepare their drawings, the deadline for submission being July 31.

August 1-13: The drawings submitted would be prepared for the architectural jury by the professional advisor.

August 14-20: The architectural jury would review all of the drawings and select from 4 to 10 finalists.

August 21-26: A final jury made up of the preliminary architectural jury plus an equal number of Louisvillians would make the final decision. Acoustical, theatrical, and technical consultants would advise the juries.

August 28: The Kentucky Cultural Complex Committee would act on the recommendation for first, second, and third place winners and ten honorable mention awards and make a public announcement of them. At this time the preparation of the final drawings could begin.

A suggested budget for such a two-stage competition is as follows:

Professional advisor (including support services)	\$25,000.
Six jurors at \$3,000. each	\$18,000.
Technical advisors	\$ 7,500.
Publication of program and publicity	\$10,000.

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Mr. Barry Bingham, Sr.
Page Three


Collecting and displaying drawings for jury	\$ 3,000.
First prize	\$10,000.
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Ten honorable mention awards at \$1,000. each	\$10,000.
Press and media advertising	\$ 2,500.
Publication of book describing competition	\$10,000.
Contingency	<u>\$ 4,000.</u>
	\$107,500.

Part of the cost of the competition, perhaps the first, second, and third prizes and the honorable mention awards could possibly be borne by Dinwiddie Lampton, Jr. The \$10,000. first prize would be recoverable from the winner's professional fee. The book, if published, could pay for itself. The rest of the cost of the competition could be considered an appropriate charge against capital construction expense.

We believe this is a reasonable time schedule and budget. I sincerely hope your committee will give full consideration to such an approach. We believe it will get us the best building within a reasonable time. From the point of view of the University it will be a breakthrough in that we hope to use it as a precedent for other similar competitions in our extensive building program of other University buildings planned for the next few years.

With very best wishes,

Cordially yours,


James Grier Miller

JGM/pb

cc: Mr. Gordon B. Davidson
Dean Jerry W. Ball
Ms. Carol L. Miller
Mr. David H. Lee

ADDRESS

2215 Observatory Place N.W.
Washington D.D. 20007
tel: (202) 337-2887

EDUCATION

Fulbright Fellow, Italy, 1954-55
Massachusetts Institute of Technology, 1952-54
Rensselaer Polytechnic Institute, Troy, N.Y. 1949-51

PUBLIC SERVICE

National Public Radio, weekly program on architecture and planning
(started 1972). WFPK OR WFPL IN LOUISVILLE
A.I.A. National Committees:
Design Competitions (1977-)
Regional Planning and Development (1970-76)
Urban Design (1966-70)
First Director of Architecture Programs, National Endowment for
the Arts. (1966-70)
Member, Federal Commission for the Reconstruction and Development
of Alaska. (1964)
Director of Urban Design Programs, A.I.A., (1962-66).

BOOKS *

"Urban Design: The Architecture of Towns and Cities" (1965)
"The Modern Metropolis" editor of the essays of Hans Blumenfeld (1967)
"On the Art of Designing Cities", editor of the essays of Elbert
Peets (1968)
"Building a New Town; Tapiola, Finland" (1971).

HONORS

Fellow, American Institute of Architects, 1977.
Honorary Fellow, American Society of Interior Designers, 1970.
President's Award, Potomac Chapter of American Society of Landscape
Architects, 1968.
Waid Education Fund Grant, 1967.
Fellow, Innisfree Foundation, 1966
Arnold W Brunner Grant, 1965.
Fulbright Fellow, Italy, 1954
Tau Beta Pi, 1954.

TEACHING

Catholic University 1977, 1967
Ball State University (Emons Distinguished Professor) 1973
Harvard University 1970
University of Tennessee (France) 1969
University of Pennsylvania 1968
University of Hawaii 1968
Yale University 1966

REGISTRATION

District of Columbia
Maryland
NCARB Certificate (National Registration).

* IN PREPARATION:

"DESIGN COMPETITIONS"
McGRAW HILL, pub
"METROPOLIS AND BEYOND"
(SECOND COLLECTION OF
BLUMENFELD ESSAYS)
JOHN WILEY, pub

REPRESENTATIVE PROJETS

1. Expansion of the POTOMAC WATER FILTRATION PLANT of the Washington Suburban Sanitary Commission, Potomac, Md. (1975-77)
2. PEDESTRIAN WALKWAY PLAN for the City of Fairfax, Va. (1976)
3. URBAN DESIGN PLAN FOR AMSTERDAM, NEW YORK, for the N.Y. State Urban Development Corporation (1974)
4. WATER PUMPING STATION AND LANDSCAPE BELVEDERE for the Potomac River near Chain Bridge, U.S. Corps of Engineers (1974)
5. PROTOTYPE WATER TREATMENT PLANT for the Potomac Estuary, U.S. Corps of Engineers (1973)
6. LAND DEVELOPMENT PLAN for a "new community" Yellow Springs Ohio (1973)
7. Consultant Study on PUBLIC ARCHITECTURAL COMPETITIONS for the National Endowment for the Arts (1973)
8. Planning Consultation for the conservation and partial development of the CINCINNATI HILLSIDES. Cincinnati Institute (1972)
9. CONSULTANT to the City of Alexandria, Virginia on three large scale development proposals (1972, 1973, 1974)
10. Preliminary designs, MUNICIPAL PARKING GARAGE in Historic Frederick, Maryland (1972)
11. Study for the conversion of the former NAVAL TORPEDO FACTORY in Alexandria, Virginia, into a multi-use public buildings: hotel, offices, residences, shops, marina, park, farmers' market, meeting halls, gymnasium, etc. (1972)
12. 400-car PARKING GARAGE in Annapolis, Maryland, designed to blend with the historic character of the city (1970-72)
13. Report on PLANNING AND DESIGN CRITERIA for the Low Income Housing Development Corporation of North Carolina (1971)
14. MERRIMAC RIVER BASIN (New England) pilot redevelopment study, a multi-disciplinary team effort based on water quality and waste disposal, sponsored by the U.S. Corps of Engineers (1971)
15. URBAN DESIGN STUDY for the City of Alexandria, Virginia (1970-71)
16. ADVISOR to the study of the Professional Education of Landscape Architects, sponsored by the Ford Foundation (1969-72)
17. Plan for the twenty-mile FORT CIRCLE PARK SYSTEM surrounding Washington, D.C., for the National Park Service (1969)
18. Consultant for the Development of INDEPENDENCE HALL NATIONAL HISTORIC PARK, PHILADELPHIA, for the National Park Service (1969)
19. Concept Plan for the TOCKS ISLAND RECREATIONAL AREA and surrounding counties on the Delaware River (1967)
20. Concept Plan for the LITTLE CALUMET RIVER BASIN AREA, Illinois and Indiana (1967)
21. RECREATION PROPOSALS for the Ghetto children along the Anacostia River in Washington, D.C. (1965)
22. Proposal to freeze the REFLECTING POOL ON THE WASHINGTON MALL for winter-long ice skating (1964)
23. URBAN DESIGN PLAN for the redevelopment of DOWNTOWN WASHINGTON, D.C. (1960-62)
24. GOLDEN GATEWAY REVEVELOPMENT PLAN, San Francisco (1960)
25. BOSTON WATERFRONT REDEVELOPMENT PLAN (1959)
26. Master Plan for the BOSTON GOVERNMENT CENTER (1958-59)
27. OFFICE BUILDING in Stockholm, Sweden (1955)
28. PLAN FOR A NEW TOWN for 10,000 people, "Borgo San Sergio", near Trieste, Italy (1954).



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James Grier Miller

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✓ Dean Jerry W. Ball
Ms. Carol L. Miller
Mr. David H. Lee



KENTUCKY CULTURAL COMPLEX

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We believe that a two-stage national competition can achieve all of these goals.

We propose the following schedule:

January 2-February 28: Work with an architectural group to program the building with the advice of Dean Ball's task force, your committee, and others as indicated. We believe this building can be programmed in two months if the group selected to do it will devote itself exclusively to that task. There are firms which do operate this way and could meet such a schedule.

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

December 12, 1977
Mr. Barry Bingham, Sr.
Page Two

During this time, the details of the competition would be planned. A professional advisor would be selected and the architects who would serve as members of the preliminary jury would be chosen. The competition would be announced in January to give it immediate and wide-spread publicity, but applications would not be received until March 5, 1978.

- March 5: The program would be printed by this date and sent out to all applicants. Applications would be accepted until March 31.
- April 1-July 31: During this time applicants would prepare their drawings, the deadline for submission being July 31.
- August 1-13: The drawings submitted would be prepared for the architectural jury by the professional advisor.
- August 14-20: The architectural jury would review all of the drawings and select from 4 to 10 finalists.
- August 21-26: A final jury made up of the preliminary architectural jury plus an equal number of Louisvillians would make the final decision. Acoustical, theatrical, and technical consultants would advise the juries.
- August 28: The Kentucky Cultural Complex Committee would act on the recommendation for first, second, and third place winners and ten honorable mention awards and make a public announcement of them. At this time the preparation of the final drawings could begin.

A suggested budget for such a two-stage competition is as follows:

Professional advisor (including support services)	\$25,000.
Six jurors at \$3,000. each	\$18,000.
Technical advisors	\$ 7,500.
Publication of program and publicity	\$10,000.

December 12, 1977
Mr. Barry Bingham, Sr.
Page Three


Collecting and displaying drawings for jury	\$ 3,000.
First prize	\$10,000.
Second prize	\$ 5,000.
Third prize	\$ 2,500.
Ten honorable mention awards at \$1,000. each	\$10,000.
Press and media advertising	\$ 2,500.
Publication of book describing competition	\$10,000.
Contingency	<u>\$ 4,000.</u>
	\$107,500.

Part of the cost of the competition, perhaps the first, second, and third prizes and the honorable mention awards could possibly be borne by Dinwiddie Lampton, Jr. The \$10,000. first prize would be recoverable from the winner's professional fee. The book, if published, could pay for itself. The rest of the cost of the competition could be considered an appropriate charge against capital construction expense.

We believe this is a reasonable time schedule and budget. I sincerely hope your committee will give full consideration to such an approach. We believe it will get us the best building within a reasonable time. From the point of view of the University it will be a breakthrough in that we hope to use it as a precedent for other similar competitions in our extensive building program of other University buildings planned for the next few years.

With very best wishes,

Cordially yours,


James Grier Miller

JGM/pb

cc: Mr. Gordon B. Davidson
Dean Jerry W. Ball
Ms. Carol L. Miller
Mr. David H. Lee

The Courier-Journal The Louisville Times

BARRY BINGHAM, SR.
CHAIRMAN OF THE BOARD

LOUISVILLE, KENTUCKY 40202

AREA CODE (502) 582-4501

December 14, 1977

Dr. Jerry W. Ball
University of Louisville - Shelby Campus
9001 Shelbyville Road
Louisville, KY 40222

Dear Jerry:

Thank you for your letter of December 8.

I am very much interested to see the material on Orchestra Hall in Minneapolis. It is impressive.

I am passing along the New York Times review to the other members of our sub-committee. It seems to summarize the excellent critical reaction to the hall. I am also glad to see the leaflet on Krannert Center. It certainly is one of the facilities which we ought to consider. The unfavorable reports I received pertained entirely to the aspects of the construction job and not in any way to the accoustical properties of the hall.

I will return the Minneapolis material to you as soon as I can have the Times review duplicated.

With kindest regards,

Yours sincerely,



Barry Bingham, Sr.

The Courier-Journal The Louisville Times

BARRY BINGHAM, SR.
CHAIRMAN OF THE BOARD

LOUISVILLE, KENTUCKY 40202

AREA CODE (502) 582-4501

December 14, 1977

MEMO TO: Members of sub-committee on architecture

FROM: Barry Bingham, Sr.

Please see the attached memorandum from Dr. Miller, and include it with other material for review and discussion within our group.

I also enclose a critic's comment on the Minneapolis Orchestra Hall.

cc: Gordon Davidson

The Filson Historical Society

MUSIC VIEW

HAROLD C. SCHONBERG

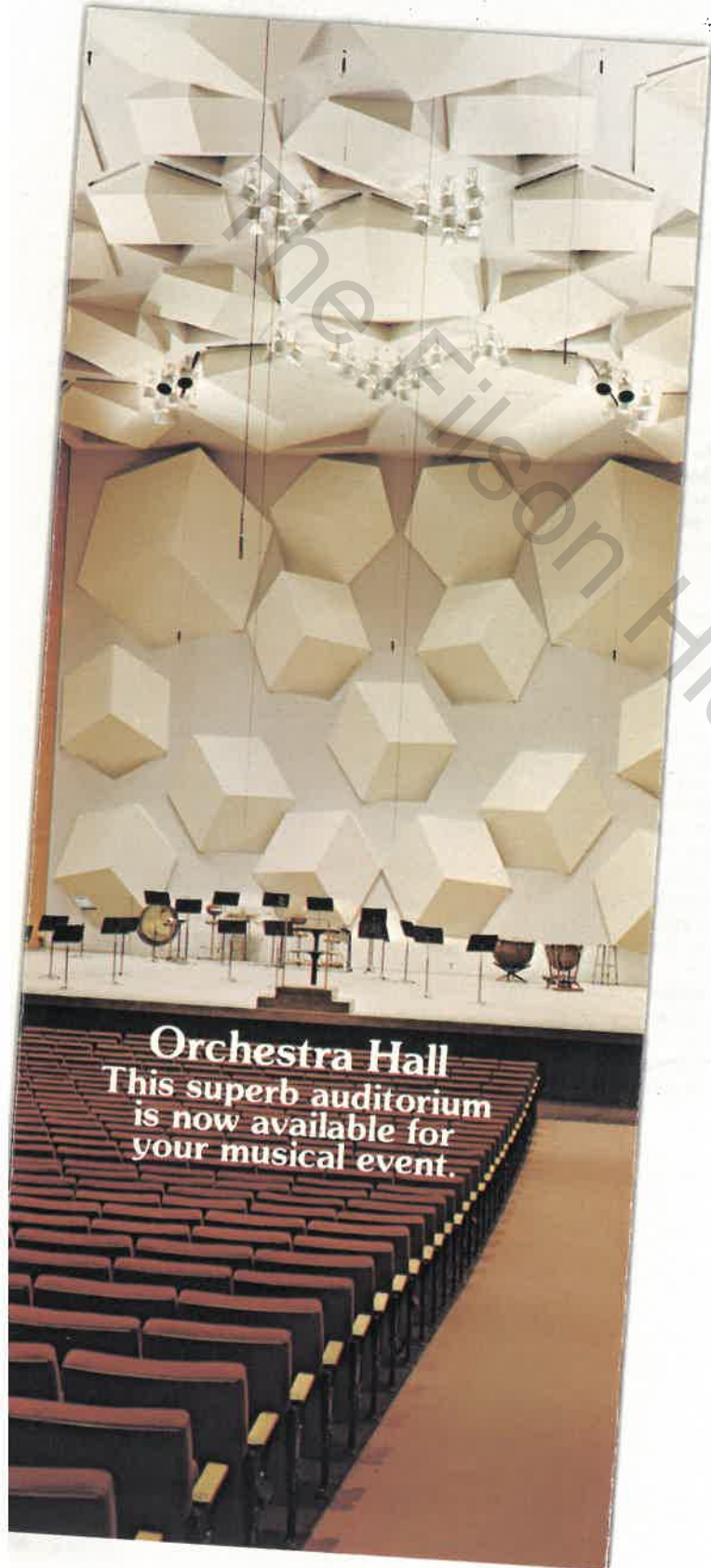
In Minneapolis, The Acoustics Are Almost Too Good to Be True

MINNEAPOLIS.

In the world of Italian opera, the cry immemorial has been "Prima la musica!" First the music. In Minneapolis the cry for the past 16 months has been, in effect, "Primo il suono!" First the sound. Minneapolis has been engaged in building a concert hall, the first permanent structure that the Minnesota Orchestra can claim as its own in its 71-year history. There were esthetic considerations, of course. Nobody wants an ugly building. But primo il suono. Acoustics has been very much on the mind of Minneapolitans. A lot of money, after all — some \$10-million — went into the project, and a concert hall, no matter how beautiful, is no better than its sound. We in New York know.

So, Dr. Cyril Harris was given free rein. Harris is the acoustician from Columbia University who is responsible for, among other things, the Metropolitan Opera House, the three auditoriums in Kennedy Center, and Powell Hall in St. Louis, all of which turned out notably successful. There are those who claim that the science of acoustics is a mixture of guesswork, luck, thaumaturgy and entrail plucking. Harris would disagree. There have been many great concert halls in the past, and they turned out great because they followed certain basic principles. Harris, a traditionalist, believes in following those basic principles.

The old acousticians used plenty of wood in their auditoriums. Harris uses plenty of wood. The old acousticians used heavy plaster. Harris uses heavy plaster. The old acousticians used sculpture, ornate decorations, recesses and the like to get a good diffusion of sound. Harris has not been able to bedeck Orchestra Hall in Minneapolis with cherubs, angels, busts and elaborate bas-reliefs on the walls and balcony faces. The year is 1974, not 1874. Instead he has rediscovered the cube. The ceiling of Orchestra Hall has huge Noguchi-like cubes, subtly distorted, tilted in various directions, from one end to the other. And the back of the stage has cubes descending from top to bottom, as if falling from the sky.



Orchestra Hall
This superb auditorium
is now available for
your musical event.

The Courier-Journal The Louisville Times

BARRY BINGHAM, SR.
CHAIRMAN OF THE BOARD

LOUISVILLE, KENTUCKY 40202
AREA CODE (502) 582-4501

December 16, 1977

MEMO TO: Subcommittee on architecture

FROM: Barry Bingham, Sr.

I have talked today by telephone to Glenn Giffin, music critic of The Denver Post. I asked him for information about the Denver Center for Performing Arts which has been attracting comment in architectural circles.

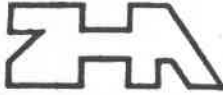
I find that the project is in full development but is not yet officially open. The architects are Hardy, Holtzman and Pfeiffer of New York who also did Symphony Hall in Minneapolis. The accoustician on the Denver job is Christopher Jaffee.

A large new hall seating 2,500 has been designed for instrumental music. It is a circular design which means that the audience sits around the orchestra. I understand that a hall of this unusual design has recently been opened in Mexico City and that a similar facility is in use by the famous symphony orchestra in Amsterdam. Performing arts will begin in February and there will be a formal opening in March.

Another element in the complex involves the renovation of the old auditorium theatre. This structure was built in 1908 to accommodate the Democratic National Convention of that year. It originally seated 6,000. It was later reduced to a theatre seating 2,200. This theatre will be refurbished and the accoustics improved. It is intended for road shows and other performances not involving instrumental music.

I have written to the Denver Center for further information about this facility. Walter Creese spoke enthusiastically about what he has heard of the project. I will forward further information when it is available.

cc: Gordon Davidson
William Mootz



ZUCHELLI, HUNTER & ASSOCIATES, INC.

URBAN ECONOMICS . DEVELOPMENT PROGRAMMING . FINANCIAL ANALYSIS

MARYLAND NATIONAL BANK BUILDING
160 SOUTH STREET
ANNAPOLIS, MARYLAND 21401
(301) 269-6565
December 16, 1977

CONFIDENTIAL

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

Dear Jerry,

This letter is to confirm the understanding reached between us as to the most appropriate procedure for accomplishing the programming of the Cultural Arts Facility, consistent with the Committee's dedication to achieve design excellence in terms of function and structure, and the inherent pressure to prepare an acceptable public/private "mixed use" development proposal for gubernatorial endorsement prior to October, 1978.

As you are aware, the majority of the nationally prominent architects involved in institutional architecture view facility programming as an integral part of the design process and are hesitant to agree to provide programming services without a continuing commitment to provide contractual design services. The current Hines Team approach was to request the Bingham Subcommittee to designate the "preferred" architectural firm prior to March 1, 1978, facilitating the utilization of this organization to accomplish the "art facility" programming in a consistent manner with our approved work program. For several reasons, it now seems inappropriate to proceed further with this approach because of: (a) the difficulties placed upon the Bingham Committee to implement an acceptable selection procedure in the delimited time; and (b) most importantly, the Cultural Task Force's position that an "art facility" programmer should be designated and selected for involvement as rapidly as possible (early January, 1978).

Accordingly, the following proposal is made which, hopefully, can be endorsed at your December 20th meeting. Interim analysis of the previous questionnaire and related matters (providing essential input to the Bingham Committee's deliberation and the Hines Team) would be provided by ZHA's assigned staff in the next



Dr. Ball

December 16, 1977

several weeks, working closely with the appropriate committee. This analysis assignment is essential to prepare programmatic materials for the architectural selection process and to assist the Hines Team in understanding the interrelationship of proposed uses as they affect site and off-site linkage possibilities. It must not be confused with the specific assignment to provide a qualified "arts facility" programmer thoroughly knowledgeable in handling this aspect of the overall work program.

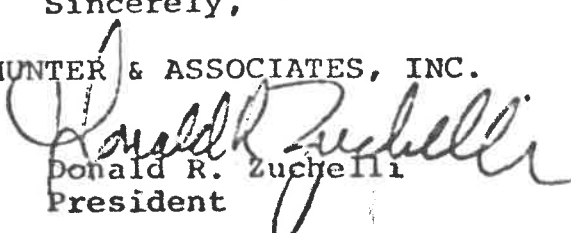
Further, the Hines Team, has provided a list of acceptable firms able to perform as the "arts facility" programmer in our judgment, provided an equitable contractual arrangement could be negotiated (see Attachment). The concept is for the Committee to review the proposed listing and accompanying comments, in addition to their listing(s), and to designate three acceptable firms, with the understanding that the organization employed as the "programmer" shall be assured of being considered as a finalist by the Bingham Selection Committee for the design concept, if the firm provides these services. Hopefully, this assurance and just compensation for programming services shall provide sufficient incentive(s) to obtain the immediate services of a prominent individual to work with the art groups. It is essential that a "fully articulated" arts facility program be designed and approved prior to March, 1978, if the schedule is to be maintained.

This assurance of being considered as a finalist by the Bingham Committee should not interfere with the "objective" deliberations of the Committee. No implied commitment shall be provided by the Hines Team assuring the "arts facility" programmer of subsequent selection. This organization shall be subjected to the same procedure and magnitude of effort as all other finalists. The only preferential treatment afforded the programmer is the assurance of being one of the designated finalists.

Hopefully, this proposed procedure will be viewed as accomplishing our mutual objective in a timely manner and providing the Bingham Committee the fullest extent of time to make an appropriate selection of an architect in the fashion desired without constraint. We look forward to the decision on the 20th, and will provide a ZHA professional to assist the Committee as appropriate.

Sincerely,

ZUCHELLI, HUNTER & ASSOCIATES, INC.


Donald R. Zuchelli
President

cc: Richard Hanson
Barry Bingham, Sr.
Gordon B. Davidson
Leonard B. Marshall



ATTACHMENT

In the process of identifying possible firms possessing the expertise and background to provide design services for the Cultural Arts Facility, the Hines Team has identified three organizations with seemingly outstanding "programming" capabilities as an integral part of their staff. Obviously, other organizations and/or individuals could provide highly creditable professional talent, many of which may be familiar to Committee members. The Hines Team is willing to negotiate with any preferred firm appropriately designated by the Committee. One must not assume that the following listing is "exclusive"--it is simply our suggestions to further your Committee's deliberations.

- (1) George C. Izenour Associates, Inc.
P.O. Box 2903 - Westville Station
New Haven, Connecticut 06515
Telephone: (203) 787-3988

Mr. Izenour's work in the field currently includes the Performing Arts Center in Saudi Arabia (Riyadh, Dammam, and Jeddah); Caracas, Venezuela; Grand Rapids, Michigan; and Lorain, Ohio. Nearly 24 centers, constructed or renovated, have utilized Mr. Izenour's services for design and engineering consulting. Mr. Izenour is the Professor Emeritus of Theater Design and Technology at Yale University School of Drama. Per our phone conversation, Mr. Izenour is interested in securing the design for the Commonwealth Arts Facility, although he urged me to avoid a rigid AIA competition because of its questionable value. No attempt to negotiate "programming" services without a commitment for design has been discussed.

- (2) Mr. William M. Pena, FAIA
Senior Vice President
Caudill Rowlett Scott
1111 West Loop South
Houston, Texas 77056
Telephone: (713) 621-9600

Mr. Pena indicated a strong interest in being selected as the Facility "Design" Architect and indicated his firm's willingness and availability to provide "programming" services. It was made clear that the policy of CRS is not to provide process programming without a specific designation for the subsequent architecture. At our request, Mr. Pena is discussing altering the policy to provide services with the assurance of designation as a finalist in the selection process. Mr. Pena will contact Mr. Zuchelli on Monday, December 19th, to clarify their potential availability.



- (3) Mr. Carl Rosenberg
Partner
Bolt, Beranek and Newman, Inc.
50 Moulton Street
Waltham, Massachusetts 02138
Telephone: (617) 491-1850

The organization has a prominent record in providing specialized consultation in institutional programming, engineering and acoustics. Mr. Rosenberg stated that his firm was most interested in providing "arts facility" programming and being considered for certain consultation in concert with the architect (acoustics and mechanical engineering). The firm was willing to provide "programming" services without commitment to the design function. The organization does not provide architectural services.

For your review and deliberation, we have provided certain materials describing the background and experience of these firms.

Historical Society

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

Bolt Beranek and Newman Inc.



16 December 1977

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

Subject: Performing Arts Facilities: Programming Consulting

Dear Mr. Zuchelli:

Bolt Beranek and Newman Inc. (BBN) is pleased to be considered for providing consulting services in programming of a cultural arts facilities for the City of Louisville, Kentucky. The enclosed brochures describe in more detail the wide range of BBN capabilities in programming, theater and acoustics consulting.


As you may realize from this literature, we do not provide architectural design services. For programming studies of this nature, we have found that this gives us more independence in determining a suitable long term direction for a community to pursue, since we are not committed to a particular solution or building type. During actual building design, our theater and acoustics consulting would obviously be coordinated with an architect.

We understand that selection of a programming consultant would occur very soon; if selected, we are available to begin work in early January. I have enclosed a resume for Mr. Vincent Piacentini who would be in charge of this effort. He has recently completed similar studies in Lima, Ohio and Greenwich, Connecticut.

If there is any further information you request, please let me know.

Sincerely yours,

BOLT BERANEK AND NEWMAN INC.


Carl J. Rosenberg
Manager, Architectural Technologies Department

Encl: Architectural Technologies brochure
Resume: V. Piacentini

cc: Addressee
V. Piacentini

VINCENT PIACENTINI

Supervisory Consultant
Performing Arts and Audiovisual Facilities

EDUCATION: BFA, Design, Washington University, St. Louis

PROFESSIONAL EXPERIENCE: Bolt Beranek and Newman, 1967 to present. Previously, Principal Consultant and Partner, Piacentini/Auerbach Associates, New York and San Francisco, and The Production Group, New York. Theatre experience includes: Managing Directorships, Ft. Wayne Civic Theatre, St. Louis Resident Theatre and Actors' Company, St. Louis; production direction for theatres, opera companies, television and films; production design and lighting for professional, regional and community theatre and dance companies and for off-broadway productions; advanced teaching and seminars at Maryville College, St. Louis, and Pennsylvania State University. Related experience includes architectural and exhibition design.

PROFESSIONAL AND RELATED INTERESTS: BBN projects include arts and educational programming, feasibility and planning studies; comprehensive planning and technical consultation for theatres, auditoriums, concert and recital halls; exhibition, assembly and audio-visual facilities; special lighting and multi-media projects; and technical equipment for variable acoustics environments. Related professional interests include development of regional arts activities; applications of contemporary and experimental technology to performance, exhibition and educational uses and historical preservation and restoration.

ORGANIZATIONS: Society of Stage Directors and Choreographers, United Scenic Artists, U.S. Institute for Theatre Technology, Illuminating Engineering Society, American Theatre Association. Past member of Board of Directors of; U.S. Institute for Theatre Technology, Ft. Wayne Ballet, St. Louis Community Playhouse.

REPRESENTATIVE PROJECTS:

FEASIBILITY, PROGRAM, SPACE AND FACILITIES AND EDUCATIONAL STUDIES:

Hamilton Theatre-Auditorium and Convention-Trade Centre, Ontario;
Feasibility, spaces and facilities study;
Husband, Wallace, Ellis and Garwood-Jones, Architects.

Consulting Services in Architectural Technologies



Who we are

Bolt Beranek and Newman Inc. offers consulting services in acoustics and other technical specialties related to the architectural profession. Since the Company was started in 1948, we have worked with architects, engineers, and building owners on more than 10,000 projects.

At least half of our projects are small, involving fees ranging from one to ten thousand dollars. The other part of our business is concentrated on larger projects. These include some of the best known auditoriums, concert halls, and performing arts centers in the world. The opportunity to deal extensively with large and small projects enables BBN's professional staff to maintain a position of international leadership in architectural acoustics and related technologies.

Many of BBN's consultants are widely recognized authorities in their technical specialties. Their knowledge and years of practical experience are put to work for our clients in these specialties:

- Architectural Acoustics
- Equipment Noise and Vibration Control
- Sound Systems
- Rigging and Machinery Systems
- Lighting and Lighting Control Systems
- Audiovisual Facilities and Systems
- Performance and Assembly Facilities

How BBN works on projects

BBN's consulting tasks range from the study of a single room to entire buildings . . . from brief conferences to extensive collaborations . . . from problems anticipated in early design stages to those encountered in buildings already occupied.

We begin with a thorough understanding of the functional requirements that a space must meet. Working with the client, we develop the project scope and present initial consulting cost estimates. We can then tailor our services to be consistent with project needs and budget. Our goal in each of our projects is to fulfill client requirements as closely as possible within the constraints of budget, schedule, and current technology.

Working generally on an hourly basis, our consultants assist in the establishment of performance criteria and prepare recommendations for incorporating these criteria into the developing design. These recommendations are submitted as reports, drawings, and draft specifications, in response to the particular needs of the client. BBN reviews the working drawings and specifications to determine the extent to which these requirements are met.

Our comprehensive services may include on-site inspections to ensure proper interpretation and execution of details, as well as acceptance testing of the completed facility.

With offices located in a number of metropolitan areas in the United States, our professional staff is able to maintain the close client relationship that has been a key to our success since we opened our original office in Cambridge almost three decades ago.

Cover

The Opera, National Arts Center
Ottawa, Canada
Affleck Desbarats Dimakopoulos, Lebensold,
Sise, Architects
Fred Lebensold, Partner-in-charge
Photo by Roger Jowett



2



3



4



- Anita Tuvlin Schlechter Auditorium
Dickinson College, Carlisle, Pennsylvania
The Architects Collaborative, Photo by Julius Shulman
- Dirksen Federal Office Building, Chicago, Illinois
Mies van der Rohe and A. Epstein and Sons, Architects
Photo by Henrich-Blessing
- All American Stadium, San Diego, California
Frank L. Hope and Associates, Architects
Photo courtesy the San Diego Union
- Jesse H. Jones Hall for the Performing Arts, Houston, Texas
Caudill Rowlett Scott, Architects
Photo by Bert Brandt & Associates
- Holy Name Catholic Church, Watertown, South Dakota

Bolt Beranek and Newman Inc. Consulting Services for Performance, Assembly Feasibility, Spaces and Facilities

BBN offers administrative, artistic, educational, and technical consulting services in the organization and planning of theatres, concert and recital halls, art galleries and studios, audiovisual and teaching facilities, arenas, convention and exhibition spaces, and TV Studios. Projects include new facilities, renovations, and adaptations of existing buildings. Clients include architects, educational institutions, civic organizations, community and regional planners, and business firms.

For each project, BBN consultants combine actual administrative and working experience in relevant fields with the skills and technical knowledge required for effective project development.

Feasibility Studies

BBN consultants assist clients in assessing the many factors that define immediate and long-range project objectives. Community and regional expectations, educational and artistic needs, types and locations of facilities, and relationships between users may all be of major political and economic importance in obtaining funding and sponsor support.

Close contact and cooperation with sponsors and users is fundamental to the development of BBN recommendations. BBN reports typically include documentation of the sources and references upon which conclusions and recommendations are based.

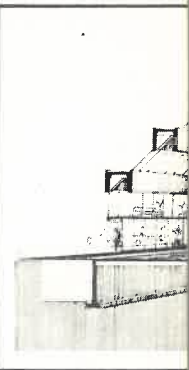
Feasibility study and report development usually include:

- Definition of activities and events to be accommodated, and of the audience to be served.
- Evaluation of existing facilities.
- Analysis of possible sites.
- Definition of immediate and long-term objectives in administration and operation.
- Facilities requirements and renovation possibilities.
- Cost allowances for construction and equipment.
- Staff requirements, schedules and operating budget projections.
- Reviews, planning conferences and public presentations.

Space and Facilities

In collaboration with owners and users, BBN develops detailed recommendations for spaces and facilities that meet functional requirements of the project. Program requirements include:

- Overall space requirements.



1. Hamilton Theatre
(Hamilton Place).
Photo: Courtesy of

Open-Plan Office Privacy

Lack of acoustical privacy proved to be a problem in the open-plan loan department of a renovated bank. BBN proposed simple, inexpensive changes that provided good speech privacy between adjacent loan officers within the open-plan arrangement.

Feasibility Studies and Programming

BBN provided a feasibility study for a proposed community/performing arts center, developed suitable program requirements for the facility, and served as consultants on the acoustics, lighting, rigging and other aspects of the design.

Cooling Towers

As a result of BBN consulting services, the installation of cooling towers atop a new supermarket in a residential area did not raise the noise level in adjacent homes.

Arts Centre in Australia

For more than six years, BBN has been working with architects in Melbourne, Australia on the design of the Victorian Arts Centre, a complex that contains a 2500 seat concert hall, a 2200 seat opera-ballet theatre, a drama theater, an experimental theatre, and extensive support facilities.

Bowling Alley Noise

When a group of physicians located new offices above an existing bowling alley, BBN developed unique sound isolation details that allowed the bowling alley to remain in operation without causing a noise problem for the new tenants.

Hospital

BBN developed an inexpensive, easy-to-install means of achieving acoustical isolation between patients' rooms in a hospital/clinic where acoustical privacy had been a major problem.

United States Senate

To provide good speech intelligibility throughout the floor and galleries of the Chamber of the United States Senate, BBN designed an unobtrusive speech amplification system that serves over one hundred speaking positions.

Outdoor Music Facility

An outdoor music facility overwhelmed by intruding traffic noise was modified by BBN to provide good hearing conditions with minimal distractions.

Hotel Convention Facilities

BBN's consulting on drawings and specifications ensured adequate sound isolation between divisible meeting rooms, without significantly increasing the cost of construction. This permitted a wide vari-



December 16, 1977

Mr. Gordon Davidson, Chairman
Cultural Complex Committee
Citizens Plaza
Louisville, Kentucky 40202

Dear Gordon:

I have thoroughly reviewed Ralph Burgard's proposal for the Kentucky Cultural Complex project. After considering all of its implications and possibilities, I would like to offer the following observations:

- (1) The impact of the Cultural Complex on the cultural development of our region could be far beyond what we have initially anticipated.
- (2) While the facility operating costs may be guaranteed through State subsidy, actual increases in production costs by each agency cannot be estimated without some in-depth research.
- (3) At best, it is currently difficult to estimate what the arts market is in the region. It is important to analyze the impact of the Cultural Center on agencies that will not be housed in the proposed facility.
- (4) While the Louisville Fund plans no organizational restructuring, the advent of the Cultural Center, with its relocation of some arts agencies into the new facility, may in fact force organizational and structural changes upon the Louisville Fund.
- (5) The advent of the Cultural Complex may call for the formulation of new cultural agencies in the Louisville-Jefferson County area. This may be in response either to a statewide mission of the Cultural Center or the pressures for grass-roots arts programming.

Mr. Gordon Davidson
December 16, 1977
Page Two

In consideration of the above factors and more, I think it may be appropriate that the broad-range study proposed by Ralph Burgard be commissioned by the Kentucky Cultural Complex Committee. Further, after researching other communities that are undertaking either new cultural facilities or some sort of reuse project, such a complementary study, similar to the one proposed by Ralph Burgard, has been included in the overall package.

You know as well as I that the Louisville Fund has limited resources. It would seem that since the change in the cultural picture will be precipitated by the presence of the Cultural Complex, it may be appropriate for your Committee to fund Ralph's full project.

Should you wish to discuss the matter further, I hope you will call on me.

Sincerely,



Allan H. Cowen
Executive Director

V.C. Jerry Ball

Kentucky Historical Society

12-20-77

update

Dean Ball,

Don Zuchelli called just before noon to say he had talked with Paul Kennon, President of CRS, Houston, Texas. They are willing to meet our programming scheduling requirements, provide a programming team under subcontract to Hines, provided they are considered as a finalist in the Bingham's committee's consideration to select an architectural firm.

William Penna's expertise was used in providing the Dayton facility, Jones Hall in Houston, and a number of facilities at universities. This information was volunteered - not asked for by Mr. Zuchelli.

So it appears CRS has explicit experience in planning arts facilities.

ars

Call Don Zuchelli tomorrow
must be Willie

Jan 5 - 3:00 City

Barny, Sr. 582-4011

The Filson Historical Society

MEMO

from

ZUCHELLI, HUNTER & ASSOCIATES, INC.

21 Dec 77

Dear Ball:

Don Zuchelli has tentatively scheduled a meeting between himself, CRS (Peña and Kennon) and Hanson for 8 Jan 78 in Houston - at about 2:00 P - subject to endorsement of the Davidson Committee on 5 Jan. - Confirmation letter to you is on the way

Stade

**The Courier-Journal
The Louisville Times**

LOUISVILLE, KENTUCKY 40202

AREA CODE (502) 582-4501

BARRY BINGHAM, SR.
CHAIRMAN OF THE BOARD

December 21, 1977

Dr. Walter Creese
Department of Architecture
University of Illinois at Urbana-Champaign
Urbana, Illinois 61801

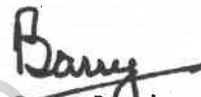
Dear Walter:

Thank you for your recent letter. I warmly appreciate your active interest in our big arts project in Louisville.

I note the names you have listed in the architectural field, and also the acoustical experts recommended by your bright graduate student. I am circulating this material among the members of our subcommittee.

I will be in touch with you a little later on to report further action. With best regards,

Yours as ever,


Barry Bingham, Sr.

cc: Subcommittee Members
Gordon Davidson

University of Illinois at Urbana-Champaign

DEPARTMENT OF ARCHITECTURE · 106 ARCHITECTURE BUILDING · URBANA, ILLINOIS 61801 · (217) 333-1330

December 10, 1977

Mr. Barry Bingham
The Louisville Courier-Journal
Louisville, Kentucky 40202

Dear Barry:

You brought back a flood of welcome memories. It was wonderful to hear that you are carrying on with such exciting projects, bringing further benefits to the community.

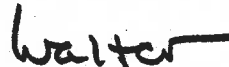
I asked Andy Gibbs to collaborate on a list of names and it is enclosed. He is more mature than most graduate students, as he has had eight years field experience in different parts of the country as a theatre technician. He might be someone who could help in checking plans. He is writing his PhD on multipurpose spaces in theatres (he doesn't appear to approve of them either, except in special cases).

Although Cyril Harris appears to have a definite edge, he also gave me a list of others who might do well with the acoustical questions. Mr. Gibbs carried out an analysis of Weese's theatres, including the Louisville Actors Theatre, and he still gives high marks to the architect.

Experience suggests to me that every building will have some mistakes in it. The best one can do is to keep them at a minimum. I think some architects have lately gone too far in assuming that if the play is a spiritual experience, then the building can do its part by subordinating itself as pure technology.

I sent the brochure of the Krannert Center under separate cover. Please let us know if there is anything further. It would buoy me up after this afternoon when a taxpaying citizen called to ask if I could send him some designs for a cheese store!

As ever,



Walter Creese, Hon AIA
Chm., Architectural History

1. Birkets, Gunnar, Birmingham, Mich.
Gunnar Birkets and Associates, Architects
292 Harmon St.
Birmingham, Mich. 48009 Tel. 644-0604

He has really been the lead architect for the professionals in this region. My impression is of a man of integrity.

2. Childs, Russell C., NYC
Vollmer Associates

Did Art Park Theatre, Niagara, N.Y. and Performing Arts Center in Lewiston.

3. Clutts, James, Dallas
Harper, Kemp, Clutts and Parker

Did Music Auditorium, Assembly Hall, North Texas State and Performing Arts Center, East Texas State University

4. Gambol, Clinton, Ft. Lauderdale

Did Florida-Atlantic Theatre

5. Johansen, John, NYC
John M. Johansen
401 E. 37th St.
NYC 10016

Did Clowes Hall, Butler University with Evans Woollen
Morris Mechanic Theatre, Baltimore, 1967
Mummers Theatre, Oklahoma City, 1970

6. Johnson, Philip NYC
Philip Johnson and John Burgee, Architects
375 Park Ave.
New York, N.Y. 10022

Did State Theatre at Lincoln Center, N.Y.
Did a Civic Center in South Bend, Ind., not open yet,
which has a 200 or 400 seat theatre. You would tap into a world
of experience with him. Always been strong on lighting.

7. Pena, William, Houston
Caudill, Rowlett and Scott

Did Jones Hall, Houston
Thomas Hall, Akron

8. Roche and Dinkeloo Hamden, Conn.

Did Power Center, University of Michigan, Ann Arbor
Wesleyan University Center for the Arts

9. Scutt, Der, NYC
Kahn and Jacobs

Did Minskoff Theatre in N.Y.

10. Weese, Harry, Chicago

Did Arena Stage, Washington, D.C. 1961
Milwaukee Center for the Performing Arts, 1969
Actors Theatre, Louisville, 1972

11. Woollen, Evans, Indianapolis

Woollen Associates
604 Fort Wayne Ave.
Indianapolis, Indiana 46204

Did Clewes Theatre at Butler with Johansen
Opera Center at Bloomington, 1963
Colby College Theatre in a Jens Larson building add on. Larson
was the architect of the U. of L. Law School etc. His work has
improved in the last few years. Imaginative.

The Filson Historical Society

A CREATIVE CONCEPT

In 1966, The University of Akron approached associate architects Caudill, Rowlett and Scott of Houston and Flynn, Dalton, van Dijk and Partners of Cleveland to create an overall design for a building to house the performing arts. Their combined ingenious concept today brings to Akron one of the world's finest halls in terms of design, acoustics and creative mechanisms.

I am pleased to add my welcome to all of you who have turned out for this noteworthy occasion. The opening of the Edwin J. Thomas Performing Arts Hall marks a new era for Akron and the surrounding area. All of us should take pride in this triumph of community spirit and dedication.

John S. Ballard
Mayor
City of Akron

It was determined that the Edwin J. Thomas Performing Arts Hall should be constructed to accommodate primarily concerts, opera, ballet and theatre productions.

To accomplish these seemingly impossible ends the architects realized that the main hall must be able to shrink and expand, so to speak, in order to accommodate, in this one versatile room, audiences as large as 3,000 and as small as 900.

The University of Akron and the architects called in Dr. George Izenour and Dr. Vern Knudsen to assist in the planning and development of the movable ceilings in order to regulate the volume, manipulate the acoustics and alter the physical dimensions of the main hall.

The ceiling, a field of overhead hexagons or "hexes," could be lowered in clusters in a tuning process for regulating the physical size of the hall. Furthermore, the entire ceiling could be lowered to the flying balcony railing, thus excluding 600 seats. A smaller size—900 seats—could be achieved by lowering the ceiling to the front edge of the grand tier.

Thus, once the hall had been sound-tuned, the ceiling hexes fixed in their most auspicious positions, almost like pre-setting a radio to preferred stations, the various positions of this ingenious ceiling and related acoustic curtains may be called into play by pushing buttons on a control console programmed previously. With the touch of a finger before an event, a technician may therefore condition the hall for chamber music, symphony or theatre.

THE UNIVERSITY OF AKRON
EDWIN J. THOMAS PERFORMING ARTS HALL

TECHNICAL INFORMATION

Stage Dimensions

Proscenium opening - width 56'; height 36'	Hanging depth - 34'6"
False proscenium - width 40'; height 21'	<u>Note:</u> A working pipe can be hung as deep as 36'. Dead hung pipes can be used, if needed, from 36' to the rear wall, with a height of 27'.
Curtain to back wall - 48'	
Apron - 5'	
Width of stage - 110'	
Distance from center to S.L. wall - 40'	Height, stage to grid - 80'
Distance from center to S.R. wall - 79'	36 sets of lines on counterweight (5 line sets)
Working fly floor S.L.	6 hemp sets (5 lines each)
Hemp fly floor S.R.	Distance of cables off center - 11'8" to each wall
Height under fly floors - 24'	Loading door on Hill St. - 8' x 13'
4 mechanical sets of lines	Trap area - 20' wide by 35' long (5' x 7' sections)
Length of pipes - 54' or less	Truck/van height allowable to dock 13'
Capacity of arbors - 1,100 lbs. (2 electrics 2,300 lbs.)	
Freight elevator - 6' x 7'2" (door) 8'2" x 9'3" (interior)	

Line Plot (distance noted is from proscenium wall)

Asbestos	0'3"	8.	8'6"	20.	16'6"	Light #2	25'
Act Curtain	1'	9.	9'	21.	17'	32.	26'3"
1.	2'	10.	9'8"	22.	17'6"	33.	27'
Teaser	2'6"	11.	10'	23.	18'	34.	28'
Tormentor	3'	12.	10'6"	24.	19'	35.	30'10"
Light #1	4'3"	13.	11'	25.	20'		31'6"
2.	5'6"	14.	12'	26.	20'6"		
3.	6'	15.	13'	27.	21'	36.	34'6"
4.	6'6"	16.	14'	28.	21'6"		
5.	7'	17.	15'	29.	22'		
6.	7'6"	18.	15'6"	30.	22'6"		
7.	8'	19.	16'	31.	23'9"		

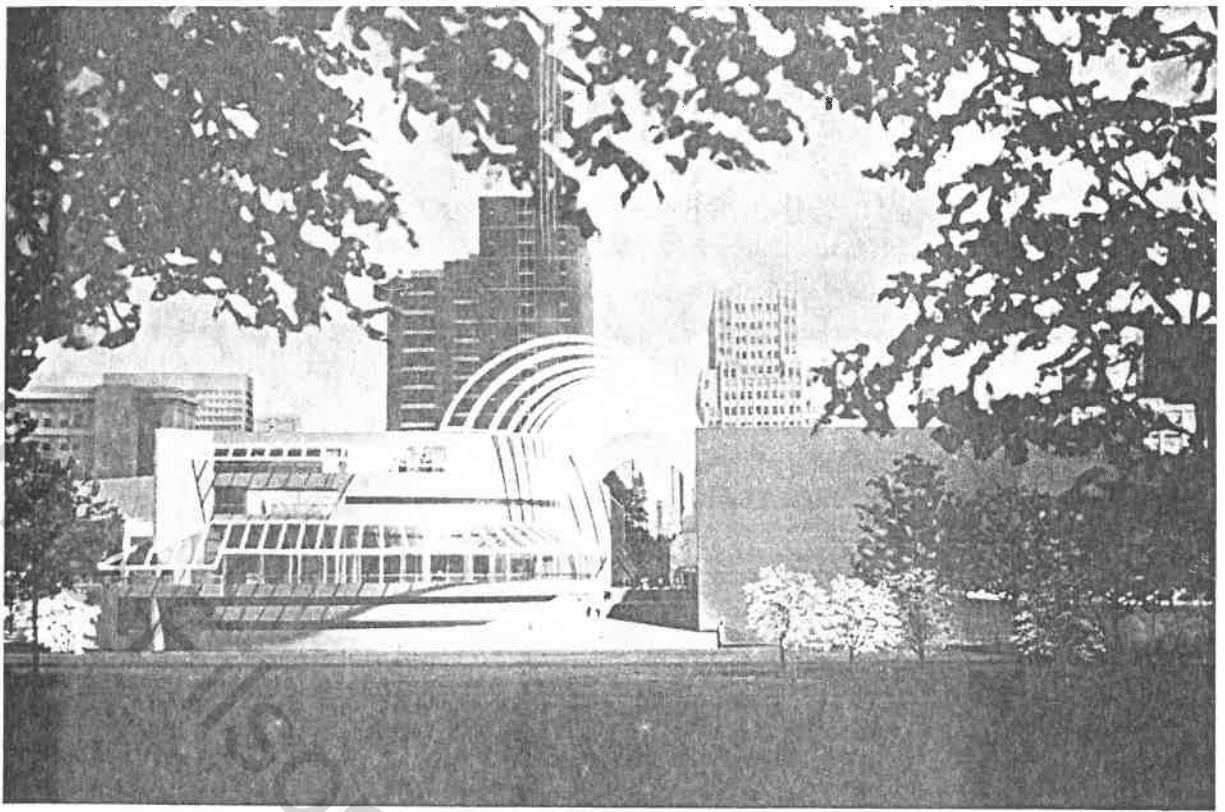
There are 3 sets of 4 electrical drop boxes. The first set is 9'4", the second is 14'8" and the 3rd is 23'1" from the proscenium wall. The boxes left of center are 5'1" from center and 25'7" from center. The boxes right of center are 6'2" from center and 26'11" from center.

The Denver Center for the Performing Arts represents a unique opportunity for the residents of Denver and Colorado, and a valuable new resource for the national performing arts community. The DCPA is two separate entities: first, the Denver Center for the Performing Arts is a public non-profit corporation which, in a contract with the City of Denver, has agreed to build the Theater Complex, to establish a professional repertory theater company in Denver, and which will become the management corporation for the entire Complex. And second, it is four square blocks of facilities in downtown Denver that are being developed into an exciting performing arts complex. The site is surrounded by the downtown business district, a City Park and the Auraria Higher Education Complex.

The Denver Center for the Performing Arts Complex will ultimately be comprised of seven facilities: the Concert Hall, the Theatre Complex, an Amphitheatre, a Parking Facility, the existing Auditorium Theatre, Arena, and an office building. The Center has received national recognition and praise from Nancy Hanks, Chairman of the National Endowment for the Arts, for its integration of the existing structures into the overall Complex plan.

These facilities will be joined together by a cross-shaped glass-roofed Galleria — 60 feet wide and 76 feet high. In addition to providing access to the facilities, the Galleria will offer sidewalk cafes, restaurants and shops. The park-like atmosphere of the Galleria will form a relaxed setting for street performers and strolling players.

The Center will be served by public transportation from all parts of the metropolitan area, and has been designed in full accordance with Federal guidelines for handicapped accessibility.



THE PERFORMING ARTS COMPLEX

THE CONCERT HALL

The Concert Hall, with performing characteristics to rival any in the world, in addition to being the home of the Denver Symphony Orchestra, will offer a great variety of musical attractions and concerts. It is located at the intersection of the two Gallerias. Construction on this facility, underway since December, 1974, is nearing completion for its opening in the Spring of 1978, at a cost of \$13,200,000.

It will have a multi-story entrance facade and lobby surrounded by galleries and over-looks. The Concert Hall will hold over 2,500 patrons in a seating plan unique in America:

the audience will be seated around the orchestra on a series of gallery levels and suspended seating rings, strategically placed for acoustical excellence.

Though designed primarily for music, the Concert Hall will be used for opera and dance as well, and will be managed by the DCPA Operations Company.

The \$13,200,000 Concert Hall has been financed by a combination of a \$6 million city revenue bond, private contributions and other earned revenues.

Architects for the Hall are Hardy, Holzman and Pfeiffer of New York. Christopher Jaffe of New York designed the Hall's acoustics.

THE THEATRE COMPLEX

The Performing Arts Theatre Complex, which will house four separate theatres, will have a spectacular glass enclosed lobby offering a superb view of the Rocky Mountains. Construction for the \$12 million facility began in March, 1977 with completion scheduled for March, 1979.

To bring the finest in professional theatre and to stimulate development of the Rocky Mountain area's talent, the DCPA has agreed to create a permanent professional theatre company.

THE THRUST THEATRE

The Thrust Theatre, which will hold from 500 to 750 patrons, will offer some unusual features to both the spectators and the players. There are five separate seating sections. Three of these sections can be raised or lowered independently of the others to create additional entrances and exits for the playing area, a variety of seating arrangements and capacities, and a variable shaped stage.

The permanent stage is divided into four separate sections that can also be raised or lowered independently and is covered with a network of trapdoors.

THE "EMPTY SPACE" THEATRE

The "Empty Space" Theatre, which will hold from 150 to 600 patrons, is in the shape of a pentagon and is surrounded by a balcony. This unique space, similar to a television studio, will present a play's director and producer with a multitude of possibilities when they begin the process of staging a production. They will be able to devise a work in several different settings: a thrust, a modified thrust, in the round, in the surround (with the playing area slightly

off-center but still surrounded by the audience), or, they may use the entire playing area with the audience seated only in the balcony.

The Thrust and "Empty Space" Theatres are located next to each other and their stage levels can connect. This will enable the two theatres to be combined for special productions.

THE EXPERIMENTAL THEATRE

The Experimental Theatre is a large space located adjacent to the Thrust and "Empty Space" Theatres. When used for a production, it can seat approximately 200 patrons, and can also be used as a rehearsal area. There is a large courtyard off the Experimental Theatre which will permit it to be used for indoor/outdoor theatre productions.

CINEMA

The Theatre Complex will also house a Cinema able to seat 260, and a screening room for 30. The Cinema will be operated by the Denver Center for the Performing Arts in conjunction with the American Film Institute.

Architects for the Theatre Complex are Roche, Dinkeloo and Associates of Hamden, Connecticut.

The \$12 million Performing Arts Theatre Complex is being built and developed in its entirety by the Denver Center for the Performing Arts through funds from the Frederick G. and Helen G. Bonfils Foundations, satellite organizations of the DCPA. The anticipated construction costs will total approximately \$9 million, with furnishings and contingencies estimated at an additional \$3 million.

THE AUDITORIUM THEATER

An early understanding was reached between the Denver Center for the Performing Arts and the City of Denver for the Auditorium Theater to become the proscenium theater for the DCPA Repertory Company. This understanding permitted the DCPA to design the unique combination of theaters in the Theater Complex. Collectively, they will form a highly flexible and exciting combination of theatrical facilities.

The Denver Center for the Performing Arts will have priority in renting the theater for its own productions as well as for booking special attractions. Touring productions will continue to be booked into the Auditorium Theater.

Future plans also provide for the reconstruction of the theater by the Denver Center for the Performing Arts, subject to city approval of the plans; after which, the DCPA will operate the theater under a long-term lease arrangement.

BONFILS THEATRE

Bonfils Theatre, a division of the Denver Center for the Performing Arts, will maintain its strong commitment to operate as Denver's community theatre. The theatre, located at East Colfax and Elizabeth Streets in East Denver, was built in 1953 by Helen G. Bonfils as a service to the community. This community institution has become the showcase for Denver's amateur talent, and provides workshops and training for those who wish to make the theatre their profession.

In addition to the Bonfils regular theater season, Bonfils Theater provides the community with its Children's Theater, a Children's Summertime Theater, operated under a special HEW grant, and the Festival Caravan, a theater that travels among Denver's City parks offering

free performances to the people of Denver.

PARKING FACILITY

The Center's Parking Facility will enable those who drive to the Center's activities to stay under cover all the way via the dramatic Galleria, which provides primary access to all parts of the Center.

This \$15 million, no-attendant facility, which will accommodate 1,800 cars is scheduled for completion in December, 1977. It has been financed by city revenue bonds and will occupy a full city block.

It will offer fifteen parking spaces designated for the handicapped, with a provision for more, should they become necessary. Each space has a curved ramp and extra-wide access to permit easy wheelchair mobility. All handicapped parking spaces are primarily designated for wheelchair patrons and are located next to an elevator, making the Galleria a short and easy ride away.

As the main gateway to the Center, the parking facility has been designed with a series of balconies and terraces which will provide arriving patrons with an exciting introductory view of the activities in the Galleria below.

The Parking Facility will be owned and operated by the City of Denver.

Architects for the Parking Facility are Muchow & Associates of Denver.

AMPHITHEATRE

Planned for future expansion, the Amphitheatre will be situated in the Center's park and will have the Rocky Mountains as its backdrop. Located at the foot of the Grand Stair, which sweeps down from the Galleria between the Concert Hall and the Theatre Complex, it will hold 1,400 patrons and will be used for outdoor concerts, theatre productions and dance.

THE ARENA

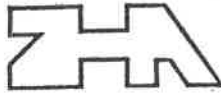
The Arena, which has operated as a sporting event facility, will remain under the City's management until funds are secured for its conversion to an educational facility.

Future plans for use of this part of the Complex, which will have to be approved by the City of Denver, include: rehearsal space, classrooms and offices for an arts conservatory, cinema and television studios and workshops for the theatres and Concert Hall.

ARTS AND HUMANITIES OFFICE BUILDING

The Police Administration Building will be leased from the City on completion of the new Police Headquarters in late 1977. This building will house primarily the offices for the several performing arts groups utilizing the Center's facilities, as well as the DCPA Administrative Offices.

It should be emphasized that the Denver Center for the Performing Arts, and all its facilities, will serve not only Denver and the State of Colorado, but the entire Rocky Mountain region. When completed, the DCPA will fill a large gap in a part of the United States generally considered to be the area most in need of cultural facilities and support for the performing arts. Your support in this exciting effort is respectfully requested.



ZUCHELLI, HUNTER & ASSOCIATES, INC.

URBAN ECONOMICS . DEVELOPMENT PROGRAMMING . FINANCIAL ANALYSIS

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

December 27, 1977

Mr. Paul Kennon
President
Caudill, Rowlett & Scott
1111 West Loop, South
Houston, Texas 77027

Dear Mr. Kennon:

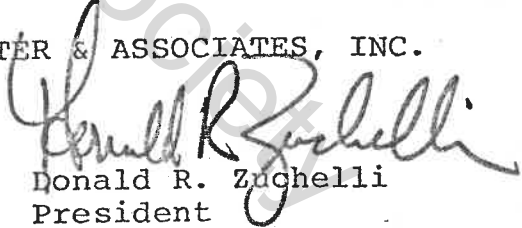
This letter is to confirm arrangements for a meeting in your offices on Monday, January 9th at 3:00 p.m. to discuss contractual matters between us for your firm's involvement in the Kentucky Cultural Arts facility in Louisville, Kentucky.

It is expected that a proposed Scope of Services and compensation will be available in draft form for your review to provide the initial "art facility" programming during the months of January and February. The requested assurance that CRS will be designation as a "finalist" in the competition to be commissioned as the "design" architect is hereby provided, subsequent to the favorable action by the Governor's Subcommittee for Architectural Selection on December 20th in Louisville.

We look forward to your firm's substantive involvement in this challenging project.

Sincerely,

ZUCHELLI, HUNTER & ASSOCIATES, INC.


Donald R. Zuchelli
President

DRZ:jg

cc: Richard Hanson
Dean Jerry Ball
Theodore Strader