



Visual and Performing Arts

THE PRACTICE OF BNIM

bnim

ABOUT BNIM

BNIM is an innovative leader in designing high performance environments. BNIM's instrumental development of the USGBC, LEED, and the Living Building concept, combined with projects, methods, and research, shaped the direction of the sustainable movement. Through this involvement, the firm has redefined design excellence to elevate human experience together with aesthetics and building performance. In practice, this multifaceted approach to design excellence has yielded national acclaim, including the AIA National Architecture Firm Award, and consistent design recognition nationally and internationally. BNIM is **Building Positive**, a notion that describes how our practice leverages its collective capacity for design thinking to solve issues at every scale in a way that is focused on building the positive attributes of community and the built environment. Through an integrated process of collaborative discovery, BNIM creates transformative, living designs that lead to vital and healthy organizations and communities.

Visual and Performing Arts

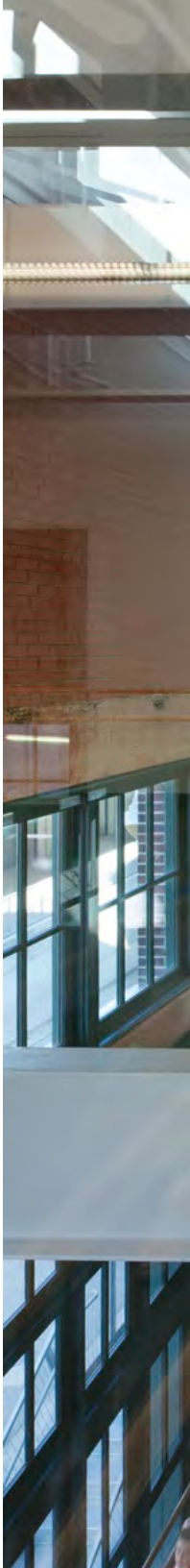
THE PRACTICE OF BNIM

The Arts Enrich Human Vitality

Arts education and engagement are key to the development of a culturally rich and diverse society. Many have explored and proven the significant role that the arts play in human development. In her study, Judith Burton with Columbia University demonstrated that subjects such as mathematics, science, and language require complex cognitive and creative processes that are typical of learning in the arts¹. A separate study showed that music training and performance provide a strong base for characteristics attributed to success in many areas of individual growth, including communication, enthusiasm, style, and presentation². Furthermore, yet another study found that association with the arts improves motor skills and emotional balance³.

This is a small sampling of research that shows a strong connection between the arts and mental, physical, and emotional development, yet funding for the arts is typically the first to be cut from school, local, and federal budgets. Many arts projects—museums, performance halls, and theaters—are subject to lengthy fundraising efforts and largely dependent upon private donations. Although the arts offer tangible benefits to cities that cultivate thriving creative communities, it is often a small contingency of dedicated patrons who perpetuate the arts' vitality.

The physical environment plays a significant role in the success of programs for observing, teaching, and learning the arts. Beyond creating space for specific and evolving needs, facilities can enhance the success of these programs through improved human health, productivity, and other measurable metrics by adhering to certain tenets of a design approach that focuses on human vitality. At BNIM, we refer to this as human purposed design.





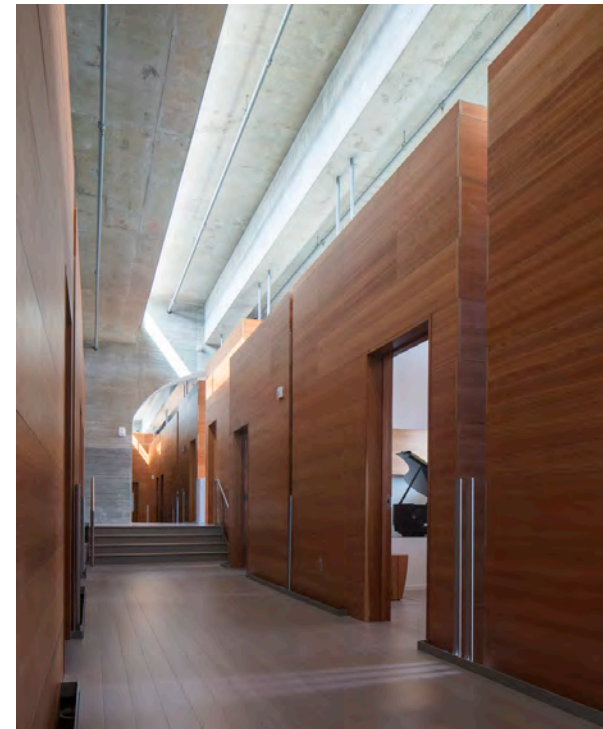
Design Excellence/Responsible Design

We approach each project in a manner to responsibly create an experience that provides for our clients' programmatic needs and enhances the human spirit. We proactively seek to understand our clients' metrics for success and work collaboratively to find solutions that will assist in enhancing and measuring those goals. The University of Iowa School of Art and Art History, a collaboration between BNIM and Steven Holl Architects, noted that the building's design has inspired many others to create pieces of art, continuing the creation of beauty. At the Todd Bolender Center for Dance and Creativity (*left*), BNIM repurposed a dilapidated powerhouse into a vibrant rehearsal and performance space for aspiring dancers. The year following the new building's grand opening, the Kansas City Ballet saw an increase in students and ticket sales, and the company was able to recruit top talent from across the country.



High Performance Integrated Design

BNIM's work at the University of Missouri School of Music and the Princeton University Lewis Center for the Arts (with Steven Holl Architects) pulled the individual practice and performance spaces apart into a series of "boxes," which enhanced the acoustic isolation between each area (*below*). Also, the Kauffman Center for Performing Arts boasts near-perfect acoustics, promising an exceptional experience for performers and audiences alike. In the Bloch Galleries at the Nelson-Atkins Museum of Art (*left*), BNIM collaborated with specialty lighting designers and museum staff to create unique environments for extremely delicate works of art, with systems that maintain a constant temperature and lighting that dims when sensors do not detect movement in the gallery.





Using the Arts as Pedagogy

As architects and designers, artistic and visual expression is engrained in our design process. We lend the highest regard and recognize the ability of the arts to elevate critical and creative thought, enhance perception, and cultivate imaginative experiences. The University of Iowa Museum of Art (*above*) is targeted to establish a new agenda for higher education museums. The design creates an experience and facility that enhances the student connection with the arts, allowing them to encounter artwork and historic artifacts in a tactile manner. Other universities across the country have rebranded to become experimental and research-oriented, rather than employing traditional teaching methods. This focus provides a research lab environment, allowing patrons to interact with emerging arts, mediums, methods, and performance arts, expanding their outreach and patron support.

The merging of space and art is a powerful confluence in which buildings may be utilized as vehicles of artistic expression. We seek to achieve a harmonious balance and perception of art—physical, musical, performance—within the built environment, wherein the human experience is key.

H&R Block ARTSpace

KANSAS CITY ART INSTITUTE
KANSAS CITY, MISSOURI

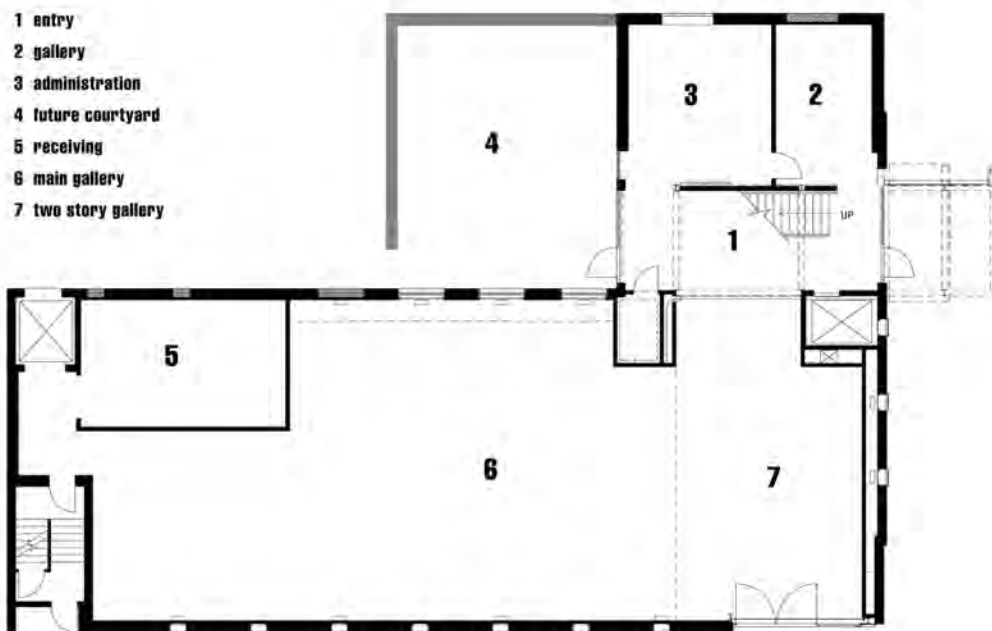




The Kansas City Art Institute hired BNIM to transform a 1960s abandoned building into a gallery space for the private arts college. The 2-story, L-shaped volume was punctured to create an atrium with new laminated glass openings, bathing the entry in daylight. The existing steel beam dividing the two halves of the structure was the departure point for the new entry element consisting of a canopy, a signature open stair, elevator, large storefront openings and an overlook into a new 2-story volume. The exterior vertical strip windows were re-invented as light boxes, and treated to provide a new layer to the façade and a glowing effect at night providing a contrast to the building's monolithic character. Crushed basalt, galvanized steel, stained cypress, and natural and painted concrete form the material palette.

The project's crucial location steered the design solution in two ways: Main Street, a half block away, is addressed through a Project Wall, a billboard for commissioned art, while a plaza to the east supports the entry sequence, solves ADA requirements, and creates a dialogue with the neighborhood. The transformation of the warehouse to a public space demanded radical re-thinking of its internal use, and of the site. This adaptive re-use project marked the cultural rebirth of an entire community.

Size	10,000 SF
Completion	1999





ARTSPACE
HAR BLOCK ARTSPACE AT THE
KANSAS CITY ART INSTITUTE

PRIVATE
PARKING
HAR BLOCK ARTSPACE AT THE
KANSAS CITY ART INSTITUTE
1001 W. 12TH ST.
KANSAS CITY, MO 64105
TEL: 816.221.1234
WWW.KCAI.ORG

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AWARDS

2000 DESIGN AWARD
AIA Kansas City

2000 HONOR AWARD
AIA Central States Region

1999 MAINSTAY AWARD
Main Street Corridor Development
Association

Stanley Museum of Art

UNIVERSITY OF IOWA, IOWA CITY, IOWA





The University of Iowa Stanley Museum of Art is a new cultural arts destination on the University of Iowa campus that restores a dedicated art museum presence to the campus community after 14 years. Following historic flooding in 2008, the new Stanley Museum of Art reunites the University with its renowned collections of African Art, 20th Century Art, as well as seminal works such as Jackson Pollock's Mural that previously held temporary residence in art institutions across the world.

Part of the campus network and adjacent to Gibson Square Park, the University of Iowa Stanley Museum of Art welcomes students, faculty, and visitors in through a transparent and daylight-filled lobby and entry plaza. These spaces provide opportunity for gathering and socializing, events, performances, and classes, allowing artistic expression to extend from within the walls of the Museum to become a central component of the campus experience.

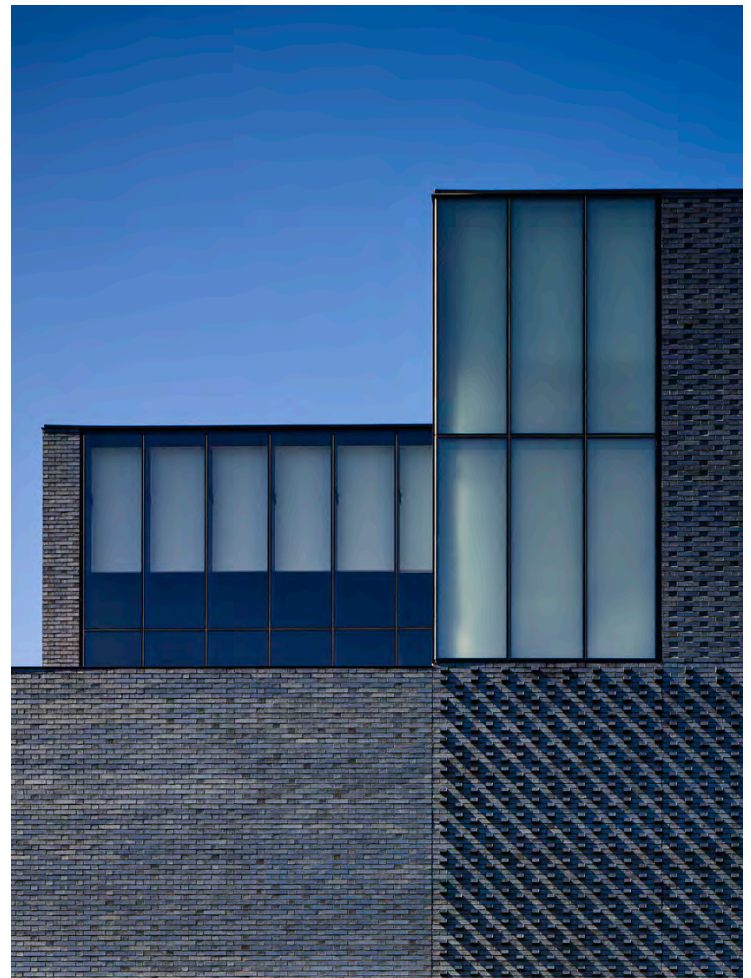
63,000 GSF
Completed 2022







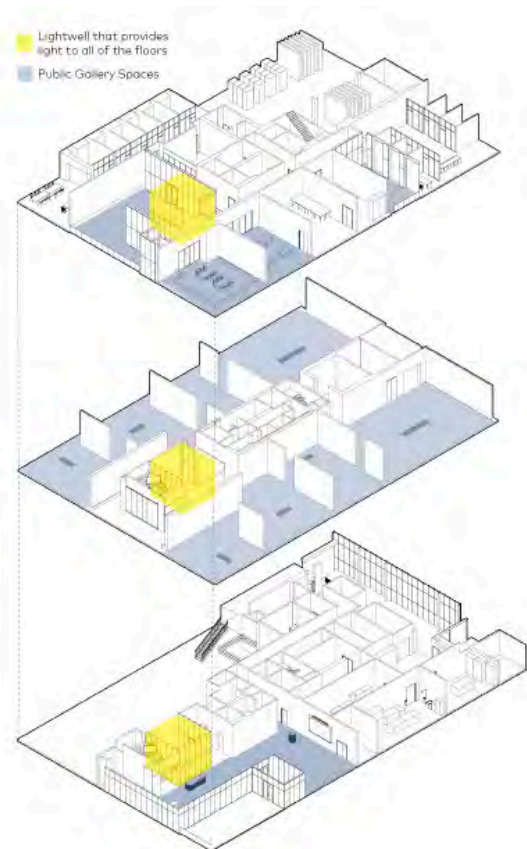
Dynamic and kinetic dark, warm brick exterior recalls the academic and cultural brick masonry buildings of Alvar Aalto, Louis Khan, and Eero and Eliel Saarinen. Through an alternating composition of brick texture and brick finish, the façade is transformed by the daily and seasonal changes in sunlight.

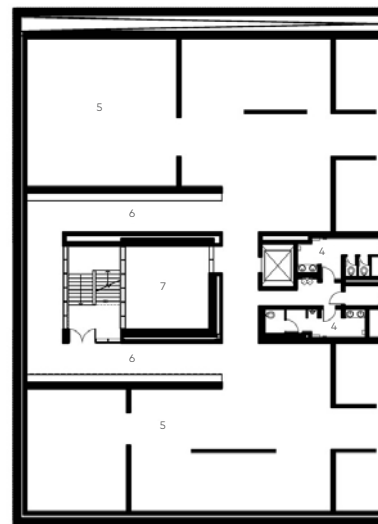
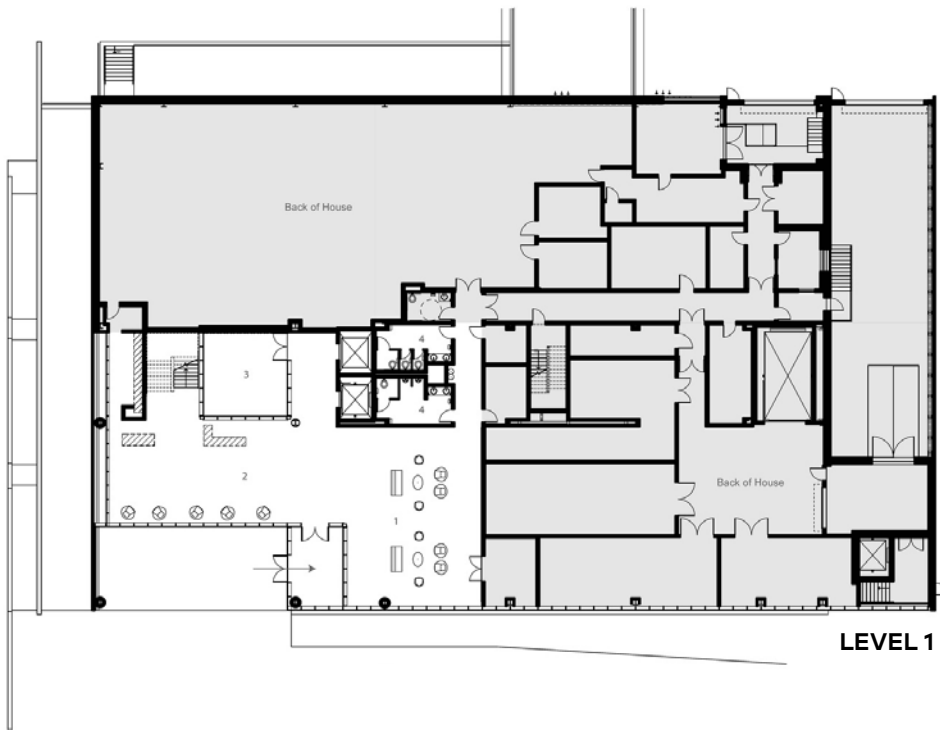


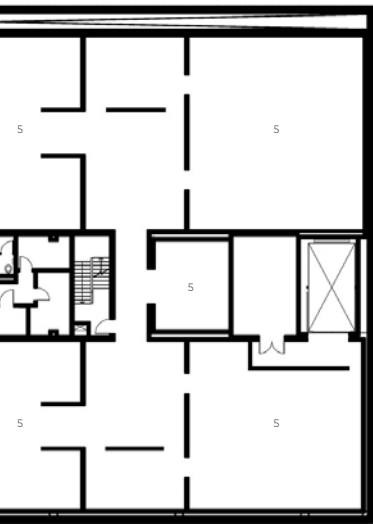




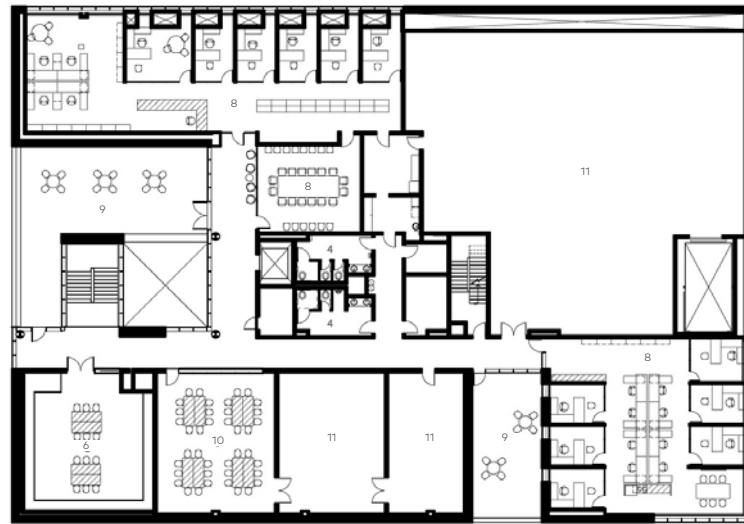
Programmatic requirements called for much of the building to be designed as a solid mass with limited fenestration in gallery, conservation, and storage areas. In response, the Museum's rectilinear form is designed to serve as a protective and respectful home for the display, conservation, and storage of the collections. The design team strategically included a series of interconnected, occupiable voids in the building massing including exterior terraces, light wells, the main lobby and public circulation spaces to bring the outside in. This thread of connective spaces establish access to daylight, enhance transparency and wayfinding, and guide the cadence of visitor experience.







LEVEL 2



LEVEL 3



0 30'

- 1 Art Lounge
- 2 Entry / Lobby
- 3 Courtyard
- 4 Restrooms
- 5 Gallery Space
- 6 Visible Storage
- 7 Light Well
- 8 Offices
- 9 Exhibition Terrace
- 10 Visual Classroom
- 11 Collection Storage

Rotating displays of work by contemporary artists will be featured in the main lobby throughout the year. The first of these installations to greet visitors is a mural entitled Surrounding by Philadelphia-based abstract painter and professor at Temple University, Odili Donald Odita.

Envisioned as a library and laboratory for the Arts, the Stanley Museum of Art provides a series of welcoming gallery spaces where individuals can learn about, discuss, and explore the collections. Galleries are designed with flexibility to enable the Museum to tailor the size of each space to suit the needs of the collections as well as traveling exhibitions. The proportions of the galleries also allow for faculty to curate collections for teaching and research and for students to learn the principles of curating, an initiative central to the Stanley Museum of Art's mission.

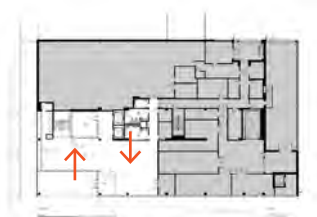
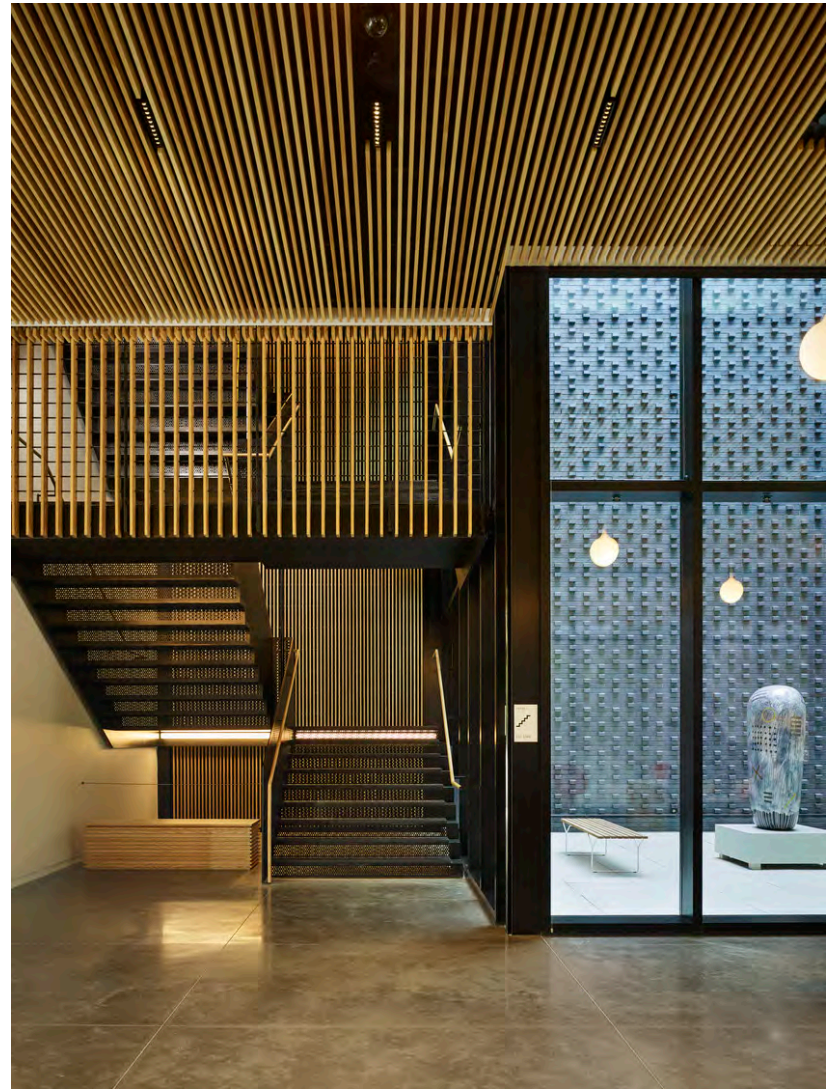
The Stanley Museum of Art features a visual arts laboratory classroom where works of art are installed for students' coursework observation. A visible storage room, teaching studios, offices, and collaborative staff and volunteer spaces are also dedicated to the research, support, and teaching of the collections.

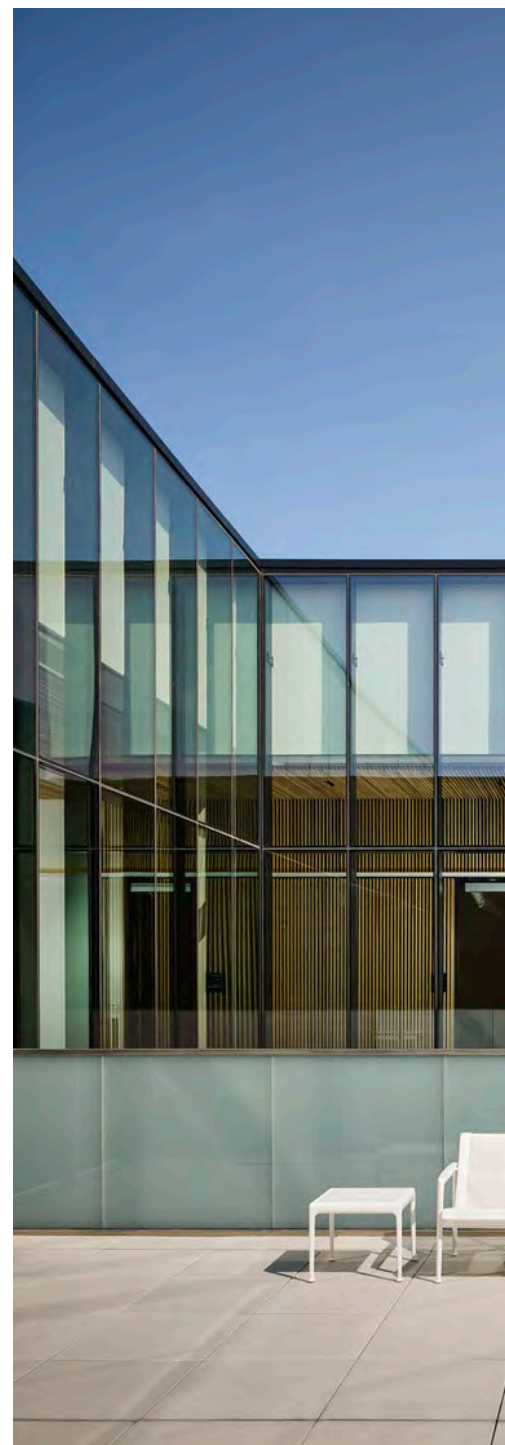


Level 1 - Art Lounge







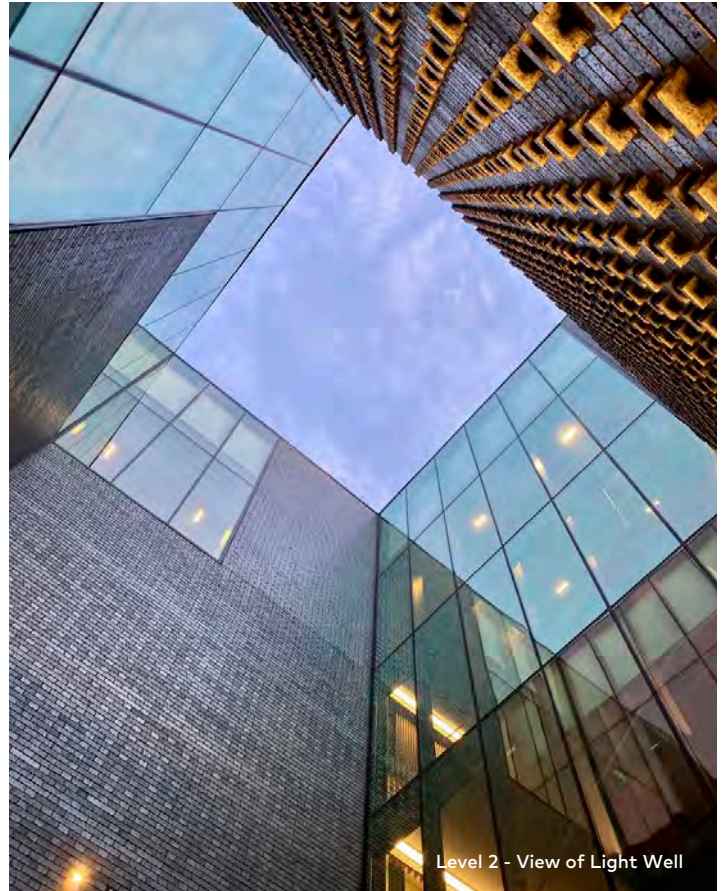




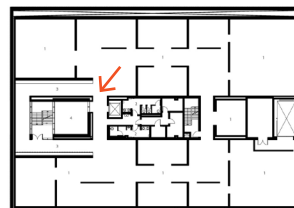




Level 2 - View of Light Well

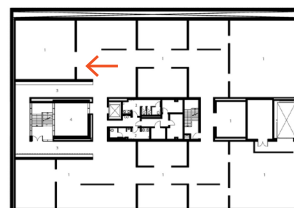
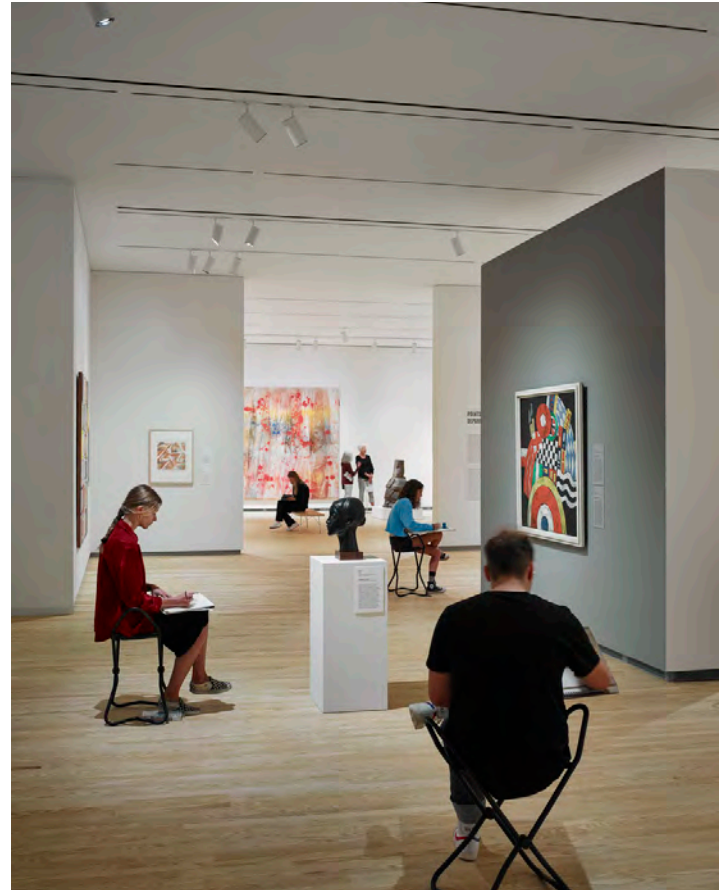
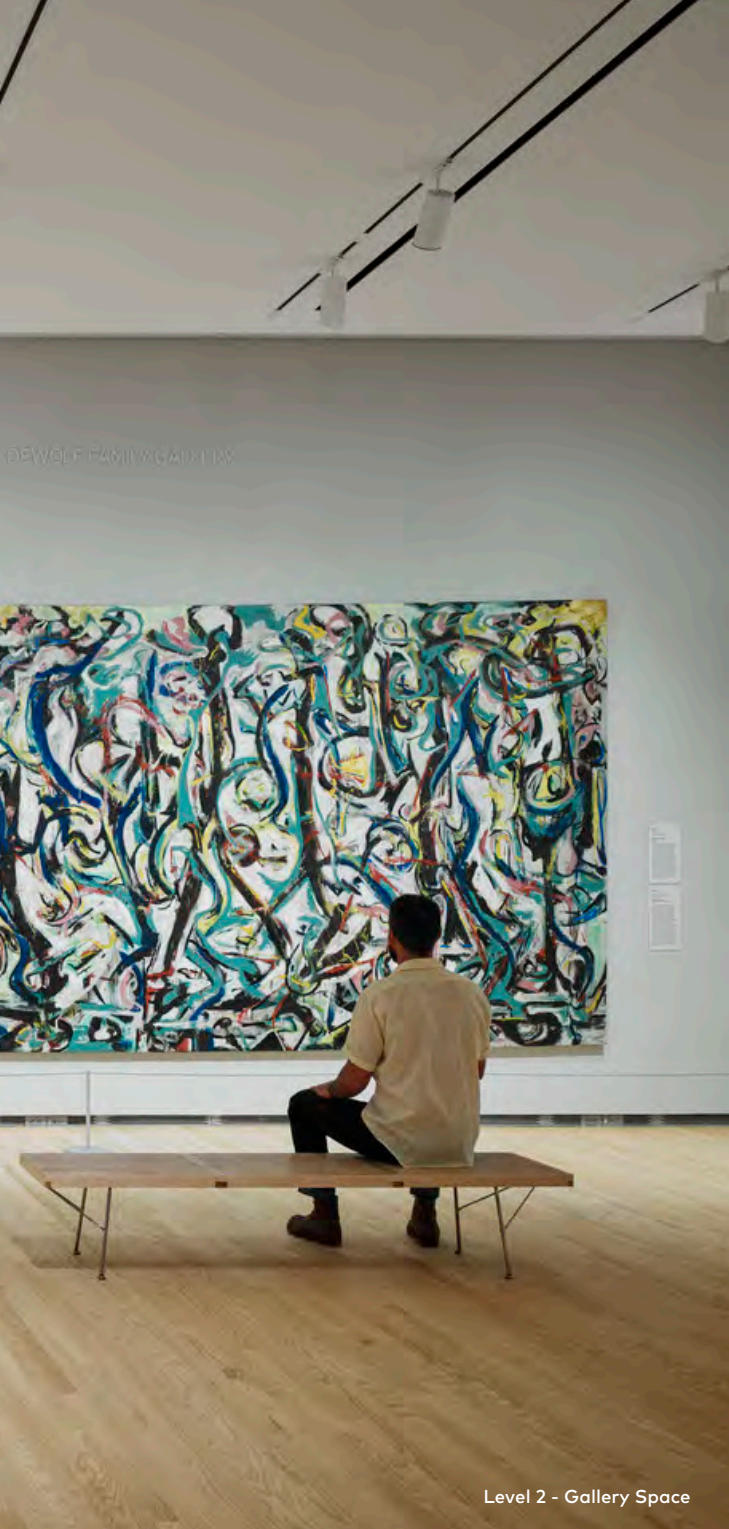


Level 2 - View of Light Well





CHRIS AND SUZANNE



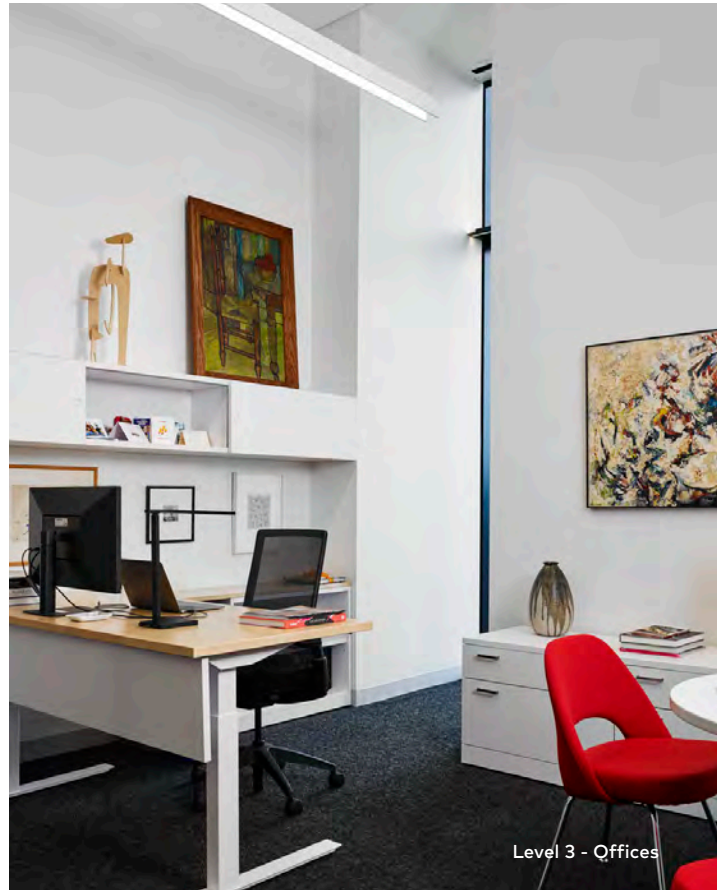


Level 3 - Visual Classroom







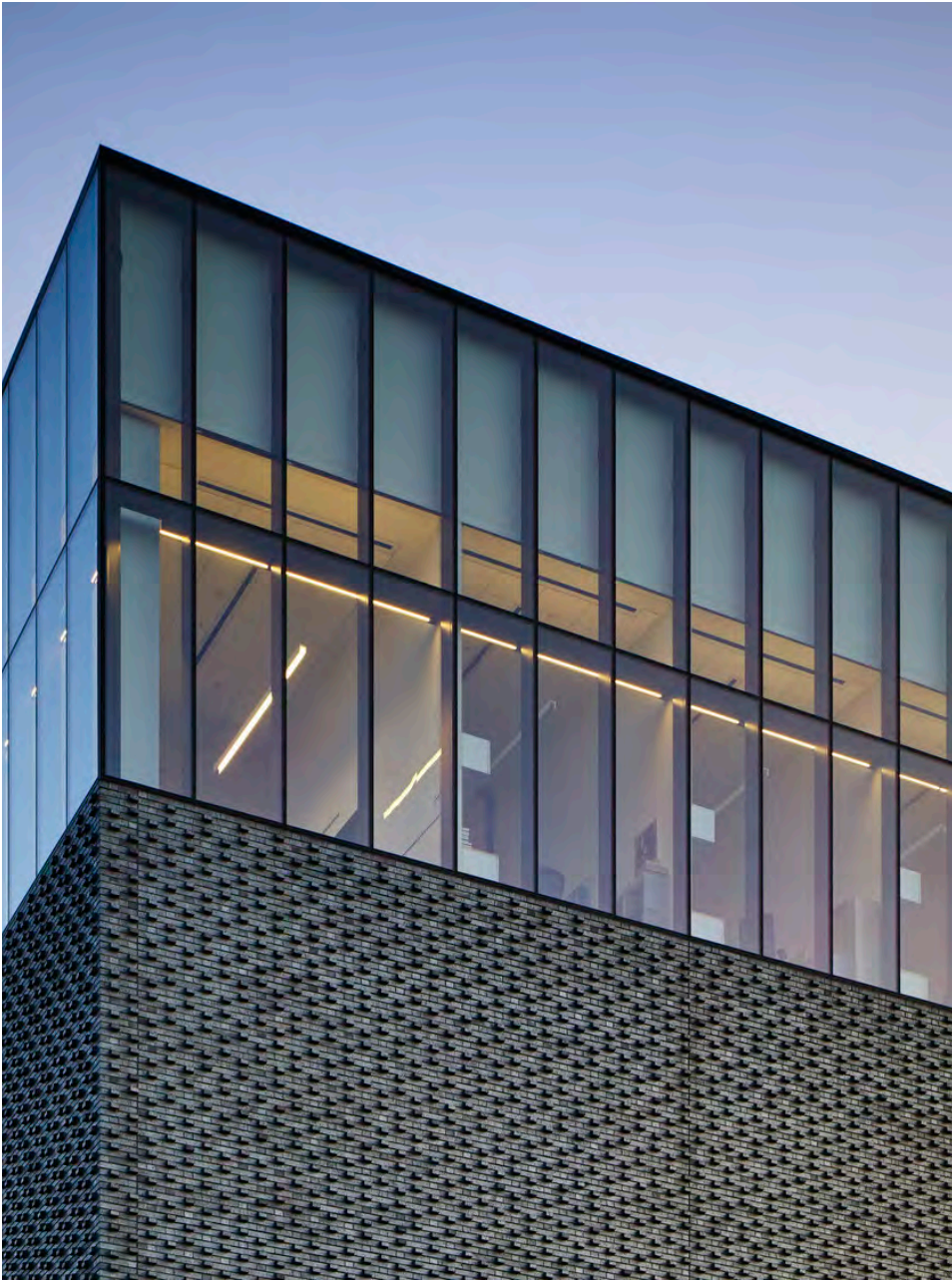




Level 3 - Collection Storage Space









Visual Arts Building

UNIVERSITY OF IOWA, IOWA CITY, IOWA





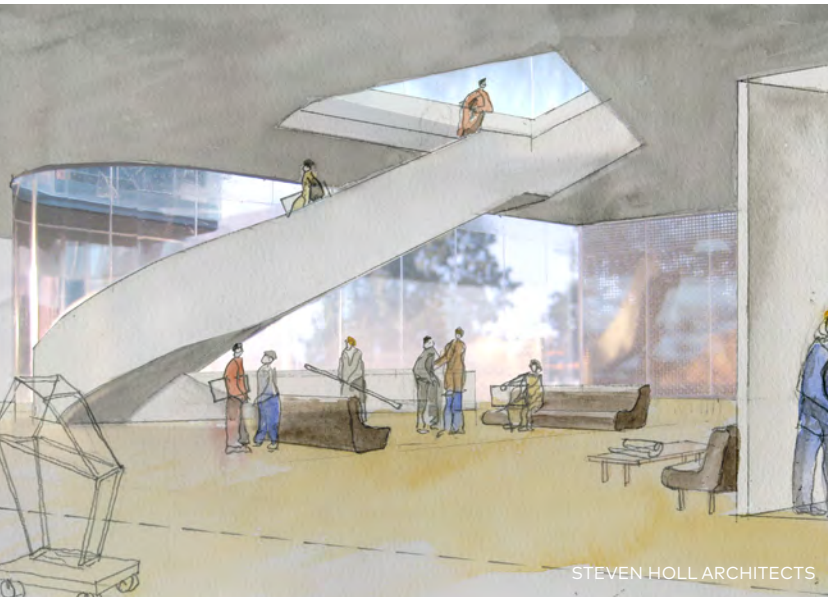
In 2008, the original University of Iowa School of Art and Art History building experienced significant flood damage. The 1930s Art Building was no longer a viable venue for arts education. The new University of Iowa Visual Arts Building provides studio space for ceramics, sculpture, metals, photography, printmaking, 3D design, intermedia, animation, and graphic design, as well as graduate student studios, faculty and staff studios and offices, and gallery space.

with Steven Holl Architects

126,000 SF
Completion in 2016
LEED Gold Registered







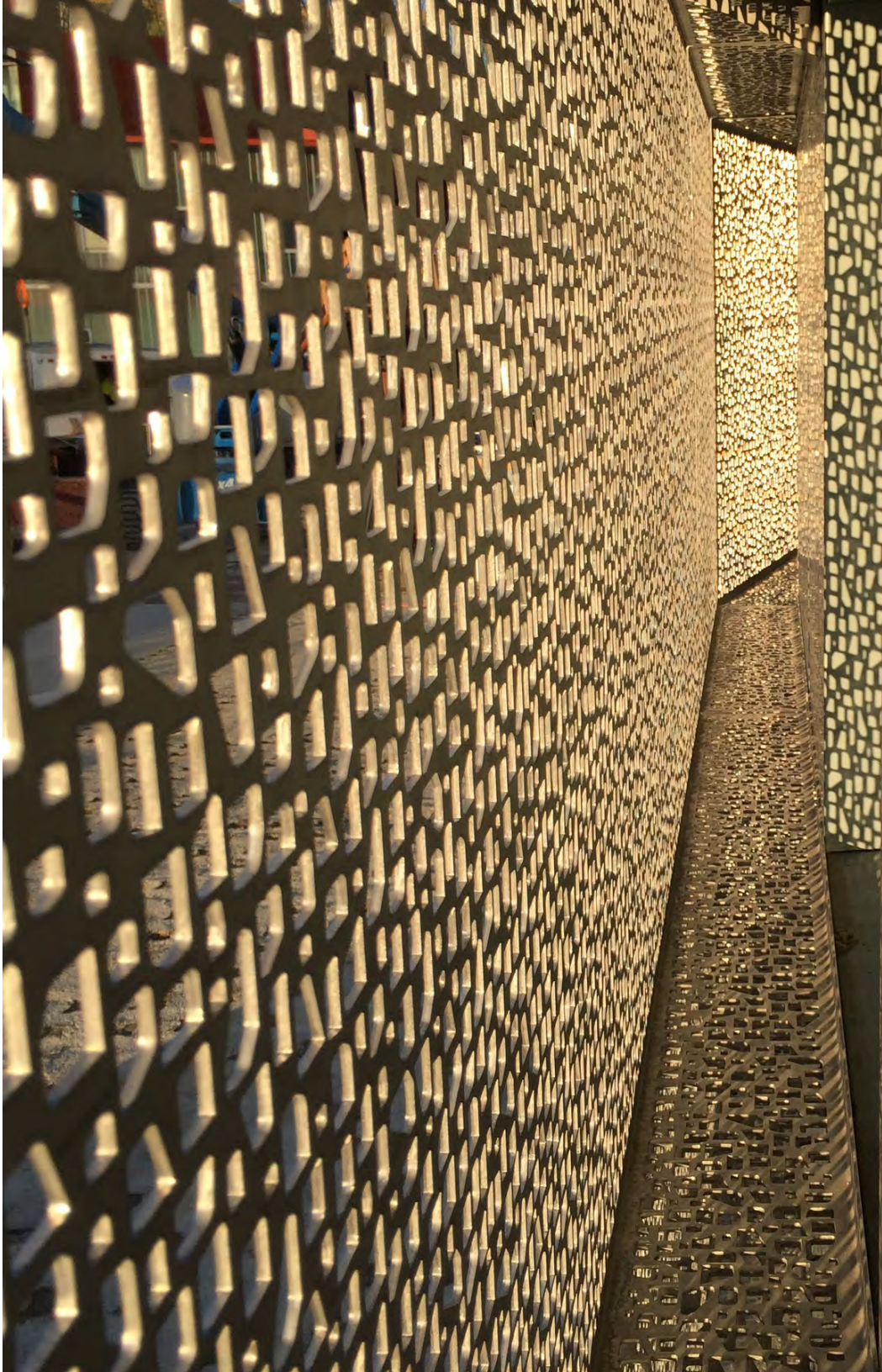
Sculptural open stairs are shaped to encourage meeting, interaction and discussion. Some stairs stop at generous landings with tables and chairs, others open onto lounge spaces with built-in seating.





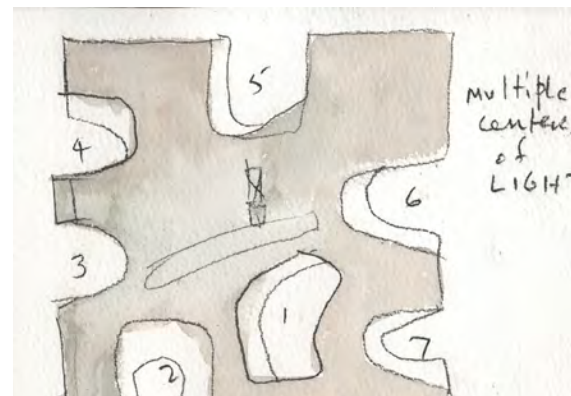
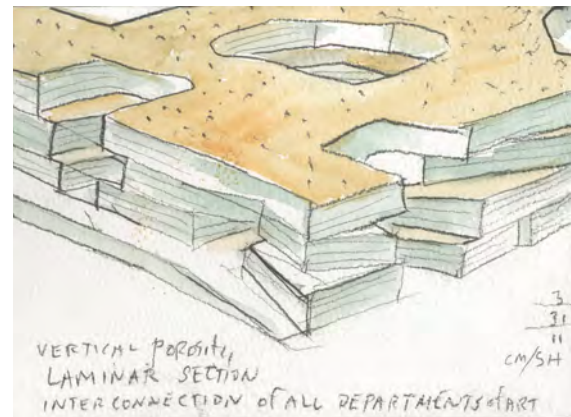




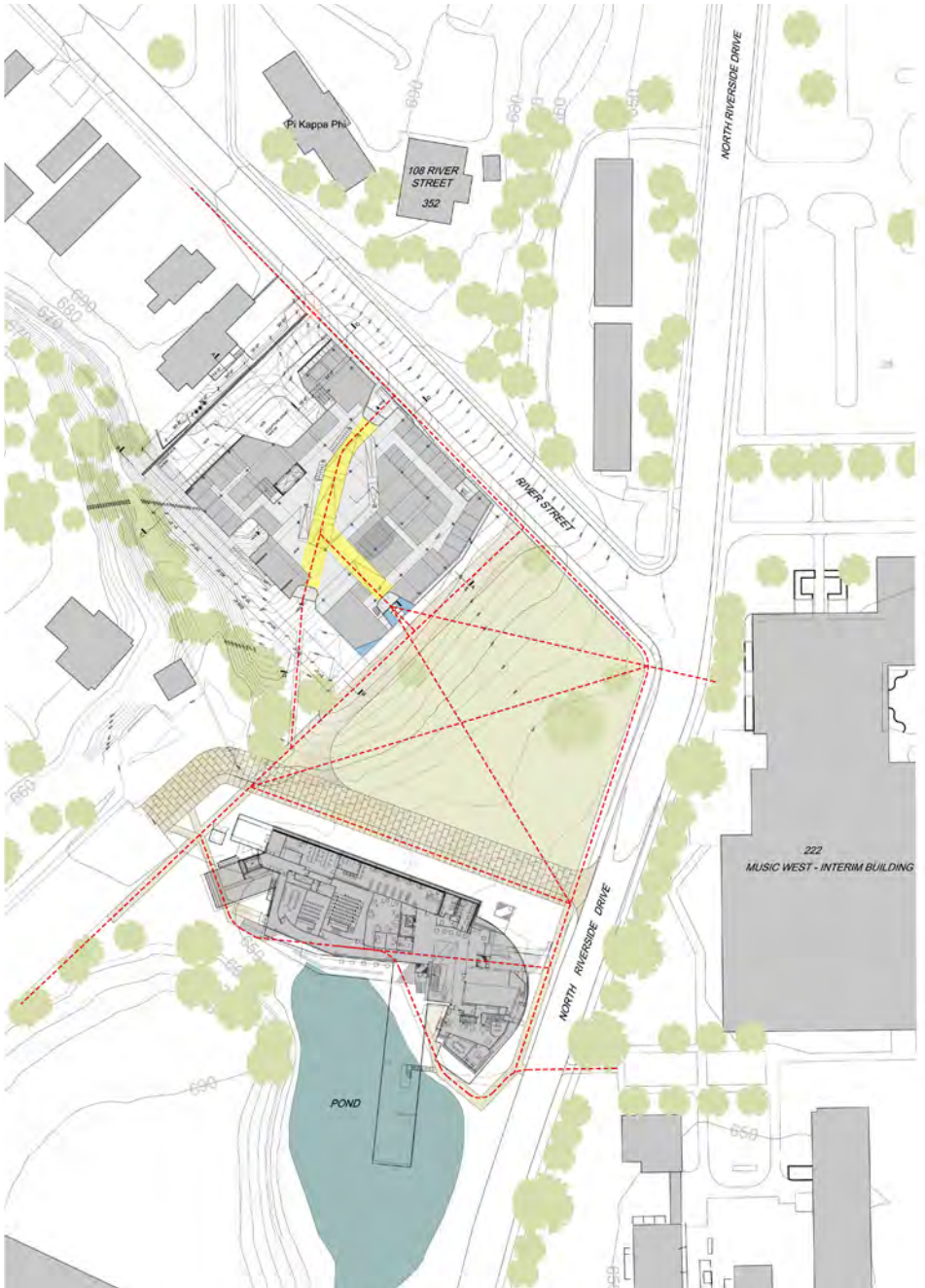




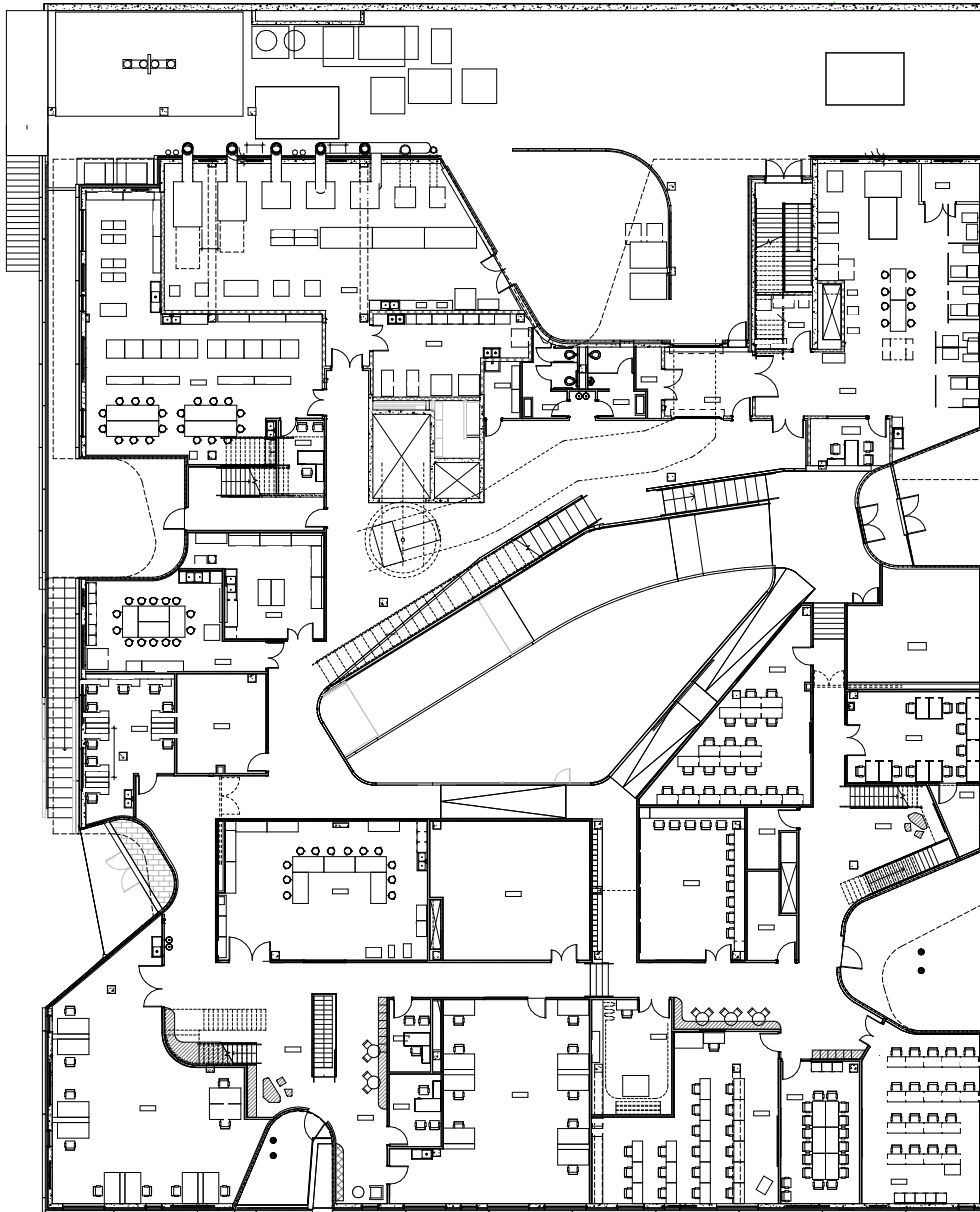
A punched concrete frame structure composed of cast-in-place concrete provides thermal mass at the exterior, while "bubble" slabs incorporating the Cobiax bubble deck system provide radiant cooling and heating. Computer modeling software was utilized to design the irregular shape of the structure and to coordinate the installation of the complex exposed mechanical pipes and ductwork. Key design features include significant daylighting, natural ventilation at the atrium skylight, a Rheinzink skin in weathering blue-green with a perforated stainless steel scrim for sun shade covers at the southwest and southeast building facades, thermal mass storage, an innovative thermal active slab heating and cooling system, and highly efficient HVAC systems utilizing energy recovery wheels to recapture potentially lost thermal energy through the extensive exhaust system.



STEVEN HOLL ARCHITECTS



site plan



0 15'

FIRST FLOOR PLAN



STEVEN HOLL ARCHITECTS

Connection and communication between the departments is facilitated in the vertical carving out of large open floor plates. Natural light and natural ventilation are inserted into the deep floor plates by the inclusion of what the design team calls "multiple centers of light." Several vertical cutouts are designed to foster interaction between the facility's four levels. The atrium provides a central skylight and circulation space that results in a powerful core of the building.





AWARDS

2018 American Concrete Institute (ACI)
Excellence in Concrete Construction

2018 AIA Iowa
Merit Award, Excellence in Craft

2017 AIA NY Design Award
Honor Award, Architecture

2017 Chicago Athenaeum
American Architecture Prize

2017 The Weidt Group, Commercial New Construction
Excellence In Energy Efficient Design

2017 Metal Construction Association
Chairman's Award For Overall Excellence

2017 SARA NY, Design Awards
Design Award Of Excellence

2017 ENR, Midwest Regional
Best Higher Education/Research Project

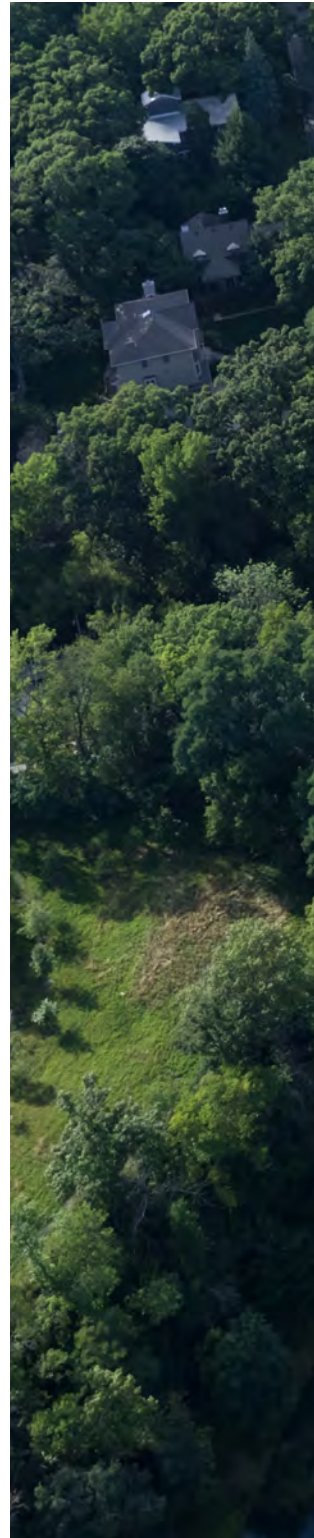
2017 Metal Construction News
MCN Building And Roofing Awards, New Metal Walls

2016 Interior Design
Best Of The Year Award Winner - Education

2016 Architect's Newspaper
Building Of The Year Award, Midwest

2016 Interior Design
Best of Year Award, Education

2016 Architects Newspaper
Building of the Year, Midwest





Fine Arts + Design Studios

JOHNSON COUNTY COMMUNITY COLLEGE
OVERLAND PARK, KANSAS



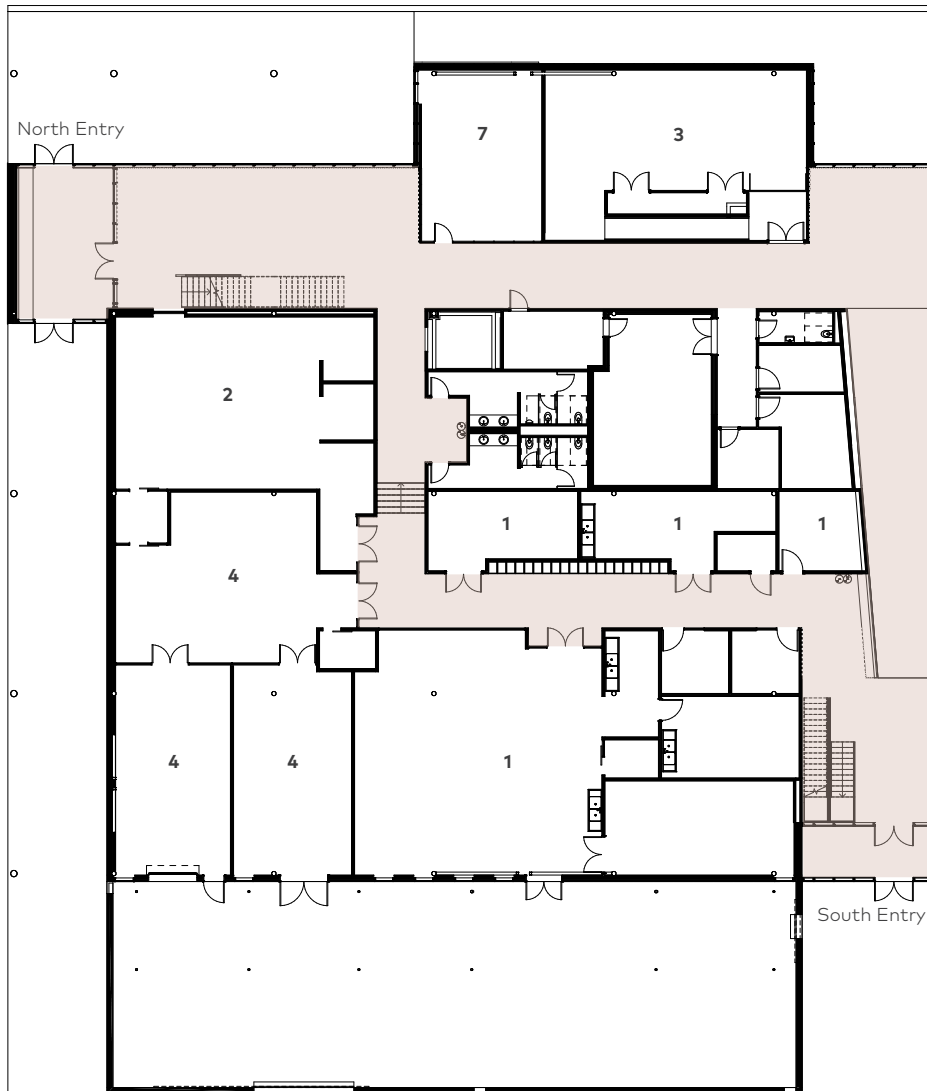


The new Fine Arts + Design Studios building at Johnson County Community College (JCCC) brings together the following disciplines into a single, carefully crafted facility: graphic design, sculpture, ceramics, metals, painting, drawing, photography, and filmmaking. The building and its spaces exemplify the notion of learning by doing, providing a framework for new synergies and enhanced collaboration across disciplines that are currently dispersed across campus.

In addition to providing flexible and vibrant interior studios, the building is thoughtfully sited to provide intimately scaled exterior spaces for the creation and display of art, and integrate and strengthen campus connections. The building will also anchor a new arts neighborhood on campus with its adjacency to JCCC's successful Wylie Hospitality and Culinary Academy Building and the Nerman Museum of Contemporary Art.

The design of the Fine Arts + Design Studios project has included careful consideration of the building envelope, energy use, occupant health and well-being, building systems and connection to the surrounding campus. The project is currently on target to achieve a LEED V4 Silver rating. It is anticipated that the building will achieve a total energy savings of about 25% over the baseline case.

41,650 SF
Completed in 2018

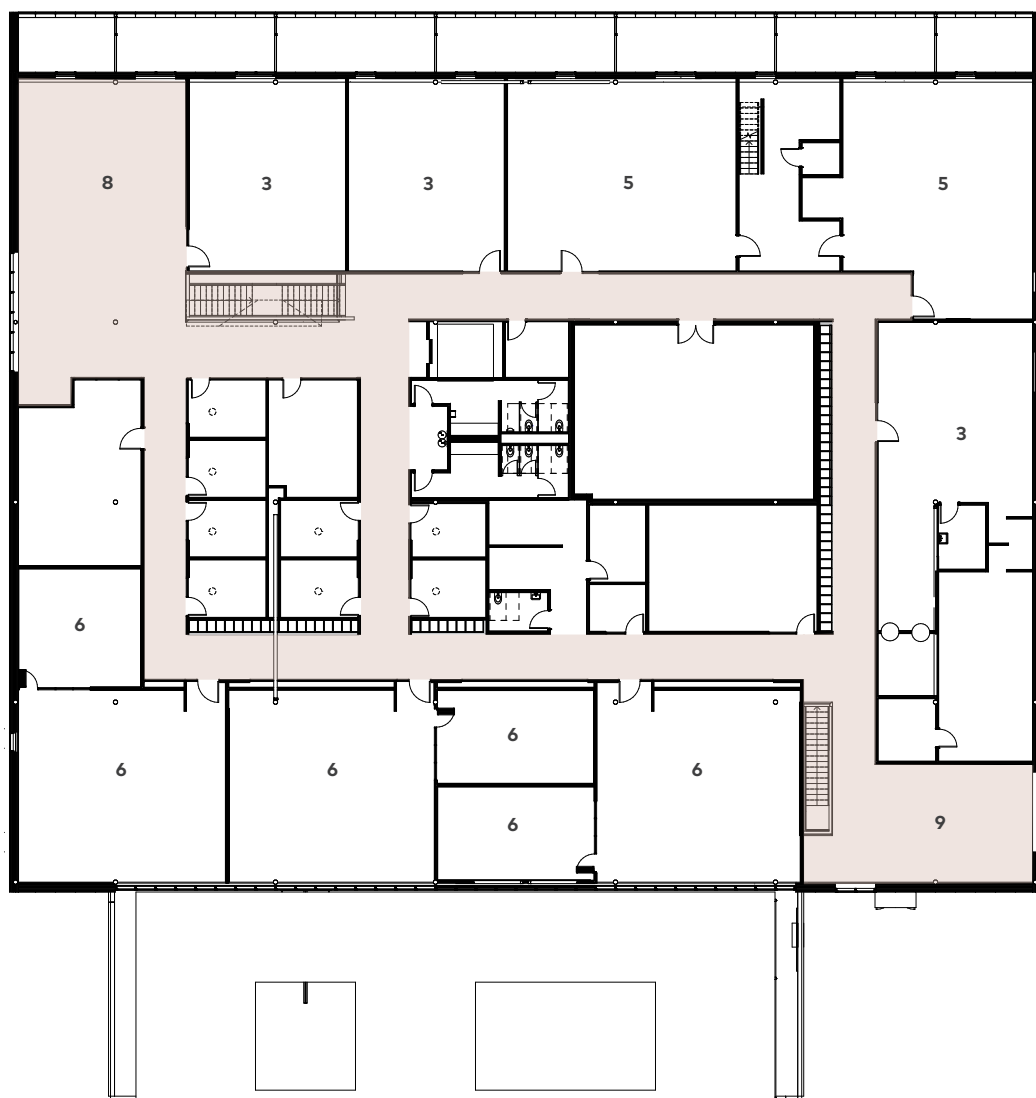


FIRST FLOOR



- 1 Ceramics
- 2 Metalsmithing
- 3 Photo + Film
- 4 Sculpture
- 5 2D Arts
- 6 Graphic Design
- 7 Multi-Use Space
- 8 Student Production/Lounge
- 9 Crit/Gallery Space

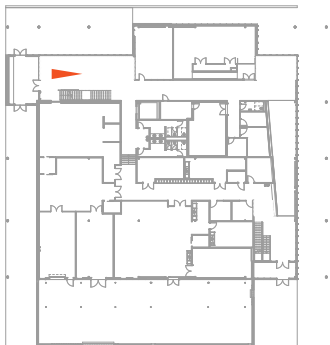
Circulation
through
the building



SECOND FLOOR

North Entry

Informally referred to by the project team as "the Street" this north entry and corridor which expands to the east facade and connects to the southeast entry will serve as gallery space for both 2D and 3D art to be displayed. Exterior walkways allow for the viewing of work from the outside in through full height glazing along "the street". The panelized expanded metal ceiling above provides an overhead canvas for hanging work while integrating a flexible track lighting system. The Mixed-Use space beyond is not dedicated to a specific department and can therefore be used for a variety of purposes such as formal gallery space, special exhibits, special project space, classroom, etc. It has fully operable glass walls that can be opened up for special events. The connecting stair with clerestory above filters natural light into the space. This is duplicated near the southeast entry as well.











Crit/Gallery Space

Located on the second floor near the south connecting stair, this Crit/Gallery space is another area that is not dedicated to a specific department and, therefore, providing flexibility to the users. Both planned and spontaneous activities will take place here ranging from special exhibits, small group presentations, special projects, and classes.

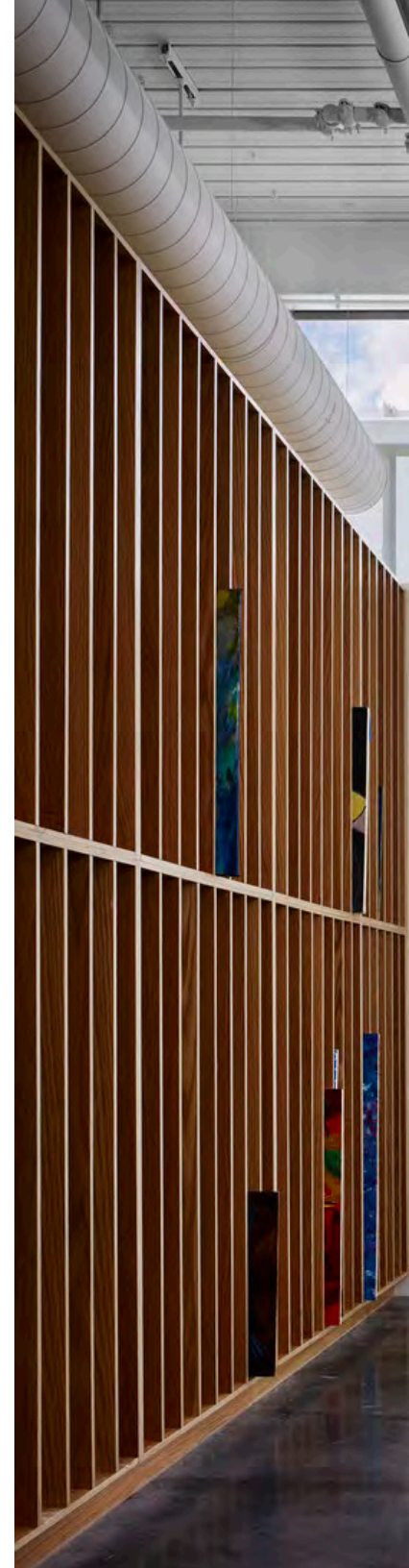


Student Production/Lounge

This Student Production space and lounge will not only serve as a space to help students get their work done outside of class but will also encourage the cross-pollination of programs as a place to gather and retreat away of the classrooms and studios. Visibility to and collaboration with students from the various art and design programs is a critical project goal. This space provides access to network computers, art supplies and equipment, storage for work, vending machines, and a variety of postures ranging from comfortable seating to standing. This area is located near the connecting stair to the gallery space below with other amenities directly adjacent including Print Lab/Materials Check-Out, Library for shared resources, and staff and faculty offices. All the gypsum walls are constructed with plywood backing so that various art can be displayed throughout all public corridors. Natural daylight floods the space by way of clerestories and large windows.

Painting Studio

The Painting studio with optimal northern light, gallery walls, high ceilings, flexible lighting, open floor space, updated technology and various storage spaces will support the teaching of the arts. A specialized ventilation system is integrated into the walls to maintain healthy indoor air quality.





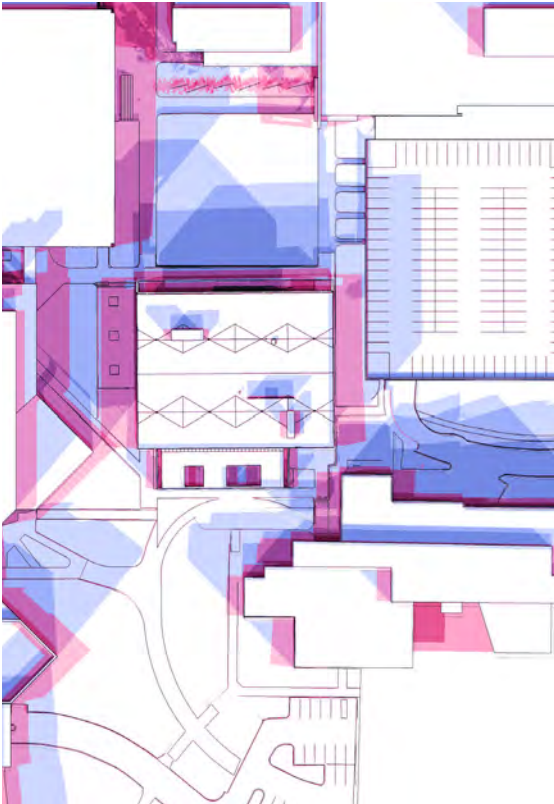
AWARDS

2020 Kansas City Business Journal
Capstone Award

2019 AIA Kansas City
Architecture Medium: Merit
Design Excellence Awards

2019 AIA Kansas
Merit Award, Architectural Project

2019 AIA Central States Region
Honor Award



Summer and Winter Shade Overlays

- | | |
|---------------|---------------|
| Summer | Winter |
| 9 am | 9 am |
| 12 am | 12 am |
| 3 am | 3 am |



Plant Typologies Based on Sun

- Full Sun
- Part Sun
- Full Shade



Landscape

The campus landscape at Johnson County Community College (JCCC) is similar to other community college landscapes in many ways, yet is also uniquely different. The gathering spaces between the academic buildings vary in scale, from large, more public courtyard spaces or amphitheater style spaces down to small, very intimate areas for personal study or reflection. All of these spaces, despite their scale, are enhanced by a lush, very diverse and comprehensive palette of plant material, unlike the majority of community college campuses. The landscape at the Fine Arts + Design Studios building is no different, it is informed by its contextual surroundings and microclimate and establish unique landscape typologies that vary in function and style. There is a large, minimal lawn area for active play, a shaded hardscape area for passive gathering and maybe most importantly, a sculpture garden, where large scale art pieces created by the students in the new academic building can be showcased, amid a dense ground plane of ornamental plantings. All of these plantings are native, assisting in stormwater treatment and minimizing long term maintenance needs.

Lewis Center for the Arts

PRINCETON UNIVERSITY, PRINCETON, NEW JERSEY

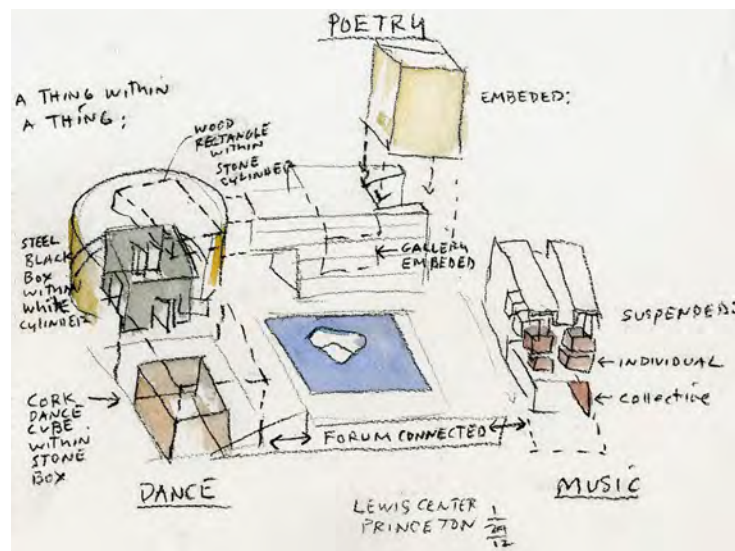


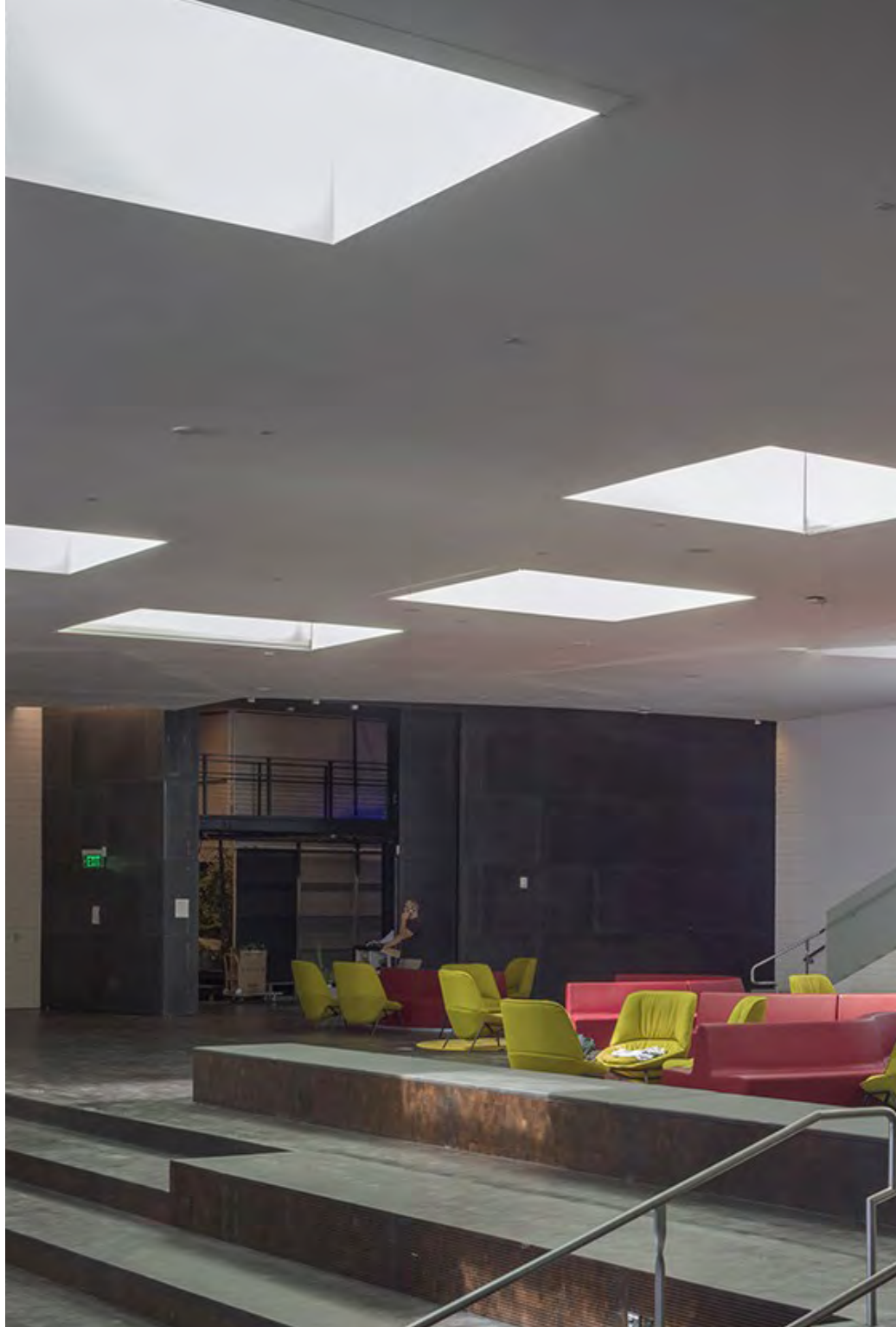
Princeton University's Lewis Center for the Arts is an academic program comprised of Writing, Dance, Theater, Visual Arts, and the Princeton Atelier, a program that brings together artists from different disciplines to collaborate for one dedicated semester. The new Lewis Center for the Arts facility is a physical representation of these creative forces, dedicated to the belief that the arts lift the human spirit.

The 139,000 square foot complex consists of three contemporary buildings designed around a courtyard. The buildings will share a common reception area and will house several public spaces, including an art gallery, a black box theater, a dance studio and a music rehearsal room. The complex will also house faculty and administrative offices and a box office.

With Steven Holl Architects

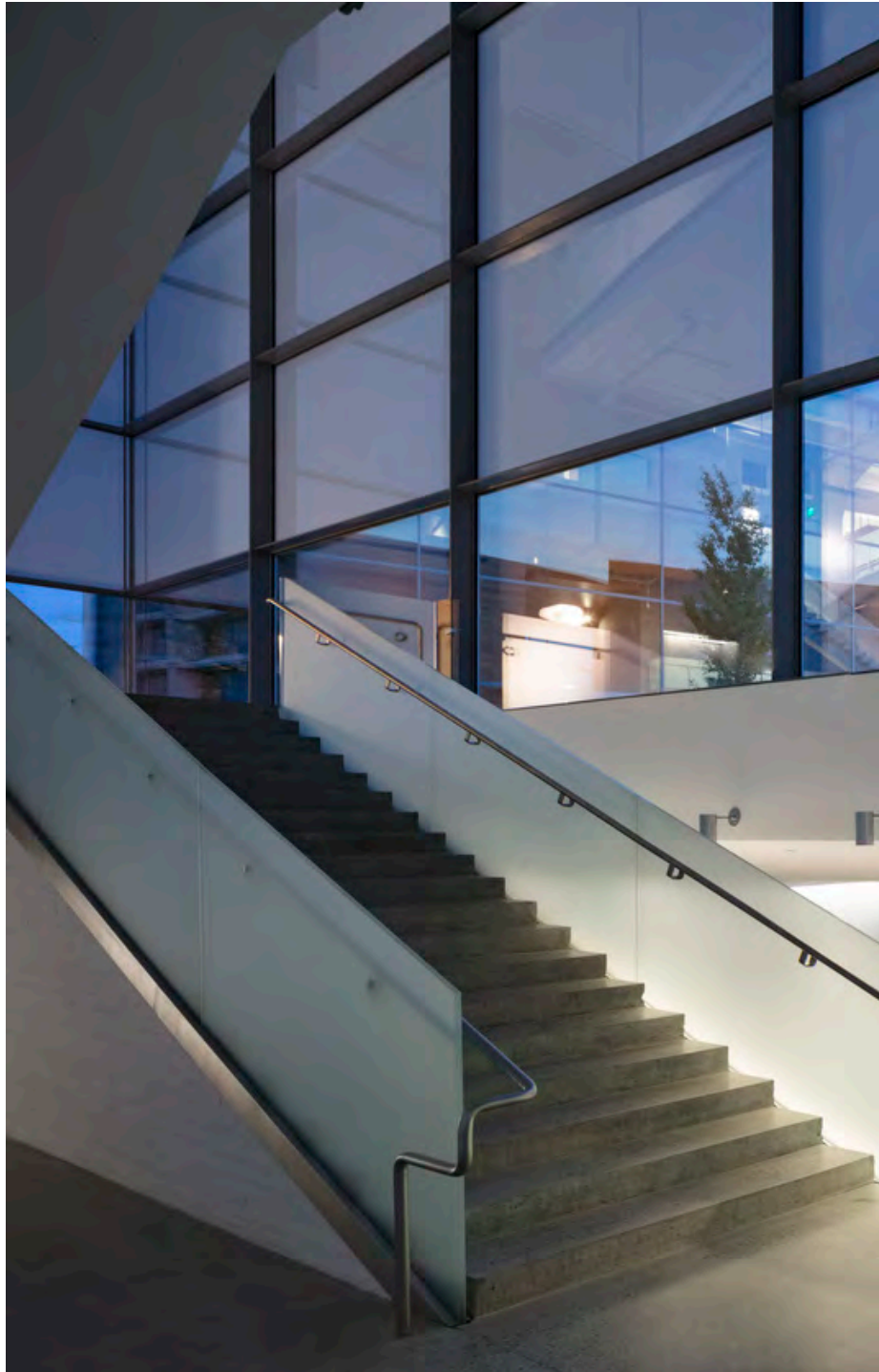
139,000 SF
Completion 2017



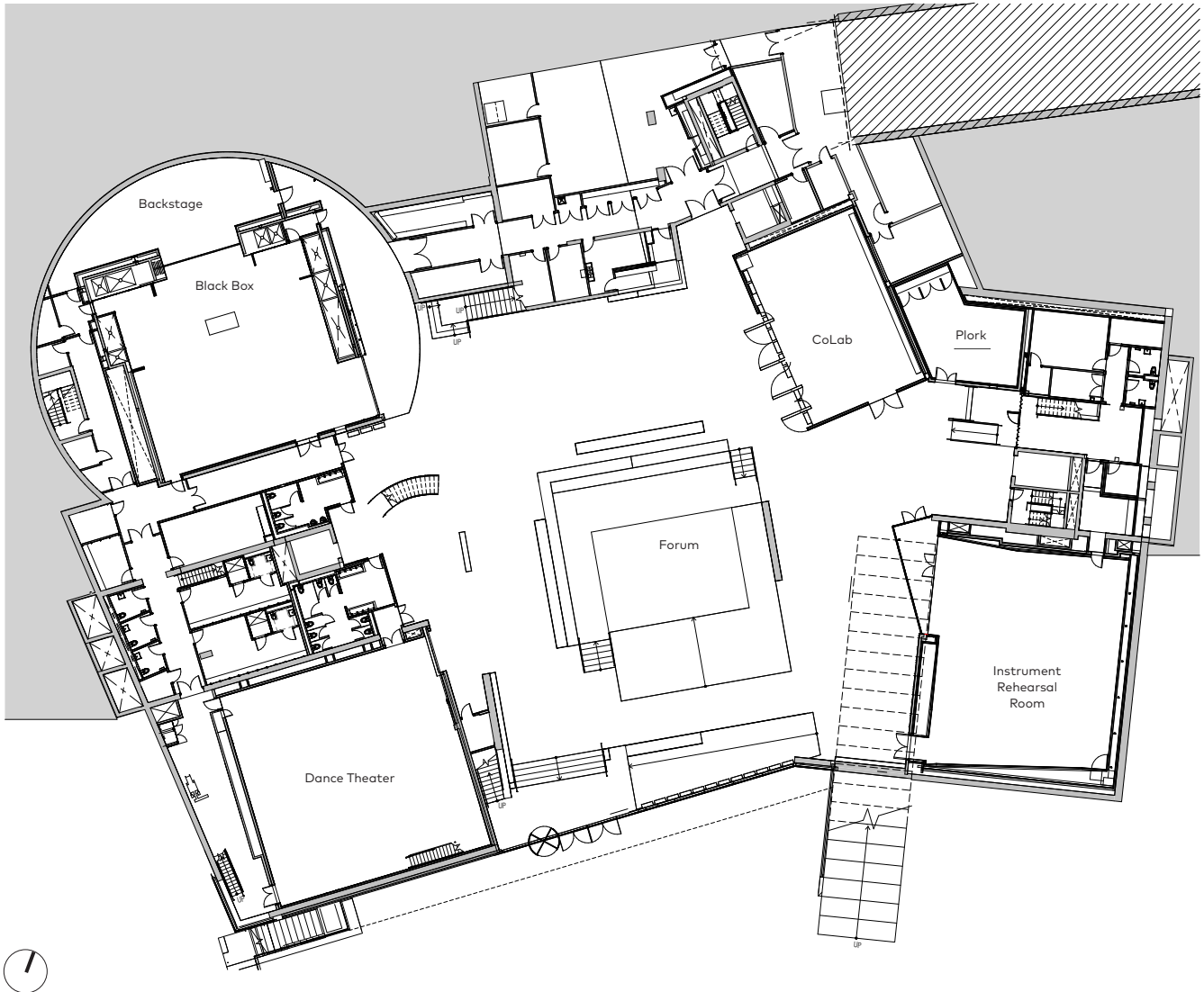




The project has an energy goal of utilizing 50 percent less energy than required by current energy codes. Princeton's policy is not to pursue LEED, but to go beyond LEED and focus on maximum carbon reduction throughout the design, construction and operation of the facility. To achieve this goal integrated sustainable features are being considered, including geothermal heating and cooling, green roofs, improved exterior envelope performance, displacement ventilation system; mixed mode ventilation system; radiant heating and cooling, and passive design strategies of building orientation, shading, natural light, natural ventilation and thermal mass. In furthering environmental stewardship goals, sustainable material selection and construction management practices also will be key components of the building project.

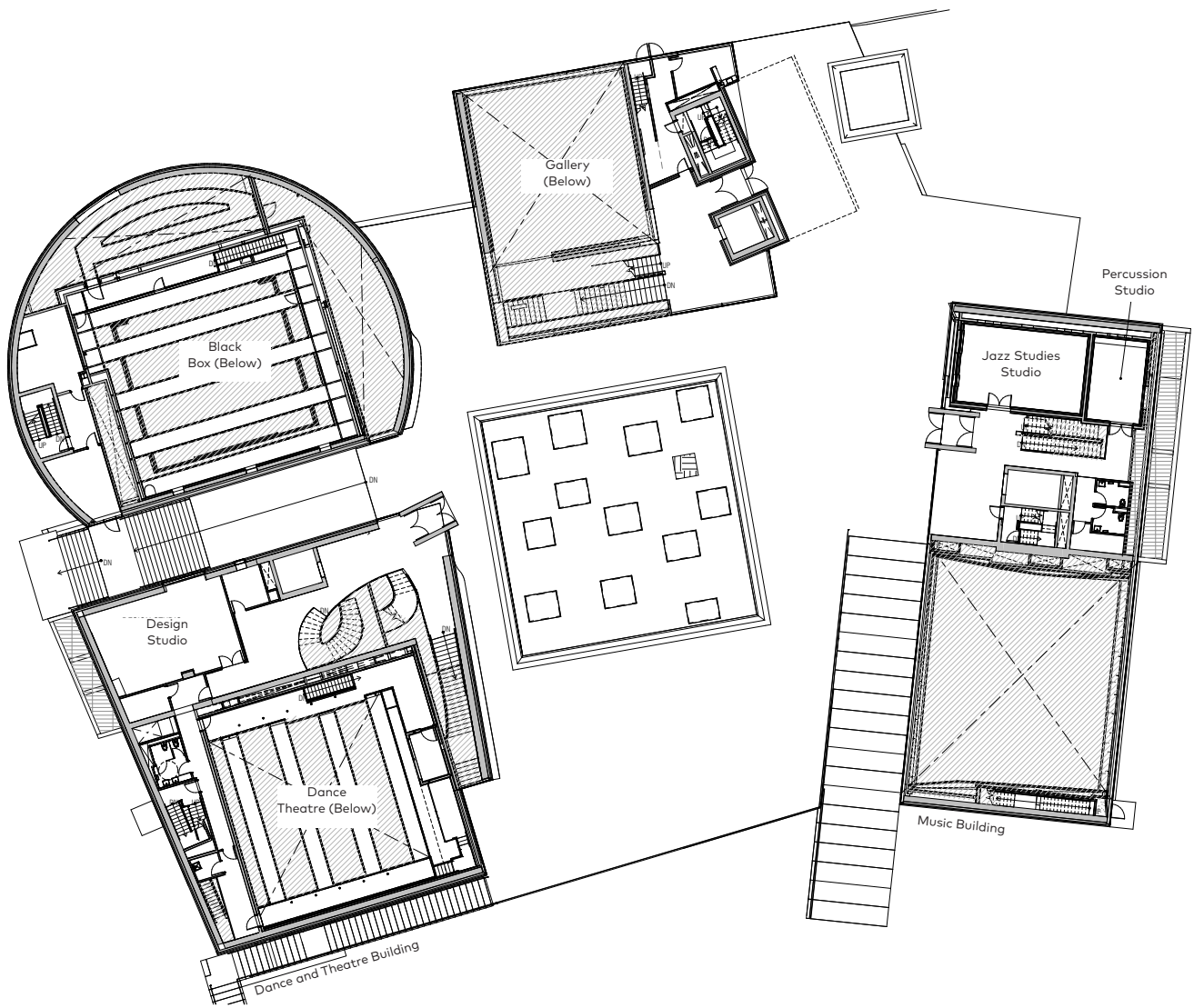




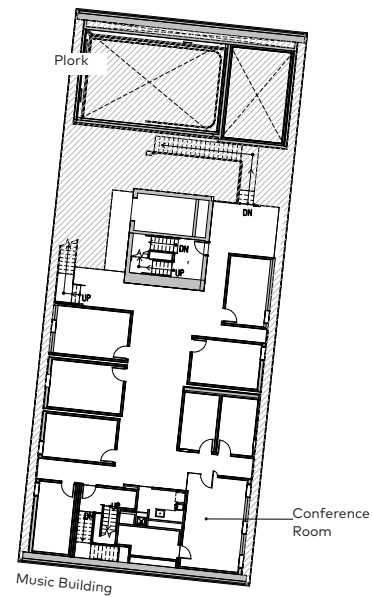
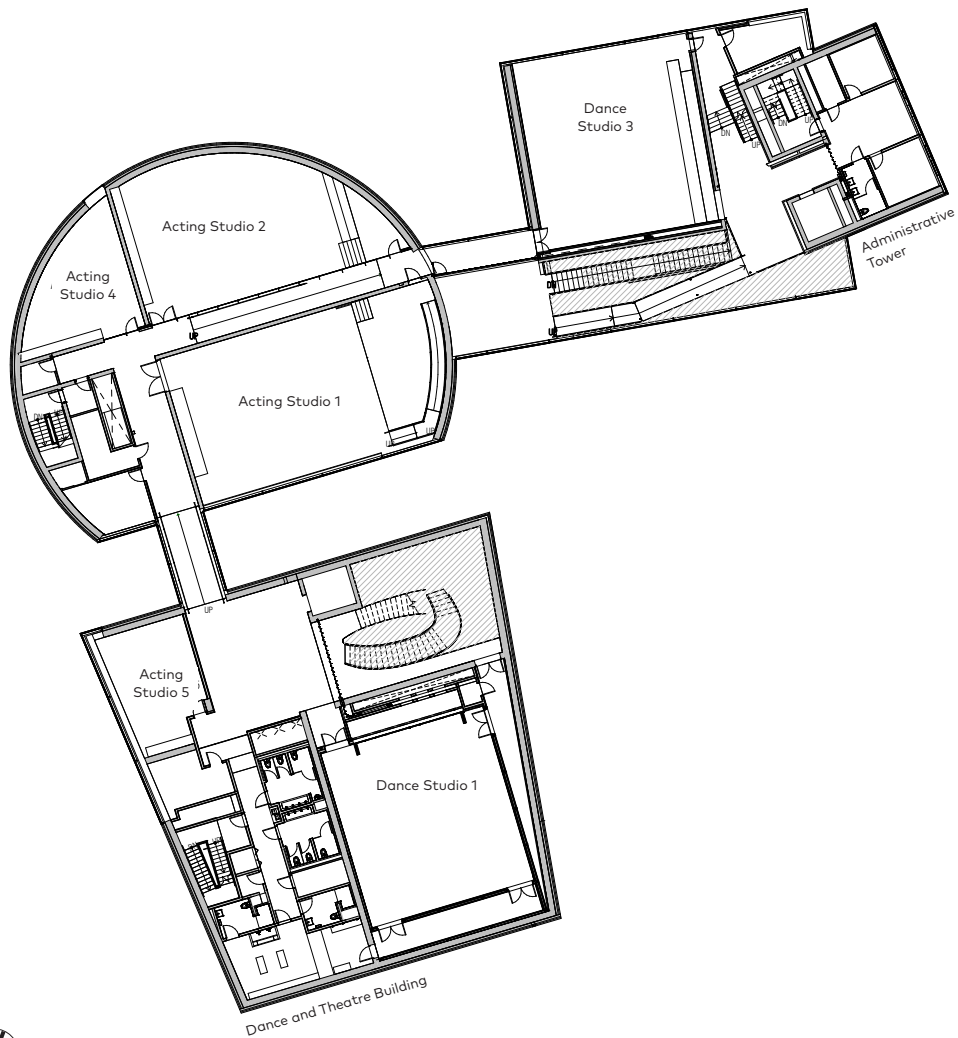


0 16'

FORUM LEVEL

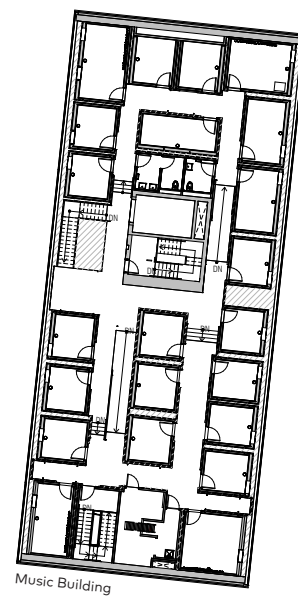
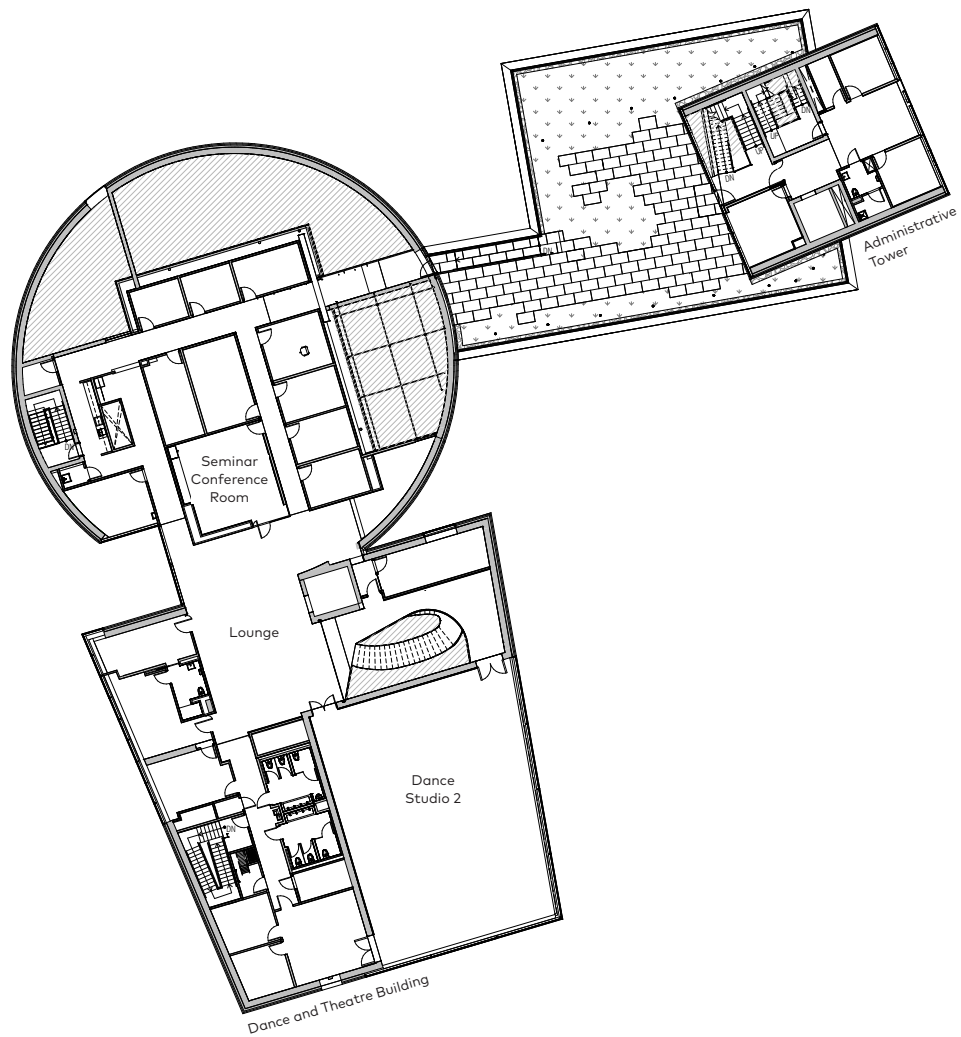


PLAZA LEVEL



0 16'

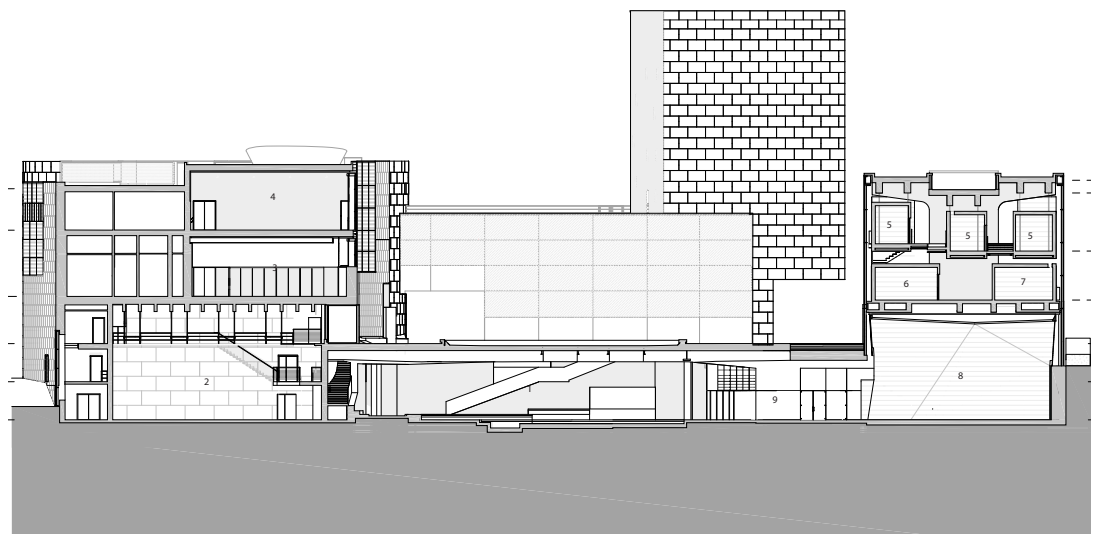
LEVEL 2



LEVEL 3



- 1 Forum
- 2 Dance Theater
- 3 Dance Studio 1
- 4 Dance Studio 2
- 5 Practice Room
- 6 Music Studio
- 7 Office
- 8 Instrumental Rehearsal Room
- 9 CoLab



BUILDING SECTION













AWARDS

2017 Best Building - Mid Atlantic
Architect's Newspaper

2018 Project Of The Year Award
Professional Engineers Society Of Mercer County

2018 New Good Neighbor Award
New Jersey Business & Industry Association

2018 Best Regional Project, Culture / Worship Category
Engineering News Record

2018 International Architect Award, Schools and Universities
The Chicago Athanaeum

"BNIM's leadership has been critical to the success of this project. We have been greatly impressed by the depth of their staff at all levels, whether related to design or technology, building codes, sustainability, envelope detailing, waterproofing or specifications. Their goal has been to make the finished product the best it can be, consistent with our budget. BNIM is a valued team member, willing to listen closely, to offer their professional advice, to be patient, and to lead."

JANE CURRY, AIA, LEED AP

Sr. Project Manager, Princeton University
Office of Design and Construction



Todd Bolender Center for Dance and Creativity

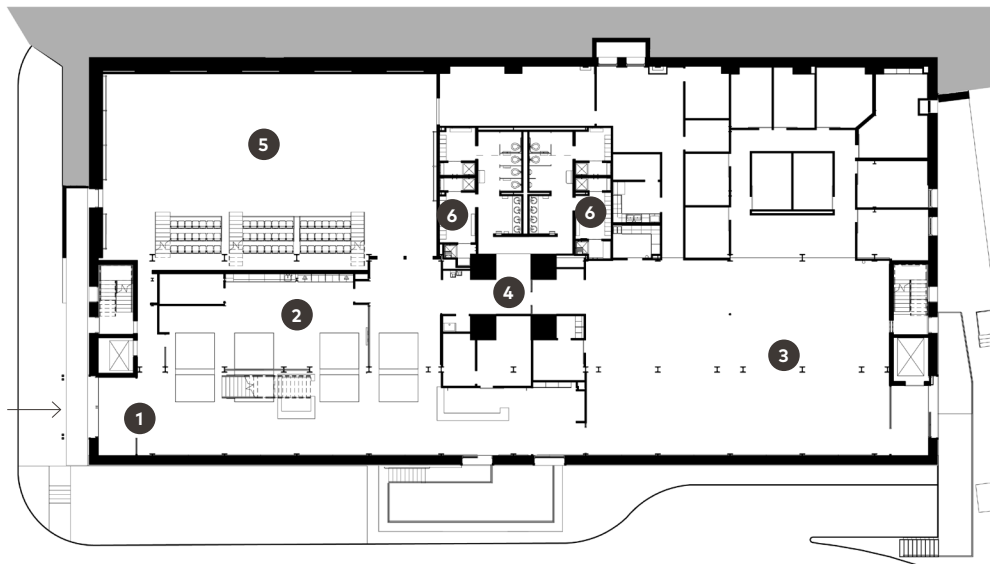
KANSAS CITY, MISSOURI



Faced with inadequate facilities that stifled its ability to attract large audiences and top talent, the Kansas City Ballet selected an unusual venue for its new home. The relocation of the Kansas City Ballet to the Todd Bolender Center for Dance and Creativity involved the preservation and adaptive reuse of the former Power House at Union Station. The building was originally designed by Jarvis Hunt and constructed from 1913-1914, representing an important era in Kansas City history.

The challenge of creating an organized program diagram within an existing historical building was welcomed by BNIM and resulted in creatively reusing existing structure and interior elements in new applications. Six studios and a performance theater that seats 180 are large components of the program. The Ballet's new home also houses administrative offices, wardrobe, costumes and production areas.

66,000 SF
Completed in 2011

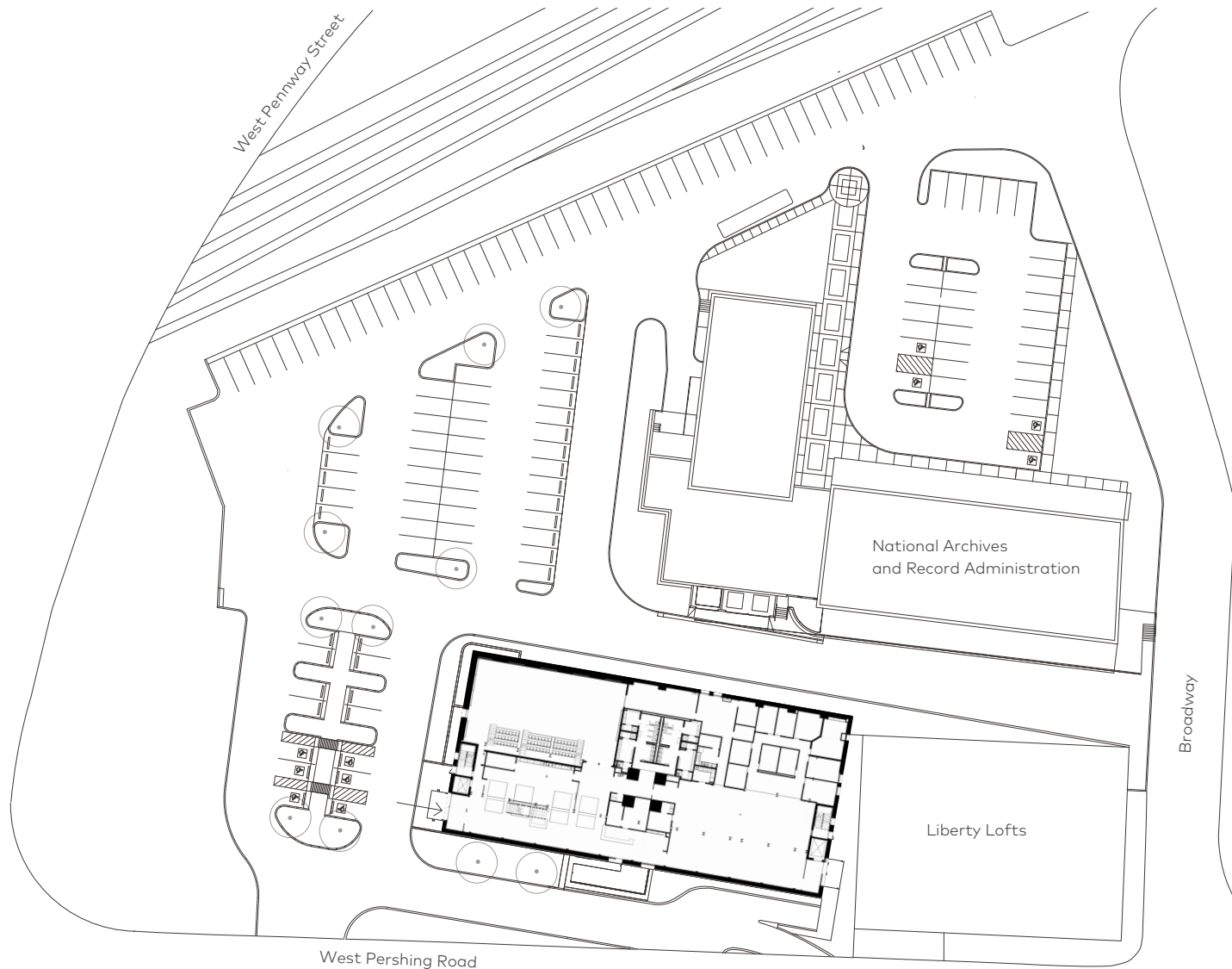


FIRST FLOOR

0 20'



- 1 Entry Lobby
- 2 Multipurpose
- 3 Administration
- 4 Restroom
- 5 Dance Studio
- 6 Locker Room
- 7 Storage
- 8 Work Area



SITE PLAN

0 40'









The construction team
removed and replaced

17,500
bricks,

268
pieces of terra-cotta and

158,000
linear feet of brick joint,

and they cleaned and sealed

134,000
square feet of brick and
terracotta.









**"It is truly an excellent dance building.
I'm lucky enough to travel all over the
world and see dance facilities everywhere
and I can't think of one in the world that
is more beautiful than this building."**

MICHAEL M. KAISER

President, John F. Kennedy Center for the Performing Arts



"The Bolender Center is one of the best designed and thought-out dance facilities in the country, which means that it is one of the best in the world."

WILLIAM WHITENER

Artistic Director, Kansas City Ballet







There is a strong parallel between the two dynamically different uses of the historic building. The original use for the building was the generation of steam and electricity from burning coal that powered Union Station, the surrounding rail yards and buildings. The Kansas City Ballet is creating the next generation of dancers through artistic energy and hard work of individuals that benefits the Kansas City community.

Almost immediately after moving into the new space, the Kansas City Ballet saw a marked increase in the number of professional dancers applying for positions within the company. The Kansas City Ballet was also able to recruit one of the top choreographers in the country and doubled the number of students in its studio classes.

Kansas City Ballet saw an increase of

70%

in school enrollment from 2010 - 2011 the last year prior to the new building to this current year 2012 - 2013.

Their ticket sales from 2010 - 11 season to 2011 - 12 season of their annual play Nutcracker rose by

28%

and overall season attendance up by

92%





KANSAS CITY BALLET

KANSAS



SELECT AWARDS

2013 Preserve Missouri Award
Missouri Preservation

2013 National AIA Institute Honor
Award for Interior Architecture
American Institute of Architects (AIA)

2013 Good Design is Good Business
Architectural Record

2012 National Preservation Honor Award
National Trust for Historic Preservation

2013 Architizer A+ Award Finalist
Architizer

2012 Best Projects, Best Renovation/Restoration
Project, Award of Merit
ENR Midwest

2012 Honor Award
AIA Kansas City

2012 Honor Award
AIA Kansas

Existing condition



Bloch Building

NELSON-ATKINS MUSEUM OF ART
KANSAS CITY, MISSOURI



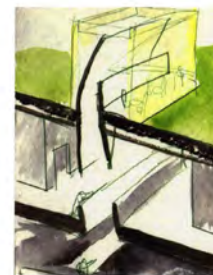


The Henry W. and Marion H. Bloch Gallery of Art, an expansion to the Nelson-Atkins Museum of Art, fuses architecture with landscape and features five striking glass "lenses" rising from the rolling terrain on the east side of the Museum. These lenses house gallery space that dots the landscape and allows diffuse light to enter the galleries below and respond to the undulating topography outside. The expansion is the first major addition to this cultural institution and Beaux-Arts style structure since it opened in 1933. It is considered a "feather" to the original museum's "stone."

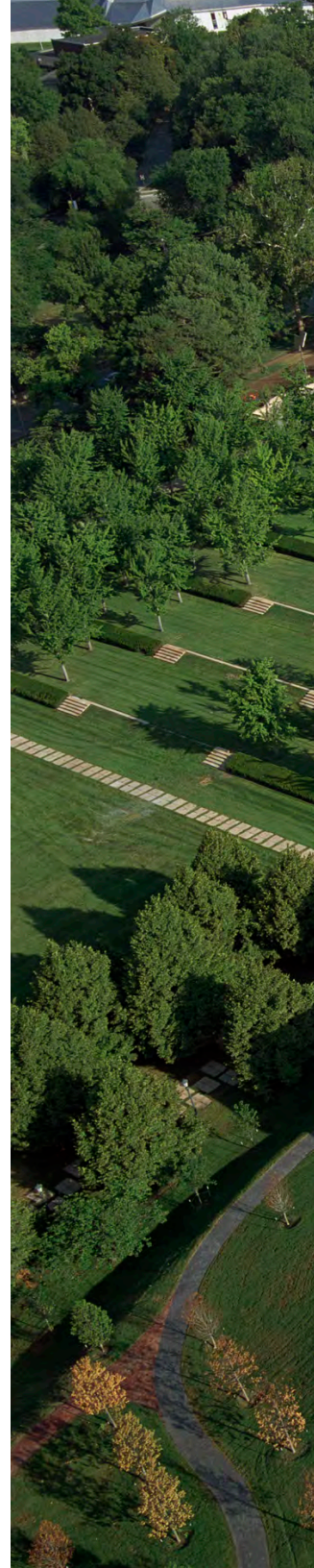
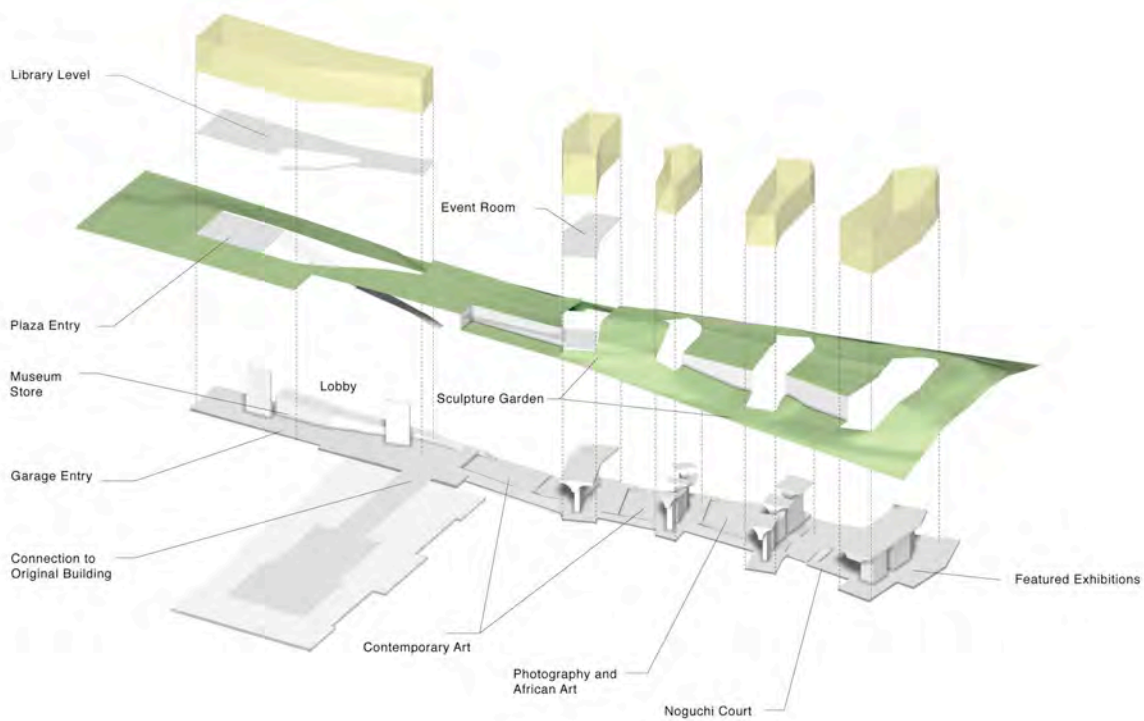
The new addition contains galleries and public facilities including an entry lobby, an art library, a cafe and a sculpture court devoted to the works of Isamu Noguchi. About 55 percent more space is available for the Museum's permanent collection and space for special exhibits is doubled.

With Steven Holl

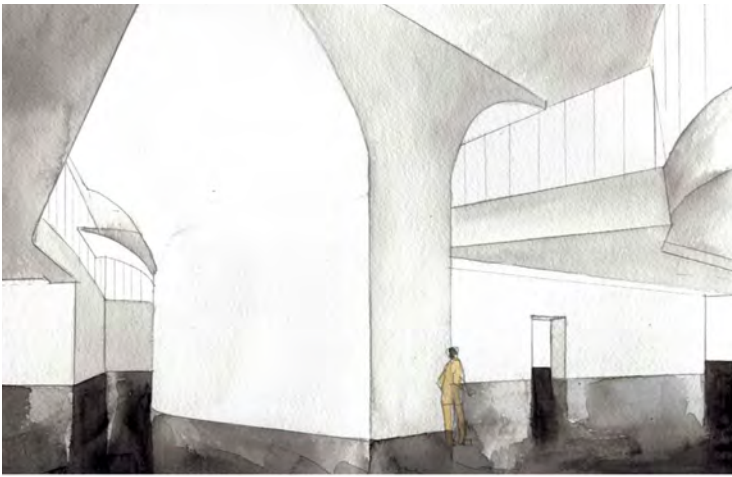
154,834 SF
Completion in 2007



Lens section studies

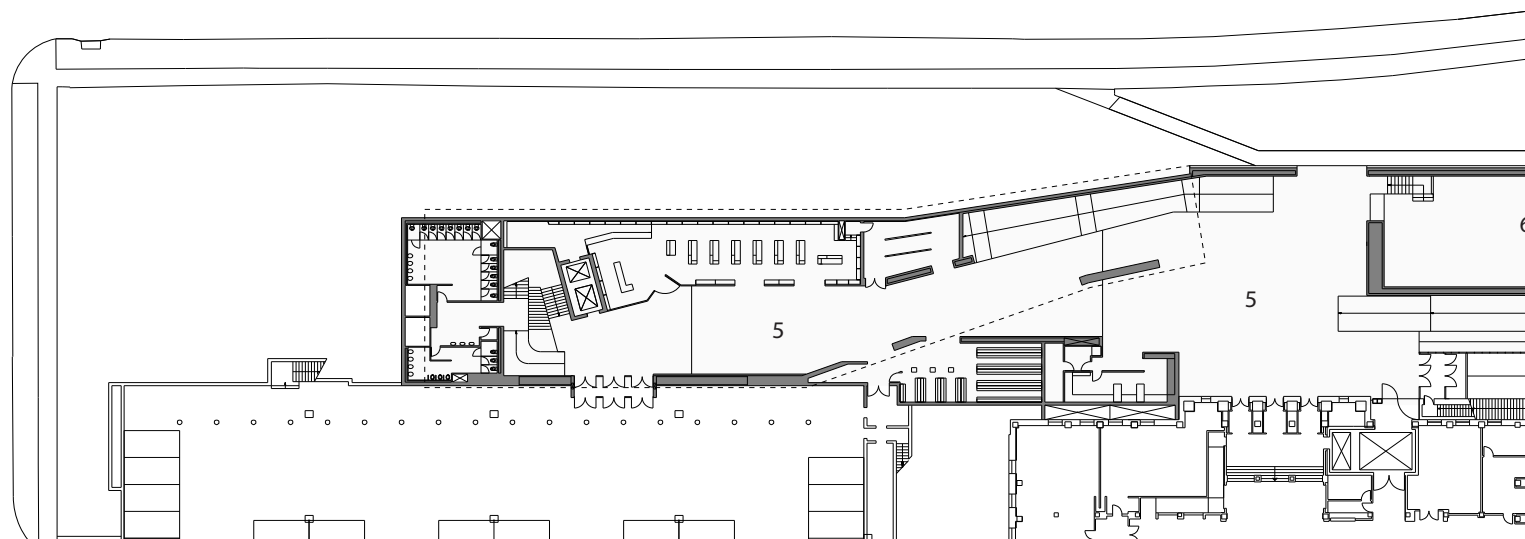




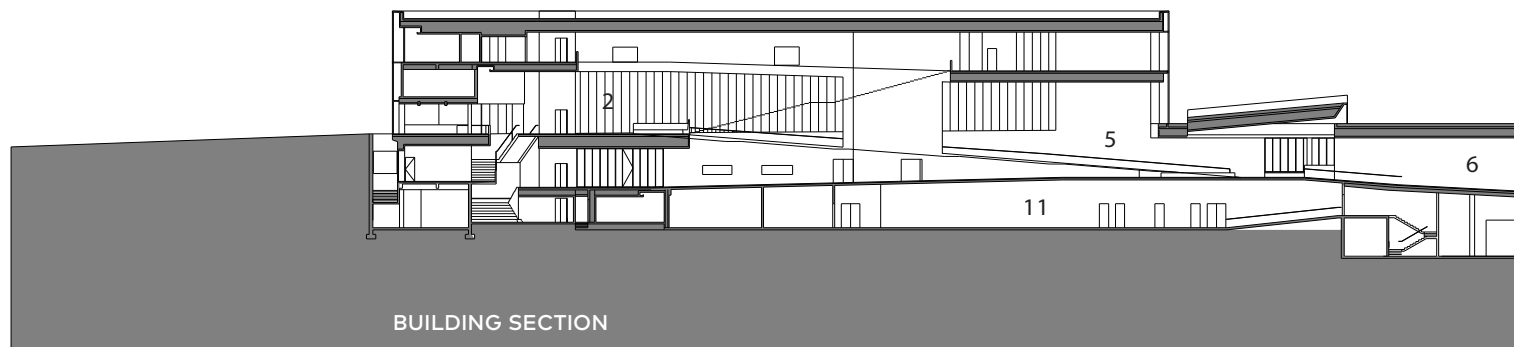




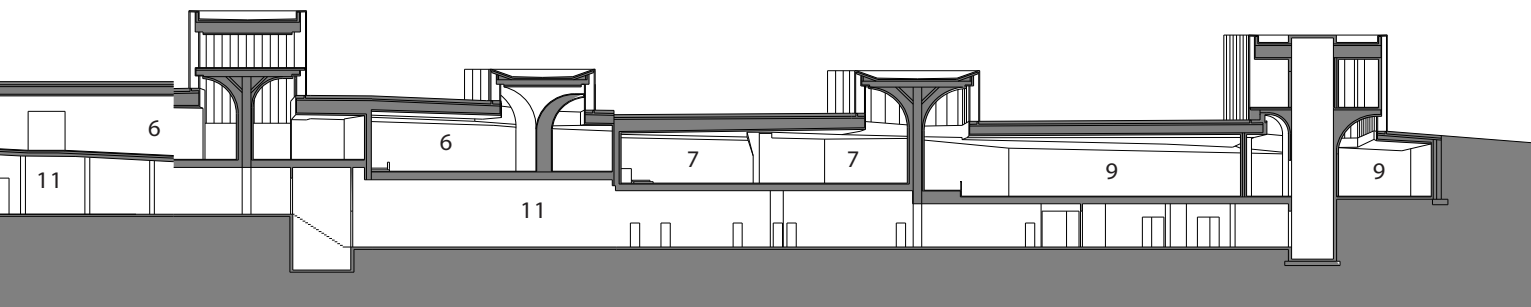
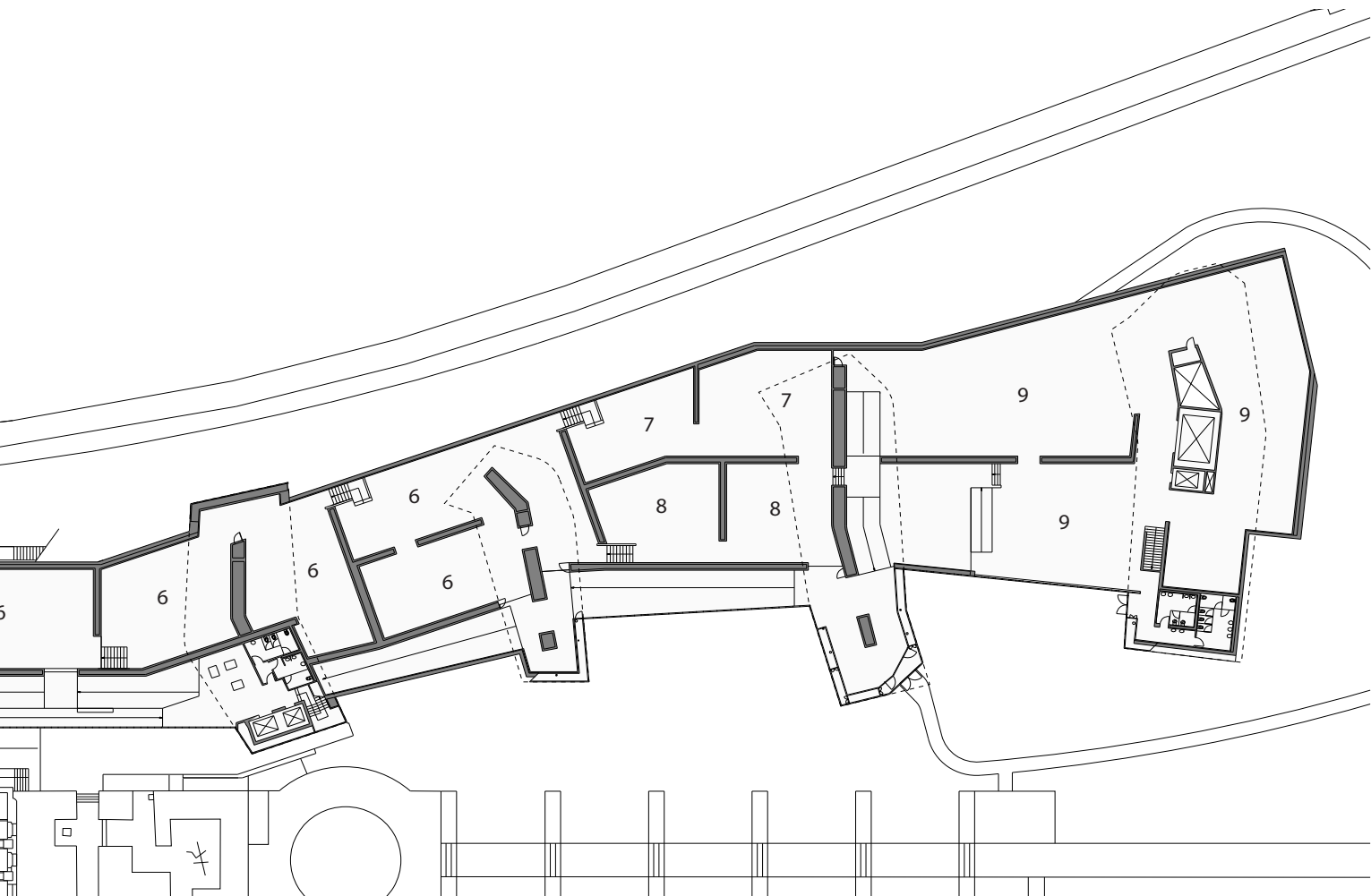
- | | |
|-----------------------------|-----------------------|
| 1 Library | 7 Photography |
| 2 Upper Lobby | 8 African Art |
| 3 Garden Dining Room | 9 Special Exhibitions |
| 4 Special Exhibitions | 10 Noguchi Court |
| 5 Lower Lobby | 11 Basement |
| 6 Modern & Contemporary Art | 12 Parking |



GROUND FLOOR

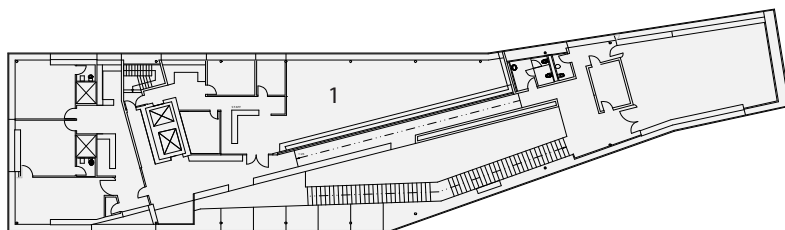
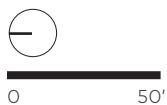


BUILDING SECTION

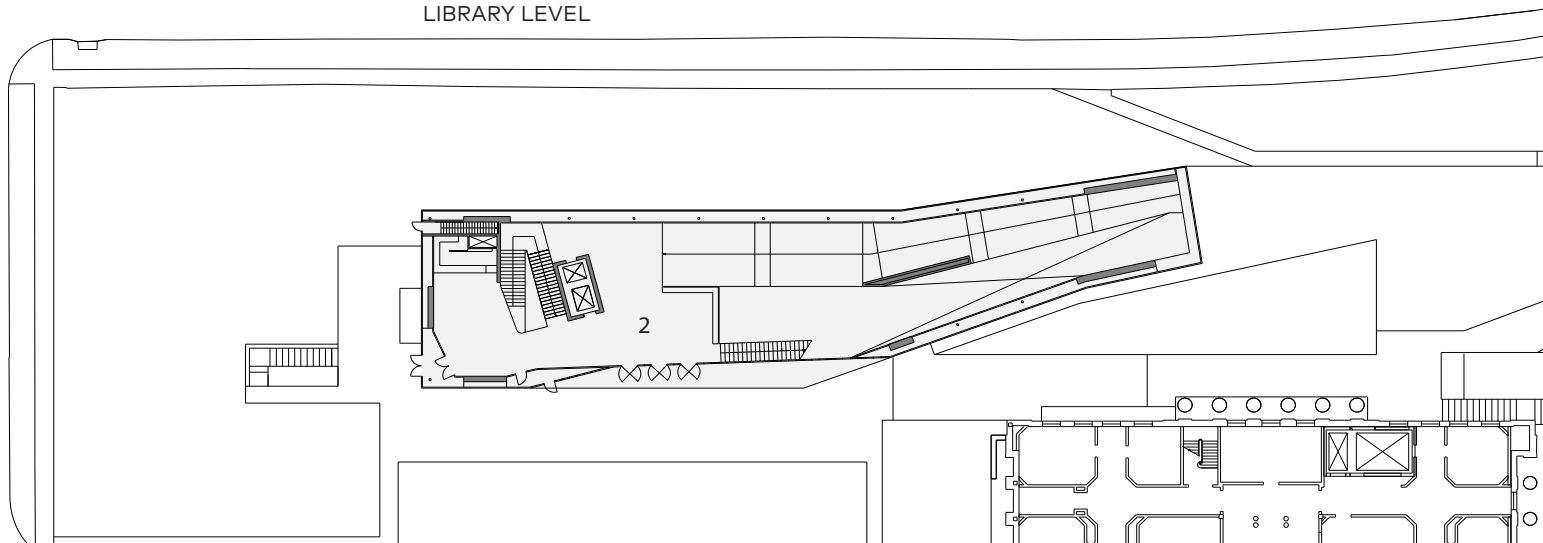


- 1 Library
- 2 Upper Lobby
- 3 Garden Dining Room
- 4 Special Exhibitions
- 5 Lower Lobby
- 6 Modern & Contemporary Art

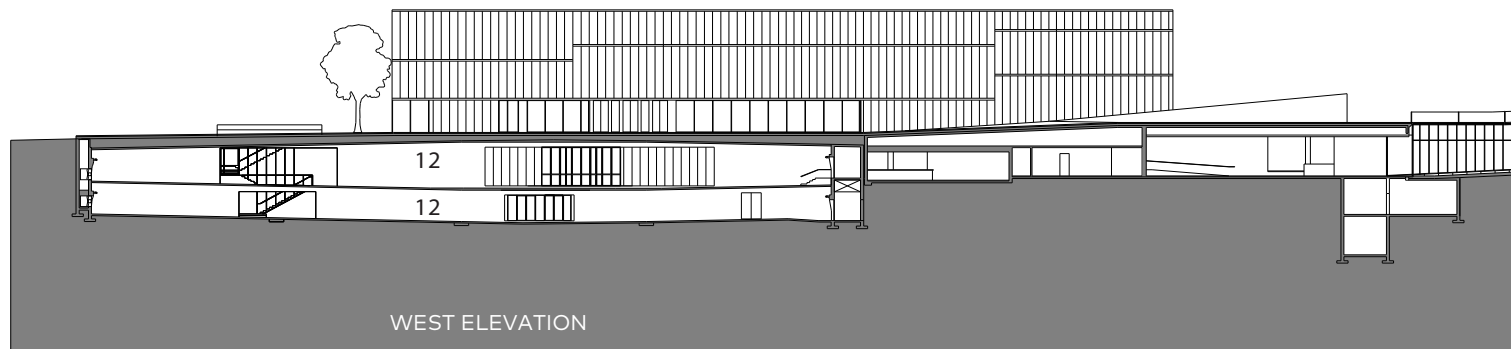
- 7 Photography
- 8 African Art
- 9 Special Exhibitions
- 10 Noguchi Court
- 11 Basement
- 12 Parking



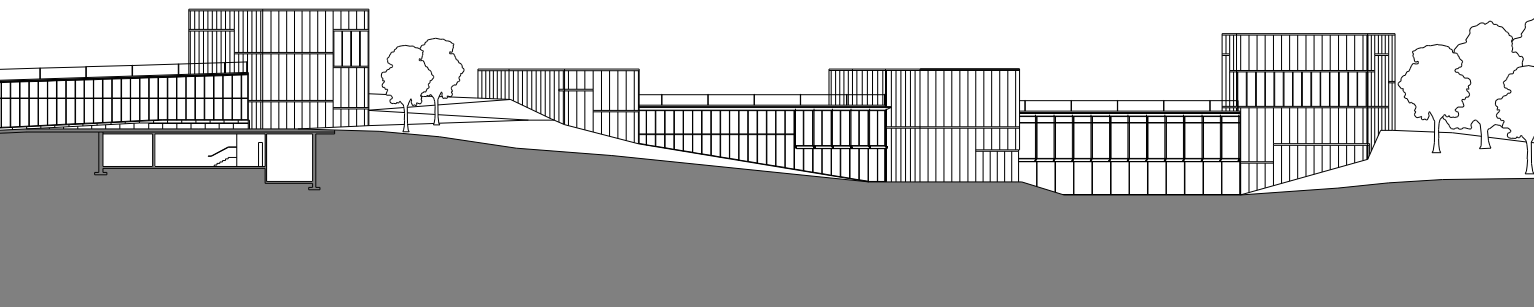
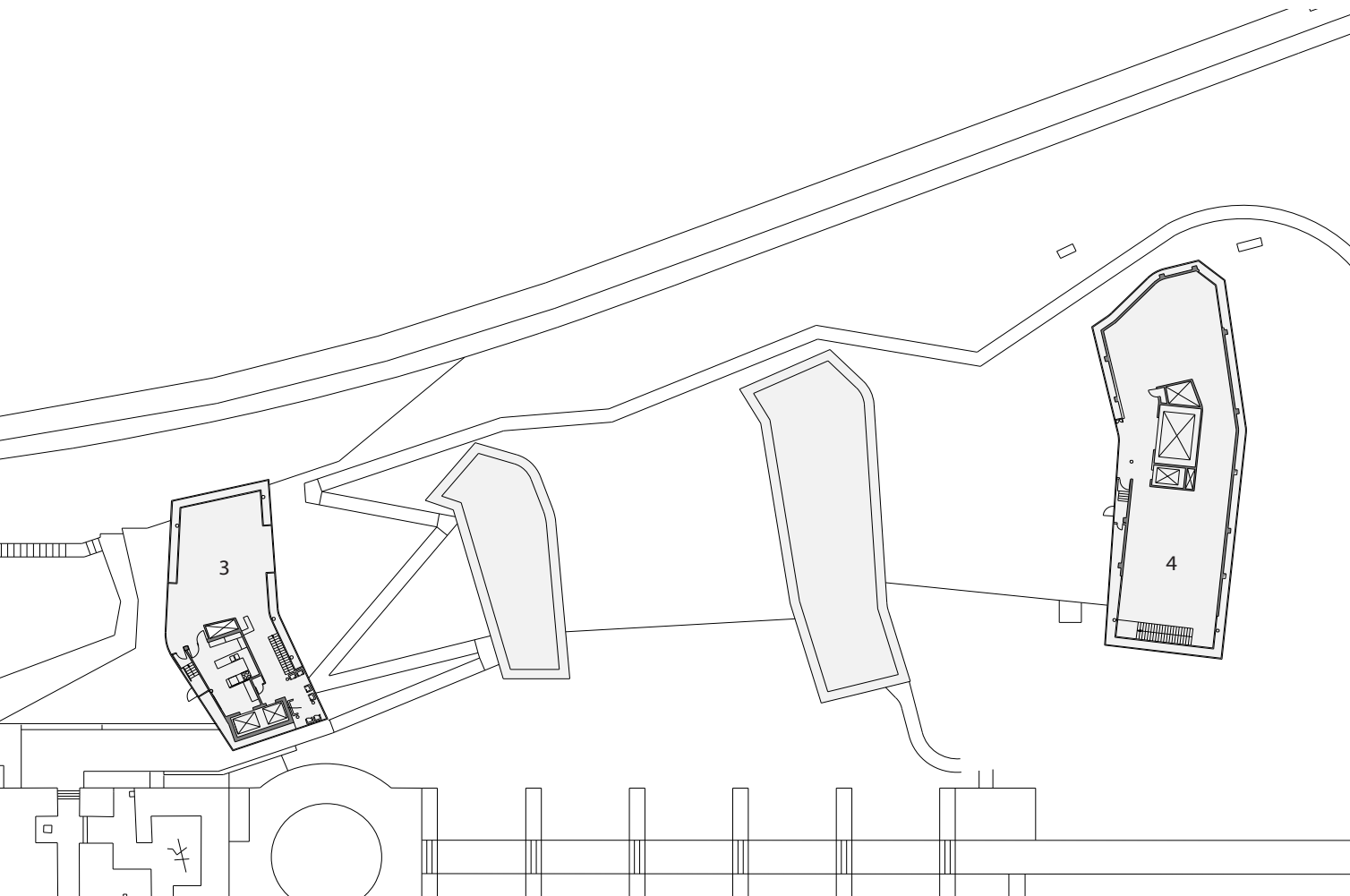
LIBRARY LEVEL



FIRST FLOOR



WEST ELEVATION











SELECT AWARDS

2009 Frontiers of Knowledge Award for the Arts
Banco Bilbao Viscaya Argentiaria

2008 Development of Distinction
ULI Kansas City

2008 Lumen Award, Exterior Lighting
IES New York City Section

2008 Outstanding Achievement Award
Architectural Lighting Magazine
AL Light and Architecture Design Awards

2008 Honor Award, Architecture
American Institute of Architects (AIA)

2008 Best New Building Design
American Architecture Awards

2007 Community Treasure Award
Community Christian Church

2007 Honor Award
Allied Arts and Craftsmanship
AIA Kansas City

2007 Honor Award
AIA Kansas City

2007 Award of Excellence
AIA Central States Region

2005 Honor Award
One Sun/34 Moons
Allied Arts and Craftsmanship Awards
AIA Kansas City

Award of Excellence, Honorable Mention
International Parking Institute





Kauffman Center for the Performing Arts

KANSAS CITY, MO





View from South

The Kauffman Center for the Performing Arts is counted among the finest performing arts venues in the world because of its superior acoustics, complex geometry and momentous spaces of exquisite design, detailing and construction. This facility was designed to produce near perfect acoustics, promising an exceptional experience for performers and audiences alike.

The Kauffman Center for the Performing Arts is one of the most significant cultural facilities in the Midwest. It has had a transformative effect on Kansas City's urban core, economy, and thriving arts community. Not only does the venue contribute to the livability of downtown and add to the redevelopment efforts of the surrounding area, but it also opens a vital corridor between the heart of the city and the adjacent Crossroads Arts District.

With Moshe Safdie and Yasuhisa Toyota

438,562 SF
Completion in 22011



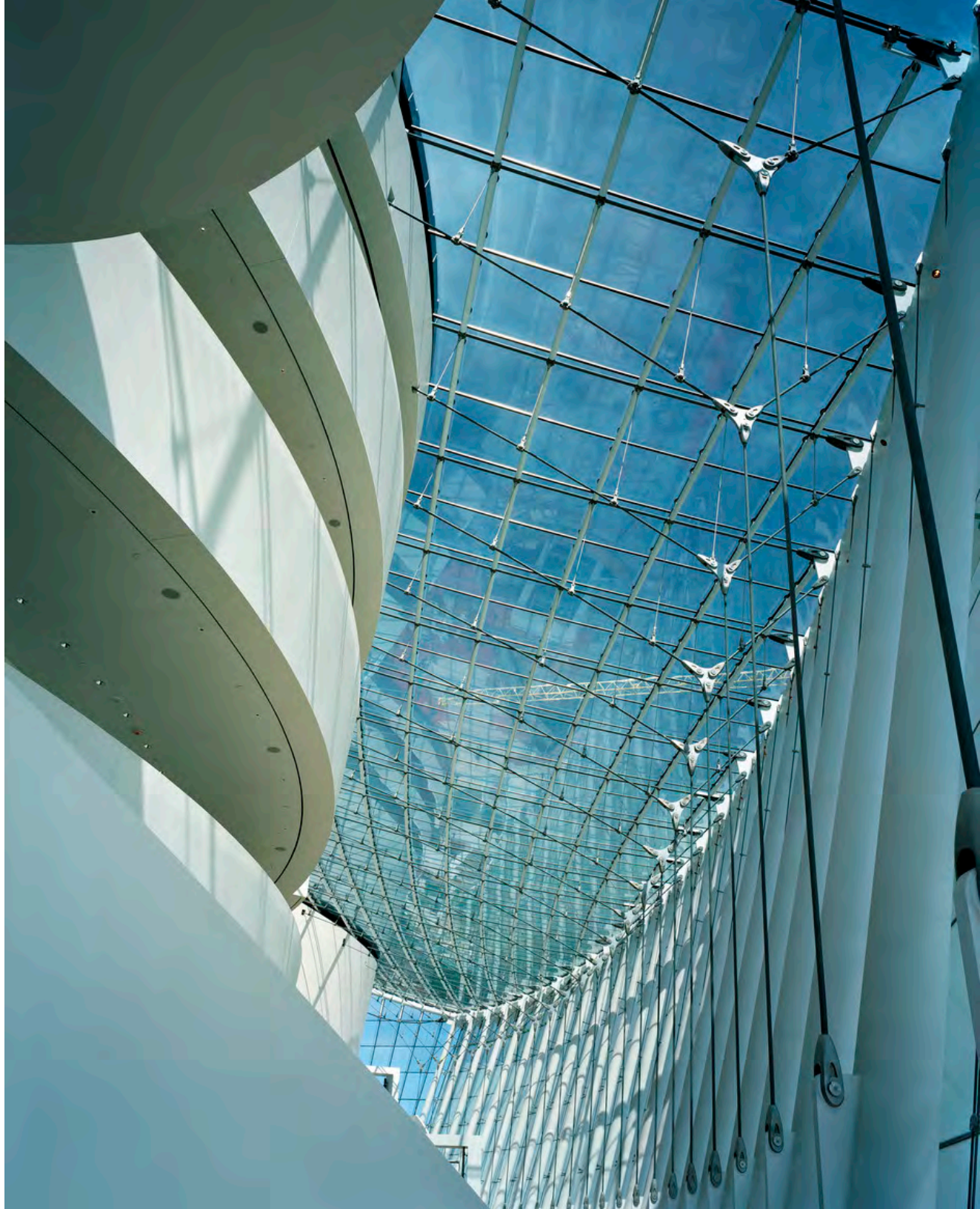




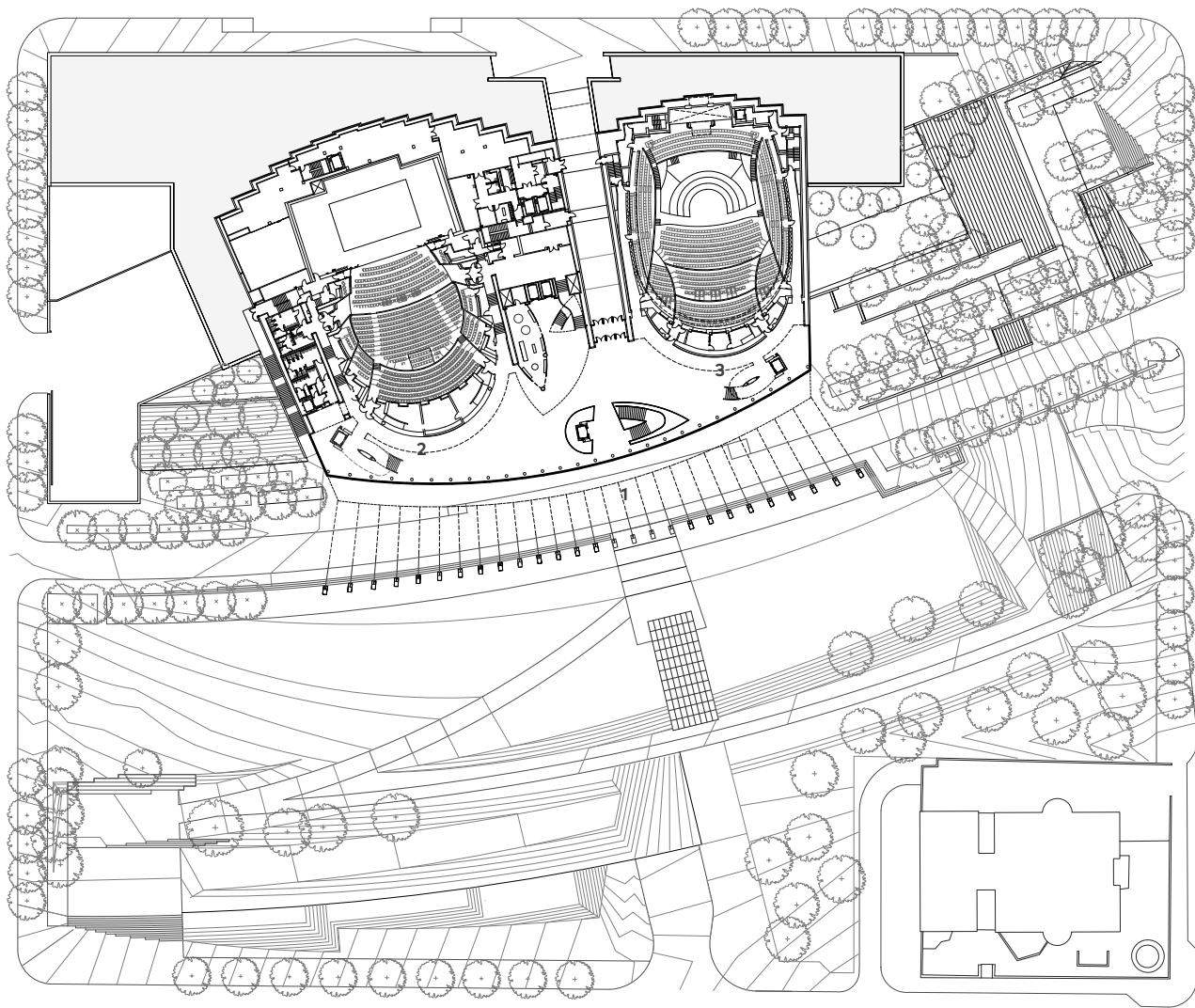








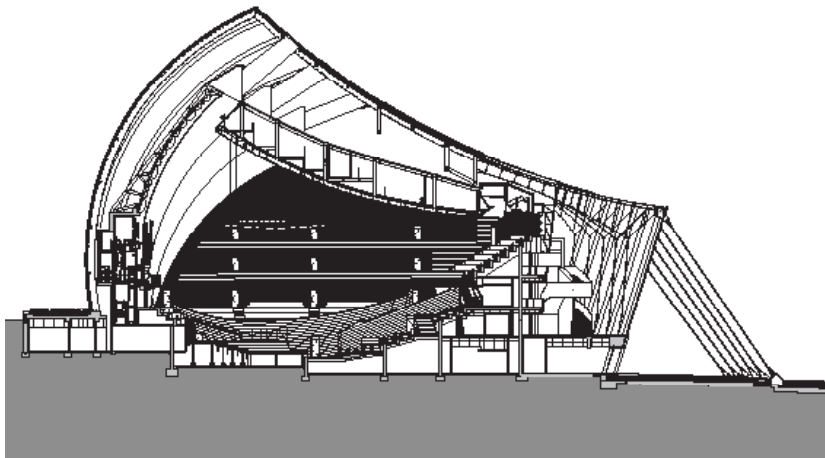




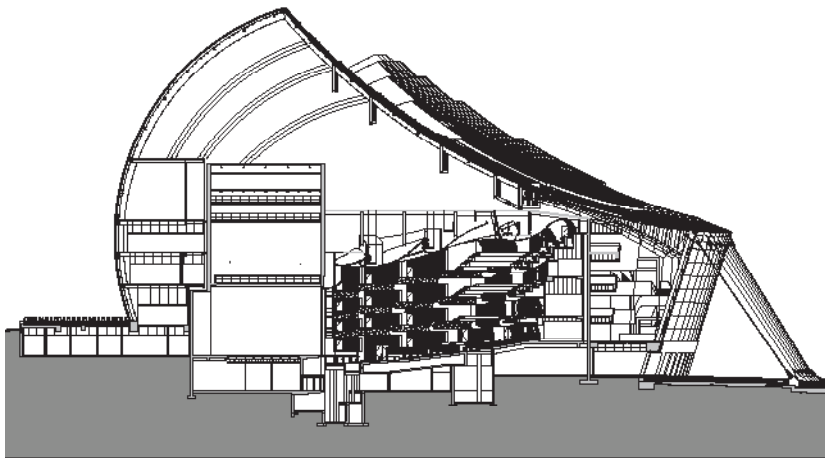
SITE AND MAIN LOBBY LEVEL PLAN

- 1 Brandmeyer Great Hall
- 2 Muriel Kauffman Theatre
- 3 Helzberg Hall

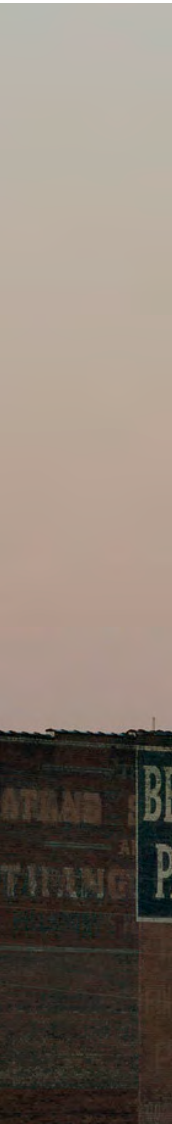




Section of Muriel Kauffman Theatre



Section of Helzberg Hall





AWARDS

2014 Emporis International
World's 15 Most Beautiful Concert Halls

2012 PCI Design Awards
Best Theatre

2012 PCI Design Awards
Harry H. Edwards Industry Advancement Award,

211 General Electric
GE Edison Award

2011 Mies Crown Hall Prize Finalist

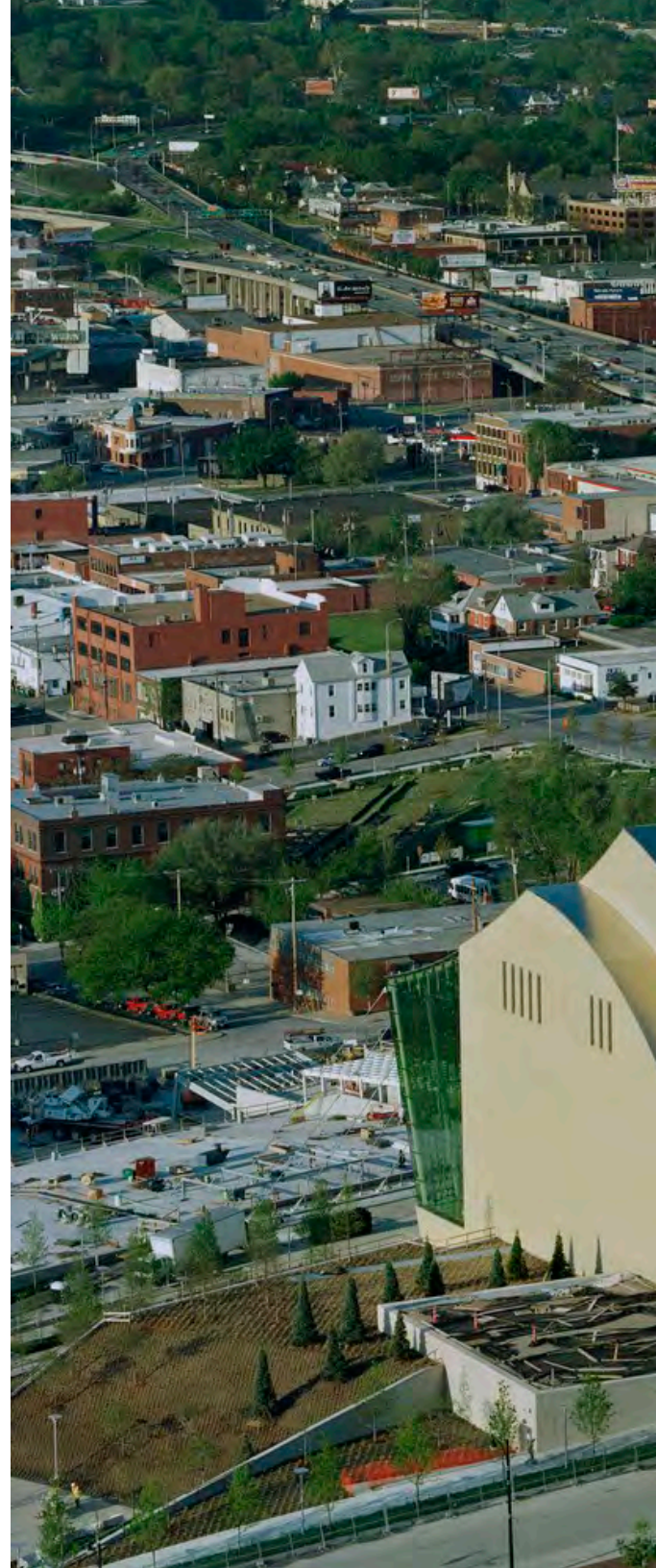
2014 American Council of Engineering Companies
Grand Conceptor Award

2013 Structural Engineers Association of San Diego (SEAOSD)
IDEAS2 (Innovative Design in Engineering & Architecture with
Structural Steel) Award - Grand Prize

2012 Structural Engineers Association of San Diego (SEAOSD)
Presidential Award of Excellence in Engineering and Architecture

2012 Kansas City Business Journal Capstone Award
Special Judges Recognition

2012 Architectural Lighting Magazine
Architectural Lighting Design Awards - Outstanding
Achievement, Whole Building





The Bloch Galleries

NELSON-ATKINS MUSEUM OF ART
KANSAS CITY, MISSOURI





In 2015, the Marion and Henry Bloch Family Foundation provided an \$11.7 million gift to support the renovation of the Nelson-Atkins Museum of Art's European art galleries into the new Bloch Galleries. Comprised of 29 masterpieces of Impressionist and Post-Impressionist art acquired by the Bloch family and gifted to the Museum of 2010, the Bloch collection nearly doubles the Museum's current holdings of art from this significant period in modern art.

The renovation of the Bloch Galleries transforms 9,000 square feet of the original 1933 Nelson-Atkins building. The expanded galleries add more than 220 linear feet of wall space, and create an open viewing experience with sightlines encouraging viewers to make connections among works. The design was developed in the context of strategies for strengthening the audience experience of the 1933 Building and adjacent galleries on levels one and two. The installation presents themes within the general chronology, presenting a fuller story of Western art. The galleries will feature state-of-the-art technology, including tunable dynamic white lighting that can simulate the environments for which the works were originally created and allow precise control of lighting color and intensity on each specific artwork in the galleries; the galleries will also feature the first use of lower power blue tooth locators to automatically configure audio system playback for docent lead tours.

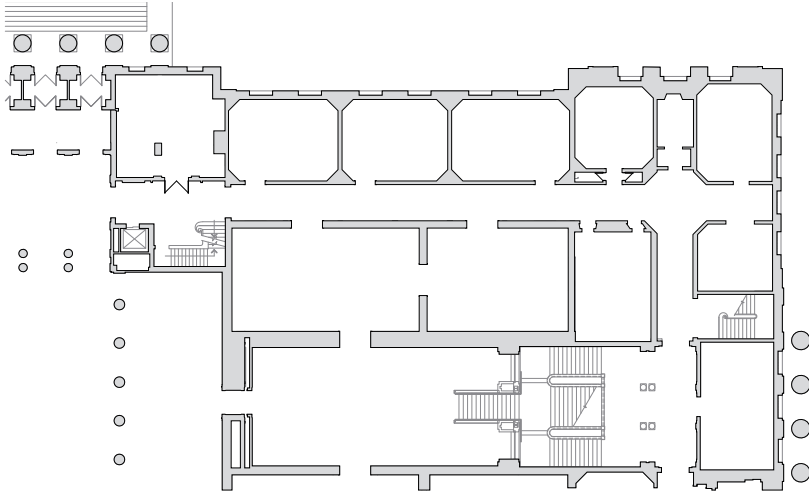
Completion in 2017



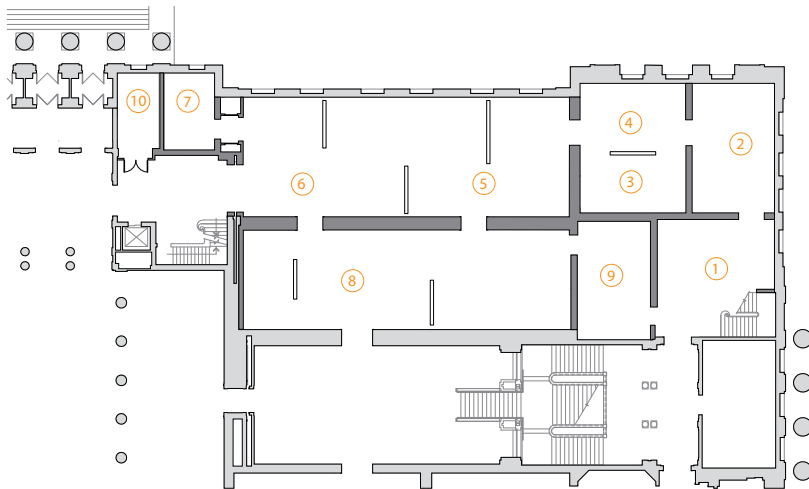


150

paintings, sculptures, and decorative arts objects dating from 1750 to 1945 that include the Marion and Henry Bloch Collection of Impressionist and Post-Impressionist art



EXISTING PLAZA LEVEL PLAN



NEW PLAZA LEVEL PLAN

- 1 Late 18th & Early 19th Century British
- 2 Romanticism
- 3 Grand Tradition
- 4 Naturalism
- 5 Impressionism
- 6 Post-Impressionism
- 7 Pastel Cabinet
- 8 Modern, 1900 - 1945
- 9 19th & 20th Century Works on Paper
- 10 Storage



Informational text label for the painting.

Informational text label for the sculpture.

During opening weekend, the Bloch Galleries attracted more than

3,400

visitors, generating more than

\$15,000

in earned income in just two days.







With the opening of the Bloch Galleries, the Nelson-Atkins remains one of the most important cultural institutions in the Midwest. Its reputation is recognized internationally; French daily newspaper *Le Monde* called the Nelson-Atkins “what is probably the most important institution in the Midwest, probably one of the top ten general museums in the United States,” and the breadth of all of its collections are “a form of miracle to be found in the depths of the American plains.” Since the Nelson-Atkins introduced its free admission policy 15 years ago, it has seen steadily increasing attendance, with 500,000 patrons visiting the museum annually, generating more than \$2.2 million in revenue.

The Blochs' generosity in donating the 29 artworks, coupled with the Marion and Henry Bloch Foundation's financing of the entire renovation, is an uncommon example of world-class philanthropy that is making a significant investment in the long-term success of the Nelson-Atkins.



Sinquefield Music Center

UNIVERSITY OF MISSOURI - COLUMBIA
COLUMBIA, MISSOURI



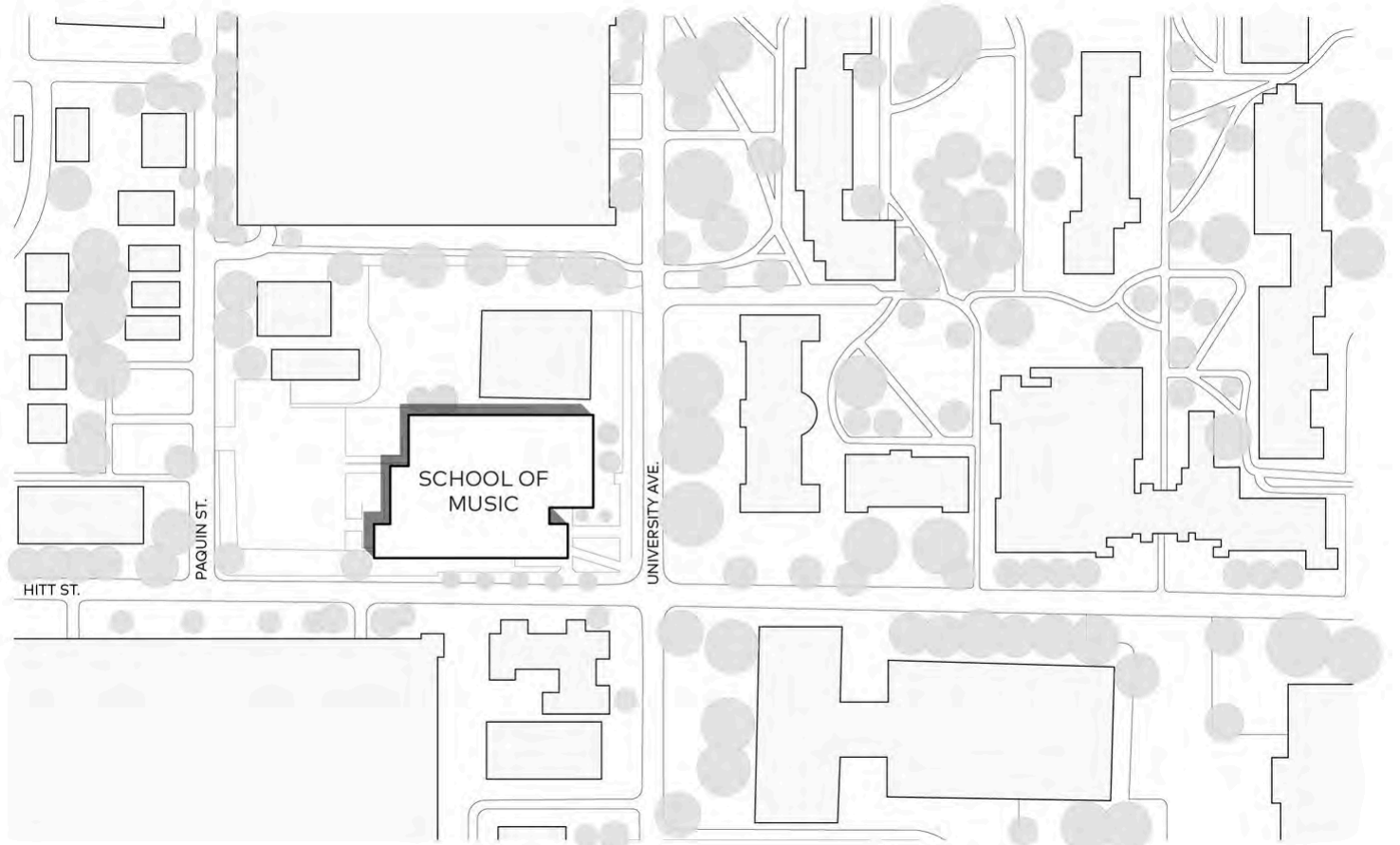


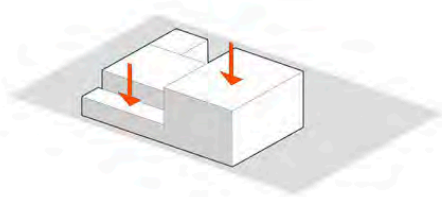
The Jeanne and Rex Sinquefeld Music Center unites the School of Music within one welcoming, state-of-the-art facility that renews the program's culture and identity on the University of Missouri - Columbia campus. Students previously attended classes in a series of acoustically inadequate buildings scattered across campus and needed a facility that would better support and strengthen their premier collegiate music program. The new facility enhances opportunities for engagement, program growth, and student connection as part of a dynamic cultural corridor located on the northern edge of campus.

Immersed in the activity of the University community within downtown Columbia, the facility engages with students and the community through two large entry plazas that dual as external performance venues and impromptu classrooms. Windows along the ground level of the building also provide a glimpse into the percussion practice rooms. This design allows the building itself to become an instrument and music to extend into the community.

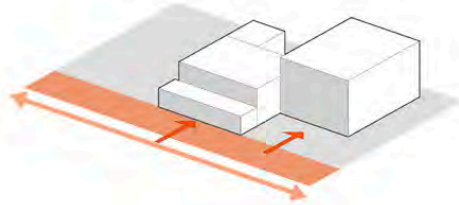
Completed in 2020

The project is being designed to achieve LEED certification.

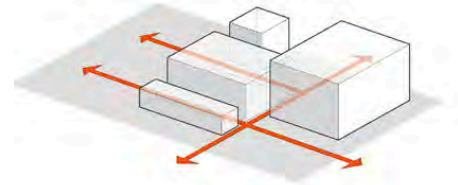




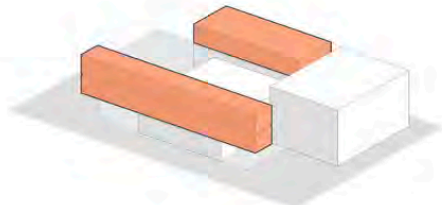
Situate the primary performance spaces on the ground plane to take advantage of the earth as a passive acoustic isolation approach for the project's most acoustically critical spaces.



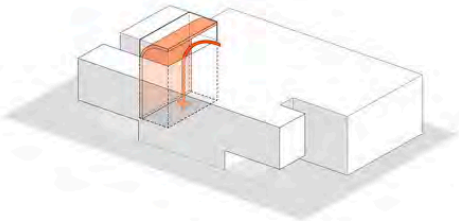
Shift the performance spaces to allow the building's primary circulation and prefunction spaces to animate Hitt Street, one of the prominent connectors between downtown and the University.



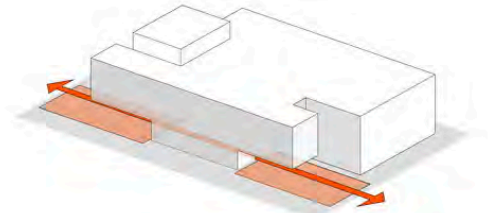
Insert building circulation between the performance spaces to provide passive acoustic isolation between those spaces while simultaneously providing naturally daylight vistas through the building.



Line the east and west facades with faculty studios and classrooms to maximize natural daylighting and views for the remaining non-transient spaces.



Extend primary circulation core up to create a curved penthouse level clerestory that pulls natural daylighting deep into the core of the building.



Carve away the northwest and southwest corners of the building to create outdoor plazas promoting exterior performances allowing the typically internally focused music program to be put on display.



JESSE HALL



SCHOOL OF MUSIC SITE





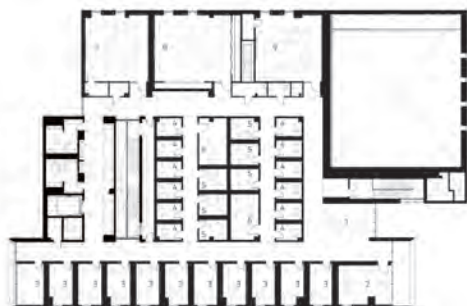
FIRST FLOOR

- 1 Lobby
- 2 Student Open Study
- 3 Percussion Practice
- 4 Theatrical Performance Space
- 5 Green Room
- 6 Instrumental Rehearsal Room
- 7 Instrumental & Choral Rehearsal Library
- 8 Digital / Recording Studio
- 9 Live Room / Jazz Rehearsal
- 10 Rehearsal Room



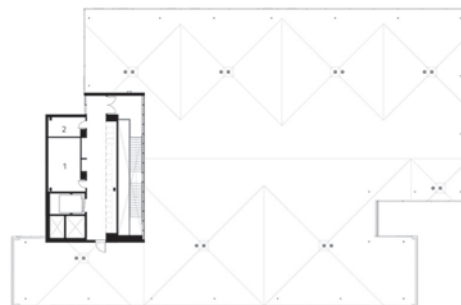
SECOND FLOOR

- 1 Student Open Study
- 2 Outdoor Terrace
- 3 Meeting Room
- 4 Faculty Office
- 5 Reception
- 6 Open Office
- 7 Work Room
- 8 Faculty Office & Studio
- 9 Mechanical
- 10 Electrical
- 11 Loading Dock



THIRD FLOOR

- 1 Student Open Study
- 2 Permanent Faculty Office & Studio
- 3 Faculty Office & Studio
- 4 Small Practice Room
- 5 Medium Practice Room
- 6 Chamber Music Rehearsal
- 7 Medium Classroom
- 8 Music Education Classroom
- 9 Composition / Piano Lab



FOURTH FLOOR

- 1 Storage
- 2 Maintenance



LONGITUDINAL SECTION

- 1 Instrumental Rehearsal Room
- 2 Green Room
- 3 Traditional Performance Space
- 4 Small Practice Room
- 5 Chamber Music Rehearsal
- 6 Medium Practice Room



TRANSVERSE SECTION

- 1 Percussion Practice
- 2 Open Office
- 3 Faculty Office & Studio
- 4 Traditional Performance Space
- 5 Small Practice Room
- 6 Music Education Classroom
- 7 Live Room / Jazz Rehearsal





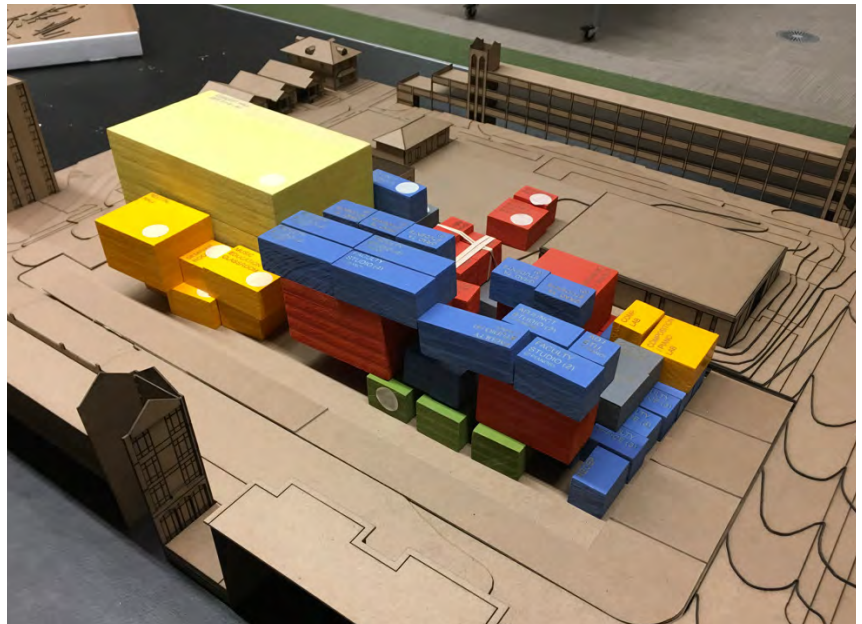
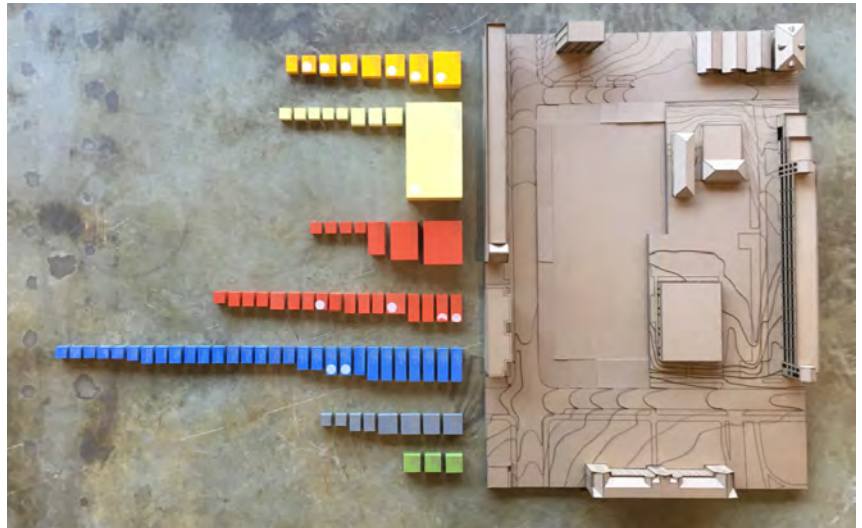
BUILDING CONTEXT

The Jeanne and Rex Sinquefield Music Center represents the first phase of a larger building master plan envisioned for the site. The Sinquefield Music Center is designed to respond to its surrounding urban and campus contexts. Located at the corner of Hitt Street and University Avenue, the building sits at the frequently traveled northern edge of the campus, providing a unique and valuable opportunity to spur the development of this cultural corridor, connecting the University of Missouri with downtown Columbia. Utilizing campus infrastructure, the new facility promotes density and walkability, as staples of sustainable design. Additionally, the design team worked with consultant team members and the University to provide sustainable resources, materials, and products.

BUILDING CONCEPT AND PROGRAM

The design is shaped by the primary goal of enhancing the human experience, both by providing acoustically advanced facilities that increase functionality and by creating inspiring, comfortable spaces which promote creativity and well-being. The new facility enables students to learn, practice, and perform in a strong acoustical atmosphere that supports the composition, instrumental, vocal, and editing and recording curricula.

The building's program is laid out in a simple, yet incredibly thoughtful way to provide cost-effective solutions for acoustically isolated spaces. Resembling a series of 'boxes' slightly pulled apart, the design focuses on establishing distance between practice and performance spaces and situating the most acoustically sensitive spaces on the ground floor of the building to reduce the carrying of sound and vibrations to other areas. These effective strategies allowed the design to provide acoustic isolation without the need for additional extensive acoustical systems.



PROGRAM SPACE TYPES

- Rehearsal / Performance
- Classrooms
- Collaboration Space
- Faculty Studios
- Administrative Offices
- Support Space
- Building Services

Often, music schools have a series of practice rooms and rehearsal spaces that cater to a single individual or small groups of people and, as a result, can cause facilities to turn inward, lacking access to natural daylight and views that are essential for health and wellness. To address this issue, the design team situated the building's corridors, which serve as connective ancillary spaces, to include large windows to provide a sense of relief and a connection back to nature while orienting users throughout the building with a series of daylight vistas.







Instrumental Rehearsal Room

The practice and performance spaces of the Jeanne and Rex Sinquefield Music Center share a beautiful atmosphere with wood paneling and an abundance of daylight. Practice spaces allow for flexibility to adapt to emerging trends and different musical compositions and provide innovative acoustically isolated areas for all rehearsals, recordings, and performances.

The facility's large instrumental rehearsal room and traditional choral rehearsal room are elegant performance spaces that are 'tunable' to different types of music being performed. They provide a substantial volume for acoustics and are outfitted with the ability to record and stream performances to physical or virtual live audiences. To create 'tunable' rooms, the design team worked with the project's acoustician on a series of operable acoustic drapes that can be deployed or retracted depending on preferences of the musicians. This cost-effective strategy provided acoustically advanced spaces while also allowing the School of Music the greatest amount of flexibility to accommodate program needs as curriculum continues to evolve in the future.

Traditional Performance Space

Design for future flexibility is further demonstrated in the traditional performance rehearsal space which not only utilizes the retractable draperies to either enliven or deaden the room based on the performance, but also includes a floor plan designed such that the room can be morphed for a series of different purposes. The flat floor in the space was enlarged from a typical choral rehearsal room to allow the space to be flipped and risers to be utilized for patrons to view opera rehearsal or other individual or group performances. The custom woodwork on the room's the south wall also includes concealed white boards to be utilized in a classroom format when not occupied by performances. Operable wood walls fold out to create a band shell-like form that meets directional requirements for performances of various scales to audiences.





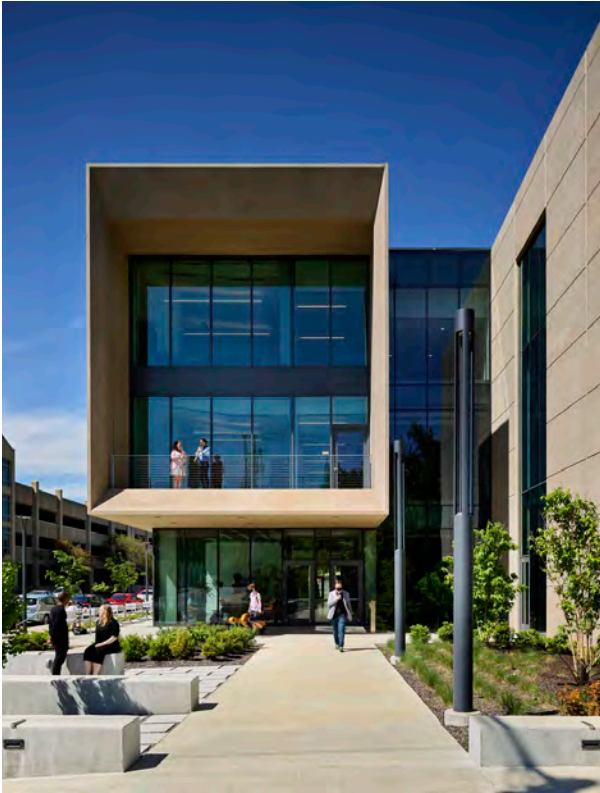


AWARDS

AIA Kansas City
Citation Award
2021







"... This music center belongs to all of us, and I'm excited to imagine the kinds of new community-university collaborations that will arise because of this beautiful facility. As the chancellor has already said, music brings people together. This music center brings us together, people from across campus, throughout Columbia and Missouri, and well beyond."

**PAT OKKER, DEAN, ARTS & SCIENCE
UNIVERSITY OF MISSOURI-COLUMBIA**

**JEANNE AND REX SINQUEFIELD
MUSIC CENTER GRAND OPENING**







Nelson-Atkins Museum of Art Projects and Renovations

KANSAS CITY, MISSOURI

THE BLOCH BUILDING ADDITION *with Steven Holl*



BNIM has served Design Architect and Architect of Record for more than 10 years on multiple award-winning renovation projects for the Nelson-Atkins Museum of Art (NAMA) campus transformation, including a 450-car below-grade parking garage and entry plaza. Renovation work included projects of varying sizes and complexities from complete gallery renovations, to exterior restoration and cleaning, to intricate casework and collection preservation. Together, the projects, along with the new addition, encompass 374,000 SF.

PROJECTS

Bloch Galleries of European Art
9,000 SF / 2017

Administrative Offices
11,377 SF / 2010

Egyptian Art Gallery in the Susan
B. and Mark A. Susz Galleries
1,012 SF / 2010

American Indian Galleries
6,260 SF / 2009

The Sarah and Landon Rowland
American Art Galleries
6,350 SF / 2009

The Bloch Building Addition
165,000 SF / 2007

Adelaide Cobb Ward Sculpture Hall
2,300 SF / 2005

Ford Learning Center
14,370 SF / 2005

Entry Plaza + Parking Structure
163,200 SF / 2005

Building Envelope Repairs
2002

*BNIM has a history of 56 separate
projects at NAMA in 17 years, all delivered
on time and on budget.*



AMERICAN INDIAN GALLERIES



AMERICAN INDIAN GALLERIES





EGYPTIAN ART GALLERY IN THE SUSAN B. AND MARK A. SUSZ GALLERIES



KIRKWOOD HALL RENOVATION



"The museum's collaboration with BNIM over the last 10 years has always been of the highest quality. The firm is comprised of deeply passionate and capable individuals who contribute to its reputation as a well-rounded design firm."

MARC WILSON, DIRECTOR EMERITUS,
THE NELSON-ATKINS MUSEUM OF ART





ADELAIDE COBB WARD SCULPTURE HALL





SARAH AND LONDON ROWLAND AMERICAN ART GALLERIES





THE BLOCH BUILDING

Folly Theater

KANSAS CITY, MISSOURI





BNIM's involvement with the Folly Theater began with a feasibility study to save the ailing structure in 1974. Since then, the firm has participated in all phases of the efforts to save and restore the turn-of-the-century Folly Theater in downtown Kansas City, which is listed on the National Registration of Historic Places. BNIM was involved in grant writing, presentation and fundraising stages, while simultaneously developing construction procedures to solve on-site problems as the theater was gradually restored to the condition it enjoyed in 1923.

In 1998, BNIM worked on the creation of a new lobby pre-function area. The original lobby was in an adjacent hotel, and since the early eighties renovation, patron amenities (lobby, bar, and toilet facilities) on the ground floor had been undersized. This new lobby provides a gathering place that helps make theater-going an experience. The Folly is now poised for its next 100 years.

1,725 SF
Completion in 2000



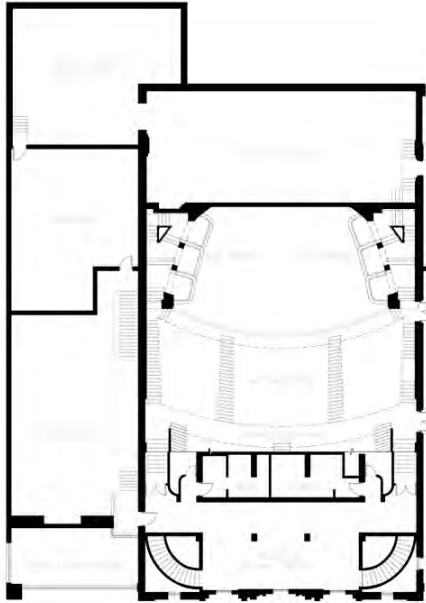
After



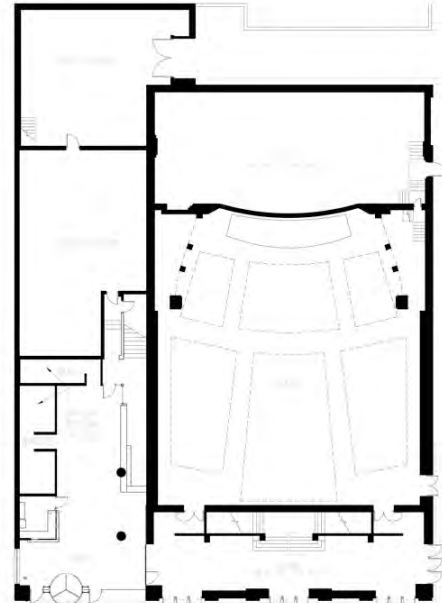
Before







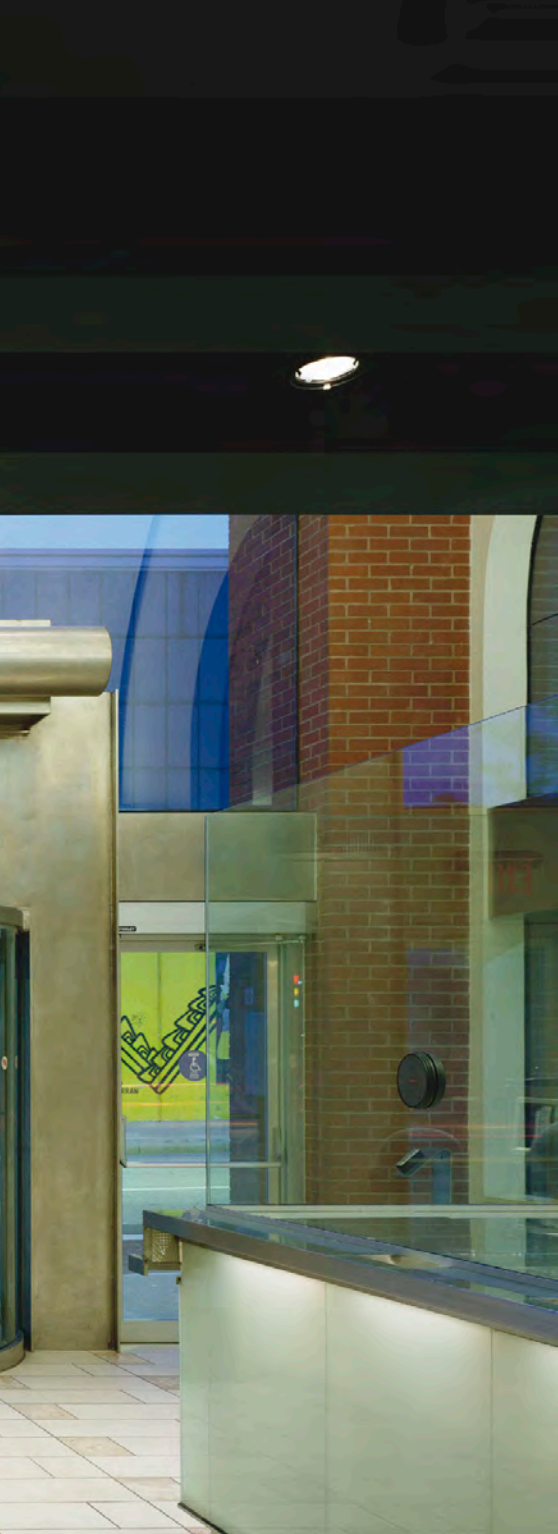
Balcony Level



Orchestra Level











AWARDS

1982 Urban Design Award
Kansas City Municipal Art Commission

1982 Excellence in Architecture
AIA Kansas City

1981 Craftsmanship Award
AIA Kansas City

1981 Design Award
AIA Central States Region





Gilchrist Learning Center

SIOUX CITY ART CENTER, IOWA





BNIM recently collaborated with PLaN Architecture (lead designer) to develop the design concept for the Gilchrist Learning Center, a free-standing addition to the Sioux City Art Center (SCAC). The facility provides art studios and public interaction space that expands the teaching mission of SCAC. Composed of four white, solid, rectangular volumes, the addition complements the animated façade of the original building, and serves as neutral 'canvas' for the adjacent sculpture garden. Each volume houses a unique component of the educational program—a ceramics studio, two art-making studios, and a classroom—and are connected by a collaboration, display, and critique space that defines pedestrian circulations and hosts additional building activities.

Completion in 2018



















A photograph of the John F. Kennedy Center for the Performing Arts expansion. The building features a modern design with large glass windows and a flat roof. The interior is visible through the glass, showing tables and chairs. A wide, paved plaza extends from the building towards a body of water. The sky is filled with colorful clouds, reflecting in the water. The overall atmosphere is serene and architectural.

The John F. Kennedy Center for the Performing Arts Expansion

WASHINGTON, DISTRICT OF COLUMBIA



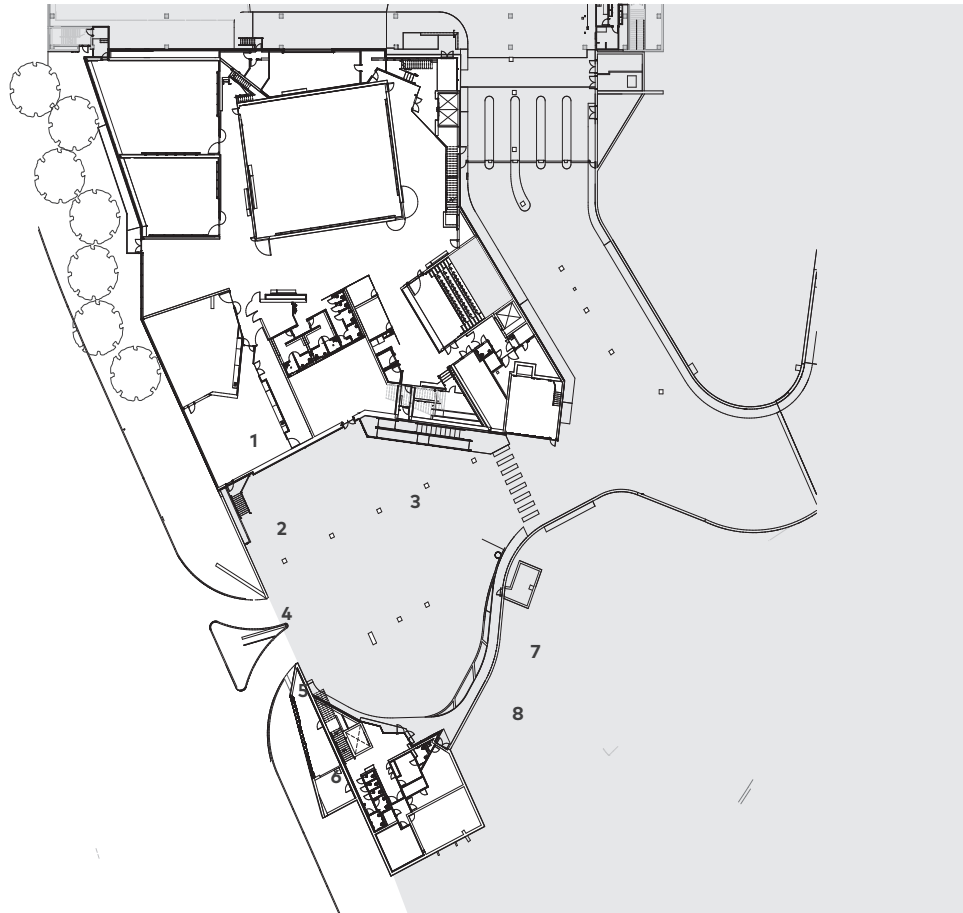
The expansion to the prestigious John F. Kennedy Center creates an immersive, interactive experience for visitors from around the world and provides connections and views to the civic fabric of Washington, D.C. By allowing new opportunities for artistic performances, the Kennedy Center expansion reinforces the importance of the arts and creating connections across the community.

The expansion integrates the existing building, landscape, and adjacent Potomac River with three white, curving concrete pavilions that visually complement the iconic marble structure. Expansive, light-filled interior spaces support dedicated education, rehearsal, and gathering spaces. The landscape provides activated spaces for outdoor performances, as well as public gardens and private alcoves for moments of respite.

Executive Architect - Steven Holl Architects
Architect of Record - BNIM

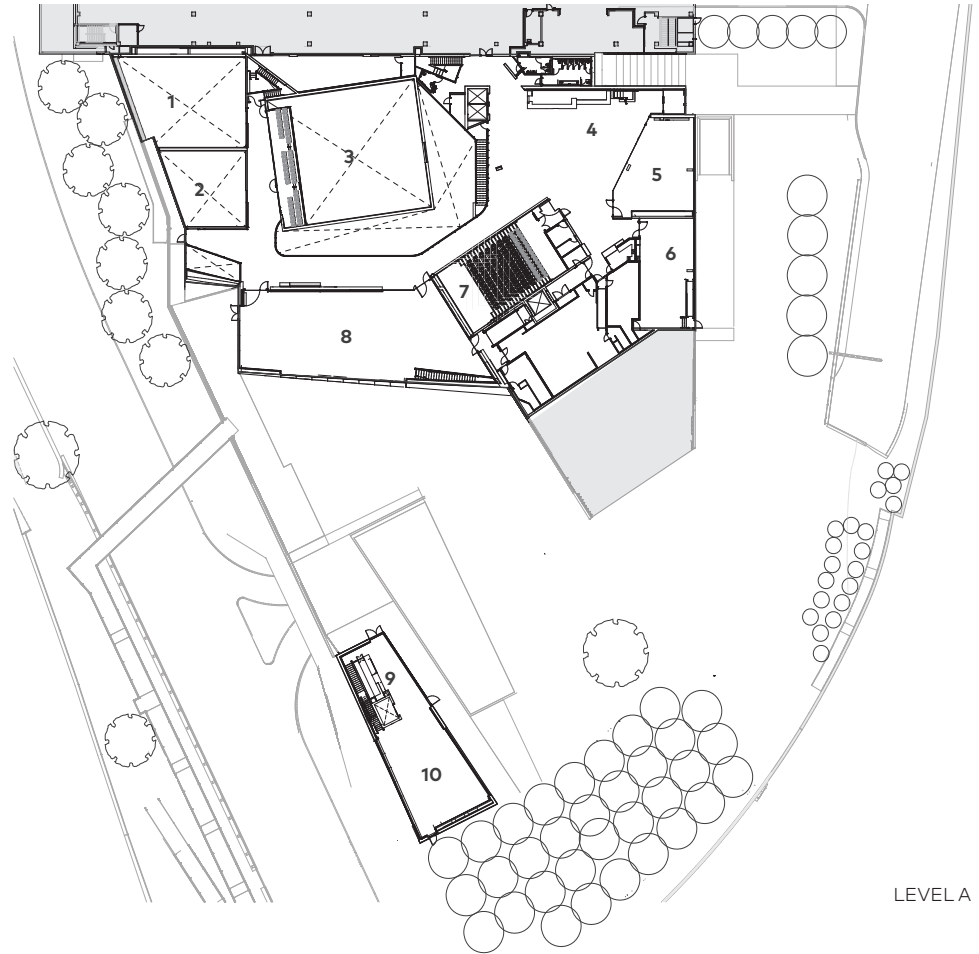
113,906 SF
Completion in 2018

- 1 Studio B
- 2 Studio C
- 3 Studio A
- 4 Studio Lounge
- 5 Classroom 1
- 6 Classroom 2
- 7 Forum
- 8 Practice Room



LEVEL B

- 1 Studio B Below
- 2 Studio C Below
- 3 Studio A Below
- 4 Welcome Pavilion
- 5 The Board Room
- 6 Learning Lab
- 7 Forum
- 8 Skylight Pavilion
- 9 River Pavilion Cafe
- 10 River Pavilion

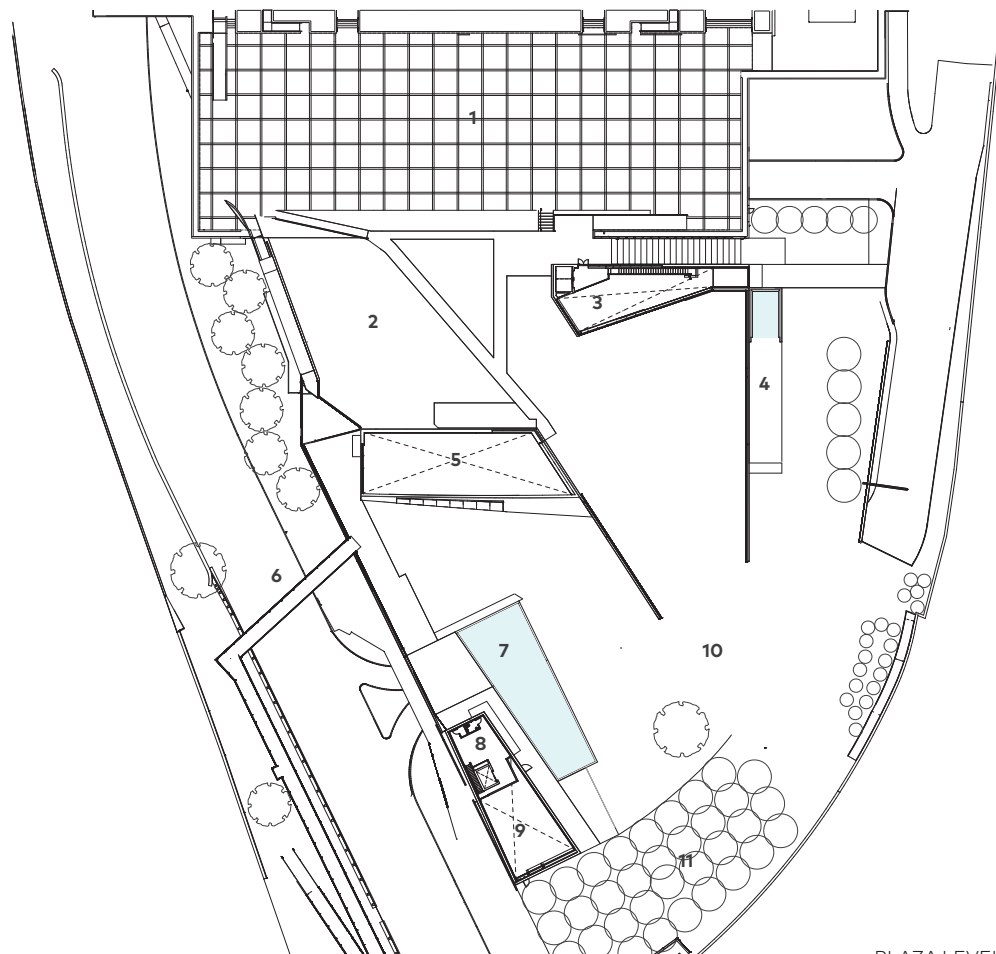


LEVEL A



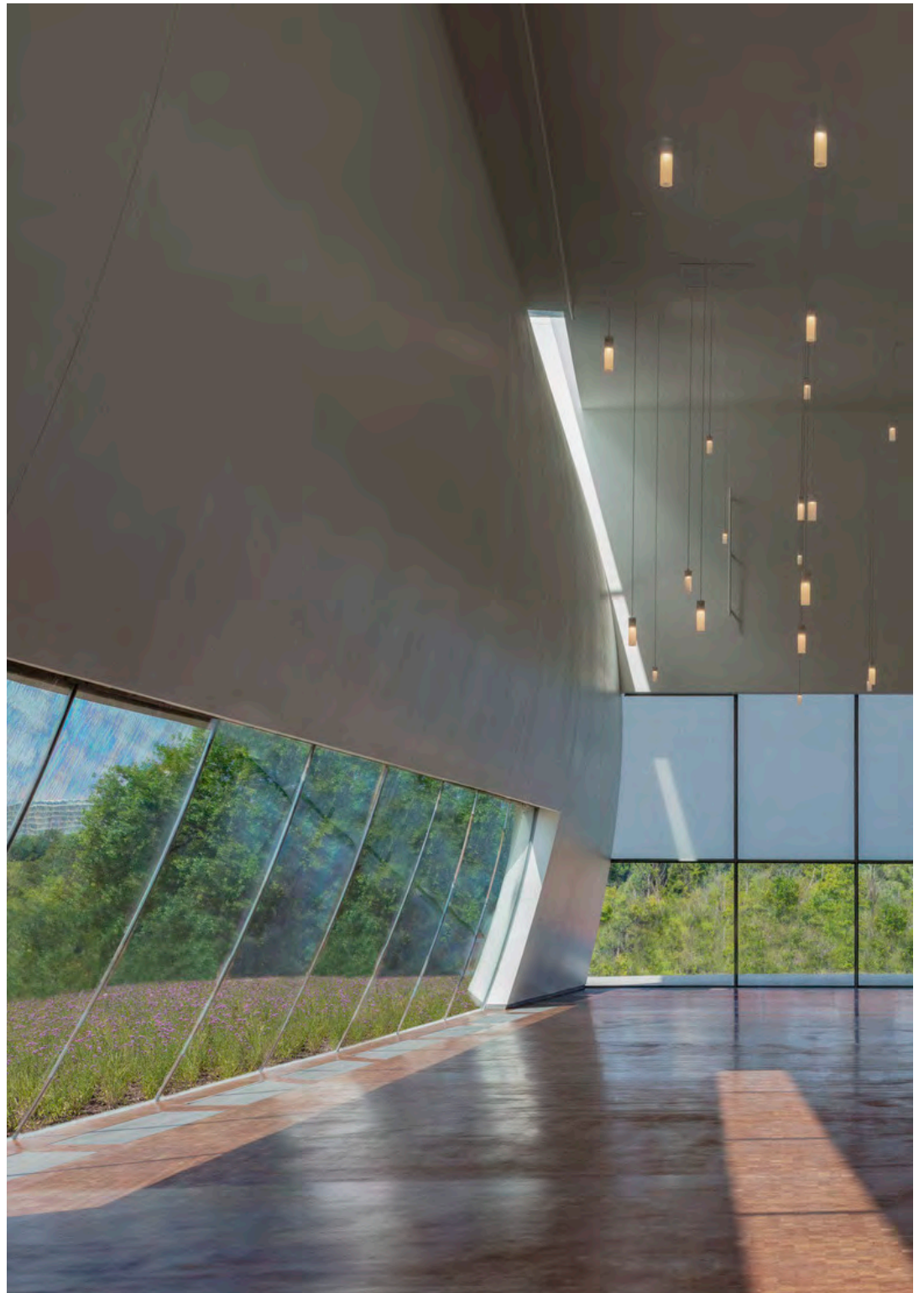


- 1 South Plaza
- 2 Upper Lawn
- 3 Welcome Pavilion
- 4 The Deck
- 5 Skylight Pavilion
- 6 The Bridge
- 7 Reflecting Pool
- 8 River Pavilion Mezzanine
- 9 River Pavilion
- 10 Lower Lawn
- 11 The Grove



PLAZA LEVEL









AWARDS

ASLA Illinois
Merit Award
2020

Architizer
Architizer A+ Award Finalist
Architecture + Concrete Category
2020

Architizer
Architizer A+ Award Finalist | Religious
Buildings & Memorials Category
2020

Architizer
Architizer A+ Award Finalist
Architecture + Light Category
2020

American Concrete Institute
Overall Excellence Award in Concrete
2020

AIA New York
Honor Award in Architecture
2020

Lambda Alpha International
Outstanding Project Award
2019

Fast Company
Innovation by Design Award
Finalist, Crinkle Concrete
2019





Des Moines Community Playhouse

DES MOINES, IOWA





The Des Moines Community Playhouse has been a beloved pillar in the community since 1919, growing into the second largest community theatre in the U.S. with more than 55,000 annual attendees. With this success, the Playhouse sought to renovate and expand its historic structure to accommodate education program growth and attendance with a two-phase design.

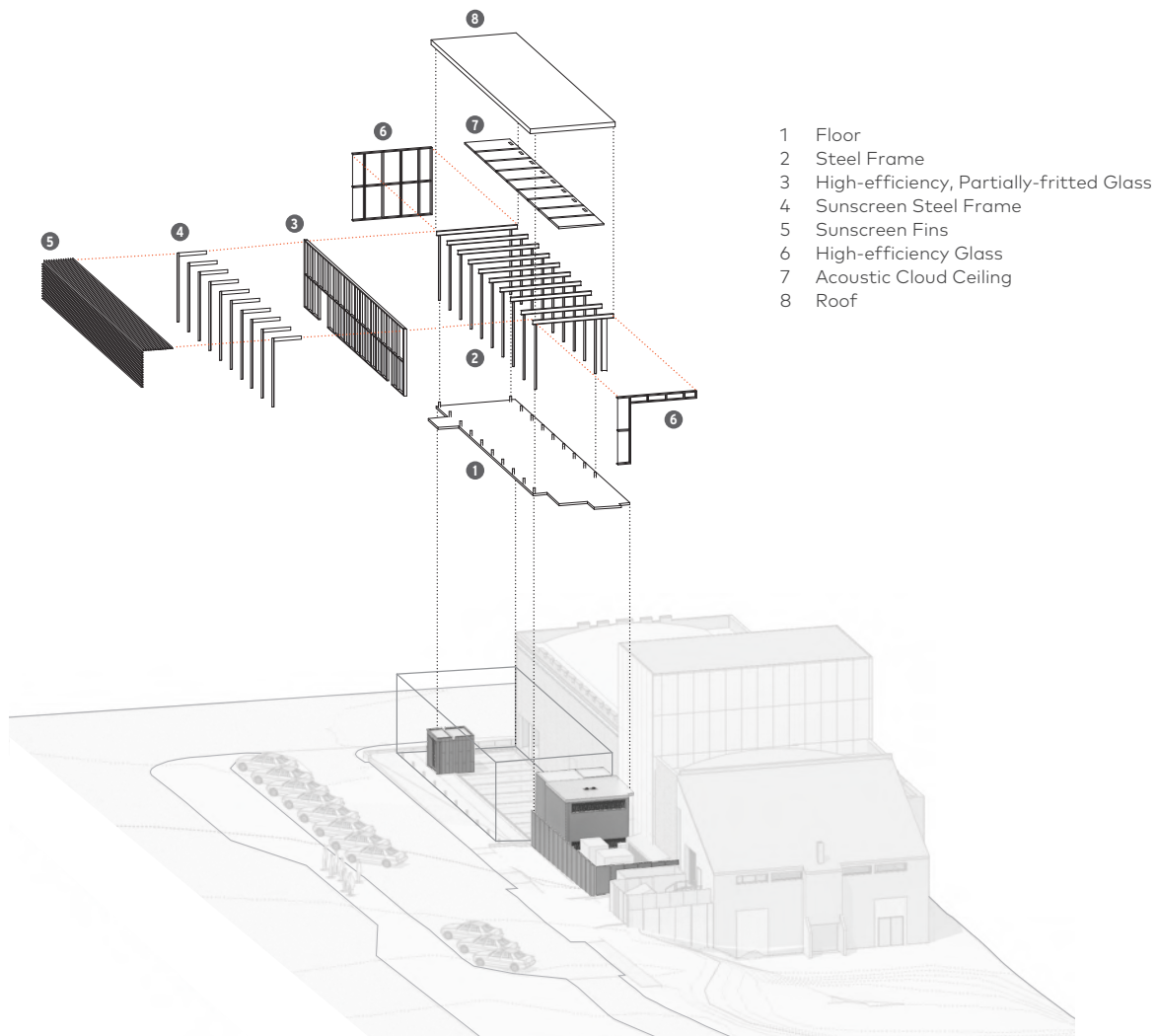
The first phase creates a new transparent glass lobby, which allows passersby to view activities inside and glows at night as an active component of the street life. It is a hub of interaction bringing the culture of the theater closer to the community: a gathering area for performances; a venue for smaller events, a place for communication about future events and a flexible classroom. While the delicate glass lobby is modern, the team honored the 1934 structure by keeping much of the original stonework, knitting the history of the community with its bright future.

4,313 SF
Completion in 2012

The design process was committed to sustainability, building performance and elongating the life of the almost 100-year-old Playhouse as a resource for future generations to experience. To maximize available daylight and views, the design includes extensive glazing. The building façade includes an exterior sunshade that was designed based on the south-west solar exposure and utilizes horizontal louvers that prevents excessive heating and enhances internal glare control. Low-e insulated glazing with integrated ceramic silk-screened frit with a custom pattern obscures the direct sunshine while allowing diffuse light and views into and from the new multi-purpose space. To provide maximum flexibility on the interior of the new addition, a uniform bi-level motorized interior shade system adds an additional level of glare control while allowing daylighting to filter into the space.



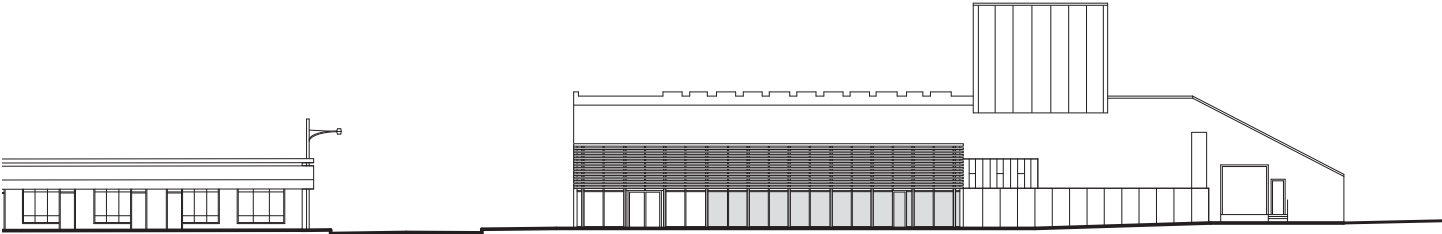












West Elevation

0 16'



AWARDS

2015 AIA Iowa
Merit Award, Excellence in
Design

2014 AIA Kansas City
Honor Award

McCain Auditorium Renovation

KANSAS STATE UNIVERSITY, MANHATTAN KANSAS

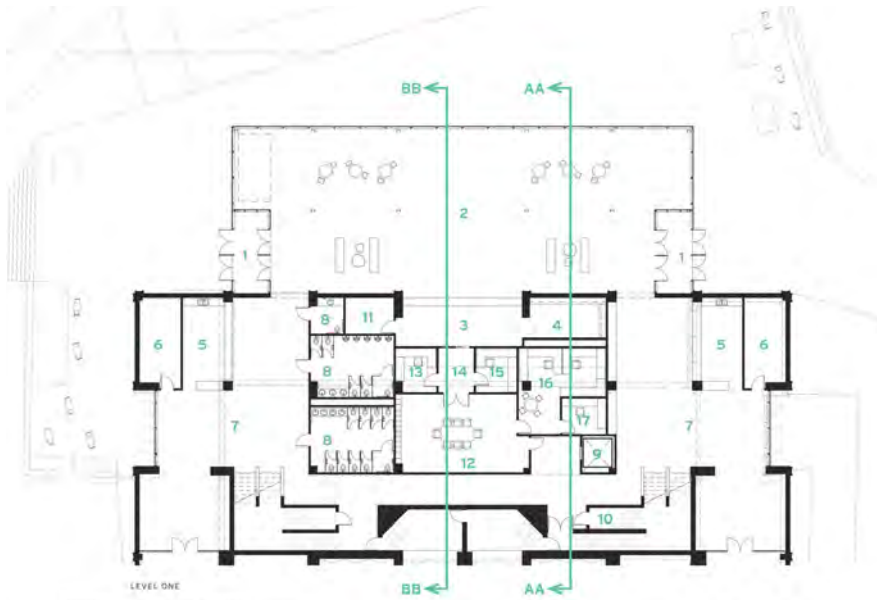




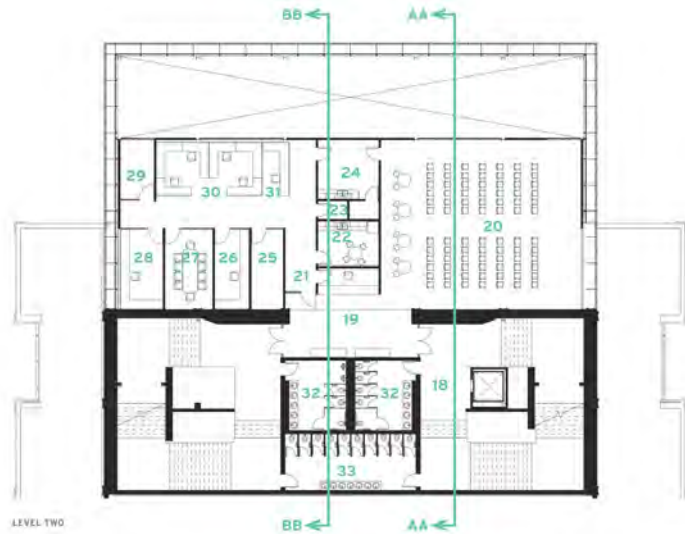
The design approach of the Kansas State University McCain Auditorium Lobby Addition and Renovation is focused on celebrating the performing arts by activating the surrounding campus precinct and creating potential for new and exciting experiences and activities by re-establishing McCain as a vital physical and cultural campus destination. The design solution aims to pay homage to the simplistic, formal geometry of the McCain Auditorium structure and responds to the existing, strong vertical and horizontal elements that currently help to define not only the building but the adjacent campus fabric, such as buildings, pedestrian and vehicular circulation, hardscape, and greenspace.

With the goal of increased use and viability of the venue, the reimagined facility includes a new extension to the west of the existing auditorium space to serve as a welcoming and celebratory gathering space that also provides visual connections to the adjacent quad and the new exterior courtyard to the west. The lobby space is also home to a repurposed and modernized ticketing/concierge space and includes new spaces for event concessions and merchandise sales. An additional multipurpose room space, elevated above the new lobby and clad in limestone, is held away from the box of the existing auditorium to allow light into the lobby and to emphasize the existing auditorium form. This design study focused on improving the community outreach experience by adding a more intimate multi-purpose room and performance space as well as lobby improvements to the existing 1,800-seat auditorium - an opaque limestone box that houses the current lobby and auditorium.

Size	37,329 SF
Completion	2021



- LEVEL ONE
- | | |
|----------------------|----------------------------|
| 1 ENTRANCE | 10 JANITOR CLOSET |
| 2 LOBBY | 11 MECHANICAL |
| 3 TELLER AREA | 12 WORK COMMON AREA |
| 4 CONCEIENGE STATION | 13 PATRON SERVICES |
| 5 CONCESSIONS | 14 BOX OFFICE/LANDING AREA |
| 6 STORAGE | 15 TICKET SERVICES MANAGER |
| 7 SECONDARY LOBBY | 16 TECHNICAL SUITE |
| 8 RESTROOMS | 17 PRODUCTION OFFICE |
| 9 ELEVATOR | |



- LEVEL TWO
- | | | |
|-------------------------|--------------------------|------------------------|
| 18 ELEVATOR LOBBY | 23 JANITOR CLOSE | 28 EXECUTIVE DIRECTOR |
| 19 RECEPTION | 24 PREP FOR DONOR LOUNGE | 29 CALL ROOM |
| 20 DONOR LOUNGE | 25 COPY/WORK ROOM | 30 OPEN OFFICE |
| 21 ADMINISTRATIVE SUITE | 26 ASSOCIATE DIRECTOR | 31 ADMIN ASSISTANT |
| 22 BREAK SPACE | 27 CONFERENCE ROOM | 32 RESTROOM |
| | | 33 ALL-GENDER RESTROOM |

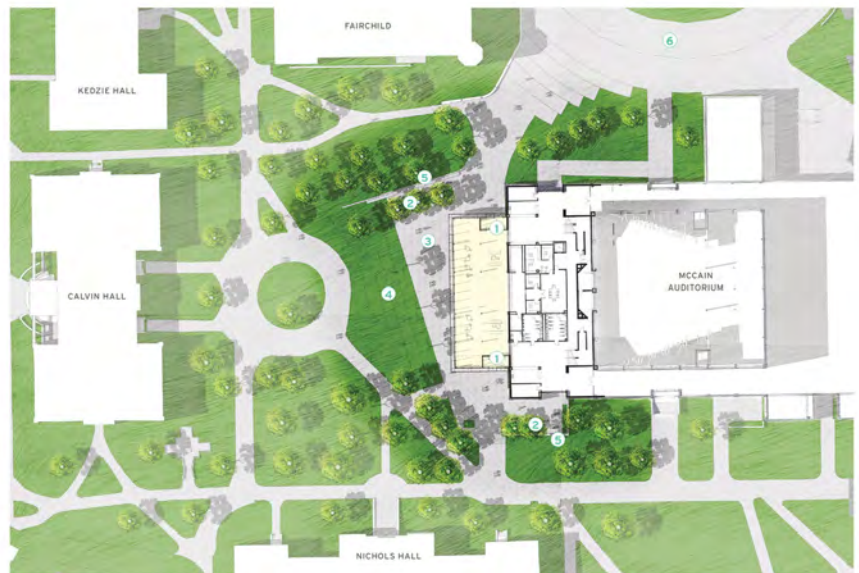








- 1 LOBBY
- 2 CONCERGE STATION
- 3 TECH STAFF
- 4 PRODUCTION OFFICE
- 5 CORRIDOR
- 6 DONOR LOUNGE
- 7 ELEV LOBBY







NOTES

¹ "Shifting the Arts Debate from One-Way Transfer of Skills To the General Development of Critical Thinking Abilities." <http://www.tc.columbia.edu/articles/1999/june/shifting-the-arts-debate-from-one-way-transfer-of-skills-to-/>

² "Extracurriculars Are Central to Learning." <https://www.usnews.com/opinion/articles/2014/04/28/music-art-and-language-programs-in-schools-have-long-lasting-benefits>

³ "The Importance of Fine Arts Education." <http://www.katyisd.org/dept/finearts/Pages/The-Importance-of-Fine-Arts-Education-.aspx>



bnim is building positive

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