Visual and Performing Arts
THE PRACTICE OF 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
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 arts. 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 presentation. Furthermore, yet another study found that association with the arts improves motor skills and emotional balance.

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.
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.
Fine Arts + Design Studios

JOHNSON COUNTY COMMUNITY COLLEGE
OVERLAND PARK, KANSAS
The new Fine Arts + Design Studios building at Johnson County Community College (JCCC) will bring 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 will 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.

40,000 SF
Completion in 2018
Building as Gateway and Connector

The JCCC Fine Arts and Design building brings together art and design disciplines into a single facility on campus for enhanced collaboration across disciplines and greater synergy between Graphic Design and Fine Arts. It better integrates HCA (Hospitality and Culinary Academy) with the campus core.

The placement of building on site creates and frames intimately scaled exterior spaces for the creation and display of art and to strengthen campus connectivity. The building anchors a new arts neighborhood/district on campus with adjacency to HCA and the Nerman Museum of Contemporary Art drawing students, faculty, industry and the community.

The building provides flexible and vibrant maker spaces and supports various scales of work in light-filled teaching and learning environments.

The interior “street” serves as gallery/display, circulation, critique, gathering, instruction, mixing, etc. Project leverages every inch of the building for display and critique.
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.
Summer and Winter Shade Overlays

<table>
<thead>
<tr>
<th>Summer</th>
<th>Winter</th>
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<tr>
<td>9 am</td>
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<tr>
<td>12 am</td>
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<tr>
<td>3 am</td>
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Plant Typologies Based on Sun

- Full Sun
- Part Sun
- Full Shade
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 will be no different, it will learn from its contextual surroundings and microclimate and establish unique landscape typologies that vary in function and style. There will be 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 will be native, assisting in stormwater treatment and minimizing long term maintenance needs.
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.
bnim is building positive
FIRST FLOOR PLAN
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

2017 AIANY Design Award
Honor Award, Architecture

2016 Interior Design
Best of Year Award, Education

2016 Architects Newspaper
Building of the Year, Midwest

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
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
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
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%.

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.
SELECT AWARDS

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

2013 Preserve Missouri Award
Missouri Preservation

Existing condition
Lewis Center for the Arts

PRINCETON UNIVERSITY, PRINCETON, NEY 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.
DESIGN STUDIO

W104

DN

UP

UP

DN

DN

UP

UP

DN

JAZZ STUDIES STUDIO

E101

PERCUSSION STUDIO

E102

GALLERY BELOW

DANCE THEATER

BELOW

BLACK BOX

BELOW

B N I M

STEVEN HOLL ARCHITECTS

LEWIS CENTER FOR THE ARTS SIGNAGE AND GRAPHICS - PRINCETON UNIVERSITY

RE: 1/16" = 1'-0"

PLAZA LEVEL

Dance and Theatre Building

Black Box (Below)

Gallery (Below)

Music Building

Jazz Studies Studio

Percussion Studio

Design Studio

Dance Theatre (Below)
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

“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
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
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
Nelson-Atkins Museum of Art
Projects and Renovations
KANSAS CITY, MISSOURI
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.
“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
Springfield Art Museum
Master Plan
SPRINGFIELD, MISSOURI
Dedicated to documenting the diverse cultural heritage of the people of southwest Missouri, the Springfield Art Museum collection is housed in an existing 51,000 SF facility. In the fall of 2017, the museum hired BNIM to develop a master plan focused on three areas of study for growth: renovation, replacement, and/or expansion of the existing Education Wing; renovation of the existing building to improve visitor and staff experience; and improvements to the campus to better connect the Museum to surrounding amenities. This transformation will allow the Museum to improve its tools for internal leadership, educational offerings, and cultural service to the southwest Missouri region. Founded nearly a century ago, the museum is the oldest cultural institution in Springfield, and BNIM is working with stakeholders to develop a vision for its next one hundred years.

Embedded in the unique landscape of the Ozark Mountains, sited on a 30+ acre urban park originally designed by George Kessler, the Museum aspires to challenge what defines the 21st century cultural institution and engages visitors in a new way. The original George Kessler and Hare & Hare design of Phelps Grove featured a lake on the current museum site that has been changed over time. The new vision for this area revives the lake and nearby Fassnight Creek, incorporating both into key landscape design areas to highlight the natural beauty of the Ozarks. Museum visitors are encouraged to experience
the creek and its natural beauty along a sculpture walk that is capped by the WPA amphitheater. Ultimately the amphitheater will become a passage to one of the additions, a large event and exhibition center, positioned to connect the museum to Phelps grove on the west.

Inspired by the original 1957 museum parabolic wood roof, the new additions feature articulated roof canopies, or “roof blankets.” These shapes lift at entries, fold at areas of privacy, and overall emulate the flow of water in the nearby Fassnight Creek. The museum additions provide transparency and emphasize the relationship between indoors and outdoors.
bnim is building positive
bnim is building positive
Kauffman Center for the Performing Arts
KANSAS CITY, MO
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 2011
1 Brandmeyer Great Hall
2 Muriel Kauffmman 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
H&R Block ARTSpace

KANSAS CITY ART INSTITUTE
KANSAS CITY, MISSOURI

bnim is building positive
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
AWARDS

**2000 DESIGN AWARD**
AIA Kansas City

**2000 HONOR AWARD**
AIA Central States Region

**1999 MAINSTAY AWARD**
Main Street Corridor Development Association
The University of Iowa Museum of Art is designed to replace the original Museum Building damaged by the 2008 flood of the Iowa River. The collection was moved prior to the flood and the Museum has never reopened. The collection has been stored and displayed at the Figge Art Museum, on campus, or has been loaned to museums around the world. Studies were completed to provide for flood mitigation and to improve the existing Museum to comply with contemporary museum standards. The studies concluded that a cost effective solution to provide the improvements and adequate flood mitigation was not feasible and it was decided to build the new museum on another site. The new Museum of Art was designed to comply with contemporary museum requirements to process, exhibit and store the University’s collection of African art, works on paper, and contemporary art including a treasured Jackson Pollock “Mural.”

63,000 GSF
Completion in December 2020
bnim is building positive
bnim is building positive
Level 1 - Art Lounge
Level 2 - Gallery Space
Level 3 - Terrace
The University of Iowa Museum of Art is conceived as a rectilinear solid interrupted by interconnected voids that form the protective and respectful home for the display, conservation, and storage of the collection while providing light-filled, interconnected volumes that emotionally, visually, and physically guide patrons as they experience the Museum. The articulated voids provide exterior exhibition spaces, educational areas, and horizontal and vertical circulation pathways; all intertwined by a three-story, light-filled exterior gallery comprising the core of the Museum and permeating the entirety of the experience.

Recalling the timeless academic and cultural brick masonry buildings of Alvar Aalto, Louis Khan, and Eero and Eliel Saarinen, the exterior of the Museum is clad in brick masonry to complement the characteristics of neighboring structures, and to convey the importance of the timelessness and stability of the collection housed within.

Through a composition of alternating brick screens and textures that articulate the internal organization, the Museum façade becomes transformative and animated by the daily and seasonal changes in exterior daylight quality and quantity — creating oscillating levels of reflectance, shadow, and animation. A darker brick has been selected to contrast the predominantly red brick of the surrounding buildings and to clearly delineate the significance of the Museum in the hierarchy of buildings on campus while creating a meaningful dichotomy with the white-light-filled interiors and warm wood detailing.
EAST - WEST BUILDING SECTION
through the courtyard
LEVEL 1
1. Art Lounge
2. Welcome Desk
3. Courtyard
4. Restroom

Back of House
LEVEL 2
1 Gallery Space
2 Restrooms
3 Visitor Storage
4 Light Well
LEVEL 3
1. Office
2. Terrace
3. Visitor Storage
4. Storage
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
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
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.
School of Music
UNIVERSITY OF MISSOURI
COLUMBIA MISSOURI
Historically, the University of Missouri School of Music has suffered from a fragmented environment, with their programs currently housed in seven different buildings throughout campus, all of which are acoustically inadequate to support a premier collegiate music program.

The new School of Music project is the first of a three-phase master planned facility that will consolidate the school’s academic, practice, and performance venues into a single facility. This new facility will strengthen the School’s culture by providing spaces that create seamless collaboration amongst students and instructors, allow for flexibility and adaptability to emerging trends, and provide state-of-the-art, acoustically isolated spaces for all rehearsals, recordings, and performances.

The site, located at the corner of Hitt Street and University Avenue, sits at the northern edge of the campus, providing a unique and valuable opportunity for the project to spur the development of a cultural corridor connecting the University of Missouri with downtown Columbia. To tie into and enhance this cultural corridor, the performance space lobbies and primary building circulation run parallel along the street, anchored by two large entry plazas that double as external performance venues, allowing the building activity to be on display and spill out into the community.

The building program is situated on the site as a series of “boxes” pulled apart from one another to enhance the acoustic isolation between spaces. The residual space from this strategy naturally created the building circulation, which is intentionally left open at the ends to provide views out and allow natural daylight to penetrate deep into the building.

Estimated Completion in 2020
The project is being designed to achieve LEED certification.
is building positive
LEVEL 3

1 Instrumental Rehearsal Room
2 Traditional Performance Space
3 Student Open Study
4 Practice Space
5 Digital / Recording Studio
6 Live Room / Jazz Combo Rehearsal
7 Library
8 Isolation Room
9 Storage
10 Vestibule
11 Restroom
12 Faculty Studios/Offices
13 Mechanical / Electrical
14 Classroom

- Rehearsal / Performance
- Classroom
- Collaboration Space
- Faculty Studios
- Administrative Offices
- Support Space
- Building Services
Traditional Performance Space
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
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
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
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 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
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
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.
1. Floor
2. Steel Frame
3. High-efficiency, Partially-fritted Glass
4. Sunscreen Steel Frame
5. Sunscreen Fins
6. High-efficiency Glass
7. Acoustic Cloud Ceiling
8. Roof
AWARDS

2015  AIA Iowa
Merit Award, Excellence in Design

2014  AIA Kansas City
Honor Award
McCain Auditorium Study
KANSAS STATE UNIVERSITY
MANHATTAN KANSAS
Focused on increasing the use and viability of the venue, the design of the Kansas State University McCain Auditorium Study proposes a new addition to the west of the existing auditorium space that is conceived as a transparent volume to provide visual connections to the quad and the new exterior courtyard to the west. An additional multipurpose room element, 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 improves the community outreach experience by adding a more intimate multi-purpose room/performance space and lobby improvements to the existing 1,800-seat auditorium, an opaque limestone box that houses the current lobby and auditorium.

23,545 SF
bnim is building positive
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-


bnim is building positive