

A NEW BAM

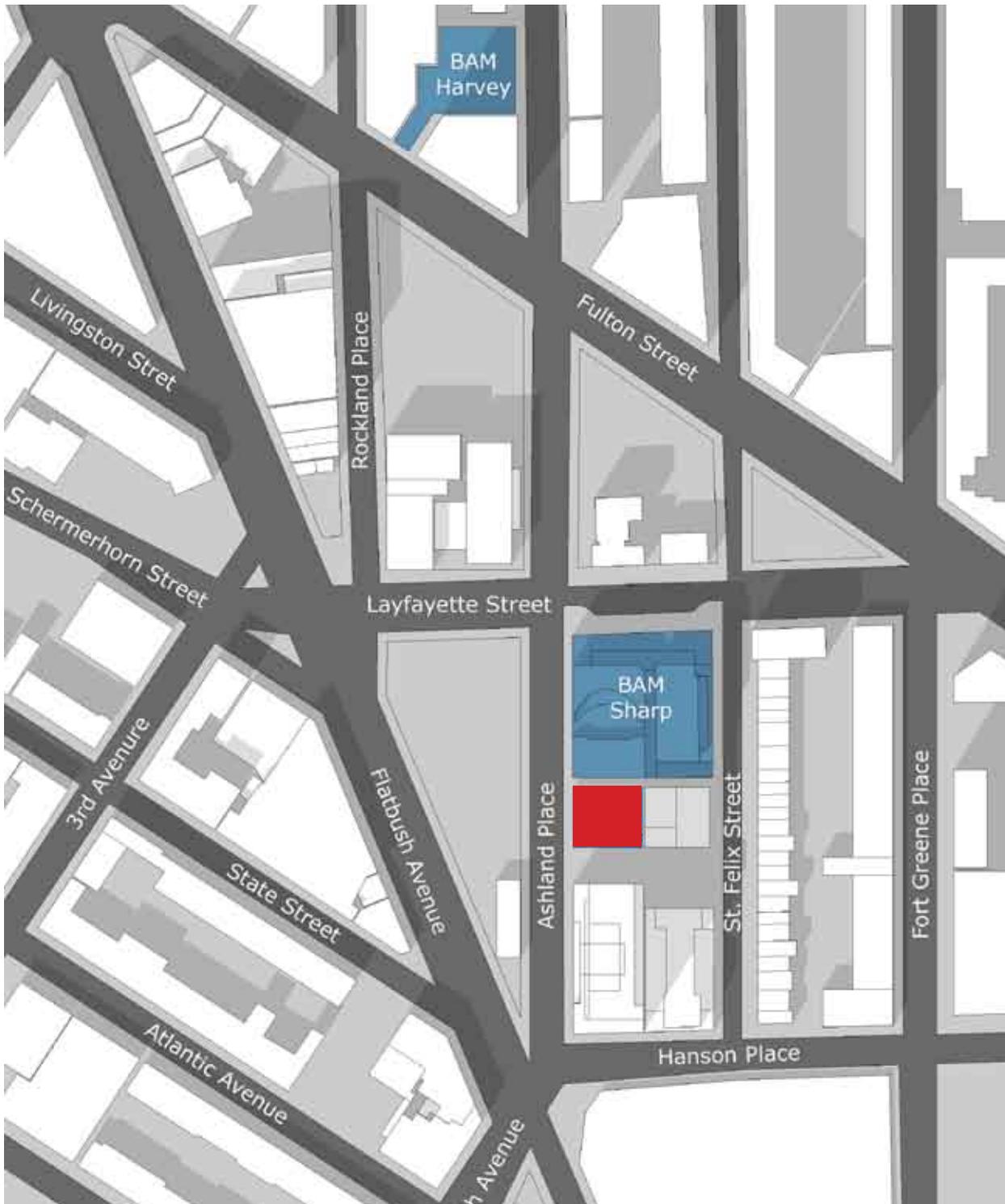
PERFORMANCE

EDUCATION

COMMUNITY

ART

BAM's explorations in the performing and visual arts must be matched by architecture that acknowledges past accomplishments and the promise of future discovery.



AN EXPANDING CAMPUS

BAM's last campus expansion resulted in The Harvey, a radical piece of restoration where 870 seats hold audiences who have enjoyed a wide range of activities. Located on Fulton Street, it was built when Brooklyn was an independent city. BAM's new project is no less a radical transformation. It revives the two-story Salvation Army building, located on Ashland Place, to create new rehearsal and performance spaces that will feature great flexibility. Adjacent to the Opera House stage tower, the new theater combines portions of an original 1928 two-story red brick building with a totally new six-story structure constructed to the rear. This combination of new and old yields a variety of places: an intimate workshop theater seating 250, a multipurpose rehearsal hall for 100 people, administrative offices for 12 people and space for the 14 members of the Education and Humanities Department including a dedicated classroom workshop and a rooftop terrace together with all the required theater support spaces



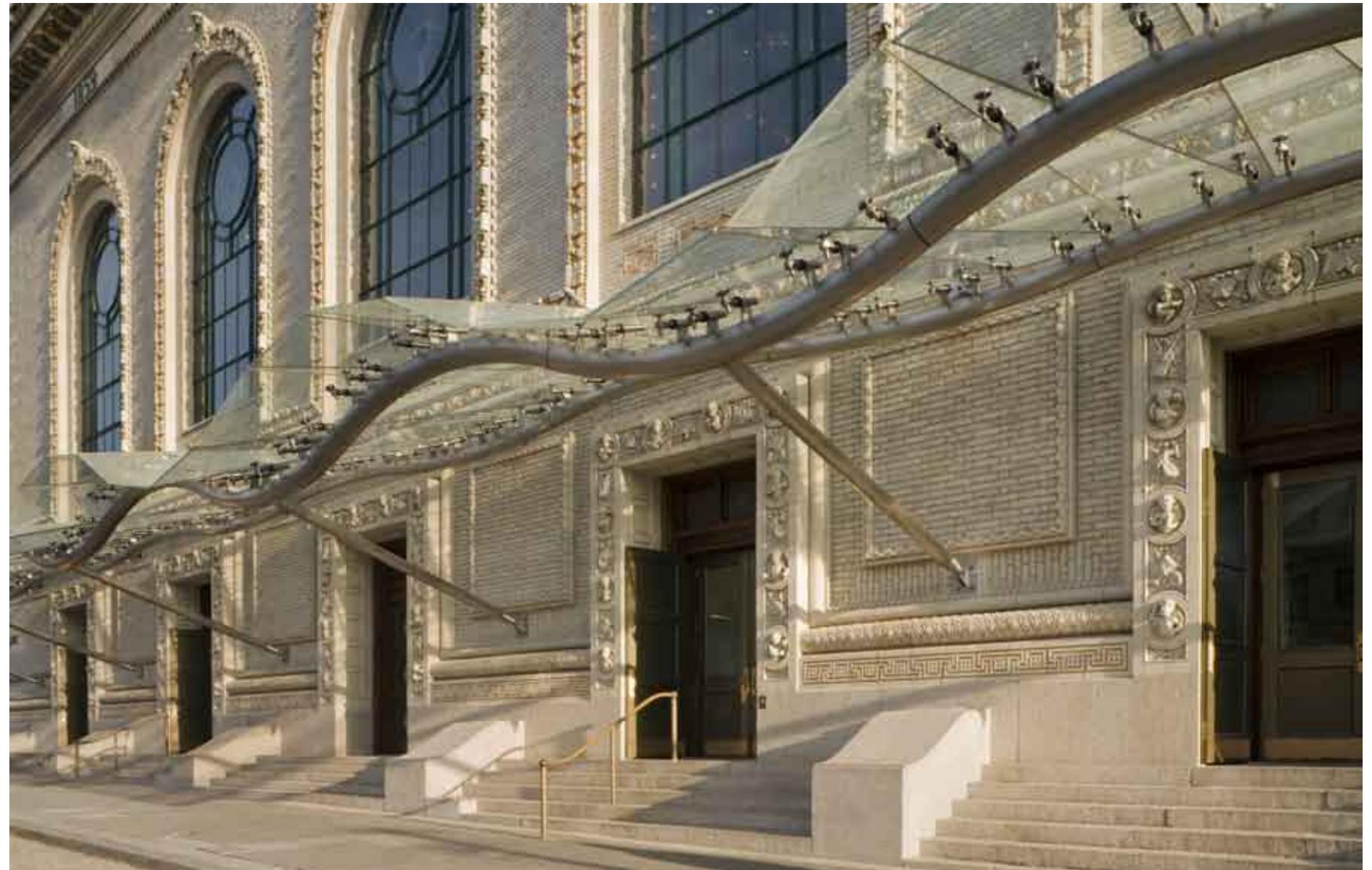
BAM Harvey

BAM ARCHITECTURE

The Beaux Arts architecture of the original BAM building presented a heavily decorated façade to Lafayette Street. But the west façade, aside from its embellishment with an entrance pavilion originally used for carriages, presents a less well developed expanse to Ashland Place. This 200-foot-long wall was originally only glimpsed from Flatbush Avenue having been hidden by surrounding buildings. To announce the auditorium within and give the building a presence on this narrow street, a motif of five grand arched recesses was used. When the Salvation Army built its neighboring structure in 1928, it also used a conventional composition of three central arched openings adding symmetrical side doors and a second story of seven regularly spaced windows. Also made of brick, but red not glazed cream like BAM, this façade is delicately scaled, in contrast to the Opera House's 65-foot-tall wall. It offers a miniature complement to the robust scale of BAM's side wall and 85-foot-tall stage tower.

BAM FAÇADE RESTORATION

Due to a lack of maintenance by the 1950's, the principal façade on Lafayette Street had badly deteriorated. When the city took over ownership of the building, the cornice was removed in the name of public safety, and large, horizontal aluminum sash replaced the original steel window patterns of the five principal windows. In 1980, these patterns were restored with new steel sash under Hugh Hardy's direction. In 2005, the 15-foot-tall terra cotta cornice was restored by H³. In 2008, a new, undulating structural glass canopy, designed by H³, was added. This completed restoration of Herts and Talent's remarkably robust structure.



BAM Sharp restored facade

SALVATION ARMY BUILDING HISTORY

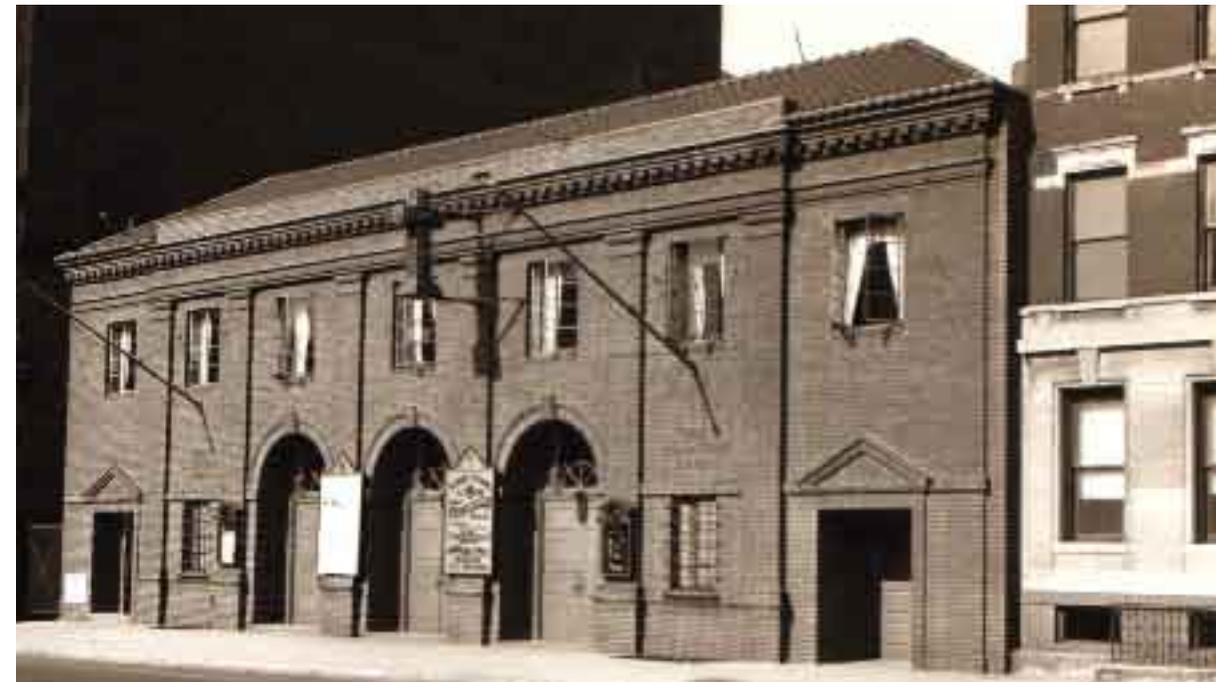
The Salvation Army held its first American meeting in April 1882 at 321 Washington Street, Brooklyn. In 1920, a permanent Citadel was established at 143 Ashland Place. The Williamsburg Savings Bank quickly bought the property and rebuilt the Citadel in 1926 down the block at 321 Ashland in a remarkably similar style. This structure was opened in 1928, and still stands today. Made of brick and using a motif of three arches set in a symmetrical pattern of casement windows, its intimate size and detailing present a strong contrast to the last scale and blank formality of the Opera House west façade.

SALVATION ARMY FAÇADE DESIGN

The original composition of the present Salvation Army building contained five door openings at street level. All these were fitted with solid panel doors, without vestibules, offering no interior views when closed. Overhead lanterns in each archway and clerestory fan lights did suggest life within, but the façade was essentially closed to the street with two heavily barred, eye level windows. Patterned brickwork, two flag poles, poster boards and a Salvation Army sign completed the decorative embellishment. By contrast, BAM's new public space is a two-level expanse joined by a double staircase that permits the public to generously move from street level to the Lower Lobby.



Salvation Army Building, 143 Ashland Place, 1927



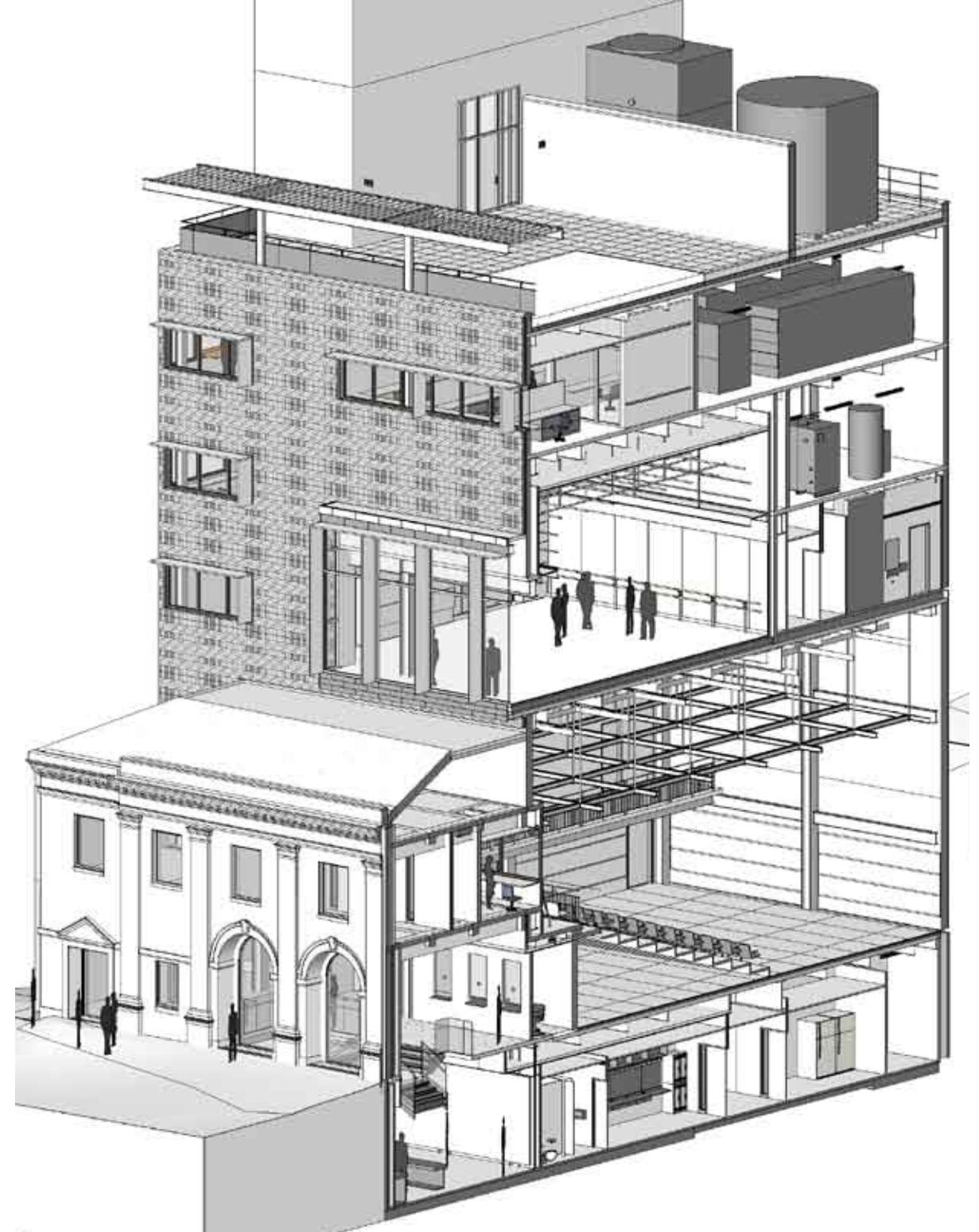
Salvation Army Building, 321 Ashland Place, in the 1940's

FLEXIBILITY

This project is conceived as a direct benefit to BAM's uncommon explorations in the performing and visual arts. At the same time, BAM will give the community access to these facilities for amateur program use together with education and workshop activities. The building must convey the spirited purposes of BAM by exhibiting the greatest possible flexibility of use in all its spaces. Configuration, materials and general character will permit a generous and timely use of presentation techniques, whether they combine the latest technologies of sound and light, experimental scenic devices or simply use a bare stage.

NEW PERFORMANCES

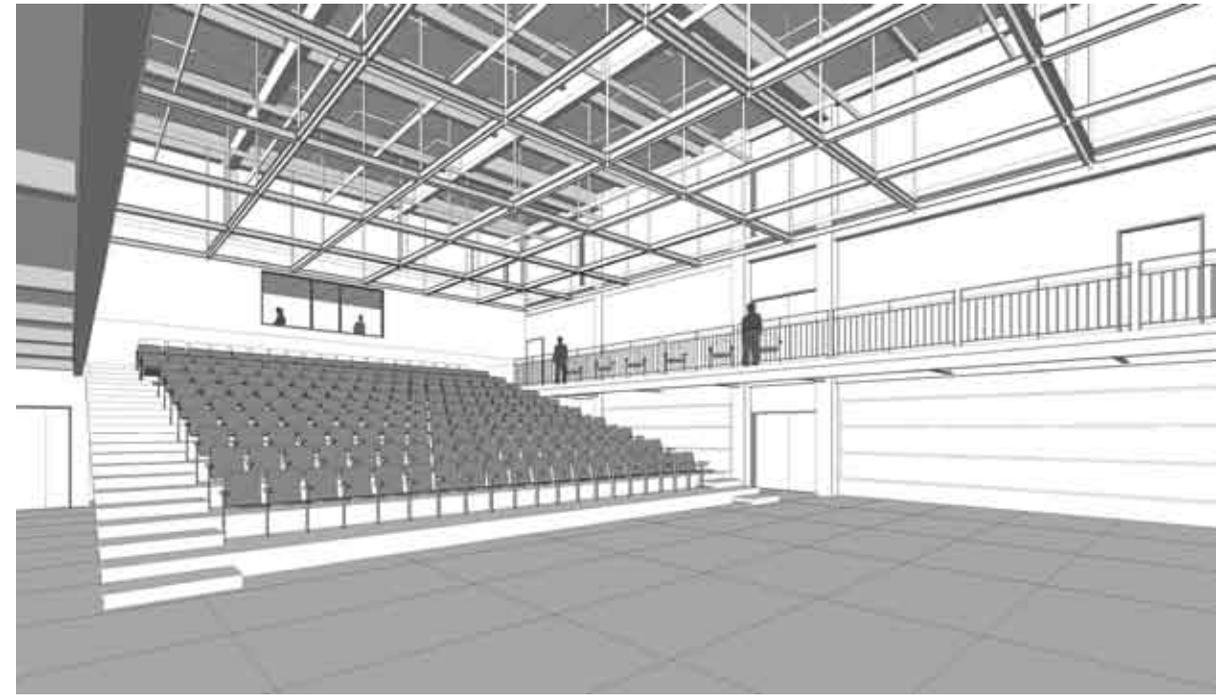
Next Wave performances that enjoy many new multi-disciplinary forms of production have taken command at BAM. Relationships between audience and performer now often become malleable, sometimes increasing traditional distinctions between the two, sometimes using video and projections to expand time and space. Hybrid forms of all kinds are being developed in theaters around the world. BAM hopes to continue expanding its audience experience by giving us access to a host of experimental productions that can only be realized at an intimate scale. Convenient support spaces and rehearsal areas are necessary to sustain these performances, and easy access to scenic storage is essential.



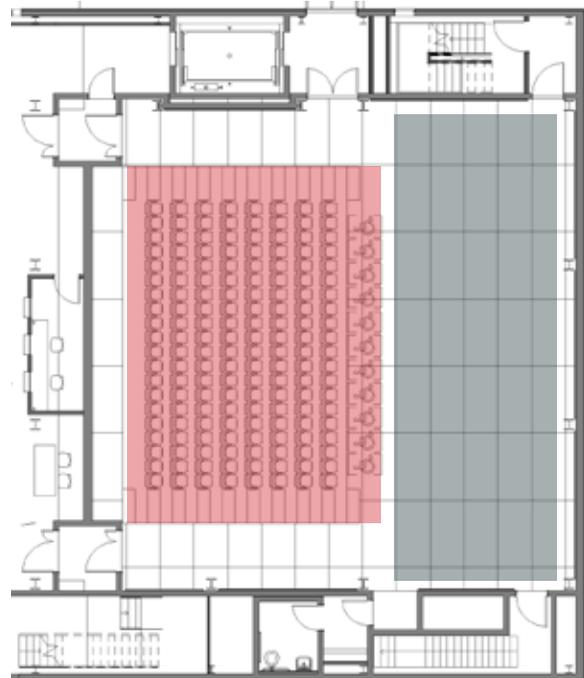
Axonometric view

FLEXIBLE THEATER

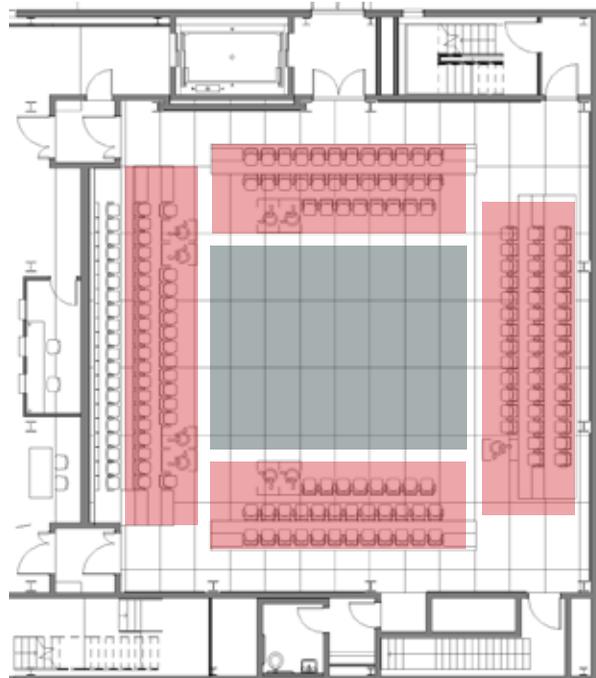
The theater is a simple rectangular enclosure with a wire grid overhead permitting unrestricted access to rigging positions for scenery and lighting. An 8 foot wide technical balcony surrounds the space and can be used for stage lighting positions, actor access or audience seating, depending upon the configuration of each production. The room has no fixed seating patterns. A retractable section of seating in 12 rows can be used for end stage presentation, while stacking chairs and platforms permit numerous other options. Equipped for film projection, it is a space that can hold a variety of uses. The cellar and balcony levels contribute 1,300 square feet of storage space to support areas.



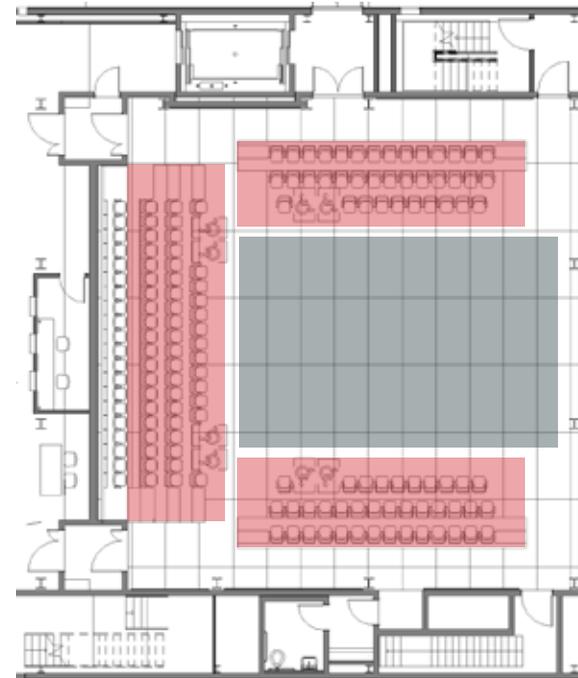
View of End Stage Option from Stage Left



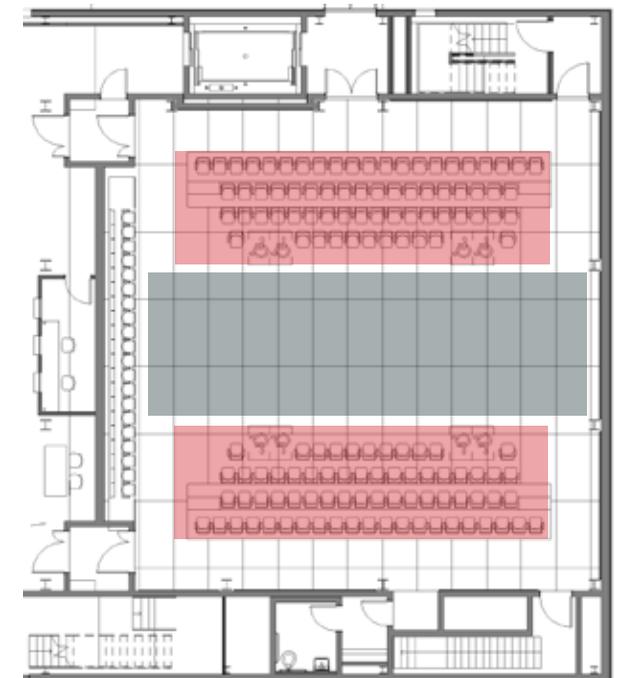
End Stage



Arena



Thrust



Alley

OLD AND NEW

Combining the front portion of the original two-story Salvation Army Building with a seven-story rear addition requires a clear point of view about how to relate new to old. If the results are to complement the existing building and permit a new structure to clearly express the contemporary activities of BAM, the two must be clearly distinguished from each another. Complete accuracy in restoration of the existing building would reproduce a series of closed volumes not conducive to BAM's experimental programs. Equally important, the complexity and number of activities included in the new project demand new and independent internal circulation patterns

BEING A GOOD NEIGHBOR

Although the public prominence of the project to BAM may suggest the new building should be an aggressive piece of contemporary design, the nature of the site and neighboring buildings suggest otherwise. We studied the architectural approach in various ways, finally using patterned brickwork in dark tones with colored mortar joints. A symmetrical window pattern complements the organization of the existing façade.

ADDITIONAL FLOORS

Four new floors will rise above the original Salvation Army Building, yielding a difficult architectural problem. While it is fashionable to create high-rise buildings by stacking offset volumes on top of one another, to balance an aggressive new structure on top of the original building would result in a tense relationship, stealing attention from the older building



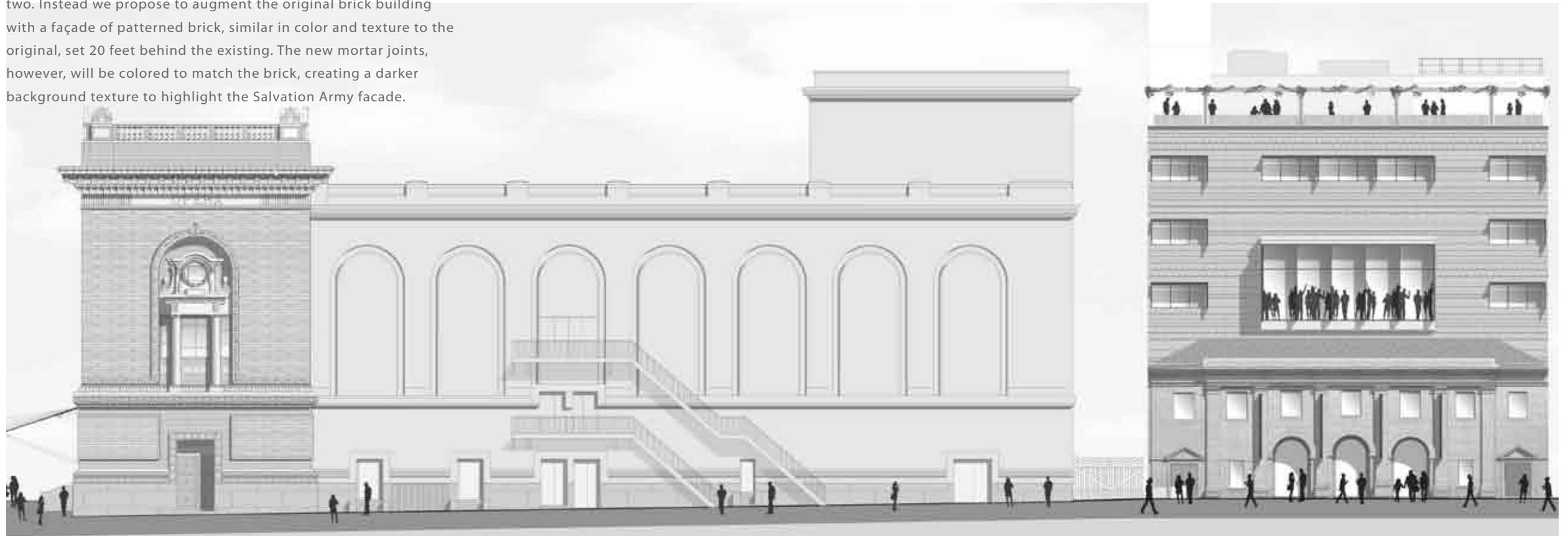
Early façade study models

ASHLAND PLACE STREET WALL

The front façade of BAM's new building should be considered in the context of its diverse neighbors on Ashland Place. It is important to link the new structure with the architecture of BAM while clearly presenting a contemporary design, one involved with both old with new. By responding with the use of patterned masonry that relates to both BAM and the Salvation Army Building, the scale and vigor of this design continues a dialogue among equals. Taken together with the preposterous upward reach of the Williamsburg Savings Bank, this is a streetscape of uncommon diversity.

RESTORATION

Restoration of the original design would result in an old building sitting beneath a new building without sufficient integration of the two. Instead we propose to augment the original brick building with a façade of patterned brick, similar in color and texture to the original, set 20 feet behind the existing. The new mortar joints, however, will be colored to match the brick, creating a darker background texture to highlight the Salvation Army facade.



Ashland Place street wall

A NEW STREET WALL

When the Salvation Army built its neighboring structure, it also used a conventional composition of three central arched openings adding symmetrical side doors and a second story of seven regularly spaced windows. It was also made of brick, but red, not glazed cream like BAM. This façade is delicately scaled, in contrast to the Opera House 65 foot tall wall. It offers a miniature complement to the robust scale of BAM's side wall and 85 foot tall stage tower.

A MASONRY SCREEN

The envelope of the existing building stands independent of the inside, physically joined but totally separate in character. This is emphasized by opening the three central arches as windows to the street, each a single pane of glass that reveals the various levels of activity within. Entrances and exits occur through the two side doors. Integration of old and new is achieved by the use of symmetry and the opening up of both lobby levels to views from the street if the life within. This screen wall will clearly acknowledge the Salvation Army's original design but its purpose will be to present public activities to the street, not to conceal them.

SALVATION ARMY FENESTRATION

The large rehearsal hall, centrally located on the third floor is clearly identified by a 15 feet high by 35 feet wide bay window set three feet forward from the façade. This central element is complemented by symmetrical patterns of windows on the third and fourth floors, offering natural light for offices and support spaces. This composition speaks to the idea of architectural continuity with an abstract version of the original façade. By using simple sheets of glass in the new building, not small paned casement windows, the greatest possible thermal separation is possible, and façade openings are made visually stronger by contrast. In order to maximize an indoor/outdoor relationship, the deteriorated steel bars have been removed from the two small street level windows that flank the three great arched openings.



Ashland Place elevation



View from the north west

PUBLIC SPACE

BAM's new public space is a two-level expanse joined by a double staircase that offers the public generous movement between street level and the Lower Lobby. Glimpsed from the street through three large archways of the façade, this animated lobby space is an active organization of two levels. It contains ticketing, concessions and elevator access, together with seating and bathrooms. Both lobby levels are visible from the street, inviting passersby to see in and animating the façade with audience activity. The original façade thus becomes a container for a new type of experience, one in which outside and inside are joined to enhance the public's participation.

PUBLIC SPACES CHARACTER

This building is being designed as a workplace, not a civic adornment. Its materials are simple and colorful, a knowledgeable contrast in textures, patterns and materials set against a neutral white background. Production shots of past BAM productions line the walls, reminding visitors of the extraordinary range of BAM's performance legacy.



View from the Lobby out to Ashland Place

ROOFTOP TERRACE

The rooftop terrace has been designed as an integral part of the project with public access by elevator and stair. Such an amenity could be of great use in social and fund-raising events as well performance and is considered as an integral part of the design. The terrace is a significant factor in environmental considerations making contributions to reduction of the heat island effect, rainwater harvesting and filtering for reuse in a grey water system and a reduction in stormwater runoff decreasing discharge into the city sewer system.

ENVIRONMENTAL AWARENESS

It is appropriate that a progressive organization, such as BAM, would choose to respond to construction with a building that acknowledges environmental concerns. The project is required to conform with New York City's Local Law 86 (LL86). LL86 requires that this project will meet LEED Silver Requirements under LEED NC Version 2.2 as well as a 20% reduction in energy cost. Incorporation of plant material on roofs to reduce heat loss and gain, or the use of vines and trelliswork or other plant material on walls may give a direct link to nature. However, horticulture requires the expense of ongoing maintenance. Instead, an intelligent use of glazing systems and shading devices can also reduce solar gain in summer and take advantage of its energy in winter. Although these elements do not result in a building that will literally "look green." A coordinated program in pursuit of LEED Silver goals will influence every element of the building's construction. Taken together with the design of mechanical, electrical and plumbing systems. Energy and waste will be reduced with increased operating efficiencies.

LEED GREEN BUILDING RATING SYSTEM

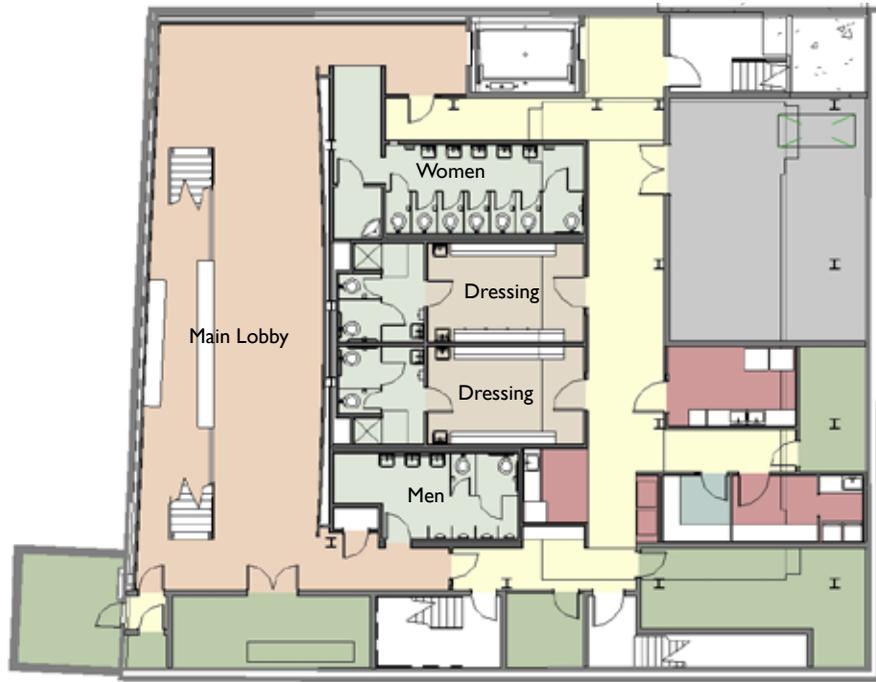
LEED promotes a whole building approach to sustainability by recognizing five key areas of human and environmental health: sustainable site development, water efficiency, energy efficiency, materials conservation and indoor environmental quality.



Ashland Place elevation

CELLAR INCLUDES:

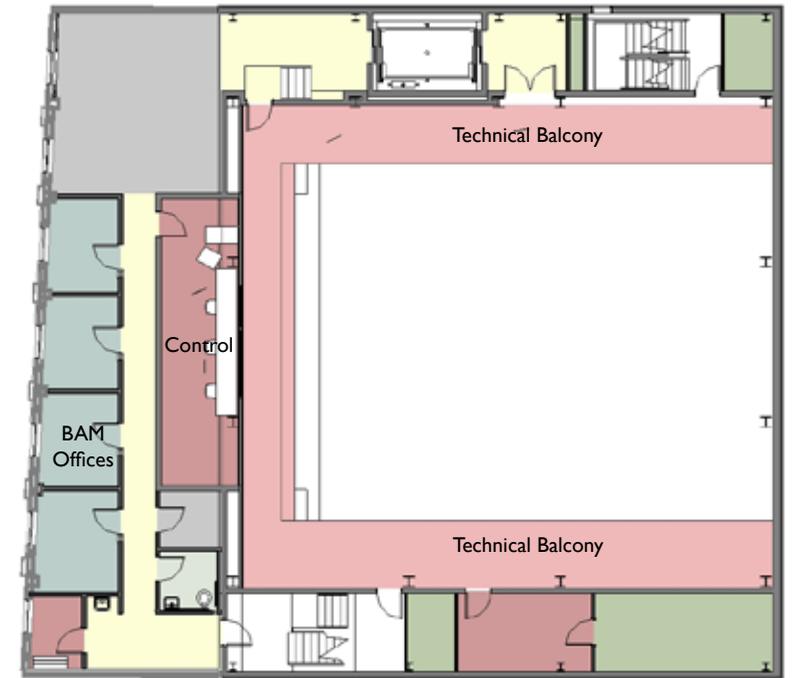
- Main lobby with concessions
- Public bathrooms
- Dressing rooms
- Theater storage
- Green room
- Visiting Company office
- Wardrobe
- Pantry
- various MEP rooms



Cellar level plan

LEVEL 2 INCLUDES:

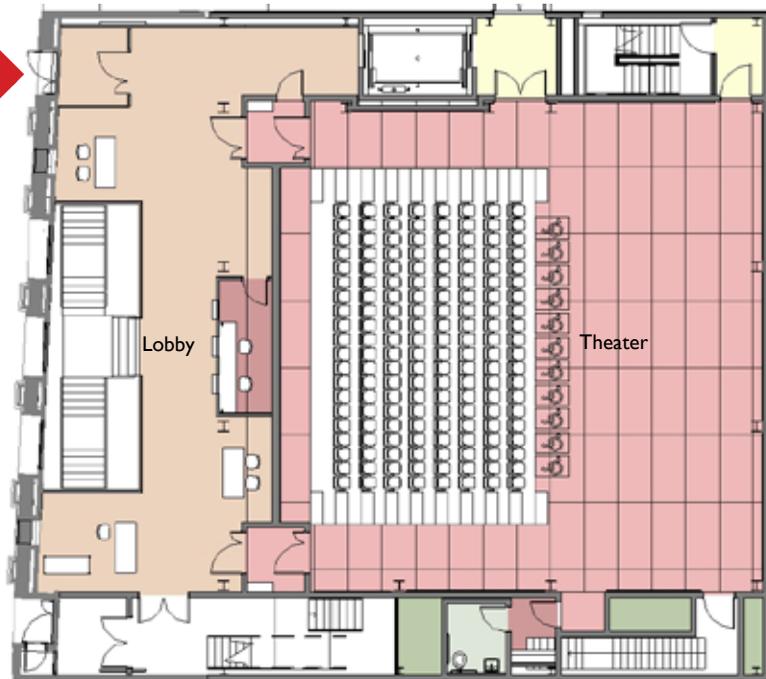
- Technical balconies
- Control room
- BAM offices
- Staff lockers and change room
- Dimmer rack room
- Theater storage



Level 2 plan

STREET LEVEL INCLUDES:

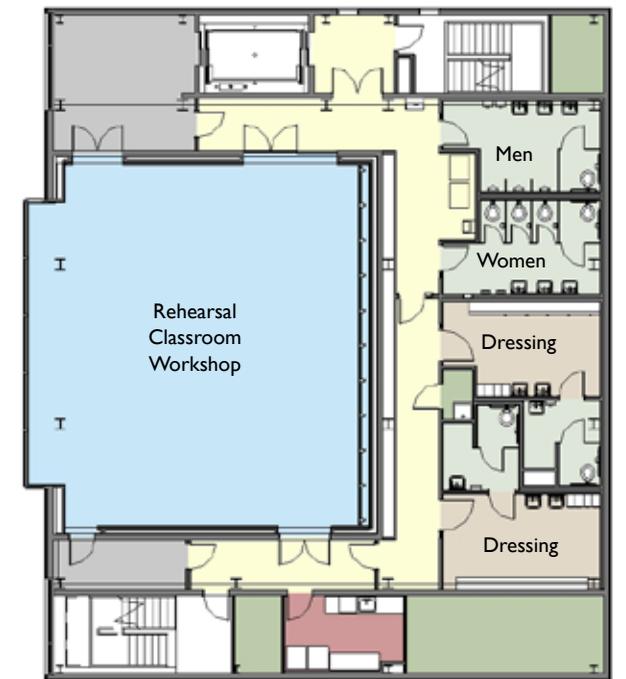
- Upper lobby with tickets, coats
- Access to upper levels
- Theater
- Theater entry



Street level plan

LEVEL 4 INCLUDES:

- RCW; Rehearsal Classroom Workshop
- Public Bathrooms
- Dressing Rooms
- Pantry
- RCW storage



Level 4 plan

LEVEL 6 INCLUDES:

- Education and Humanities Department
- Classroom
- Public bathrooms
- Mechanical room



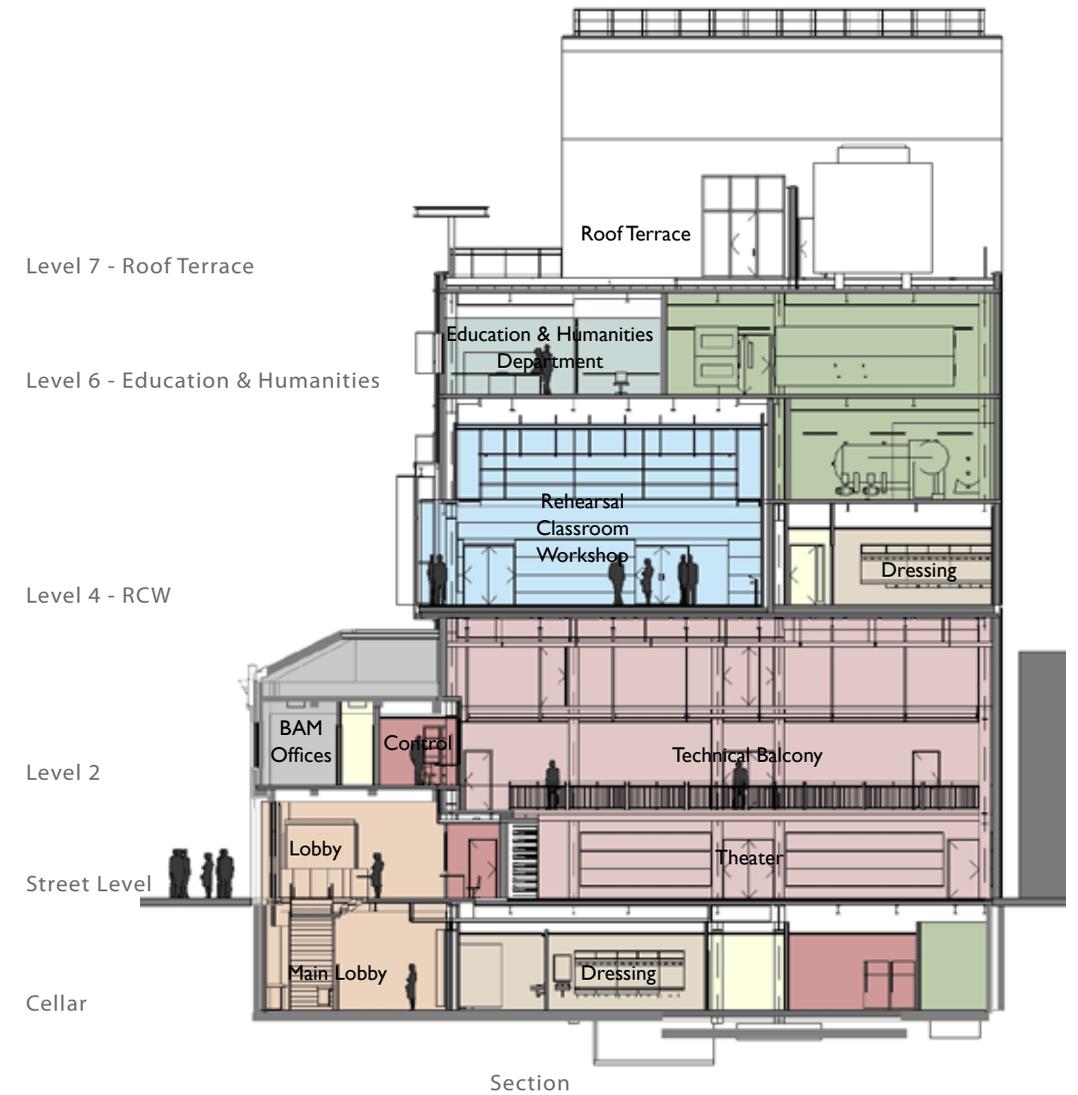
Level 6 plan

LEVEL 7 INCLUDES:

- Roof Garden
- Public bathrooms
- Roof mounted mechanical equipment



Level 7 plan



PROJECT TEAM

CLIENT

Brooklyn Academy of Music
Karen Brooks Hopkins, President
Joseph V. Mellilo, Executive Producer
Keith Stubblefield, Chief Financial Officer
Patrick J. Scully, General Manager
Toby Rappaport, Director of Capital Projects

ARCHITECT

H³ Hardy Collaboration Architecture LLC
Hugh Hardy, FAIA, Principal-in-Charge
Jonathan Strauss, Project Manager
Darlene Fridstein, Director of Interiors
Jon Fukutomi
Harriet Andronikides
Lauren Davino
Eli Linger
John Fontillas, AIA, Project Director

NEW YORK CITY AGENCIES

The Mayor's Office
Economic Development Corporation
Department of Cultural Affairs
Downtown Brooklyn Partnership

OWNER'S REPRESENTATIVE

Jonathan Rose Companies

CONSTRUCTION MANAGER

E.W. Howell Co., Inc.

STRUCTURAL ENGINEER

Robert Silman Associates

MECHANICAL/ELECTRICAL PLUMBING ENGINEER

Buro Happold Consulting Engineers, PC

CIVIL/GEOTECHNICAL ENGINEER

Langan

THEATER CONSULTANT

Auerbach Pollack Friedlander

COST ESTIMATOR

Davis Langdon

ACOUSTICIAN

Akustiks, LLC

LIGHTING DESIGNER

Cline Betteridge Bernstein Lighting Design

GRAPHIC DESIGNER

Pentagram

ENVIRONMENTAL CONSULTANT

Buro Happold Consulting Engineers, PC

ADA CONSULTANT

McGuire Associates, Inc

CODE CONSULTANT

George E. Berger & Associates, LLC





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