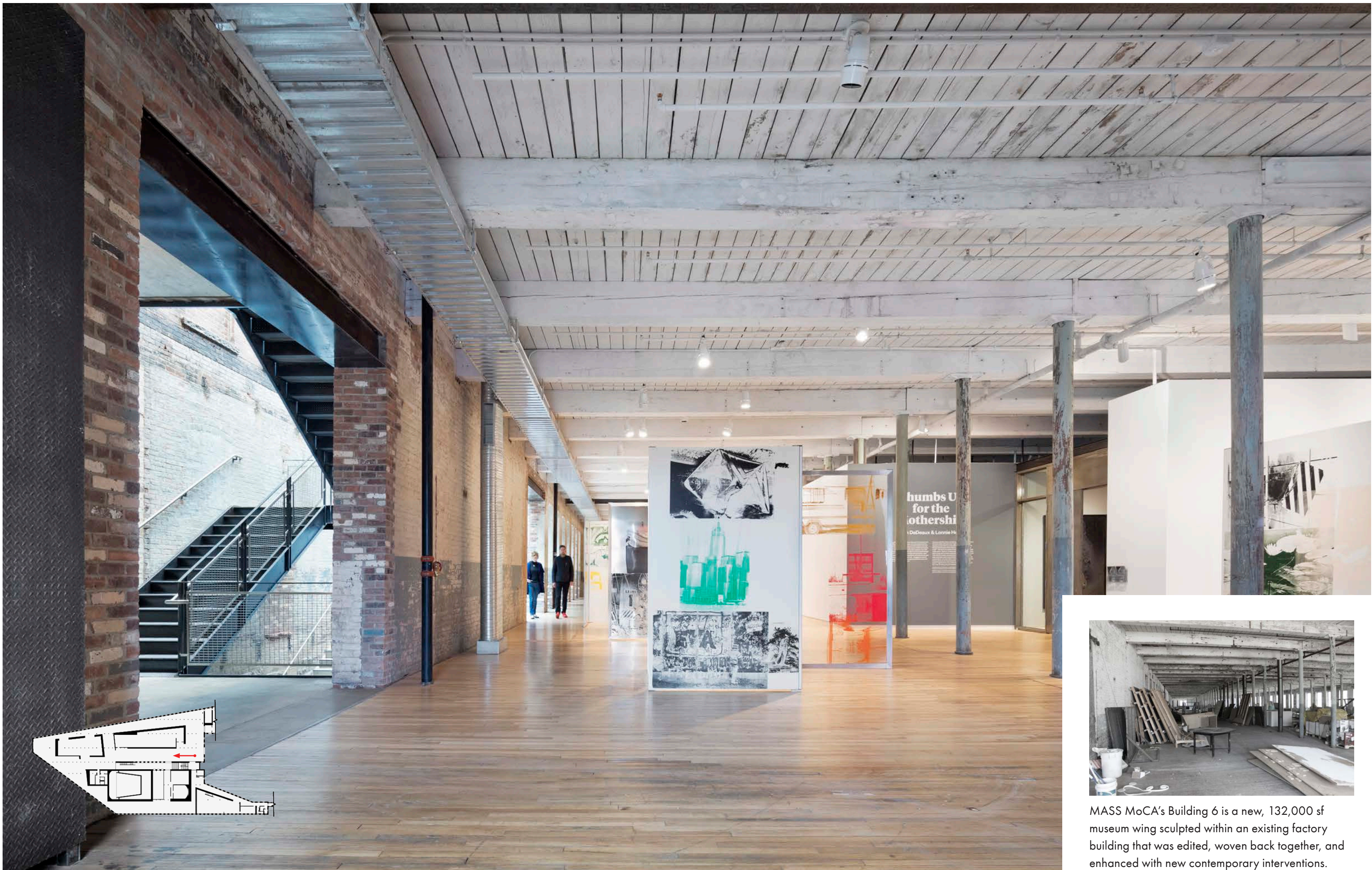


MASS MoCA

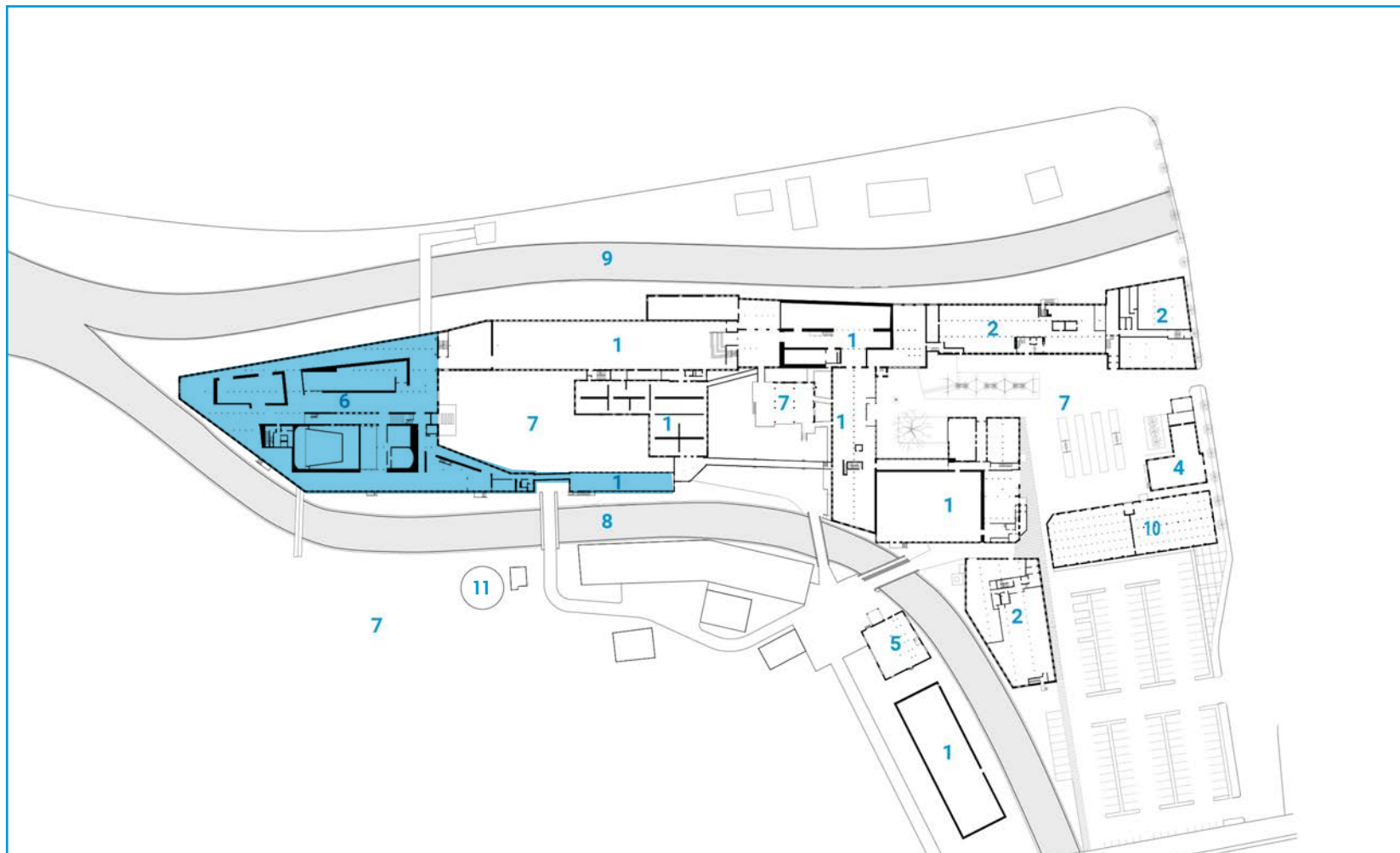


BUILDING 6

ROBERT W. WILSON BUILDING



MASS MoCA's Building 6 is a new, 132,000 sf museum wing sculpted within an existing factory building that was edited, woven back together, and enhanced with new contemporary interventions.



From Mill to Museum

Building 6 expands the Massachusetts Museum of Contemporary Art (MASS MoCA) in North Adams, Massachusetts, adding 132,000 square feet of gallery space. New galleries are sculpted from the bones of a former factory building and complete the third and final phase of the 25-year museum master plan—which transformed a 28-building factory campus that closed in the 1980s. The project also included the renovation of Building 8, a small connected building.

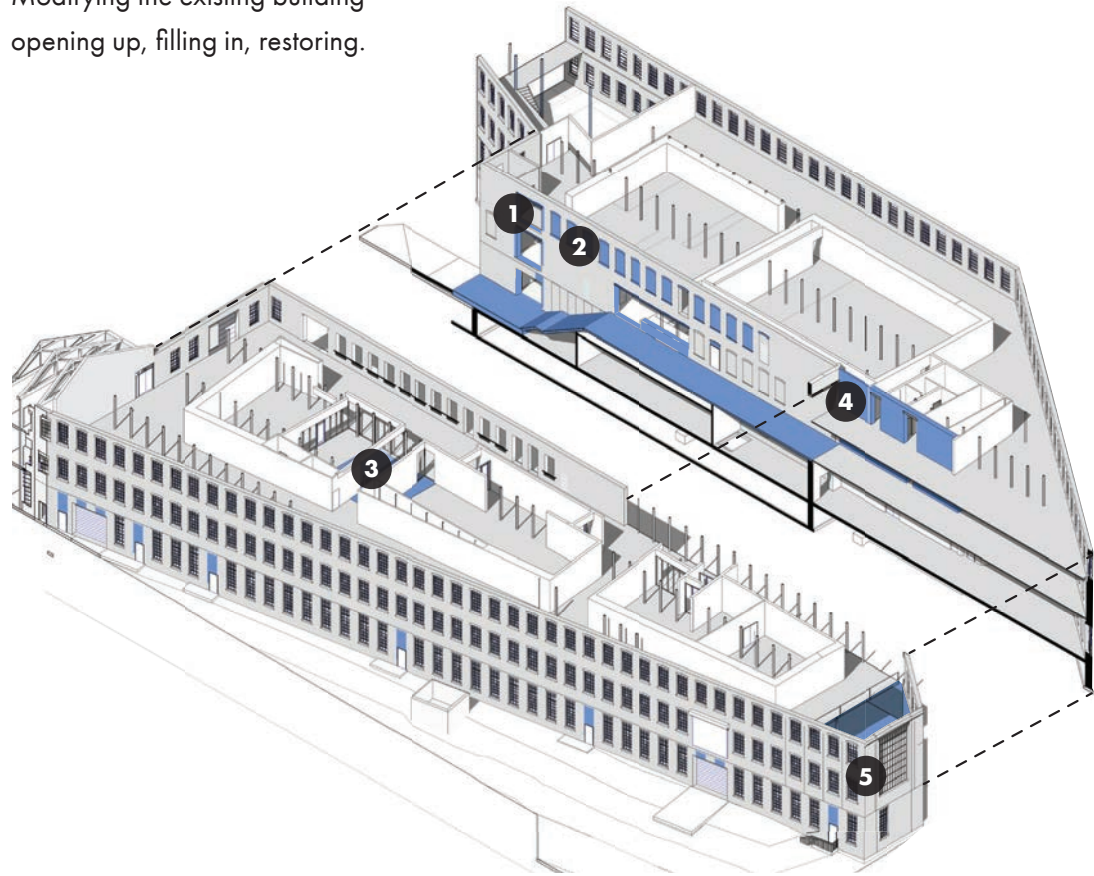
- 1 MoCA Galleries
- 2 Commercial Space
- 3 Black Box Theatre
- 4 Support
- 5 Boiler House
- 6 Building 6
- 7 Outdoor Program
- 8 Hoosic River South
- 9 Hoosic River North
- 10 Undeveloped
- 11 C.A.V.U. (Art Installation)



MASS MoCA's Building 6, outlined in white, is part of a 28-building museum campus and the third phase of the master plan.

EDITING

Modifying the existing building - opening up, filling in, restoring.

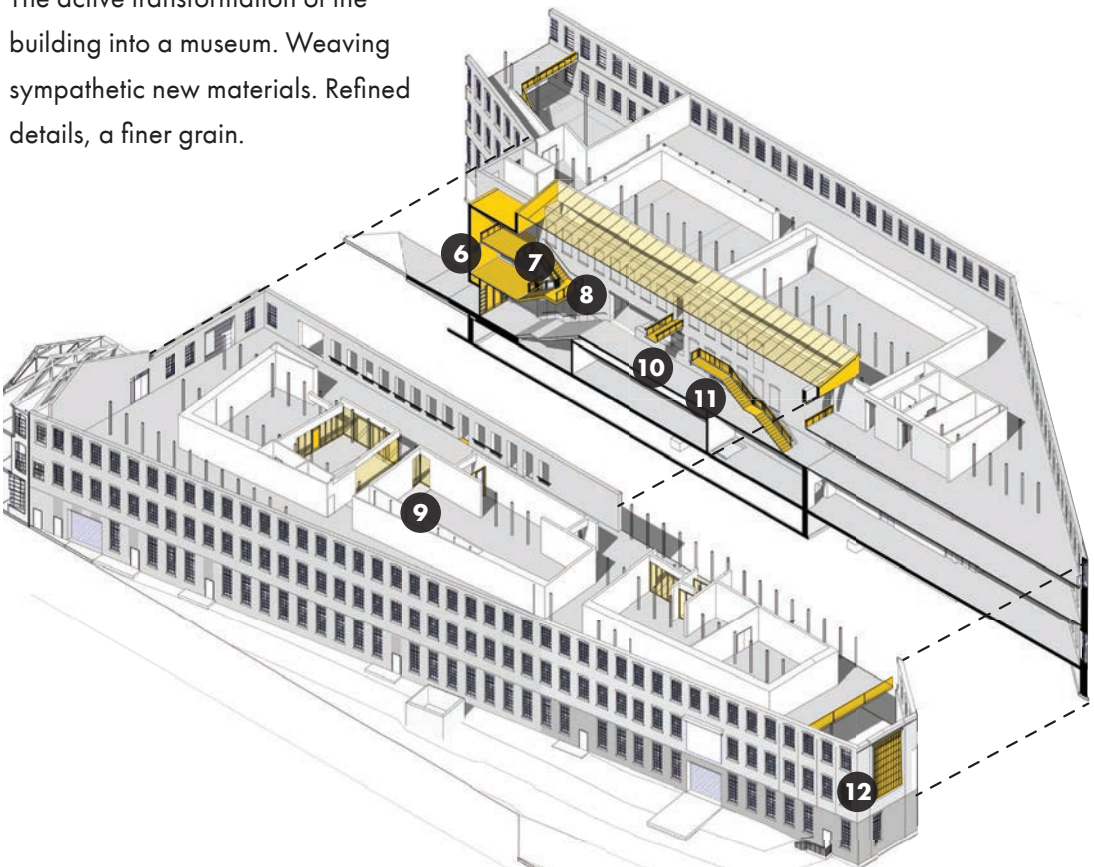


- 1 Openings In Brick Wall
- 2 Brick or masonry infill
- 3 Floor infill
- 4 Brick wall continuation
- 5 Floor removal

- 6 Exterior siding
- 7 Rails & guard rails
- 8 Skylight
- 9 Gallery storefront
- 10 Bridge
- 11 Stairs
- 12 Curtain wall

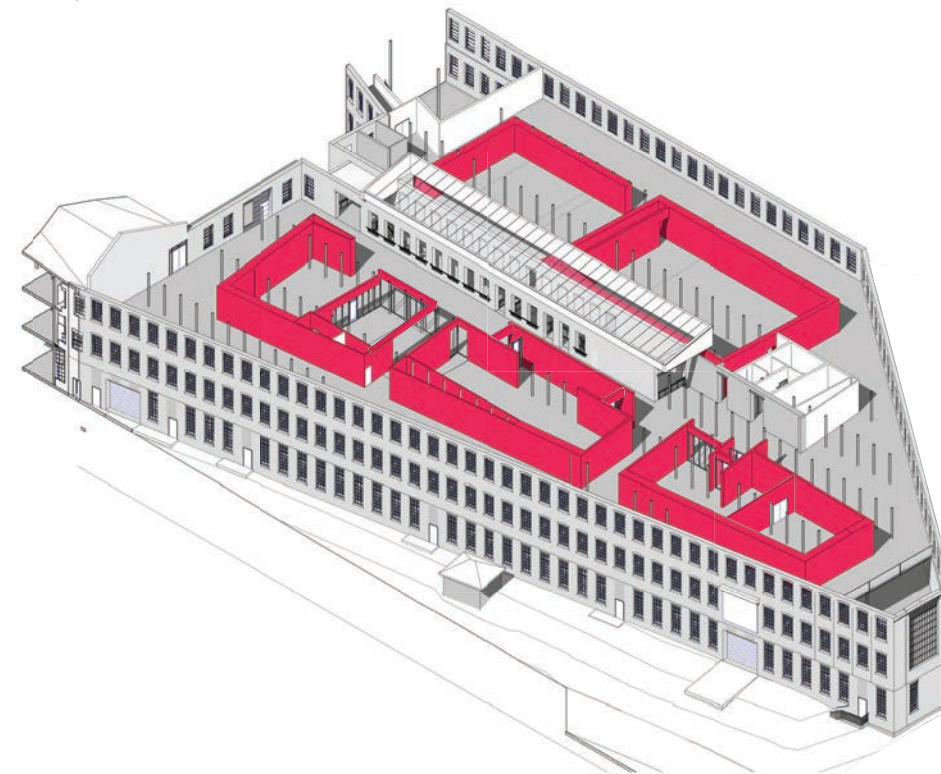
WEAVING

The active transformation of the building into a museum. Weaving sympathetic new materials. Refined details, a finer grain.



INSERTING

Inserting new large-scale elements - walls, artwork.



Design for Integration

MASS MoCA retains what is historic, provides an exciting way to use the new, and culminates in a single new piece that is both old and new at the same time—a combined work. The original building remains legible—giving scale, context, and history—but has been thoroughly transformed for its new life as a museum.

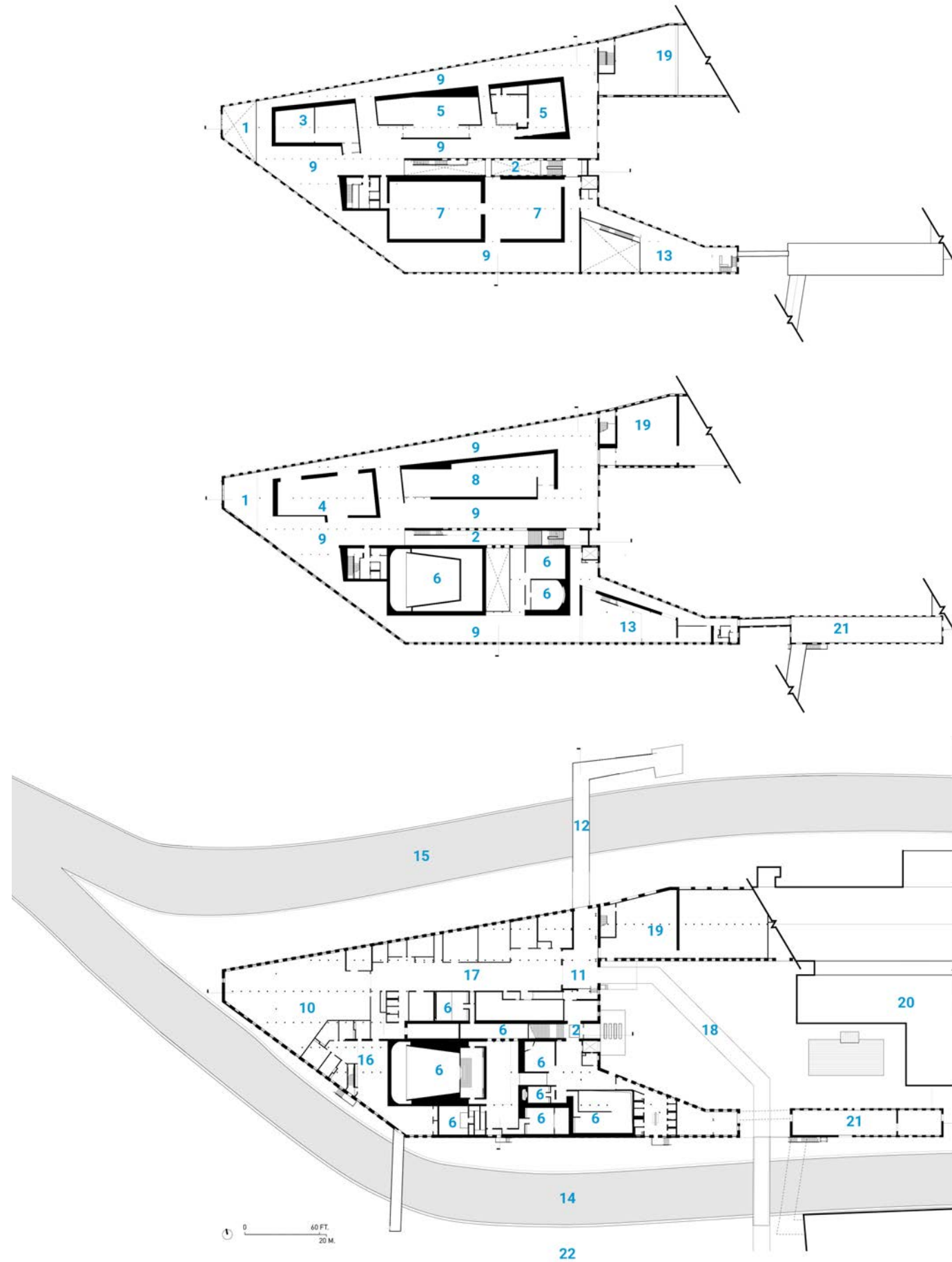
Architectural space is created primarily through sculptural intervention or **editing**; carving openings in existing floors and creating or manipulating openings in existing masonry walls fundamentally reshaping the space without adding new material.

Sculptural spaces are activated and enabled through a free-**weaving** of elements within the fabric of the building. Structure, circulating stairs, and platforms become the functional iconography of the space and indicate its new use.

Insertions form the canvas for large scale art installations. These spaces are figures on a ground and carefully articulated allowing the vast expanses and rhythm of the building to remain legible.

These actions organized all aspects of the design, aesthetic, material, program, and sustainability.

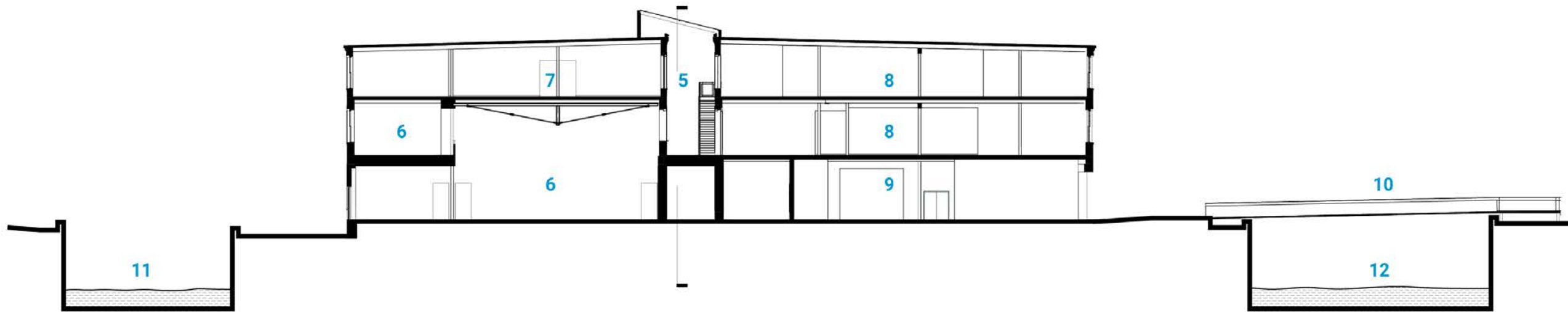
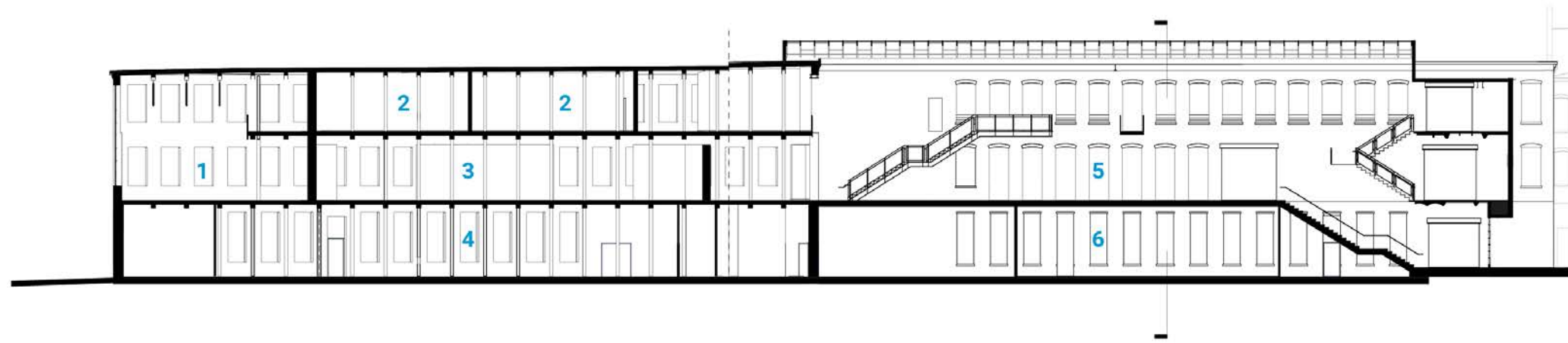
Floor Plans

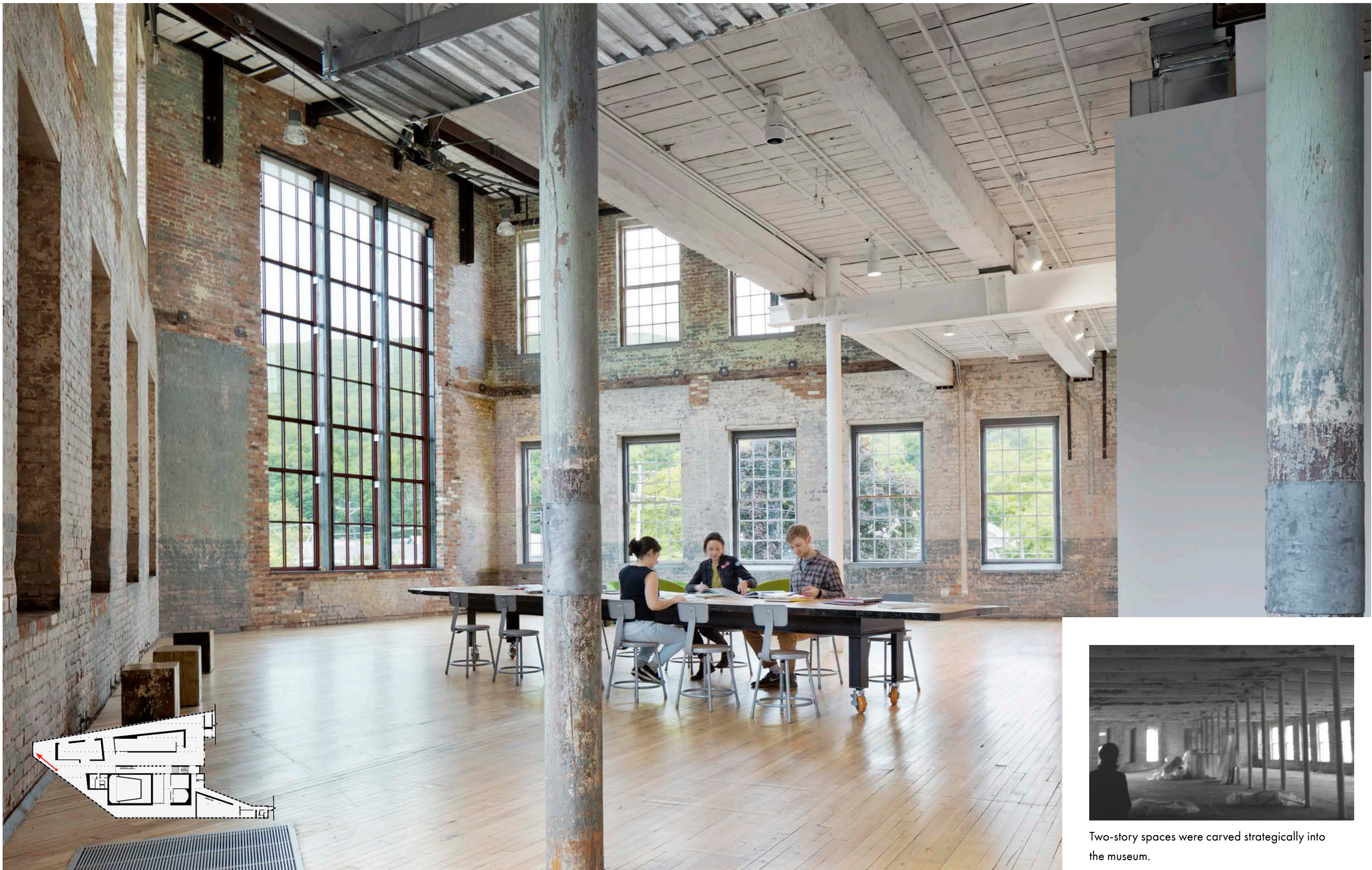


- 1 'Prow' Lounge
- 2 Light Well
- 3 Schonbeck Gallery
- 4 Bourgeois Gallery
- 5 Anderson Gallery
- 6 Turrell Gallery
- 7 Holzer Gallery
- 8 Rauschenberg/Captiva Gallery
- 9 Gallery
- 10 Art Storage
- 11 Loading/Bike Path
- 12 Bike/Pedestrian Bridge
- 13 Event Space
- 14 Hoosic South Branch
- 15 Hoosic North Branch
- 16 Green Room
- 17 Shops
- 18 Courtyard D
- 19 Building 5
- 20 Building 7
- 21 Building 8
- 22 Joe's Field/Festival Field

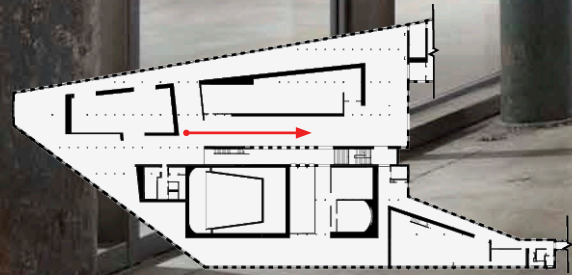
Sections

- 1 'Prow' Lounge
- 2 Schonbeck Gallery
- 3 Bourgeois Gallery
- 4 Art Storage
- 5 Light Well
- 7 Turrell Gallery
- 6 Holzer Gallery
- 8 Gallery
- 9 Loading/Bike Path
- 10 Bike/Pedestrian Bridge
- 11 Hoosic South Branch
- 12 Hoosic North Branch

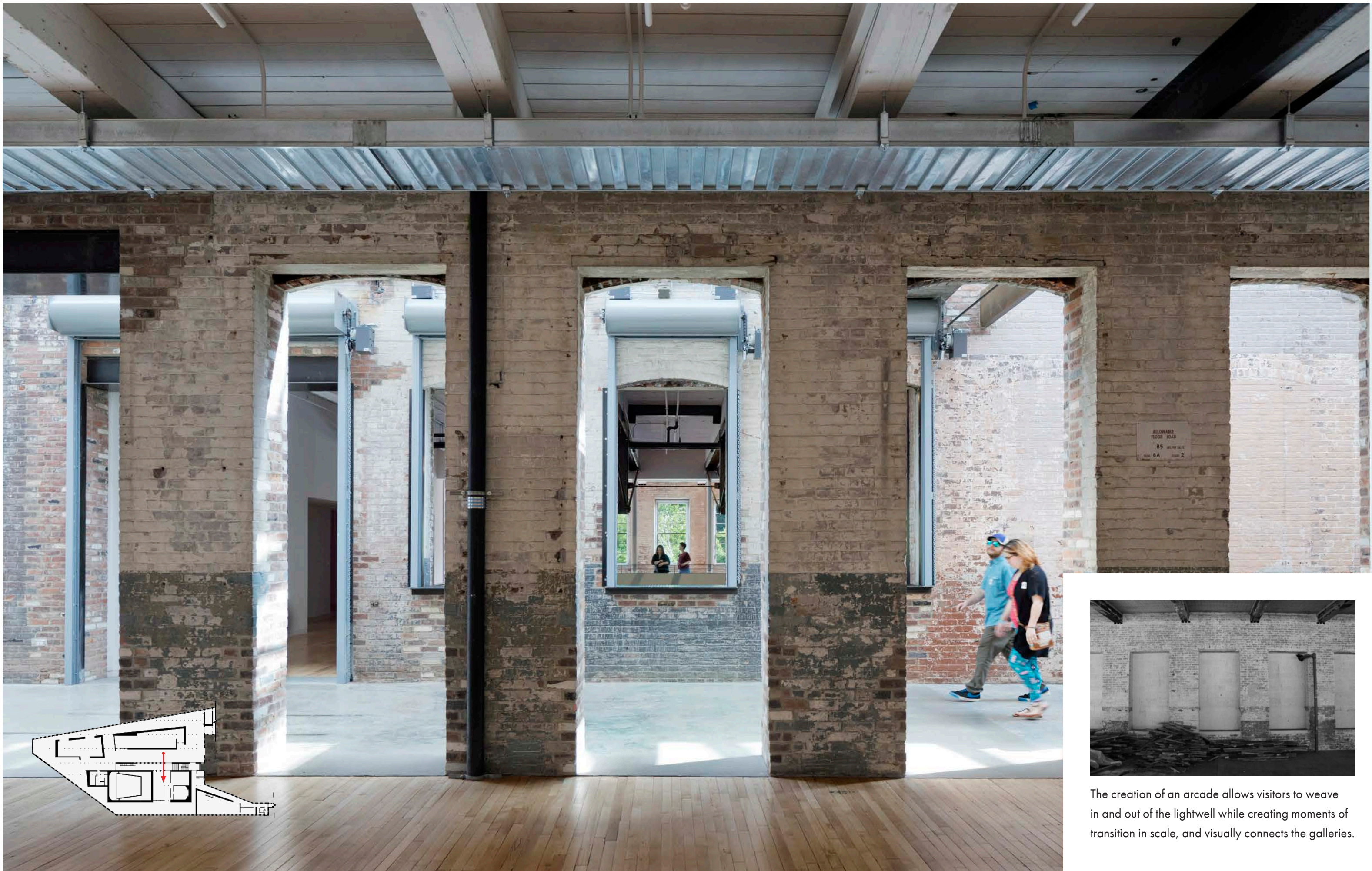




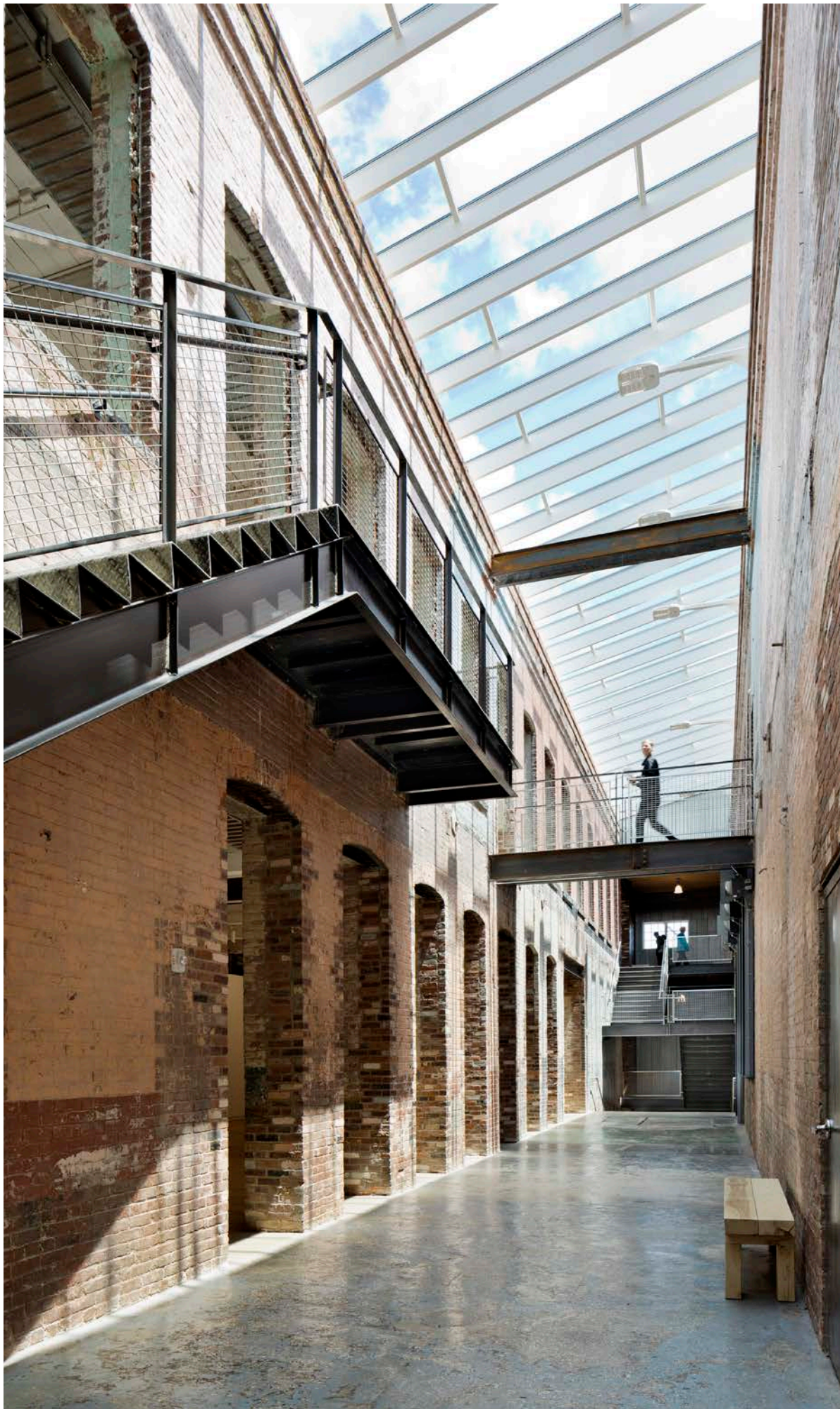
Two-story spaces were carved strategically into the museum.



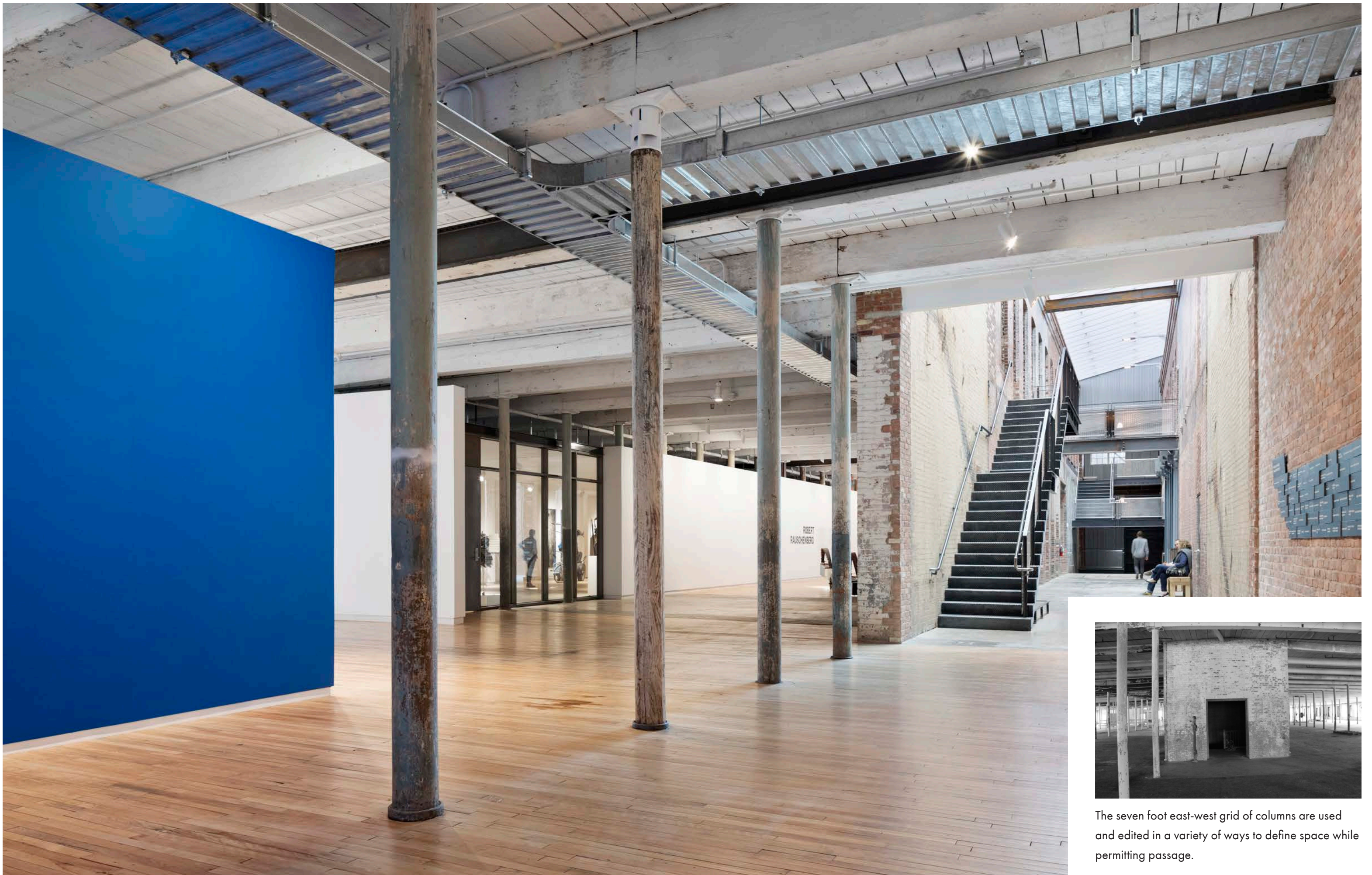
The Architect was careful to create large spaces around the more tightly controlled galleries, allowing for experimental works to flow organically into these spaces.



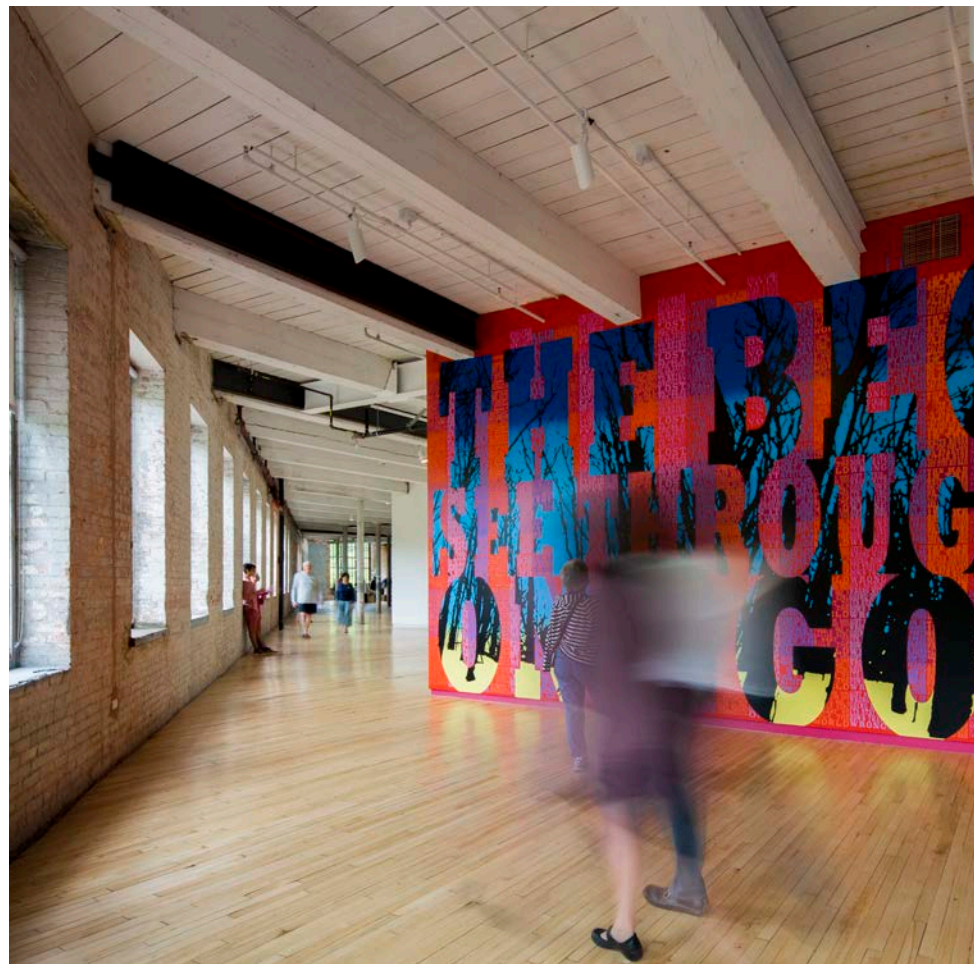
The creation of an arcade allows visitors to weave in and out of the lightwell while creating moments of transition in scale, and visually connects the galleries.



The arcade connects a reclaimed and transformed lightwell that was closed in over time. The lightwell is a visual and circulatory focal point.



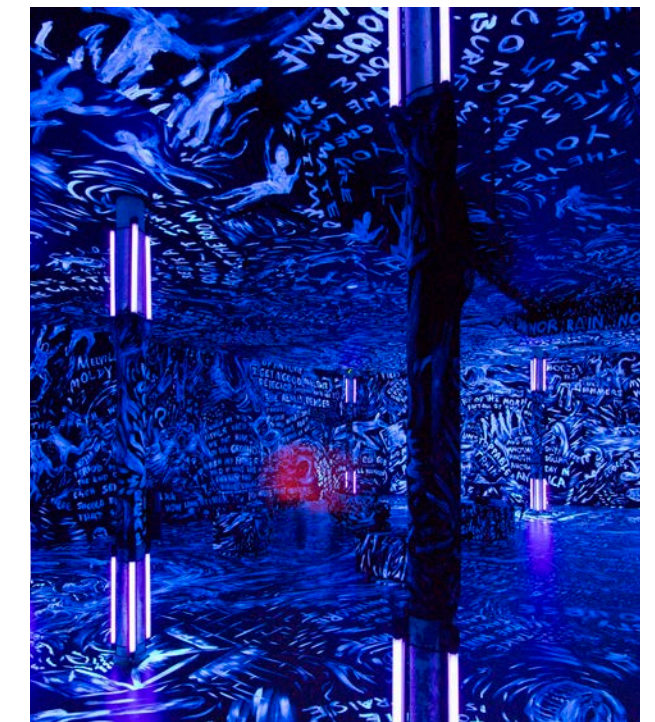
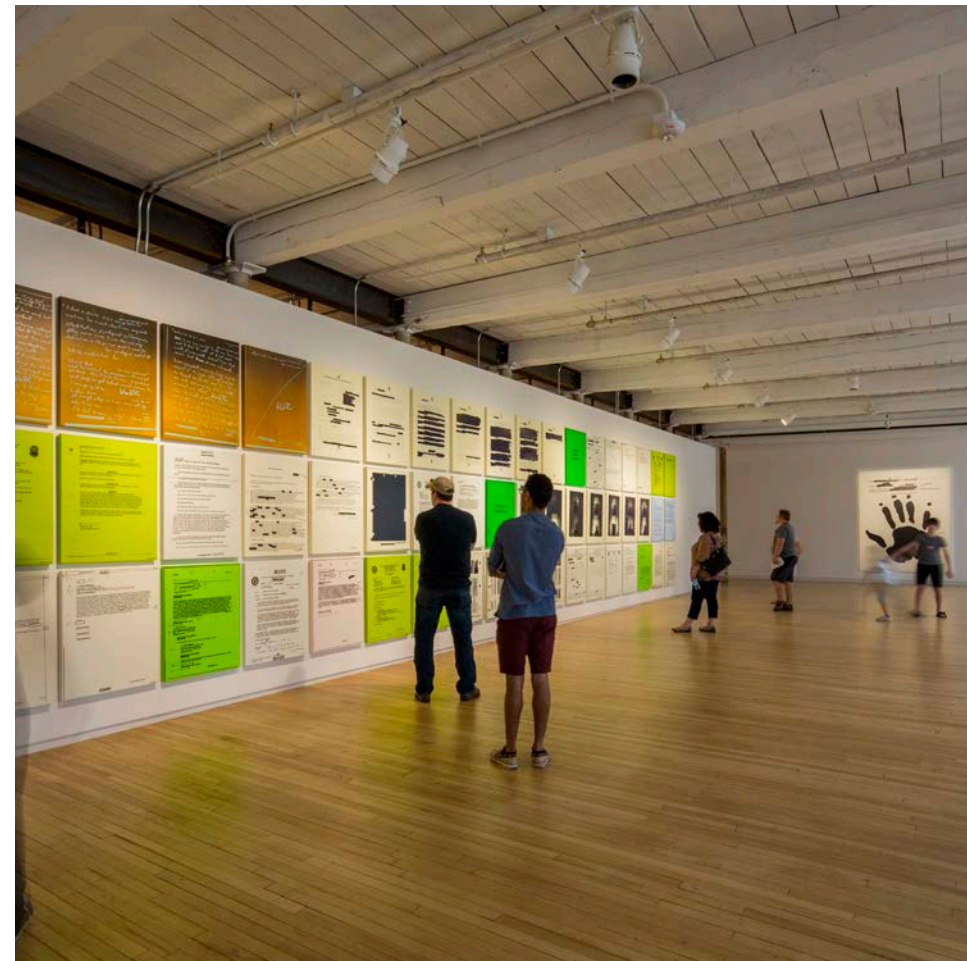
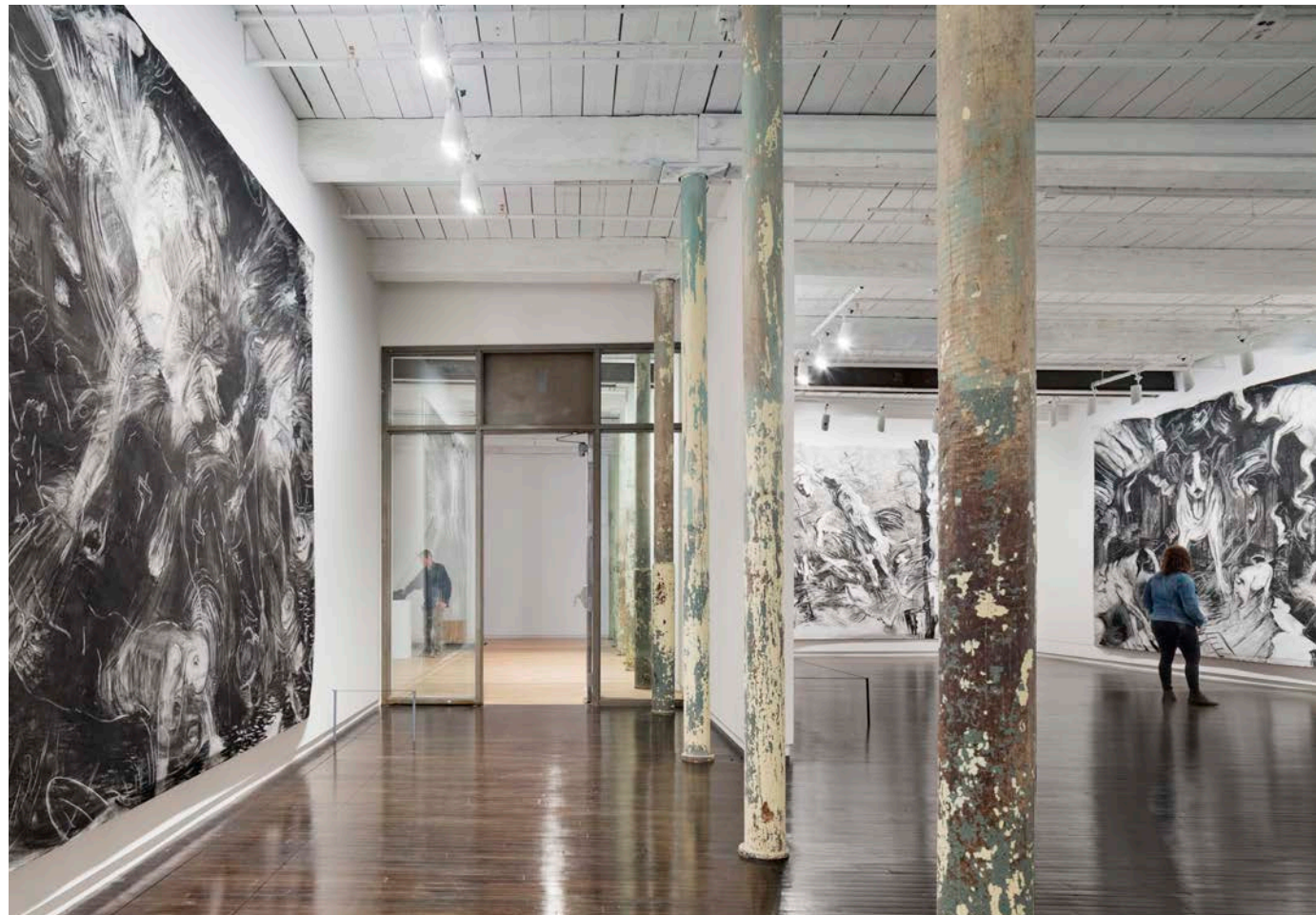
The seven foot east-west grid of columns are used and edited in a variety of ways to define space while permitting passage.



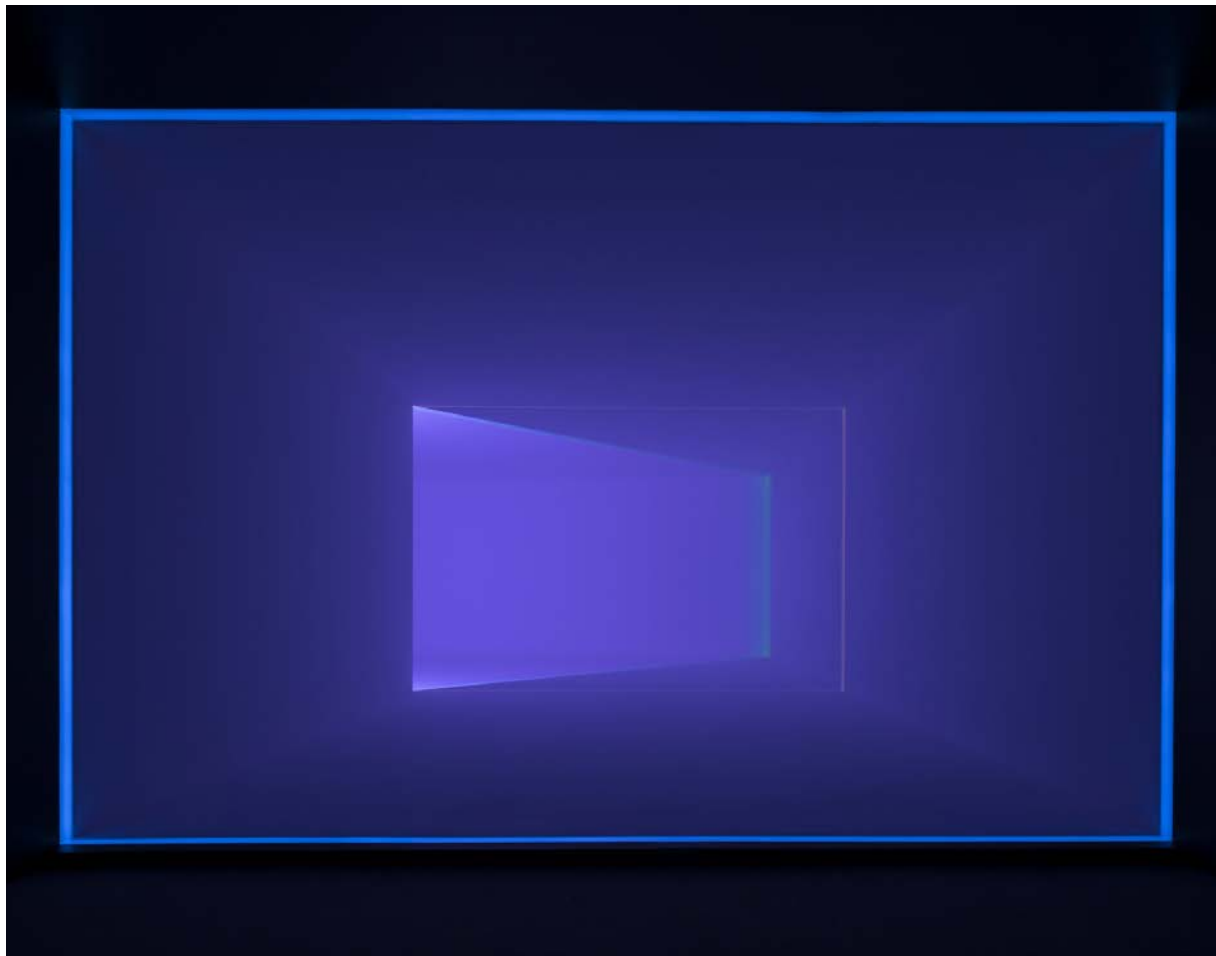
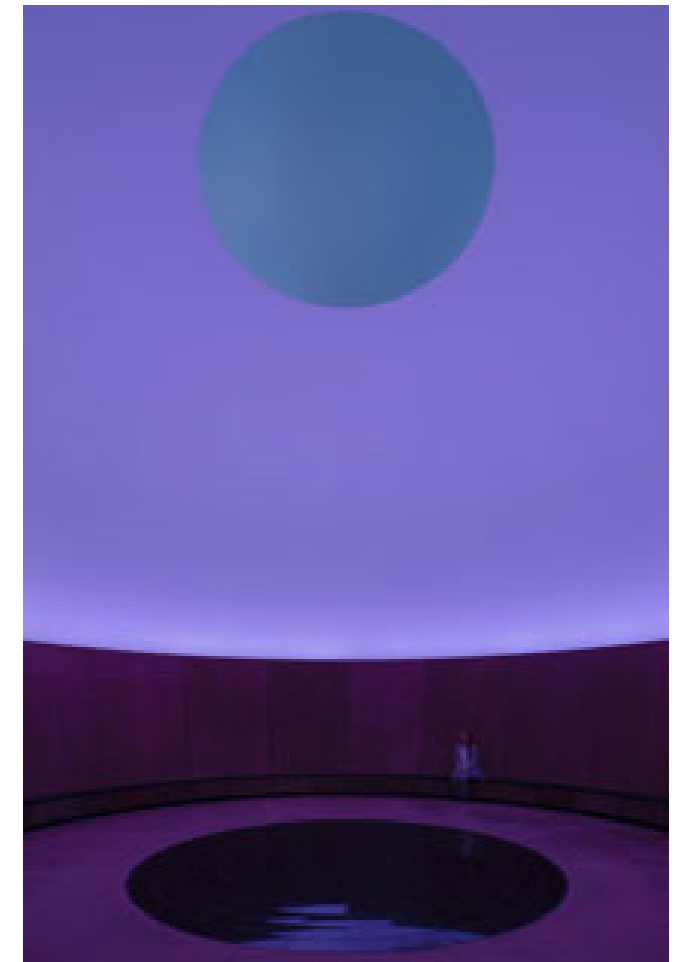
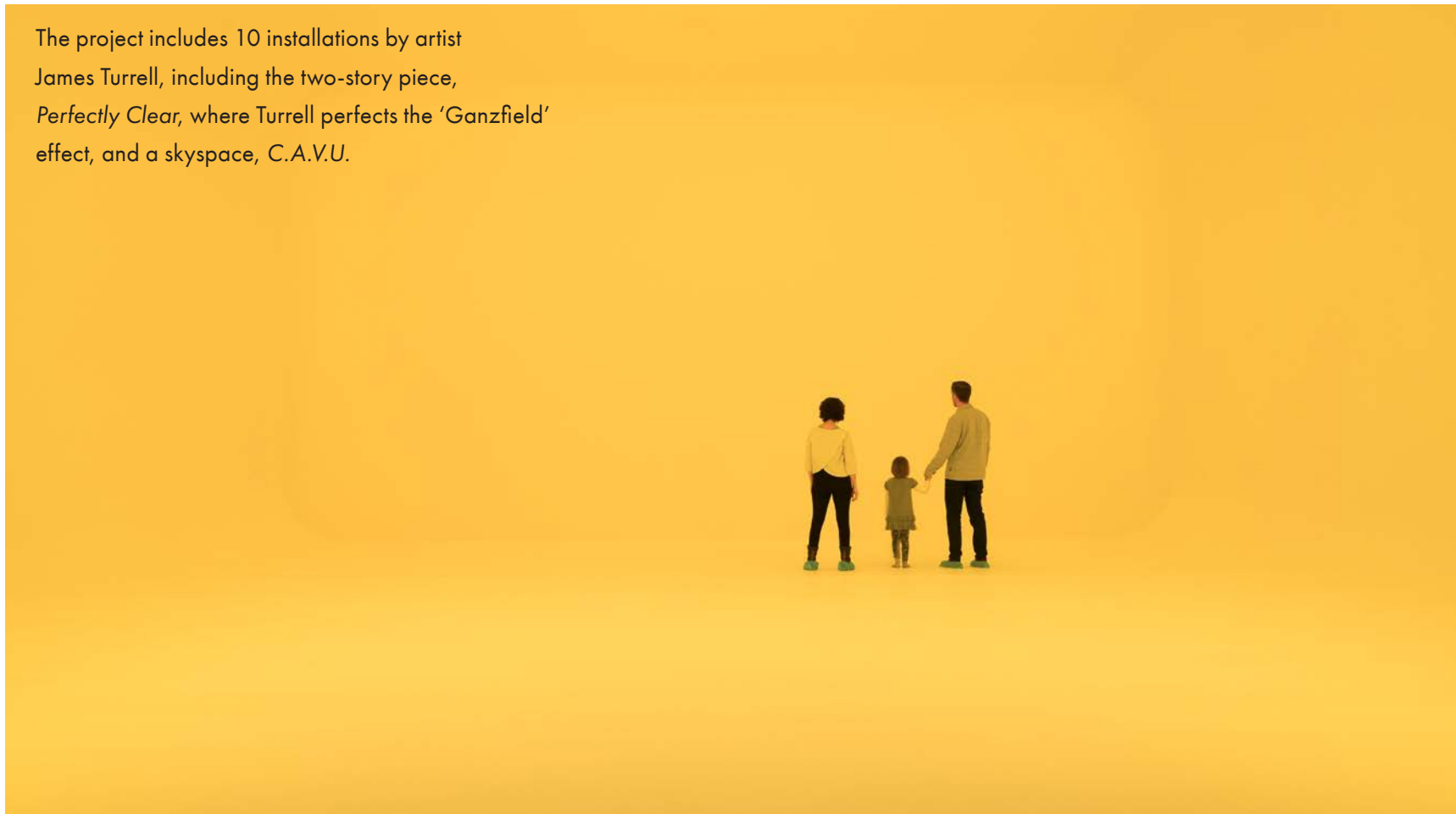
Insertions: Museums within the Museum

The galleries focus inward, primarily on the work of a single artist. The “museum within the museum” approach fosters a sense of discovery and delight as visitors engage with experiential pieces of art at varying scales.

At moments, the existing fabric flows through these spaces, forming their thresholds and interacting with the insertions to shape the space. At others, the fabric is reacted, creating completely novel and immersive spaces for a given artist or work.

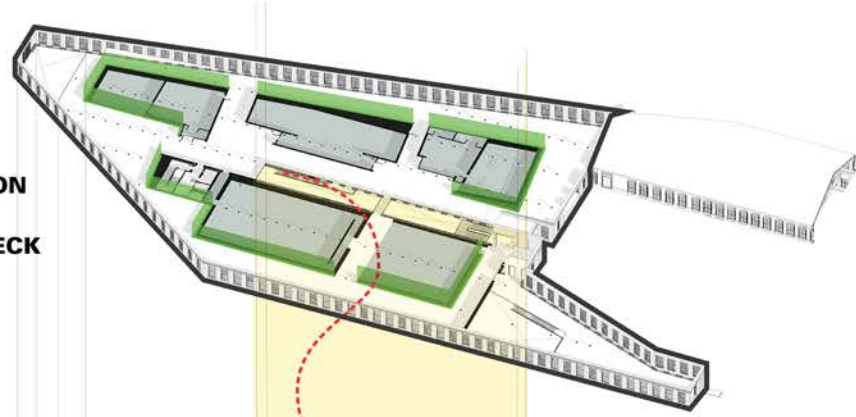


The project includes 10 installations by artist James Turrell, including the two-story piece, *Perfectly Clear*, where Turrell perfects the 'Ganzfeld' effect, and a skyspace, *C.A.V.U.*



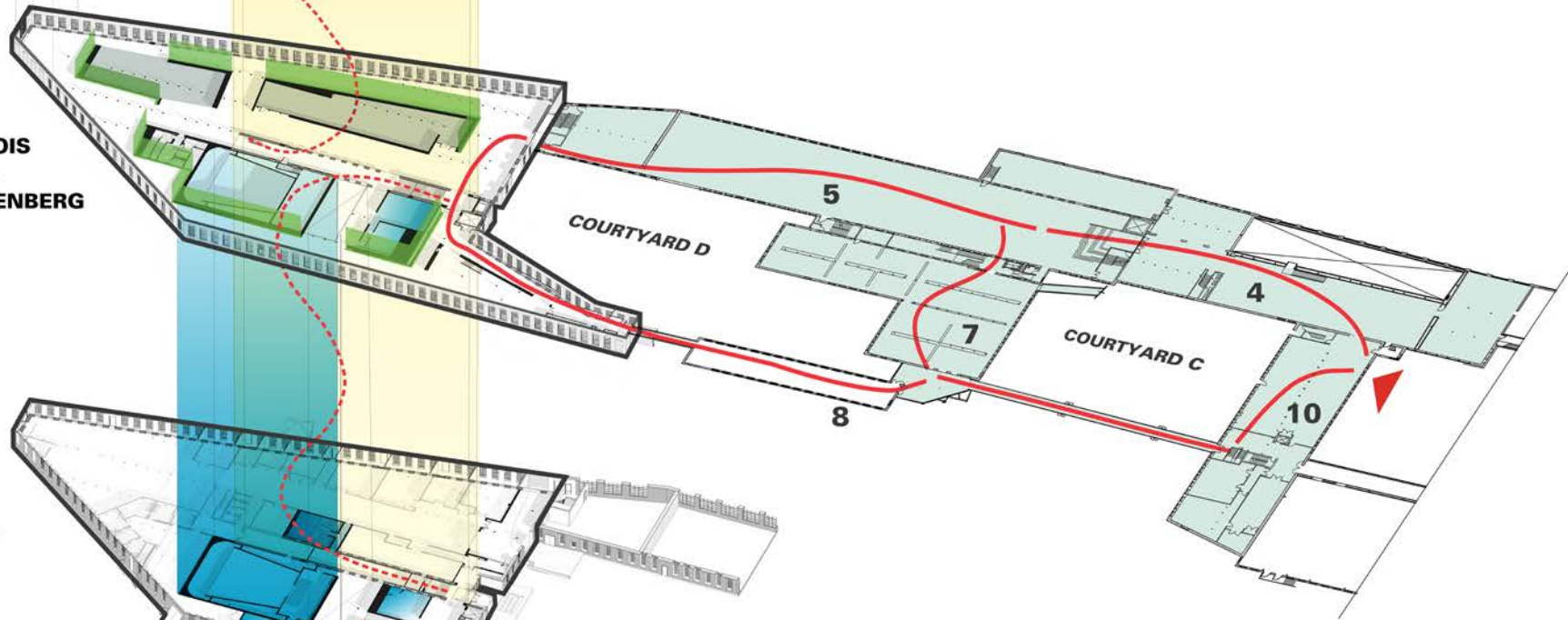
3

ANDERSON
HOLZER
SCHONBECK



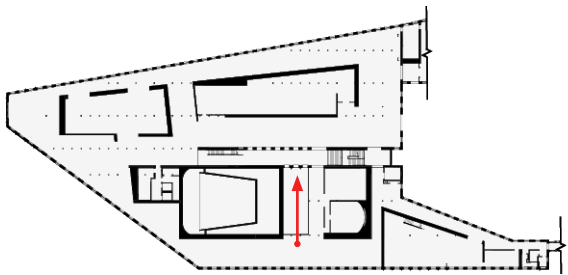
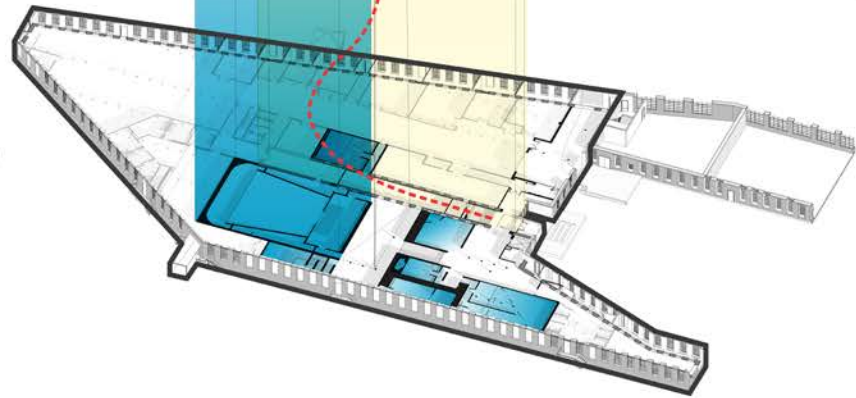
2

BOURGEOIS
TURRELL
RAUSCHENBERG

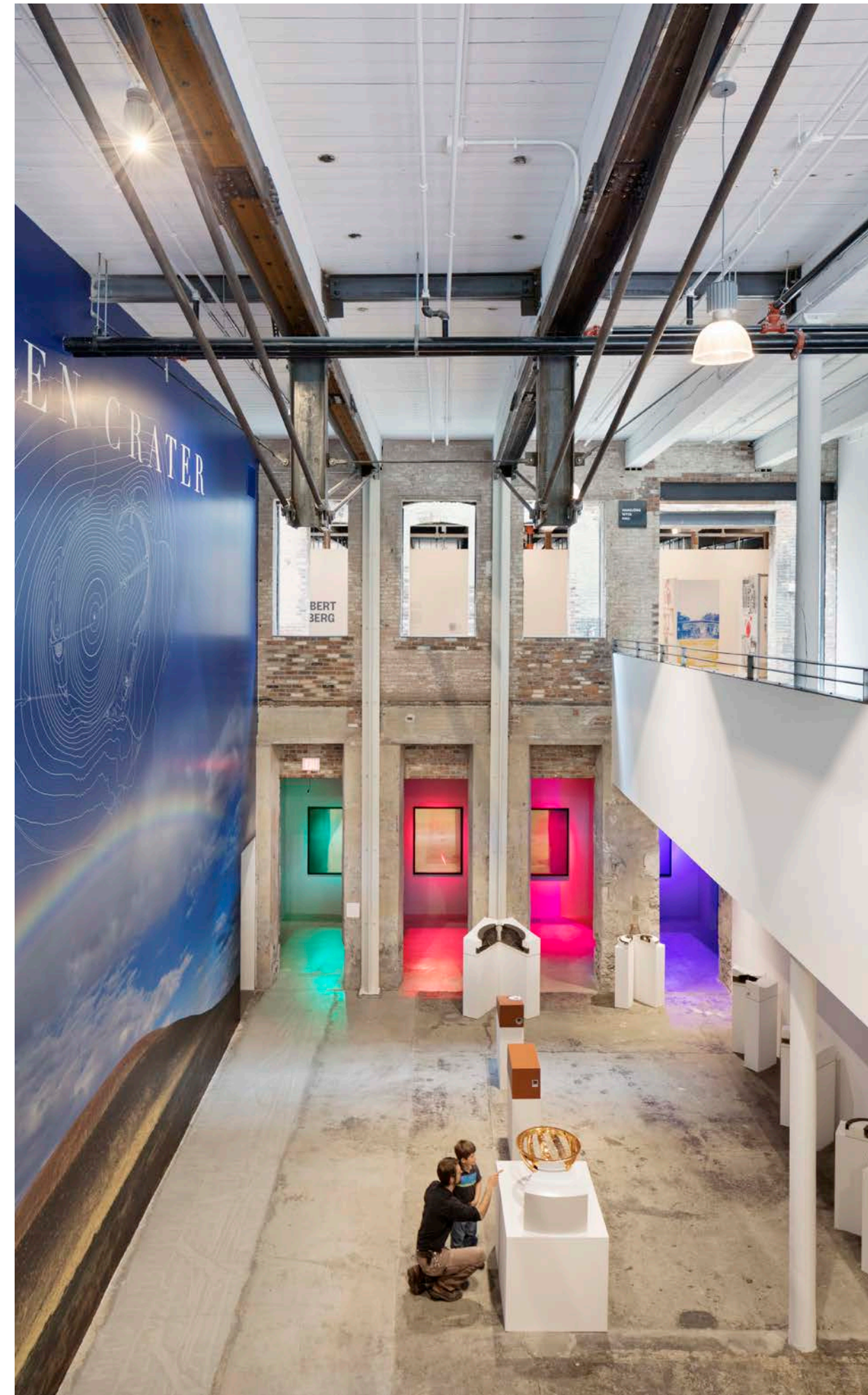


1

TURRELL

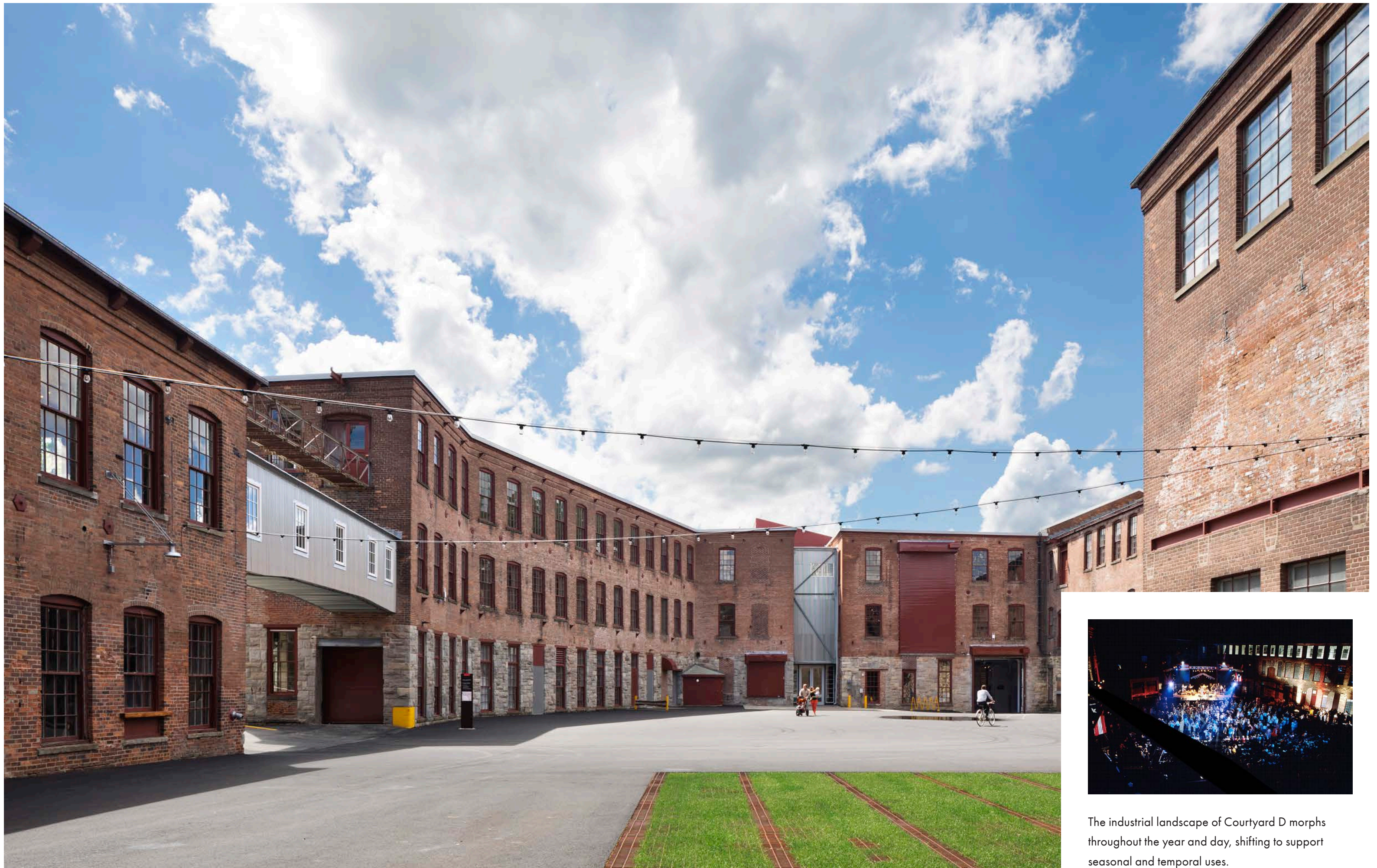


This inward-looking, sculpted, space organizes nine of the ten Turrell installations, across two floors. Its height and reserved palette contrasts with the sensory intensity exhibit.





The visitor's path is reinforced by the rhythm of the windows and columns. The windows open the space to natural light and connect the museum to the town.



The industrial landscape of Courtyard D morphs throughout the year and day, shifting to support seasonal and temporal uses.

Design for Discovery and Community

The response from the community and visitors alike have been overwhelmingly positive.

MASS MoCA has become a beloved venue in North Adams, hosting a variety of outdoor events, performances, festivals, and community programming.



Christine Potter reviewed MASS MoCA — 5★
October 5, 2017 · 🌐

MASS MoCA is astonishing, and has been astonishing since it first opened. Walking into the new buildings yesterday was really thrilling; my husband and I had been seeing lights on in those windows for quite a while.

Perhaps I should add that Porches, the hotel across from the museum is our Happy Place.

Oftentimes, at MASS MoCA, it's hard to tell the art from the museum itself; the old factory becomes part of the big, conceptual installations, and the tall windows with the green hills outside become canvases, too. And that makes it all even better.

No matter what I see there: self-propelling machines, Laurie Anderson's dog in the Bardo, octagonal 19th century studies...crashed spaceships full of paperbacks and LP records...it's always magical. And I always have incredible dreams that night.

Valerie L.
Brookline, MA
👤 0 📸 33

★★★★★ Jul 3, 2022

This is such a fabulous museum!. The exhibits are terrific and I love being inside the industrial loft spaces. They've done a wonderful job making some parts of the buildings very polished but then leaving other parts as they were. The walkways between buildings and outdoor exhibits add extra stimulation. (Don't miss the exhibit at the top of the boiler building. The guts of that building are fabulous, and the cherry on top is good fun.) The times that I've been there on Saturdays, a gifted and energetic group of musicians plays reels and gigs that make me want to get up and dance. Thank you to them for lifting my mood yesterday!

Lori Bradley reviewed MASS MoCA — 5★
July 20 · 🌐

Amazed by this museum. I've toured old mill buildings in NE but the architectural adaptations here are incredible, leaving enough of the original buildings intact for rustic beauty but modern and comfortable to navigate. The Sol Lewitt exhibit is sublime here as the perfection of the paintings is accentuated by the flaking and crusty bricks and columns of the mill. We enjoyed that the experience was like walking a maze with new magic to discover around every corner. Will definitely be spending much more time here!

John A. Elite 23
Bergen County, NJ
👤 4 📸 134 📷 1024

★★★★★ Apr 13, 2022

📷 10 photos

This place is epic. The space itself is amazing and when you add all of the art, it's even better. So many twists and turns and various rooms and buildings. It's very easy to miss something so I went through the entire museum twice ... and I still probably missed something. Very cool place! It was the absolute perfect thing to do on a miserable rainy morning, too!

Dave Edson reviewed MASS MoCA — 5★
August 1 · 🌐

This may be the greatest repurposing of an old factory from the 1800's ever. Brilliantly curated, a wonderful variety of art and architecture. So many emotions, textures, and colors. One of the best museums I've ever been to. I loved it.

Michelle P. Elite 23
Albany, NY
👤 205 📸 257 📷 95

★★★★★ Jul 14, 2017

📷 8 photos

My favorite place in the world and I've never written a review for it until now! I've been to many museums, all over the place (all around the U.S. and Europe) and this is by far my favorite one. Creating contemporary art of my own might have something to do with it, but I was a fan even before I created my own site-specific art installations.

Mass MoCA is a gem. Recycling an old warehouse and turning it into a contemporary art museum is one of the best ideas ever and if I'm not mistaken, it's the biggest one in the USA. They also host concerts and music festivals. They have an entire kids space, host local artists, and the staff is super friendly.

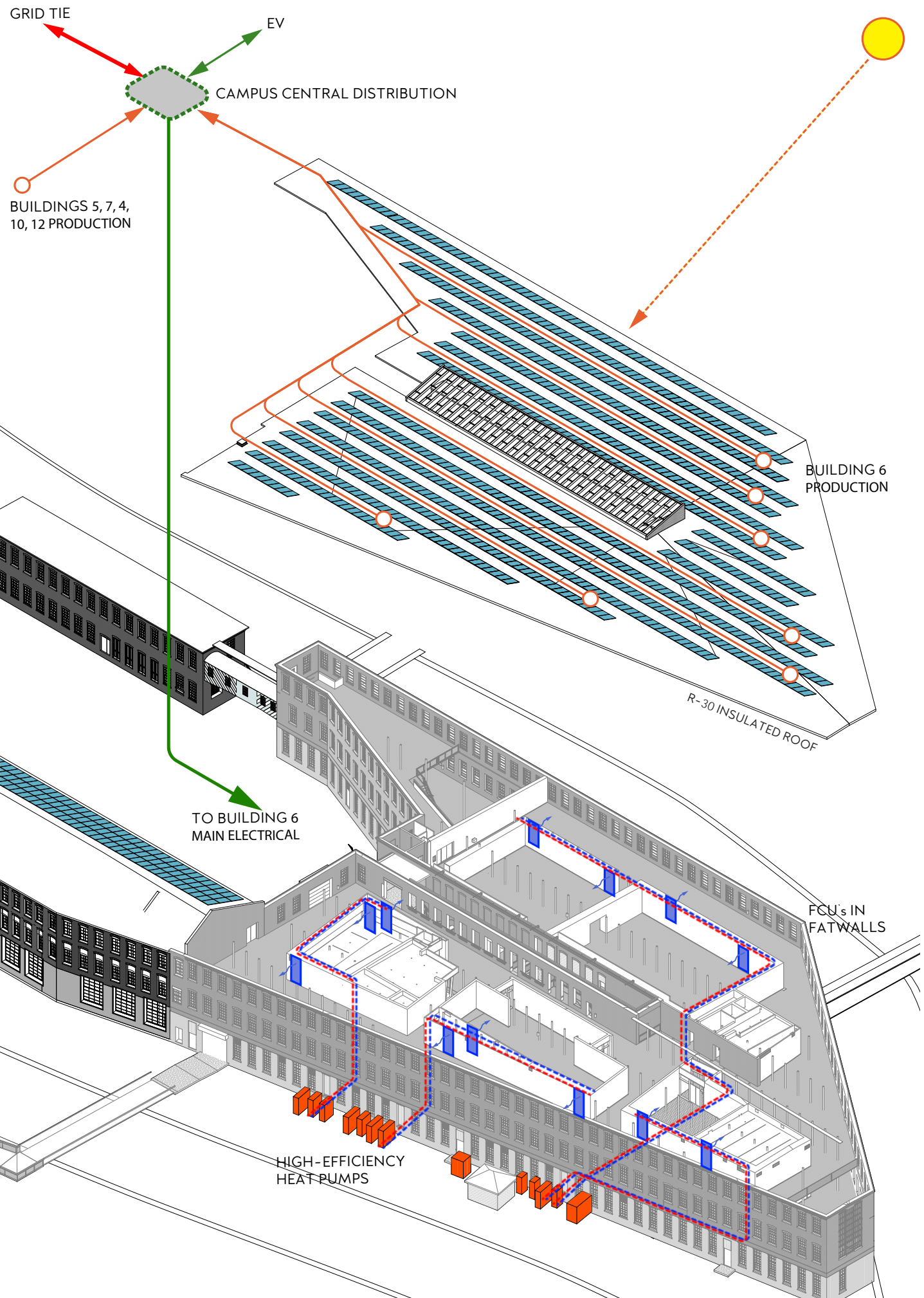
Kristen H. Elite 23
Rochester, NY
👤 305 📸 655 📷 4813

★★★★★ Aug 4, 2019

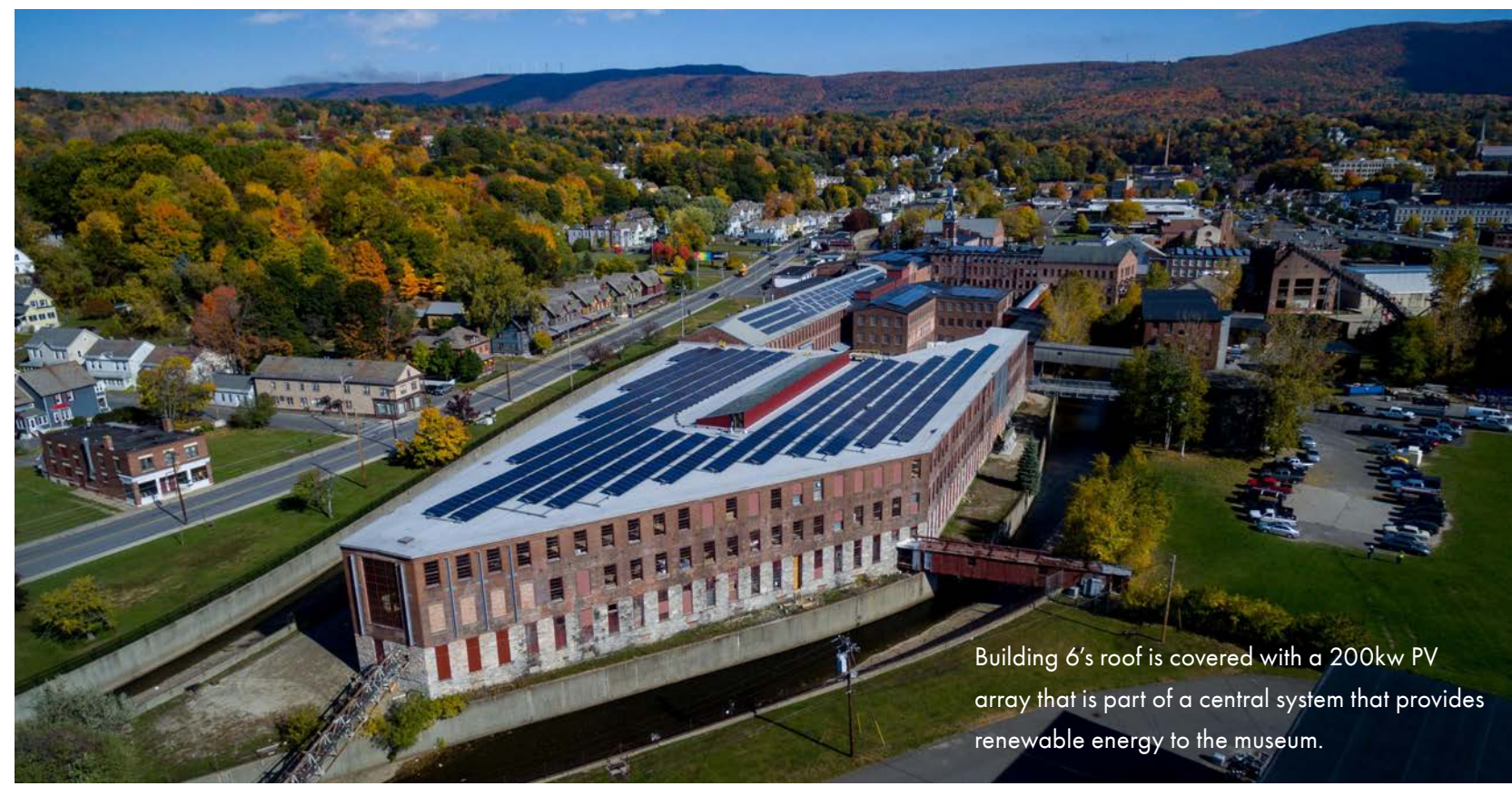
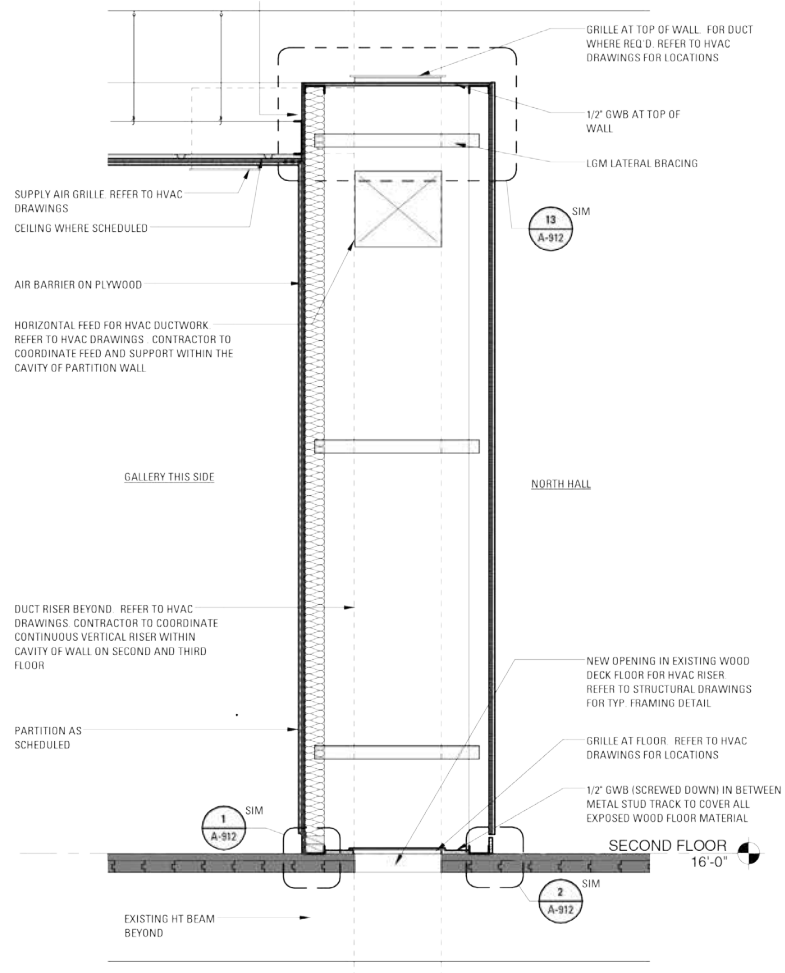
📷 10 photos

Do
Not
Miss!!!

A gem of an experience for all ages - a feast for the senses! The museum is located on an old factory campus ... acres and acres and many buildings house the most engaging exhibits... great maker space for kids, good food and drink offerings as well. We came for three days and could have spent three more!



Design for Energy



Building 6's roof is covered with a 200kw PV array that is part of a central system that provides renewable energy to the museum.

Design for Resources

Sustainable design grew organically from the Architect's approach to 'combined work' in transformative reuse projects. While taking seriously the building's operational energy footprint, the Architect focused on the buildings existing materials.

By creating space through editing the Architect maximizes the reuse and value of the existing building's embodied carbon and minimized virgin material use. Where materials were added to these spaces, the Architect looked first to the salvaged materials. Design becomes an act of carbon-sequester.

The material approach to the project included careful on-site salvage of brick, structural and finish timber, and stone — avoiding the use of any virgin material in these categories.

Embodied Carbon: 4.6 kgCO₂/sf

Material Salvaged + Reused: >100,000 kg

Material Salvaged in Place: >12,000,000 kg



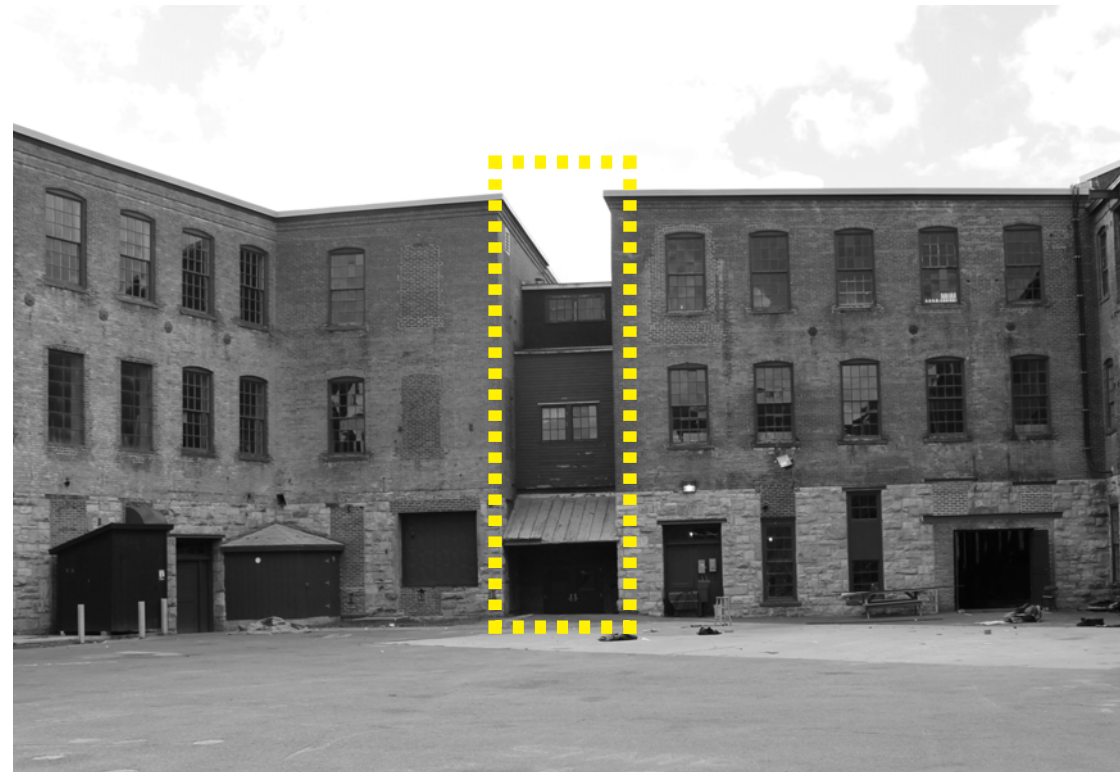
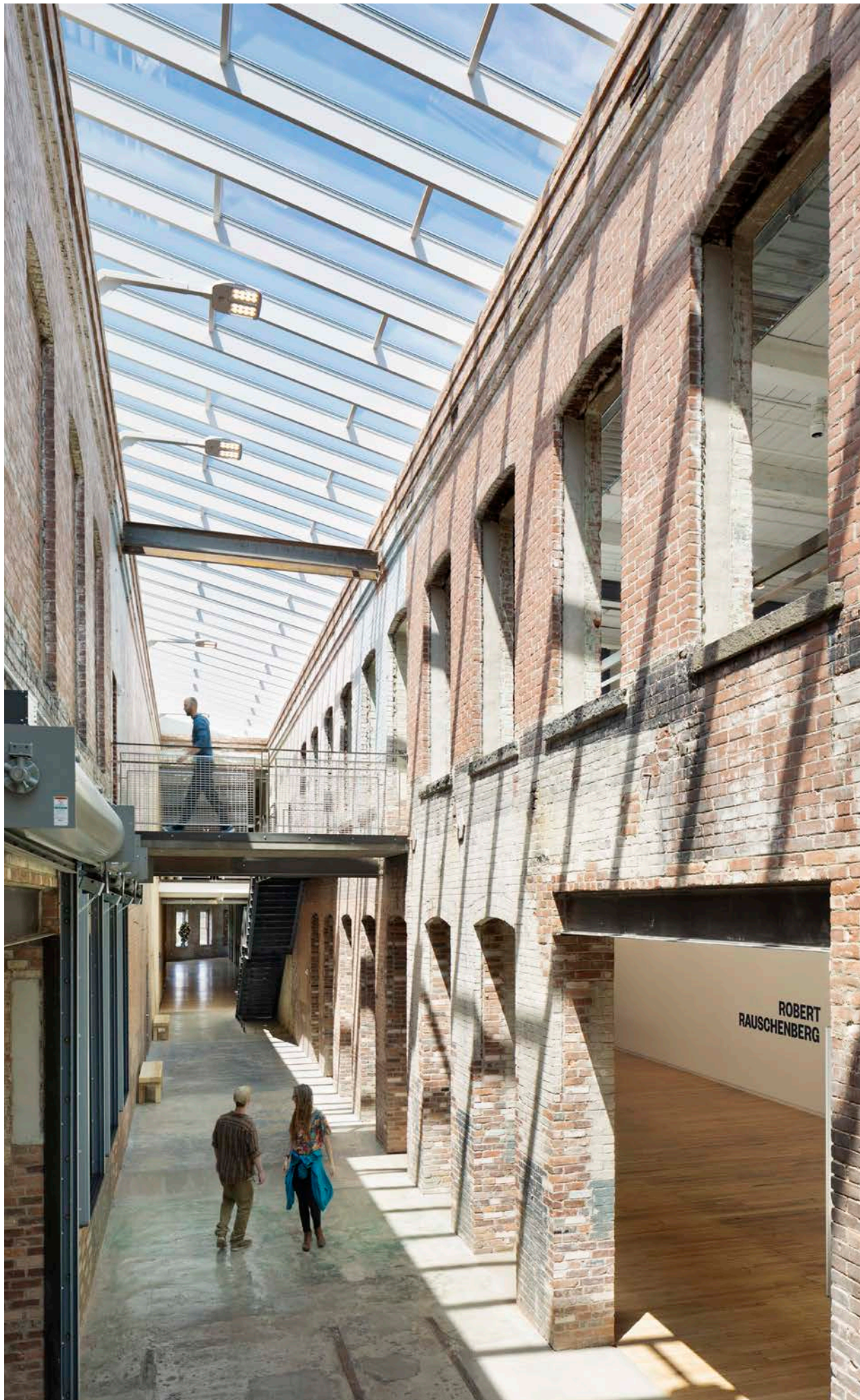
The Construction Manager established an organized area on site for salvage, reuse and recycling of construction materials.



Over two-acres of wood flooring was salvaged and reused, or reused in place. Where diaphragm reinforcement was needed, wood floors were lifted and reinstalled.

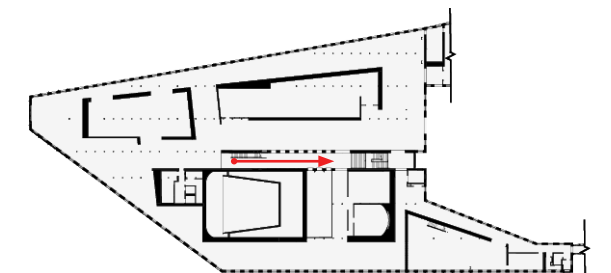


Masons salvage and reuse bricks in the re-opened shaftway.



Design for Resources: Editing

The lightwell is the primary circulation core for Building 6. It is sculpted from a former service alleyway that was incrementally closed in with roofs, floors and ceilings. It connects all three floors of the museum with a variety of stairs and bridges. A sloped skylight brings in natural light and creates a central space in the museum that orients museum-goers. Paint, patina, and shadows remain on the walls. Through these traces, the former section is legible and the past adds animation and narration to the space.



OPERATIONAL

MASS MoCA Building 6

19.2

kbtu/yr/sf
(Excluding Site Solar)

255,634

kgCO₂eq/yr
(Excluding Site Solar)

CBECS Database Average
for museum

95.0

kbtu/yr/sf

1,133,909

kgCO₂eq/yr

Avoided Operational Carbon
Per Year

878,275

kgCO₂eq/yr
(Excluding Site Solar)

EMBODIED

MASS MoCA Building 6

4.6

kgCO₂eq

609,770

kgCO₂eq
(Including Partial Demolition)

deQo Database Average

38.8

kgCO₂eq

5,129,360

kgCO₂eq

+

808,895

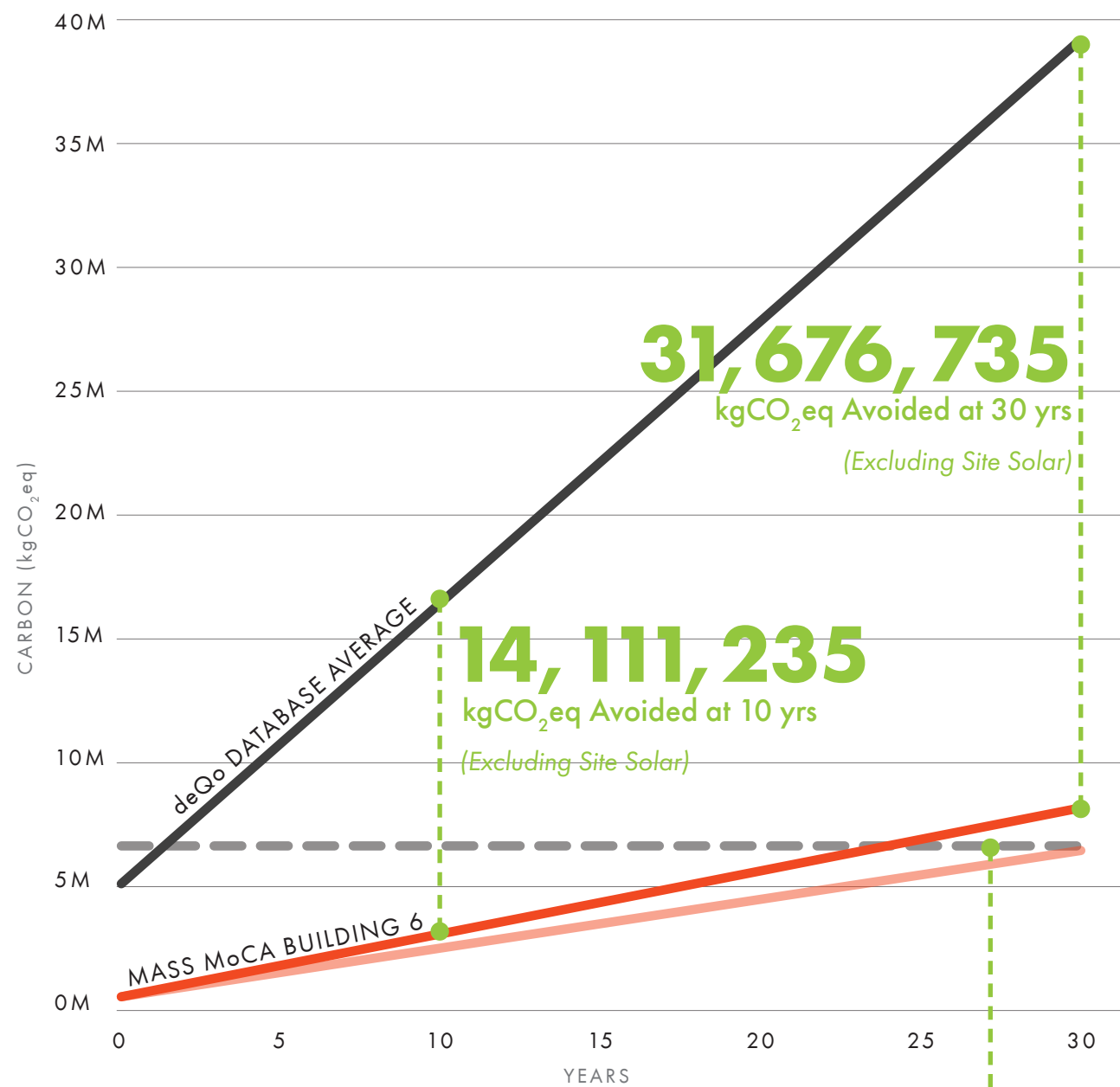
kgCO₂eq/yr
(Full Demolition)

Avoided Embodied Carbon
At Substantial Completion
(as compared to replacement)

5,328,485

kgCO₂eq

TOTAL



- MASS MoCA BUILDING 6
- MASS MoCA BUILDING 6 INC. SITE SOLAR
- CBECS and deQo DATABASE FOR NEW MUSEUM
- NET-ZERO NEW CONSTRUCTION (HYPOTHETICAL)

Total Carbon

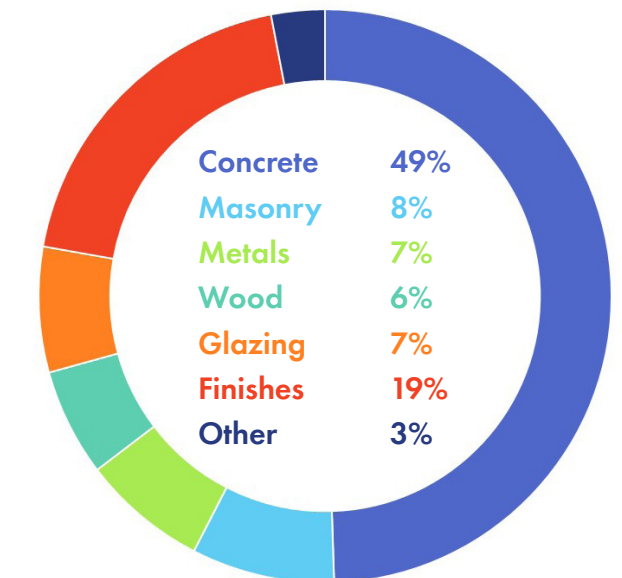
A Life-cycle Analysis (LCA) was conducted to understand the embodied and operational carbon impacts of this transformative reuse project.

When running the analysis, the Architect found that the building was dominated by operational carbon, initially raising questions. However, given the building's low EUI of **19.2 kbtu/sf/yr** (beating the 2030 Challenge target for that year), further analysis showed that the embodied carbon is extremely low.

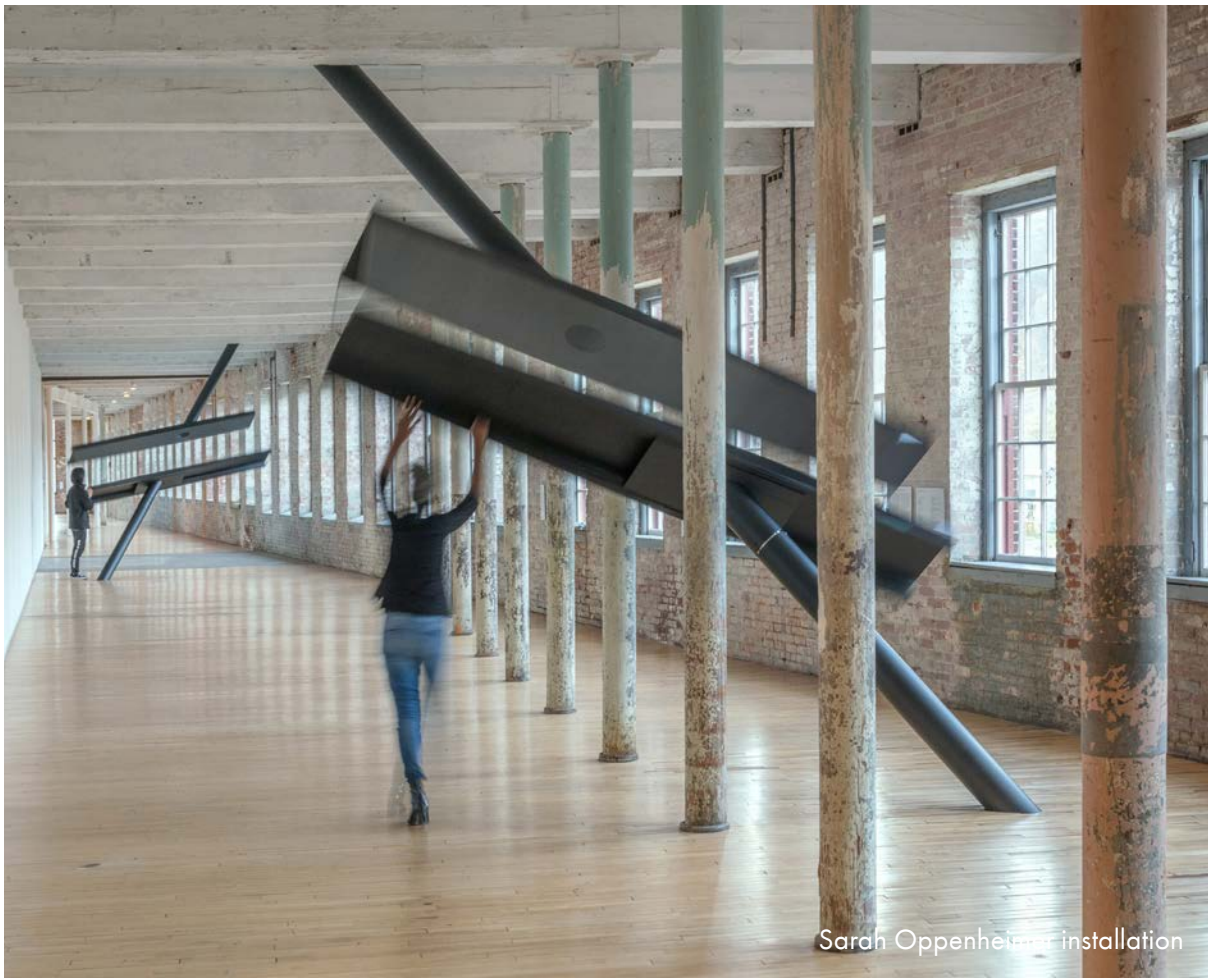
Analysis shows that more carbon would have been used to simply demolish the building, than to transform it. Further, Building 6 uses a tenth the carbon compared to a new building.

Even compared to hypothetical net zero energy new construction, it would take 24-30+ years to realize carbon savings—far beyond the 10-year threshold considered critical in relation to the time value of carbon.

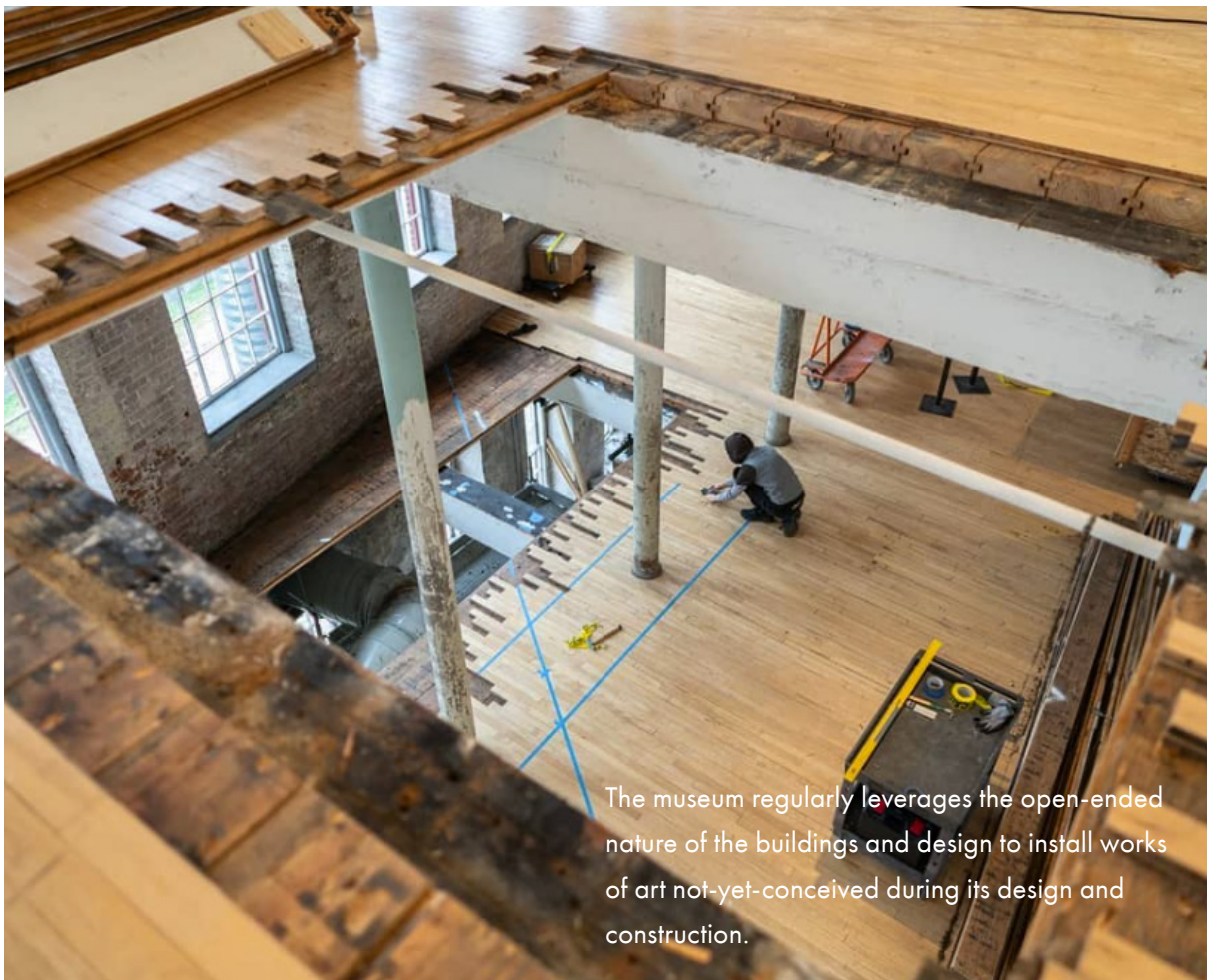
Carbon from concrete and steel make up over half the building's new embodied carbon. The majority of these materials were used for seismic upgrades. A lesson learned from the project is that, even in the context of reuse, the carbon efficiency of structural systems is a critical consideration.



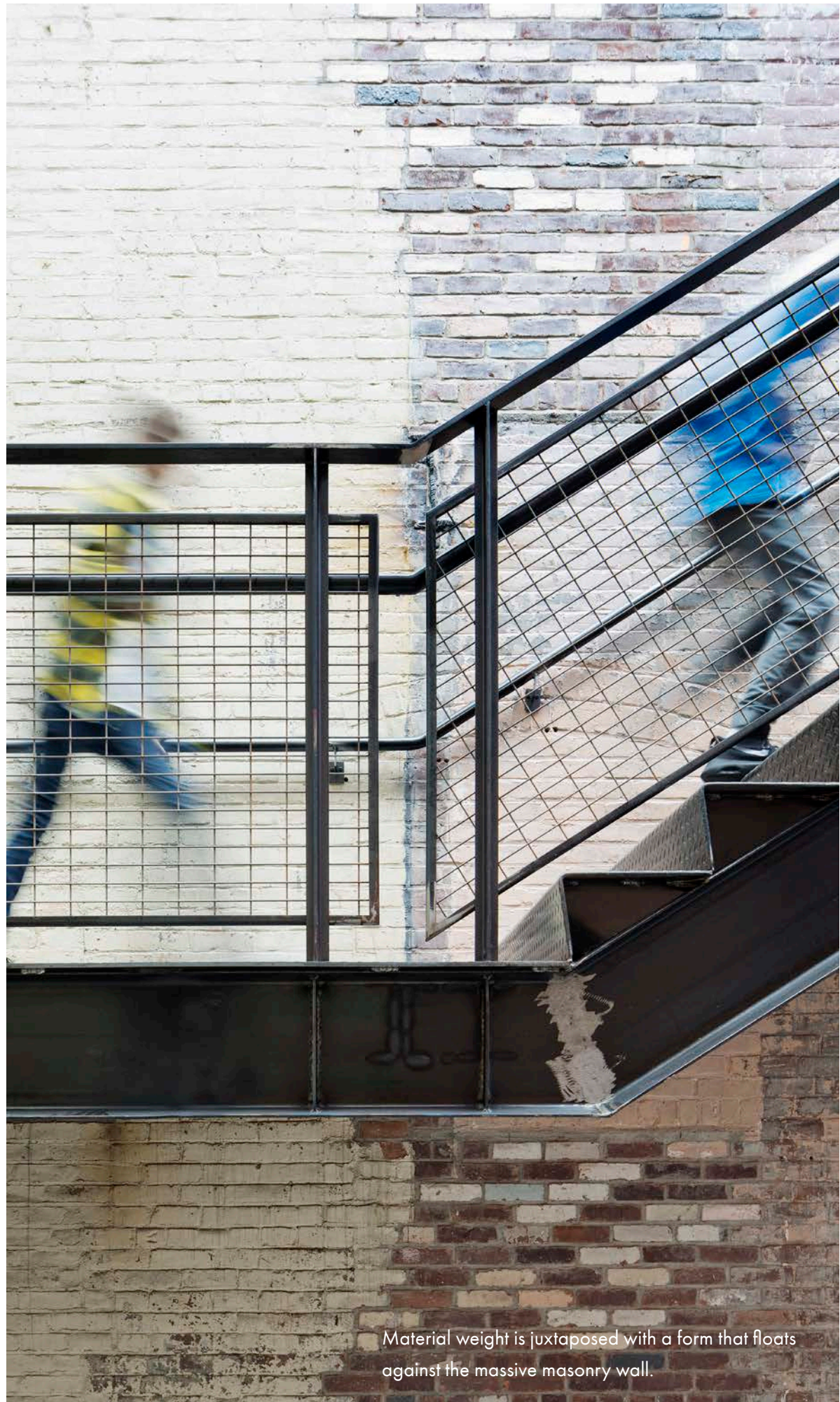
Percentage of embodied carbon by Material



Sarah Oppenheimer installation



The museum regularly leverages the open-ended nature of the buildings and design to install works of art not-yet-conceived during its design and construction.

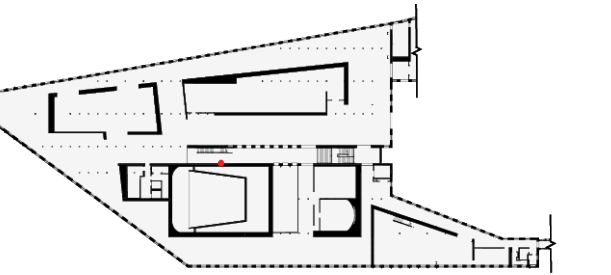
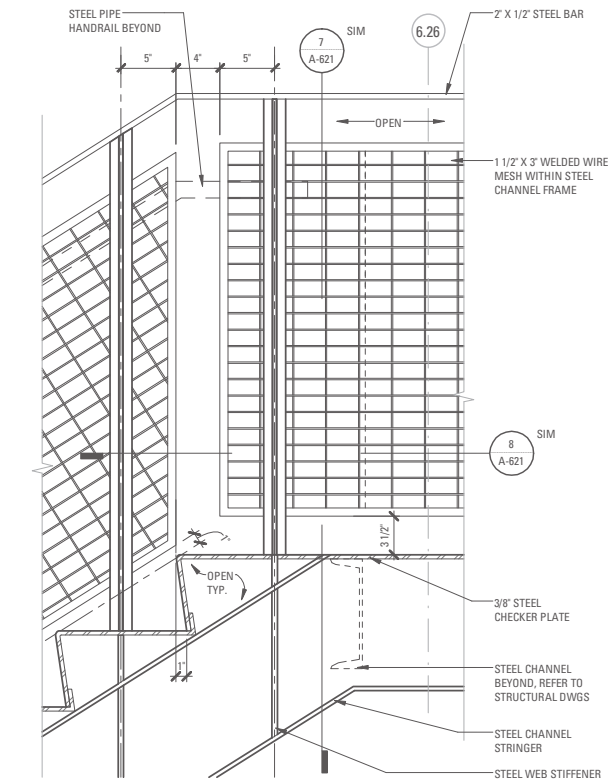


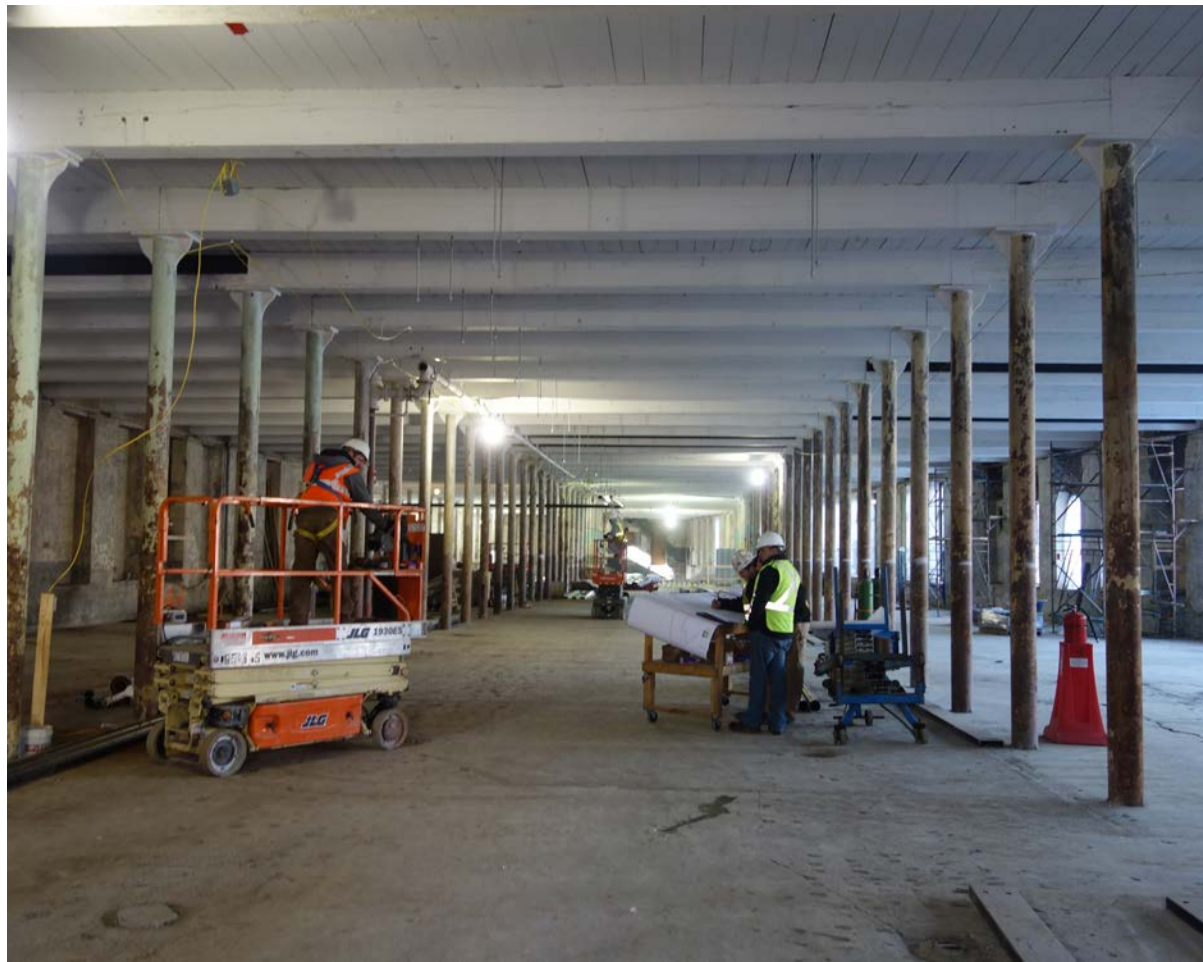
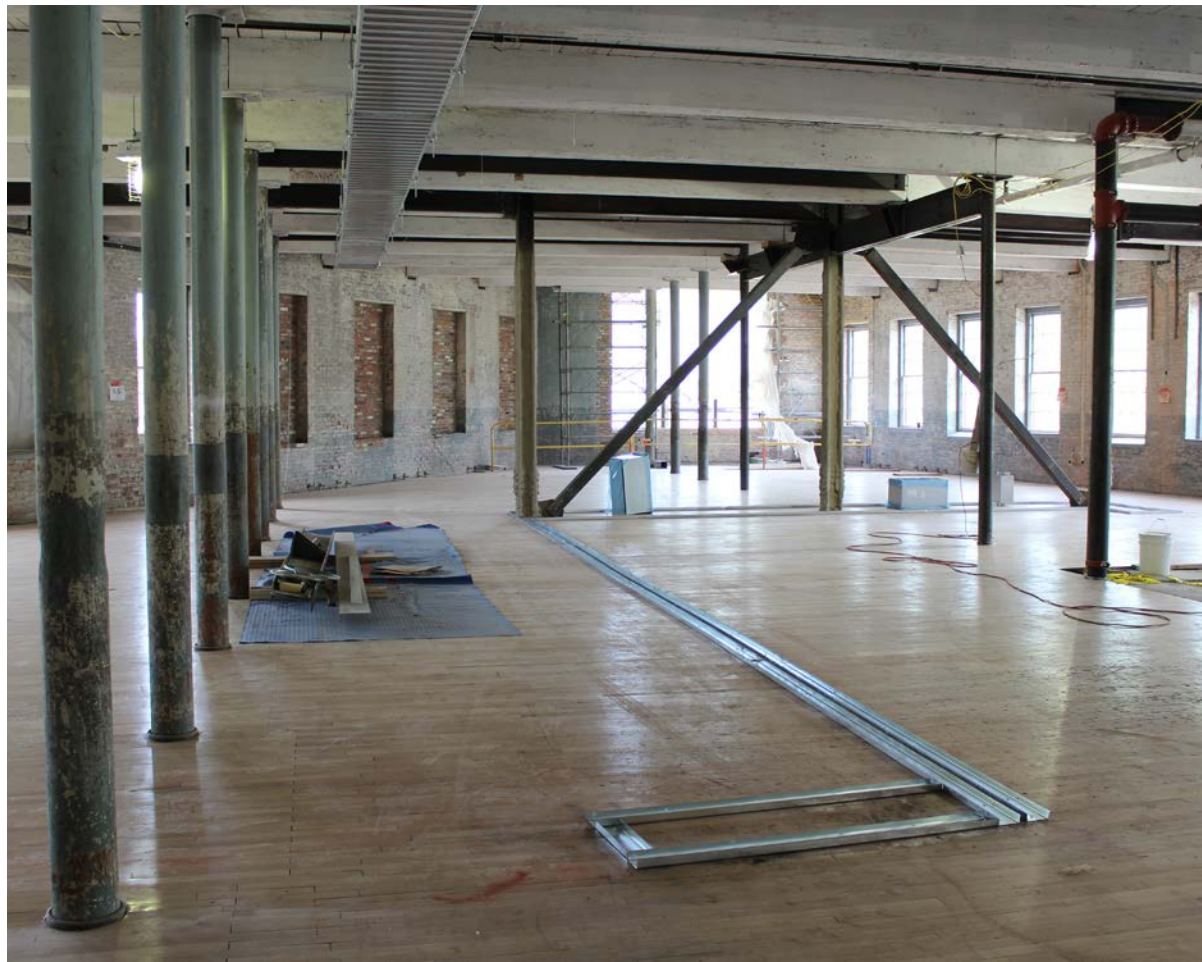
Material weight is juxtaposed with a form that floats against the massive masonry wall.

Design for Change

Where new materials are woven into sculptural space, these weavings are a result of the careful reading of the building's pre-electric sustainable design. An enclosed shaftway is resurrected into a light well and capped with a skylight, bringing natural light into the deep floor plates and minimizing the need for electric lighting.

The woven elements do not seek to match the existing, but to embody a sense of brawn and adaptability - learning from the building and past adaptations - using simple, non-composite materials, devising attachments that encourage open-ended usage.





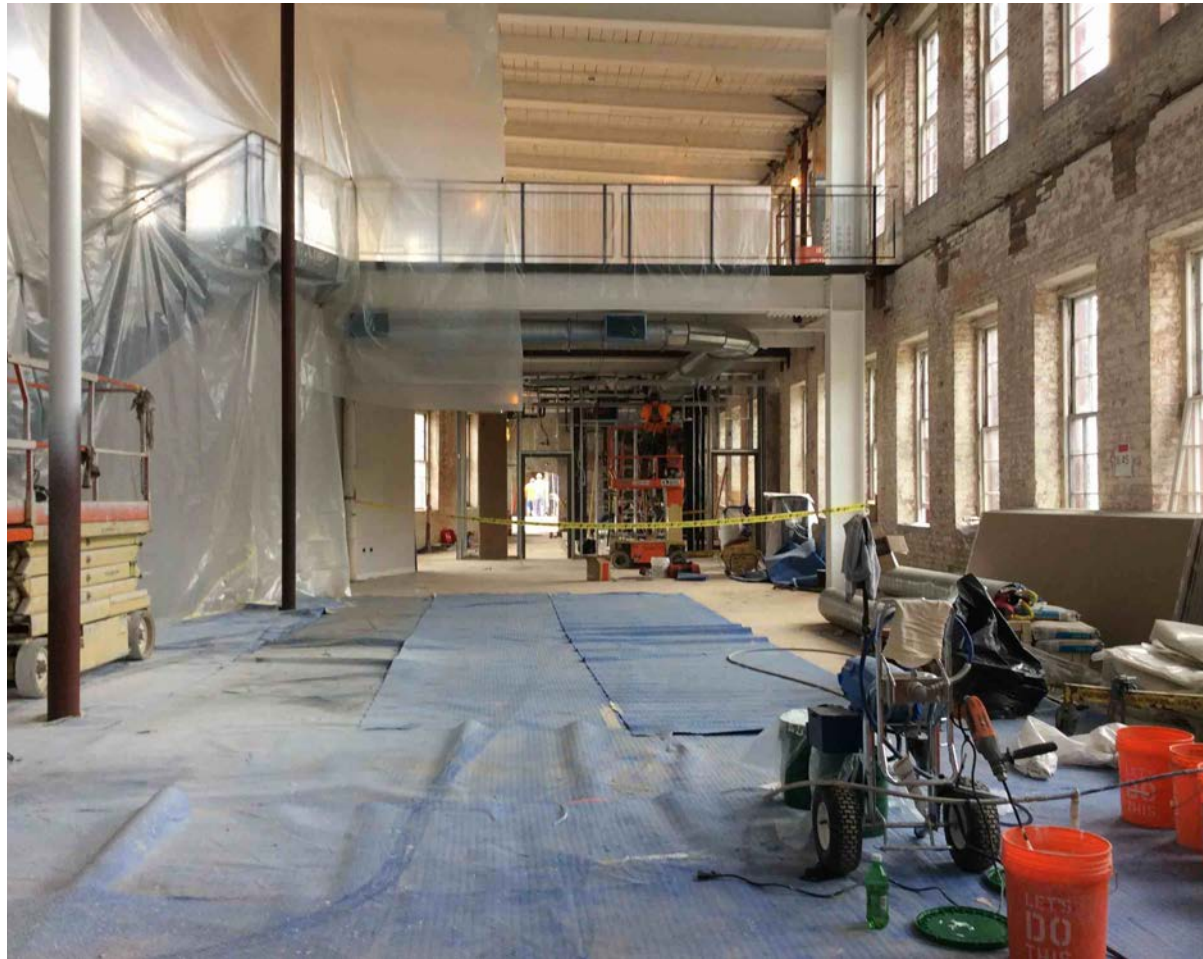
Design for Economy

The 132,000 sf project was completed in the spring of 2017 at a cost of \$26.5 million dollars - \$200/sf, not including the art installations. It was funded by a combination of public and private capital.

The museum now employs 500 and, in its first year of operation, expanded its visitation from 185,000 to over 300,000 visitors annually.

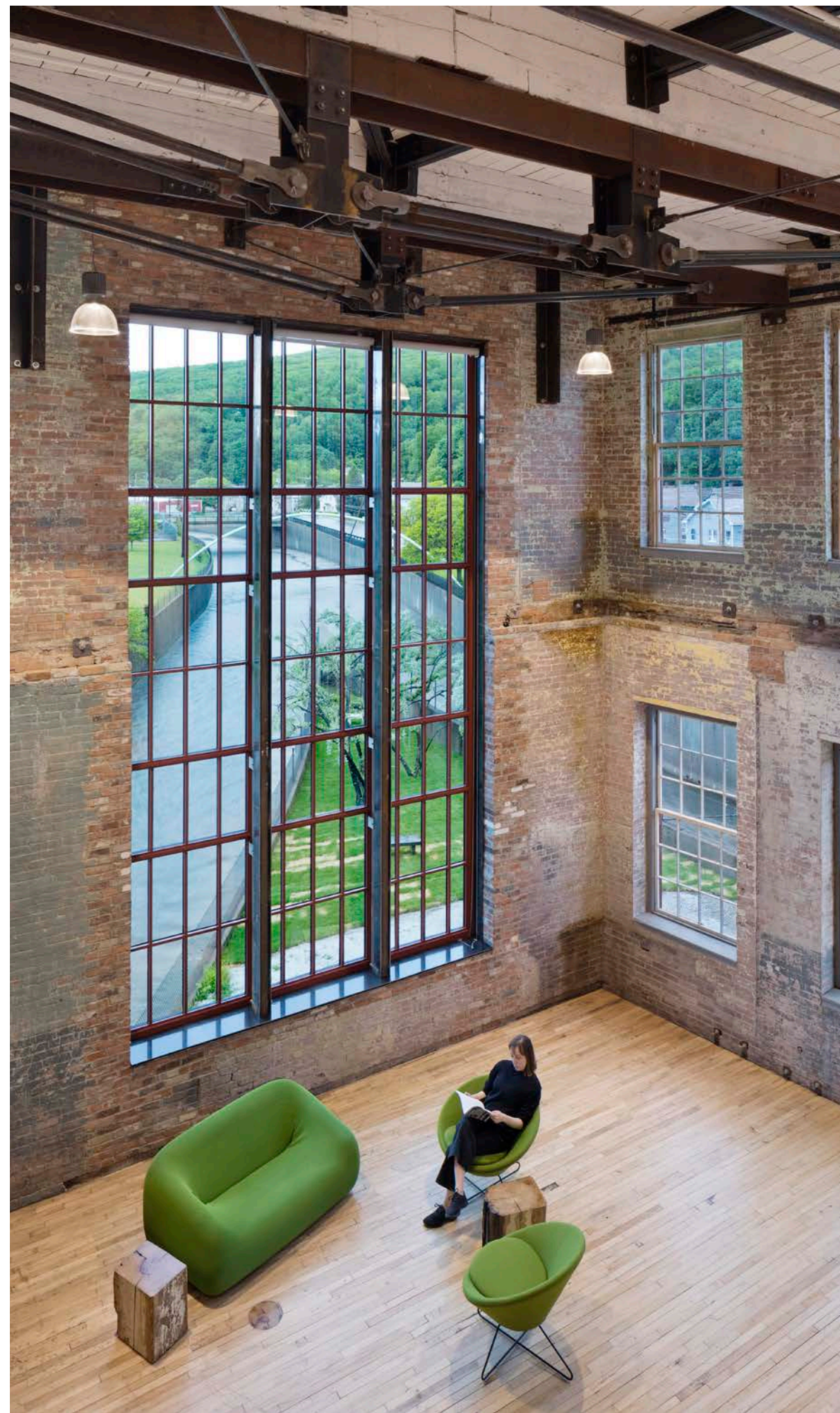
It has spurred the development of restaurants, shops, and hotels— each with their own economic activity and within walking distance of the museum.

It has, once again, become a center of the community and a major anchor of the local economy, driven by creative capital.





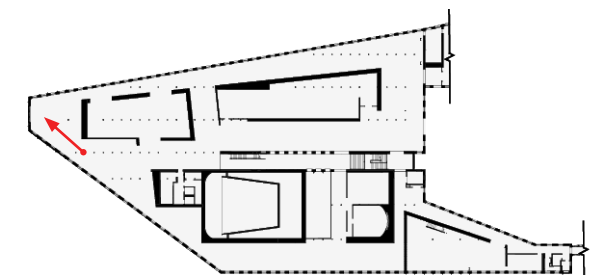
The completion of Building 6 animates a long dormant promontory of the campus and creates a beacon along River Street.

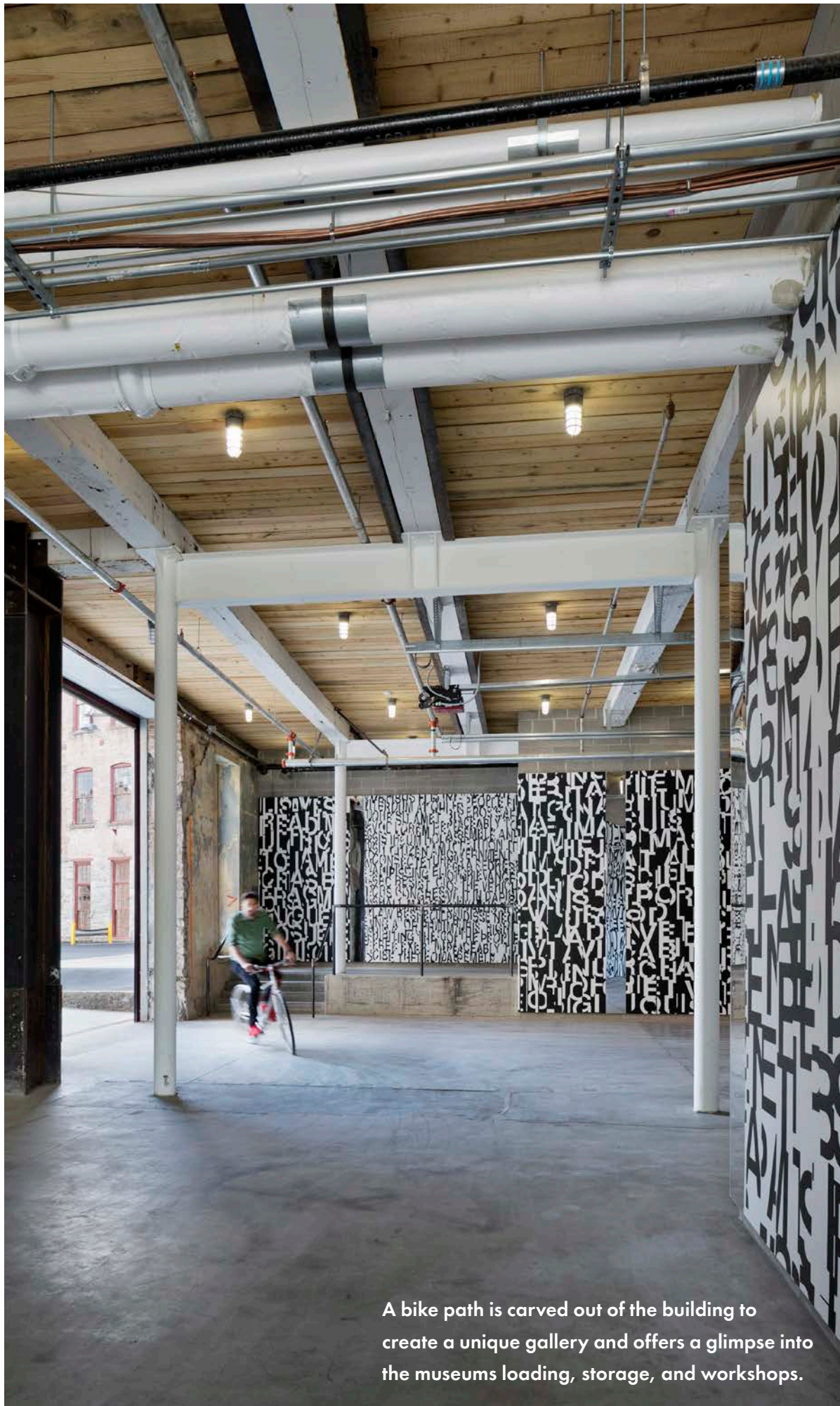


Design for Community

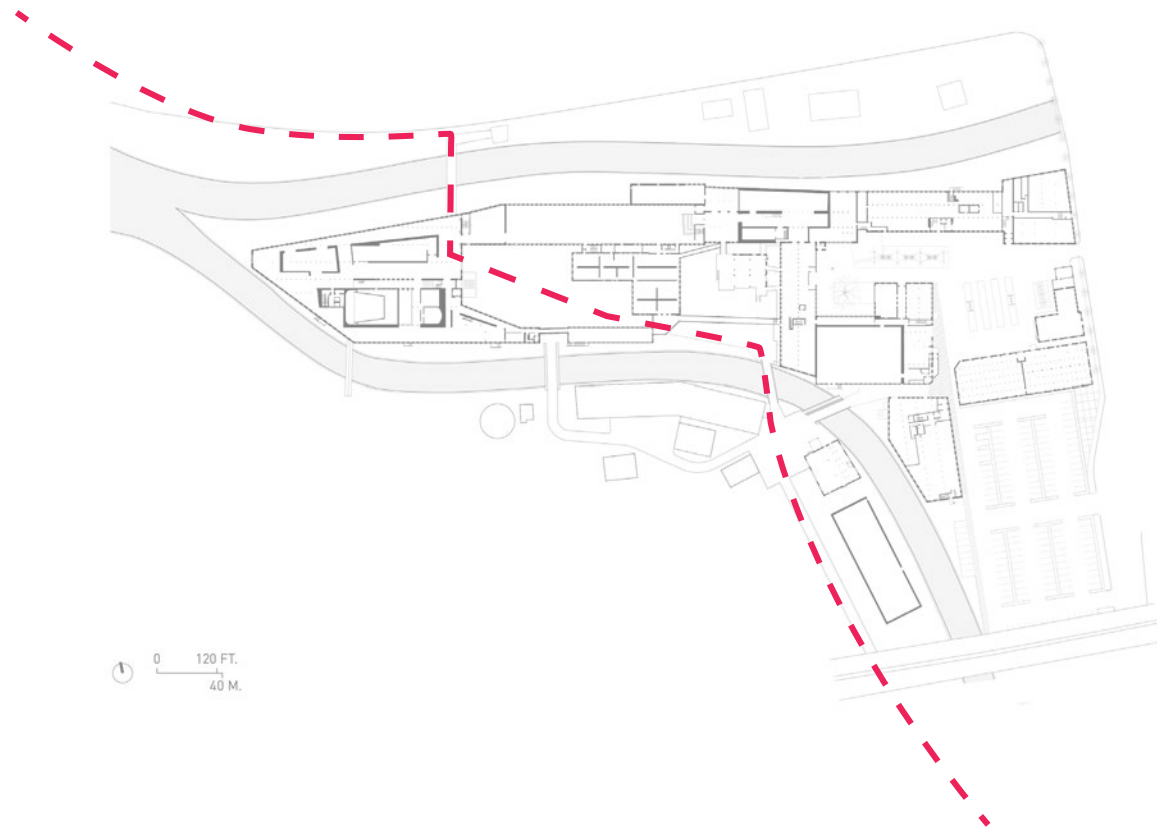
At the confluence of the North and South Branches of the Hoosic River, the building tapers to a point. The Architect created a lounge with a two-story window overlooking the Berkshire Mountains and the joining rivers. The space is created by a process of editing and weaving: sculpting away the floor and columns and replacing them with carefully inserted king post trusses.

The point is prominently located within the region and marks a literal and emotional turning point for the museum and community. It supports occupant well-being by creating a visual connection to place and nature for the community, marking the moment that, 30+ years after Sprague Electric closed, the full area of the site is now alive again.





A bike path is carved out of the building to create a unique gallery and offers a glimpse into the museums loading, storage, and workshops.



Design for Community

The museum is within walking distance of almost all of the city's hotels and the growing downtown restaurant and gallery district. Further, the inclusion of a bikeway in the lower level of the museum connects to a growing set of trails and bike lanes connecting MASS MoCA to the community in North Adams, neighboring Williamstown, and beyond.





Sprague Electric, Circa 1950



Sprague Electric, Circa 1950

Factory Repurposed

The original Arnold Print Works campus, for finishing and dyeing of textiles, was built between 1860 and 1900. In 1942 the site was sold to the Sprague Electric Company, and used for the manufacture of electrical components. In turn, Each company was the focal point of the community.

When Sprague Electric closed in 1986, it occupied over half the real estate of the downtown and laid off over 5,000 employees in a city of 20,000. Unemployment skyrocketed and the local economy declined sharply. The buildings and town were falling apart.

MASS MoCA Building 6 preserves the historic Arnold Print Works campus which is locally, statewide, and nationally significant for its association with they heydey of industry in North Adams, and as an intact example of late 19th century New England mill architecture.



Lithograph of Arnold Print Works, Circa 1890



Sprague Electric, Circa 1950

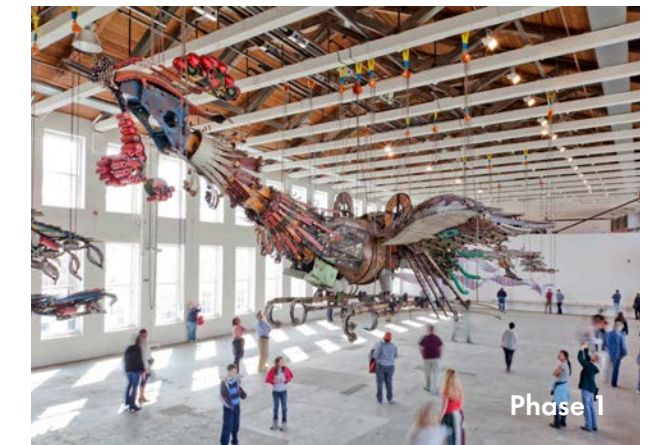


Deteriorated buildings circa 1990

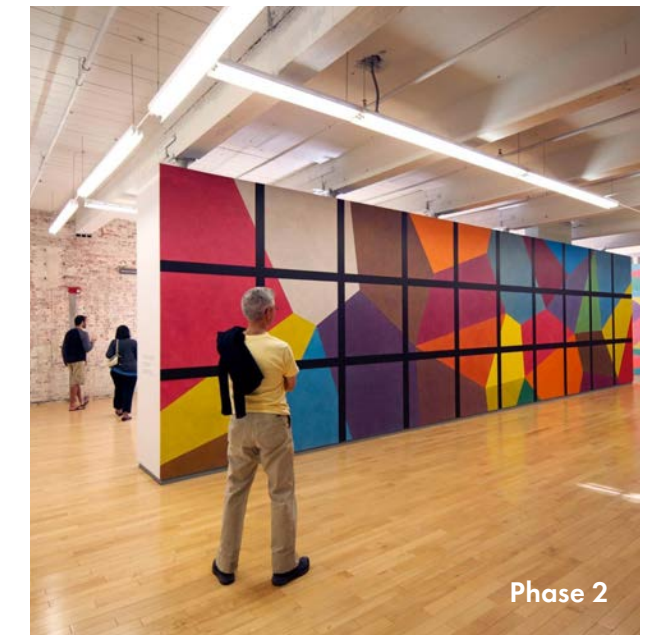
Completion of 25-Year Masterplan

Phase 3—Building 6—is the final major phase in the transformation of the 13-acre, 28 building, factory site. It is now one of the largest contemporary art museums in the US. **Phase 1** consists primarily of galleries for changing exhibits and was completed in 1999. In 2008, **Phase 2** brought a 30-year Sol Lewitt retrospective, the museum's first long-term exhibit, along with retail and commercial tenant spaces to generate supporting income.

The idea for MASS MoCA began in the 1980s and was collaborative in nature from the very beginning, fostering a long-term relationship between the museum, the Architect, and the community.



Phase 1



Phase 2

Phase 1

“Building 6 encourages patrons to explore the entire 16-acre campus, opening a big, freewheeling circulation loop, long sight lines and beautiful views onto our inner courtyards, as well as the neighborhoods and surrounding hills of North Adams.”

– *The Berkshire Eagle*

“The Mass MoCA expansion celebration exceeded our wildest expectations, with around 10,000 visitors through the door on Sunday. It was a true pleasure to witness so many people take great joy in discovering a project that the Mass MoCA board, staff, artists and the North Adams community have been focused on for years.”

– *Jodi Joseph, former Director of Communications at MASS MoCA, for the Berkshire Eagle*

“Building 6, Mass MoCA’s new addition, may be epic in scale, but it’s the architects’ sensitivity to material and program that deserves your attention.”

– *Metropolis*

“The structure that makes MASS MoCA’s strands of galleries a single necklace is Building 6, a former factory that not only transforms circulation but also gives the museum a new sense of wholeness and substance.”

– *The New York Times*

“This expansion includes landmark installations of stunning breadth, scale, and duration, but also provides flexible, changing spaces for music, art fabrication, studio space, and amenities for both the artists who work here and the patrons who enjoy their work.”

– *Dezeen*



MASS MoCA Building 6

Bruner/Cott Architects

MASS MoCA, North Adams, Massachusetts

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