

Student:

Meagan Mitchell

Mentors:

Matthew Hall, with Mark Blumberg and Jennifer Pindyck

Sites:

1. The Neiman Marcus Department Store by Philip Johnson, San Francisco, CA.
2. The Chinati Foundation by Donald Judd, Marfa, TX.
3. The MuseumLab by KoningEizenberg Architects, Pittsburgh, PA.
4. The Massachusetts Museum of Contemporary Art by Bruner/Cott & Associates, North Adams, MA.

Institution:

Auburn University, School of Architecture, Planning, and Landscape Architecture

Author Biography



As she completed her research for the Aydelott Award, Meagan Mitchell was a fourth-year Architecture and Interior Architecture student at Auburn University. She is originally from Alpharetta, GA, and chose to attend Auburn University to pursue an Interior Architecture double major. During her time as a student, Meagan has been involved as secretary on the executive board of Auburn's chapter of the American Institute of Architecture Students, and is an active member. She has had the chance as well to participate in several research and design projects outside of the studio classroom, doing work involved with mass timber research as well as designing for adaptive reuse in rural communities near Auburn. Her past student achievements include receiving First Place in the 2020 Alabama Forestry Association Wood Competition, and Faculty Book Awards from the Auburn College of Architecture, Design, and Construction in her first and second years of study. Meagan is currently hoping to pursue an architectural career centered around rural building and building reuse, which prompted the topic of her Aydelott research. She is hoping to continue exploring ideas from this project into her final

year as a student and her subsequent professional career.

Apart from her studies, Meagan has interests in film and photography, as well as in writing and hand sketching. The opportunity to travel for this fellowship has become a pivotal point in her growth as both a student and designer. She would like to thank everyone involved with the Aydelott Travel Fellowship for the privilege to exercise her research skills while studying the built environment

The Values of Architectural Intervention

How value systems affect the reuse of buildings



Fig. 1. Donald Judd, exterior windows of a mess hall, The Chinati Foundation, Marfa, TX, 1930s-1980s.

Buildings, or “works” of architecture, may accumulate value based on multiple different interpretations of their worth. These values in turn become determining factors in how a building is permitted to age. Values may become manifested in preservation, transformation, or even demolition. When analyzing the built environment and contemporary practices of development, questions regarding the use of historic or outdated buildings are answered by determining what value the building has. Once the building is evaluated in this way, it can be decided how that value is permitted to influence a new use for the structure. By studying the built environment through this lens of value, one can better understand how choices are made about interventions in existing works of architecture. This research aims to answer questions about these values which affect adaptations of buildings, and how those

values are made visible in the built interventions.

The observance of changes made to an existing space, along with a visible and provocative dialogue between old and new, is where architectural value may be found; architecture itself is not only a building or a work by one architect, but an act that can affect old and new buildings alike. It is a process which can involve work by people across a building's entire life cycle. The act of intervening in an existing built project to create something new both influences and is influenced by the context of contemporary culture and society. This relationship between the built environment and the cultural forces surrounding it is manifested by value systems which dictate the relative importance of buildings compared to one another.

For the purposes of this research, "reuse" will apply to acts of architectural intervention and transformation which alter an existing space for a new programmatic purpose. This study investigated four works of architectural reuse which may be compared according to their value systems and the subsequent extent of their interventions. The sites are the Neiman Marcus department store in San Francisco, CA, originally the City of Paris building; the Chinati Foundation in Marfa, TX, on the site of the former U.S. Army Fort D.A. Russell; the MuseumLab addition to the Children's Museum of Pittsburgh, within the Carnegie Free Library of Allegheny; and the Massachusetts Museum of Contemporary Art in North Adams, MA, which utilizes industrial buildings that previously contained a print company and subsequent electrical company. All four of these projects approach the existing building with contrasting value systems, and the subsequent interventions reflect the values deemed most important to each intervention.

Systems of Value

Inherent, intentional, and interpretive

Deterrence from reuse can be born of the fear of disrespect, but what if the transformation of buildings were to show our respect for how the existing has become worn by time? After physically visiting the projects mentioned previously, three categories of "values" arose from the study of each intervention and its relationship to its history and place:

1. the inherent value
1. the intentional value
2. the interpretive value

For the purposes of this study, these three systems of valuing a building will be used to compare the four projects to one another in how the completed building relates to what previously existed. The role of each value system in each of the interventions will be examined to understand how various values affect architectural interventions and the built environment.

The Inherent Value

A building's inherent value has to do with objective matters and may include economic or environmental aspects of its construction and reuse. This category of value encourages reuse only because of pragmatic functions which can be calculated as losses or benefits. When a building is enhanced or changed rather than demolished, there are tangible economic and environmental benefits that can be calculated, or determined by objective criteria. There may also be functional reasons for or against architectural interventions, because spaces may only be reused if they are of suitable size and shape for a new program. These considerations of pricing, sustainability, and programming can become the criteria which determine if a building is a viable candidate for reuse.

The Intentional Value

The intentional value, or value of the architects' intent, is another method of evaluation when discussing what makes an existing work of architecture precious. Architecture as a practice carries intent through its entire process. The mark of an architect's work, whether it be a particular language, a location, a purpose, or another design choice, is directly related to the goals and intent of the architect. In instances of reuse, the original architect as well as the intervening architect mark the project with their own values. This premeditated human interaction with the built environment is valued according to things like the education, reputation, or career of the architect. If the value of the original or intervening architect's work is more precious than the building or its use, future transformations may become limited by the perceived value of the work itself. Preservation may then become a more viable approach.

The Interpretive Value

The final category of value is interpretive. This value comes from the building's use and observation by people, as well as its existence within the built environment. By inhabiting, working in, worshipping in, or living in a space, people assign cultural and sentimental value to the built environment. This form of value comes from passing buildings down through generations until they become personally significant, or constructing a building to serve higher cultural and civic functions, or simply preserving a building because it has survived long enough to become "historic." These cultural and societal values are what drive the establishment of historic districts and preservation sites. This category may also relate to the values of combining new and old, and of learning how to alter a building for a

new purpose. Interpretive value allows for celebration of the tangible material changes which come from the passage of time. There is value in holding onto old things.

Neiman Marcus Department Store

San Francisco, CA | inserting old into new



Fig. 1. John Balkewell, Arthur Brown and Louis Bourgeois, intervention by Philip Johnson, interior of Rotunda facing Union Square, Neiman Marcus Building, San Francisco, CA, 1909, 1982.

The Neiman Marcus department store in San Francisco is an assemblage of fragments from an existing building enclosed within a 1982 project designed by Philip Johnson. Resting on the site of the former City of Paris building (home to a dry goods store which was one of the first in the city), Johnson's design is almost entirely new construction, but utilizes an interior atrium (known as the Rotunda) from the original building. When the City of Paris building was purchased by Neiman Marcus in 1974, the luxury brand announced plans to demolish it for their new department store. This was met with widespread protests across the city, with residents and preservationists alike fighting for the conservation of the original building as a landmark. Philip Johnson and Neiman Marcus responded to



Fig. 2. Site plan of Neiman Marcus Building, San Francisco, CA, diagram by author.

these demands by preserving a significant portion of the building. An original interior atrium known as the Rotunda, which sat in the center of the City of Paris store and is topped by a stained-glass dome, was dismantled and restored before being moved to an exterior corner of the new building. This rotunda now rests at the northwest corner of the site, facing Union Square. Old meets new within a glass display, which encloses the rotunda and completes the box form of the new building.

Upon entry to the Neiman Marcus store, the grandeur of the rotunda becomes apparent. Golden light washes down from the dome three stories above, and the upper levels of the store can be seen just past their balconies. The Rotunda, now an atrium between the exterior and interior, is almost exclusively entry circulation, with an ellipse-shaped staff desk in the center (the same outline as the

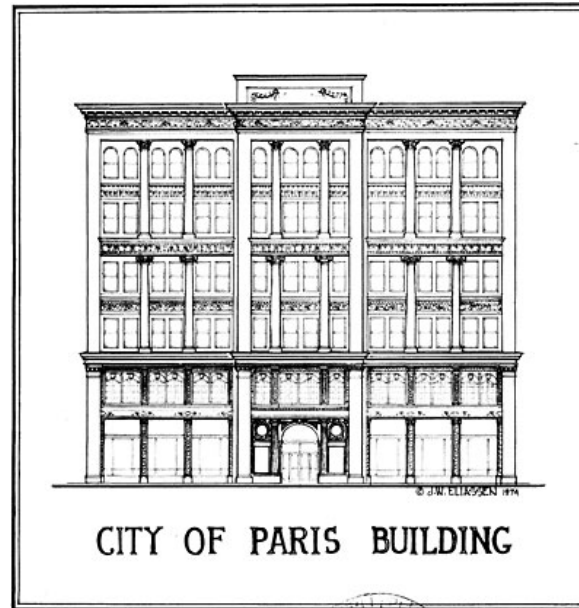


Fig. 3. Clinton Day, City of Paris Building elevation, City of Paris Dry Goods Store, San Francisco, CA, 1896.

rotunda itself) surrounded by a few luxury product displays. Access to the upper levels of the store and rotunda is in the center of the building; each level of the rotunda is only partially accessible from the corresponding sales floor. (the second- and third-level portions of balconies facing the exterior and Union Square are closed to the public. Because it was originally in the center of the building's floor plan, safety railings exist facing the interior but not the exterior of the rotunda, and were not added when it was moved from the center of the building. This leaves the balconies open to the gap between the rotunda and its glass enclosure. See Fig. 5)



Fig. 4. Philip Johnson, exterior views from the north, Neiman Marcus Building, San Francisco, CA, 1909, 1982.



Fig. 5. Philip Johnson, interior balconies of the Rotunda restaurant, Neiman Marcus Building, San Francisco, CA, 1909, 1982.

The uppermost level of the rotunda is not open to the sales floor as in lower levels, because it is home to the Rotunda restaurant. Dining tables are organized directly beneath the stained-glass dome, and customers can dine at the corner of the building looking through the glass at Union Square beyond. This top level is the only one with public access to the exterior edges of the balconies, where one can look down into Johnson's glass enclosure at the street below.

Past the rotunda the building has a deep floorplan, because of an addition after the initial design that involved the purchase of a store directly east of the property.¹ The elongated rectangular shape of the building allows for a slightly different floor plan arrangement on each level. Curves in the walls and ceiling planes allow the rotunda's shape to bleed into the frontmost retail spaces on each level. After this concession the building is rigidly orthogonal, with an elevator bank directly in the middle of the floors.

The dome and rotunda spaces act as a perimeter light well for the front ends of each retail floor, visibly glowing with daylight and gold ornamentation. On the top floor, where this effect is hidden by the closed-off Rotunda restaurant, another, more centralized light well around the escalators takes its place. Clerestory windows above the escalators illuminate the retail floor, bringing daylight into the deepest part of the floor plan. This light is also cast into lower



Fig. 6. Philip Johnson, interior of Rotunda facing Union Square, Neiman Marcus Building, San Francisco, CA, 1909, 1982.

levels, but is noticeably less significant on other floors than light pouring in from the rotunda's dome because of the opacity of the escalators. Central and lower levels of the store are organized similarly to a shopping mall, with brand-leased spaces arranged around walkways and open-floor displays like an interior street condition. The interior is finished as a luxury shopping mall as well; floors are polished tile, and glass cases display goods illuminated by hidden lighting. However, this highly contrasting interior is not original to Johnson's design (the store was once "palatial," according to a retail associate²) - renovations have taken place to keep the design up to date with contemporary luxury retail.



Fig. 7. Philip Johnson, interior views of the Rotunda, Neiman Marcus Building, San Francisco, CA, 1909, 1982.

The decision to retain only a portion of the existing, after dismantling and restoring it, speaks to the prominence of the interpretive value in the realization of this project. Had the desire to preserve the original building not been as prevalent in the realization of the project, the end result would not have been the blended space which exists today. The inherent and intentional value systems at play here gave way to the interpretive.

Inherent Value

In advocating for architectural intervention over new construction, environmental and financial gains are two of the most advantageous results of recycling a building. The City of Paris moved to its site in 1896, into the building designed by San Francisco

architect Clinton Day. It suffered interior damage during a 1906 earthquake and fire, but its street facades survived largely undamaged and were therefore preserved when the city rebuilt itself. The subsequent 1909 renovation included the interior rotunda and dome.³

This first change made to the building was not so drastic as Johnson's intervention, because the existing was still sufficient for the programming needs. It was simply damaged, so a new architect stepped in to make minor changes necessary for the project to be used. Following this remodel, the building remained the same until Neiman Marcus purchased the property for a new store. The existing then did not suit the needs of a luxury department store, and therefore was entirely changed. In this case environmental and financial considerations were secondary to the space and organization needed for the new project. Neiman Marcus and Johnson conceded in part to utilizing the existing, but the needs of a new program and desire for a contemporary design outweighed the benefits of reuse. Instead, the old was swallowed by the new.

The inherent value of the City of Paris Building as it existed until 1974 was both historic and pragmatic. The store had been in use for almost a century and had become a landmark in San Francisco. However, this value was of less importance than the need and desire for a new design when an intervention was planned, so the building was entirely changed, arguably demolished to an unrecognizable degree until only fragments of the original could be reused.

Intentional Value

Johnson's intervention in this project introduces a stark contrast to the original language of the City of Paris building. Rather than imitate or reference the existing, the new exterior language was formal and contemporary at the time it was built, reflecting Johnson's values of pushing forward in architectural

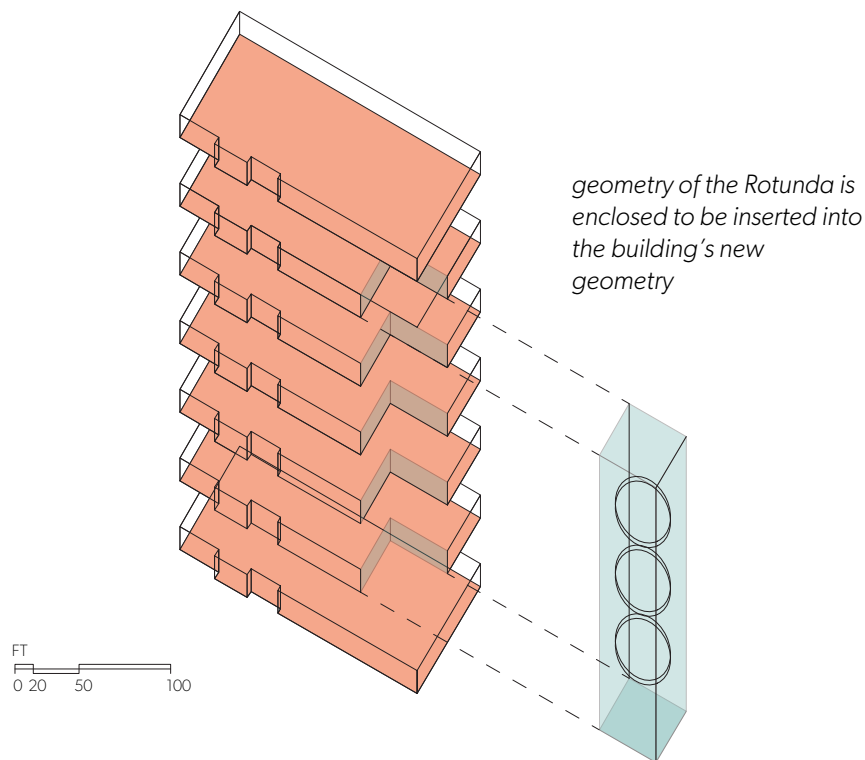


Fig. 8. Philip Johnson, volumetric diagram, Neiman Marcus Building, San Francisco, CA, 1909, 1982, diagram by author

languages rather than looking to the past. The new store is a granite-clad box, originally intended to be without windows except the corner where the Rotunda was to sit (although concessions were made in the form of several false windows in the final design, which became merchandise displays at street level⁴). Johnson was undeterred by backlash from the city and locals, moving forward with his design. Johnson's architectural career was defined by his advocacy for new design ideas and styles. The Neiman Marcus store embodies this mindset, inserting a new language into the city fabric almost without any attempt to recall what existed there before.

Although unusual and touted as "an awkward intrusion into San Francisco,"⁵ the exterior of the Neiman Marcus store has today become a new landmark of the city, of the lesser-known variety. In a luxury shopping district and surrounded by high-end retail stores, Johnson's shimmering glass enclosure responded to the existing City of Paris building "by reconstructing its relationship to the world around it."⁶

The decision to not only preserve and restore the Rotunda, but to shift it to a highly visible location in the new building, altered the public's relationship with something familiar by making it not simply a space to be occupied, but also an object to be observed from afar. The corner of the store is a lantern at night, and during the day is a display of layered reflections and views inside. It invites curious visitors inside, and has become an appreciated part of the city's unusual history.



Fig. 9. Philip Johnson, interior views of the retail floors, Neiman Marcus Building, San Francisco, CA, 1909, 1982.

Interpretive Value

The overlap of Clinton Day's work on the City of Paris building and the 1909 renovation created the building which the city attempted to save in 1974. It became a landmark of sorts, something which "represents the vigor, optimism, and bold elegance with which San Francisco rebuilt itself following 1906."⁷ The original building's presence in a high-profile district of San Francisco for generations transformed it into a piece of the city's self-identified history. Although not wholly original to the first architect's design, the building as it existed when Neiman Marcus purchased it was valued for its original language and what it represented in the city. Those who protested against demolishing the City of Paris building called it "as beloved a building as any in downtown San Francisco."⁸ Its longevity made the building known to multiple generations of San Francisco

residents, as it accumulated the sentimental value which comes from time. Although not a place of worship, government function, or living, the building was in a prominent location in downtown San Francisco and was therefore known to residents in the city.

The values assigned to the building through this association are what moved city officials and residents to protest Johnson's intervention. Although the building lacked the pragmatic requirements of the new program proposed by Neiman Marcus, it is "when the physical structure no longer has economic value that preservationists intervene

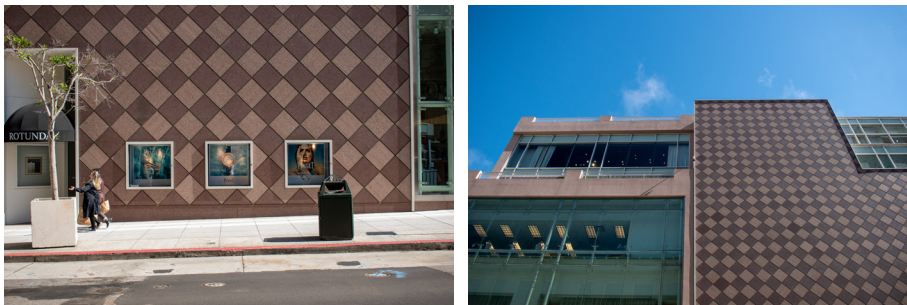


Fig. 10. Philip Johnson, northern facade, Neiman Marcus Building, San Francisco, CA, 1909, 1982.

with communication campaigns that aim to elevate the building's architectural value in the eyes of the public."⁹ The interpretive value associated with and accumulated by the built environment is acknowledged by a wide range of people, who may or may not directly use the building or be concerned with the economic or programmatic functions of the built environment.

These protests led to the partial preservation of the building, to transforming one beloved aspect of the existing into embellishment for the new. This form of value is what produced the final project's unprecedented design, a form of reuse which can be categorized by its otherness. The method of moving one fragment of a building and enclosing it in another language is so drastic as an intervention that it may become isolated as a typology.

Conclusion: Old Within New

The complete transformation of the City of Paris Building into

the Neiman Marcus department store is a combined result of multiple value systems struggling to outweigh each other. The dramatic result is a controversial project, an experiment in near-complete destruction, an example of new consuming old with little dialogue between the two. This can be evaluated in two ways. The completion of this project was met with poor reviews which claimed that the intervention was disrespectful, and that more preservation and



Fig. 11. Philip Johnson, exterior views of the Rotunda from the north, Neiman Marcus Building, San Francisco, CA, 1909, 1982.

dialogue would be better suited to the reuse of such a building. This stance is often taken when evaluating reuse, because the intended and interpretive values of the built environment may take precedence in discussions about what is respectful. Another possible evaluation of this project celebrates the distinct quality of the contrast between old and new. A lesser cited type of respect is seen here, in the architect's recognition that the old is past, and that nothing new can compare in the same language. The grandeur of the existing building is met with the grandeur of contemporary practice, and the grand space is still grand although its language has changed. The original appeal of this building was in its beauty and its distinction as a building defined by a culture of art; the appeal of the intervention is in its unexpected distinction as a building defined by a culture of evolving design. This approach to evaluating Johnson's intervention deals more with intentional values, and prioritizes the architect's knowledge



Fig. 12. Philip Johnson, view of Union Square from the Rotunda, Neiman Marcus Building, San Francisco, CA, 1909, 1982.

and work over the passage of time. Although all forms of value played roles in this project's final result, the struggle between inherent and intentional value on one end and interpretive value on the other produced a building which is unique to its place and purpose, and is now a symbol of evolving luxury in San Francisco.

The Chinati Foundation
Marfa, TX | preserving past transformations



Fig. 1. Robert Irwin, interior scrim walls at sunset, untitled, (dawn to dusk), Marfa, TX, 2016.

The Chinati Foundation is located outside of Marfa, in the Chihuahuan Desert of West Texas. It is one of two main campuses for the Donald Judd Foundation, the other of which is found in Manhattan, NY. Artist and author Donald Judd purchased the former U.S. Army Fort D.A. Russell in the 1970s, which was previously a cavalry and military base from 1919-1938. He sought to repurpose the existing structures to house art installations by a select few artists, who would be involved with the process of curating their own space for the display of their work. Works installed at Chinati were not to be moved or changed, as Judd's primary motivation was to create a place in which art could remain in perpetual dialogue with the context for which it was created. According to Judd's original plans, nothing on the site was to be built new unless it matched the location and footprint of an

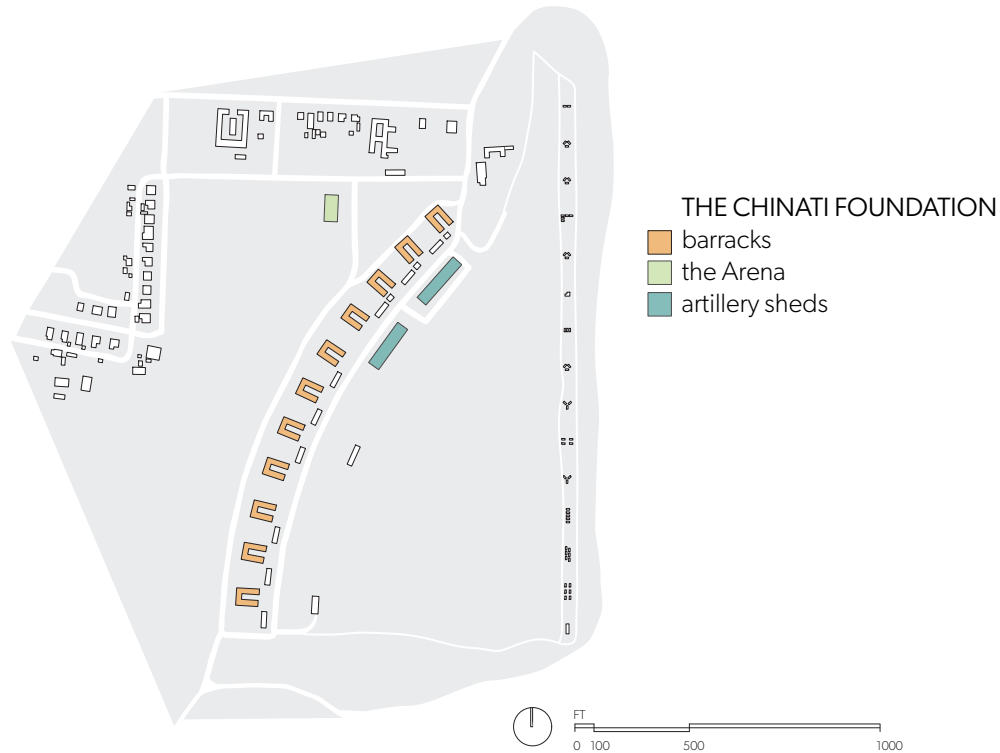


Fig. 2. Site plan of the Chinati Foundation, Marfa, TX, diagram by author.

original building. Nothing on the site was to be demolished unless it was replaced in the same location and footprint. None of the spaces are conditioned, and all are lit only with natural light (with the exception of artist Dan Flavin's galleries, where the works themselves are made of light). Today the Foundation is made up of multiple buildings on one campus, each of which houses works by one artist. The Foundation's buildings are arranged around one side of the fort's previous polo field, where Judd's untitled works in concrete are now found.

Many gallery interiors were completely refinished out of necessity (the original base buildings had fallen into disrepair by the time Judd bought the campus), and exteriors were restored and given new roofs. This approach can be comforting to visitors, who often find themselves familiar with the interior spaces because of their museum-like language of clean white walls, which provides relief to the

senses after walking through the rest of the Chinati campus in the harsh landscape. The Foundation was built with the featured artists' input and overseen by Judd. It currently operates according to Judd's written plans from before his death.

Because the Chinati Foundation is a campus rather than a single building, this study will individually evaluate the various gallery typologies present at Chinati. Each building type will be considered through the lens of either inherent, intentional, or interpretive value. By discussing the gallery types in conjunction with only one type of value each, the complexities of Chinati's values as a whole may be better understood.

Inherent Value

The Chinati campus seems to have been an exercise in conservation upon first glance. Judd meticulously wanted to preserve the character of his site, which attracted him to Marfa originally. However, under further scrutiny the façade of perfect conservation breaks down into a reality of extensive renovation and restoration.

Judd's design for Chinati can be attributed to the existing structures' inherent value according to two means of evaluation. As previously noted, the majority of buildings on the Chinati campus were either built new to replace a previous structure, or the existing was entirely refinished. Judd established Chinati because of the potential for permanence in displaying art, and because the place provided him this opportunity. But each of the buildings was transformed to suit the needs of each artist. This lack of sufficient conditions for new use is why the existing was so extensively changed. But the changes made were predominantly cosmetic and based solely on function, with the intention to preserve as much of the existing character as possible. The existing was remade entirely. This may be used to argue that the

inherent value, or lack thereof, of the existing military buildings was the most influential factor in the material transformation of Chinati. If the existing buildings had met the needs of Judd and the other artists, or had already been in a suitable condition to display the works, the campus may not have been altered at all. However, since the buildings required so much change to meet the needs of a new art museum typology, Chinati's transformation was largely dependent on how these alterations would be made according to their inherent value.

Perhaps the most effective examples of this total change based on pragmatic function (and inherent value) are the barracks buildings on Chinati's campus, which make up the majority of the campus galleries.

Inherent Value: The Barracks



Fig. 3. Donald Judd, exterior elevations of the barracks buildings, The Chinati Foundation, Marfa, TX, 1981-2000.

Arranged in a slight arc around the artillery sheds and the polo field, the barracks and corresponding mess halls line a walking path through the campus. Each barrack building has a courtyard in the center of a U-shaped plan, with porches lining the courtyards. Walking south down the path, the first of these buildings is a special sequence, circulation, and colors of Dan Flavin galleries.

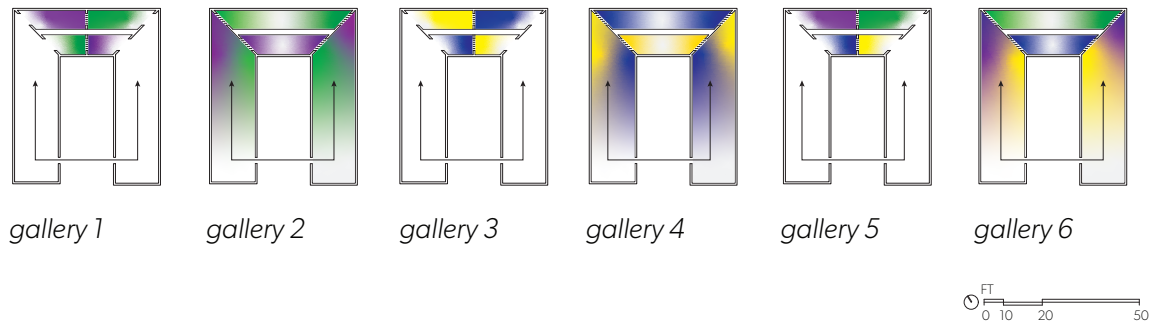


Fig. 4. Donald Judd and Dan Flavin, floor plan diagrams of the Flavin barracks galleries, The Chinati Foundation, Marfa, TX, 1981-2000, drawing by author.

exhibition gallery, which is the only rotating gallery on the Chinati campus. The next six barracks are the Dan Flavin galleries, where Flavin installed a series of six works of light and color that build on one another sequentially down the line of galleries. These six barrack buildings' interiors were entirely renovated so as to install white slanted hallways on the connecting wings of the U-shaped plans. Because Flavin's work needs a dark setting for viewing, the windows were all filled in during the renovation, apart from two at each end of the buildings facing the walking path.¹⁰ Outlines of the original windows are visible on the exterior, but covered in the same stucco as

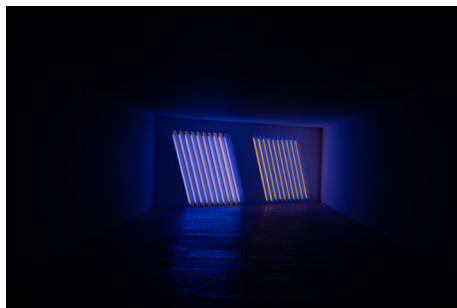


Fig. 5. Donald Judd and Dan Flavin, view of hallway in a darkened Flavin Barrack (left), and of a Flavin Barrack with the installation illuminated (right), The Chinati Foundation, Marfa, TX, 2000.



Fig. 6. Ilya Kabakov, interior views of School No. 6, The Chinati Foundation, Marfa, TX, 1993.

the exterior walls. Because Judd so clearly specified guidelines for installations and artists at Chinati, Flavin was able to work closely with the design for his own galleries and produce works unlike any others in his career.

One of the barracks buildings was left in a state of disrepair for the sake of becoming art itself. Artist Ilya Kabakov gifted the Chinati Foundation *School No. 6*, a recreation of a Russian schoolhouse abandoned in the Soviet Union, in 1993. Interior walls were added to partition the space into classrooms and walls were painted where needed

to accurately depict a Soviet school, but the majority of the building was left as it was found. Schoolhouse furniture and recreations of student work are scattered haphazardly around the interior, as if the place were left in a rush. Kabakov planned to leave the windows open because they had been missing from the barrack when he began, but later windows collected from other Chinati buildings were installed



Fig. 7. Donald Judd, view from the south end of the campus walking path, The Chinati Foundation, Marfa, TX, illustration by author, 2021.

in the schoolhouse to slow the deterioration of the work. The installation is left alone entirely to decay. Visitors are asked to tread lightly and not touch any furniture so as not to disturb the accumulated dust and dirt. Spiders and other insects that find their way inside are left alone, and the central courtyard is entirely wild, as if the children's play space was abandoned as well.¹¹ Kabakov valued the original building specifically because of its state of decay. Unlike most of the barracks galleries, the schoolhouse barrack is an example of inherent value becoming the foundation for little to no change at all.

Intentional Value

The intentional value associated with the Chinati Foundation is found in the name and work of Donald Judd. As an established and experienced artist, Judd's vision for realizing a place like Chinati was ambitious. He built the foundation according to his own value systems, to become a place valued by other artists like himself. Judd's intent to preserve the character of place in the construction



Fig. 8. Donald Judd, view from lofted sleeping space, The Arena at The Chinati Foundation, Marfa, TX, 1930s-1980s.

of Chinati was incredibly influential in how Chinati was built and is operated. This value system decided the aesthetics of the foundation, as well as established the system of rules which dictates how and where buildings can be built on the foundations campus. Judd valued the vernacular architecture of West Texas and the backdrop of the desert. He envisioned the base itself becoming a backdrop and tool for artists to produce their work while preserving the aesthetics of the existing, and to create a place of permanence for the work, to prevent the commodification of art produced there. This value is also what has dictated the current operations of the Chinati Foundation. A significant amount of effort is put into preserving Judd's work as he envisioned and realized it.

One building on the campus, the Arena, was a more personal project for Judd than the others. This building exemplifies the intentional value of the Chinati Foundation as built by Judd.

Intentional Value: the Arena

The Arena at the Chinati Foundation was constructed as a gymnasium for soldiers in the 1930s. Since then it has been an air hangar, cattle roping arena, and horse arena, until Judd refurbished



Fig. 9. Donald Judd, view from courtyard toward the Arena's rear entrance, The Chinati Foundation, Marfa, TX, 1930s-1980s.

the building in the 1980s. He poured partial concrete floors at the north and south ends of the space, infilling the rest with fine gravel. Along with two permanent artworks by David Rabinowitch, the space displays furniture designed by Judd and has served as a gallery space for his and others' works. The space is massive, and takes full advantage of the desert sun with its level of clerestory windows near the roof - a beam of sunlight inches across the space throughout the



Fig. 10. Donald Judd, interior views of the Arena, The Chinati Foundation, Marfa, TX, 1930s-1980s.

day, highlighting the linear nature of the interior. He also built a second-story loft as a sleeping space, and converted an exterior boiler room into a bathing area, landscaped courtyard, and barbecue space (however, the small pool that Judd designed was finished with adobe, which cannot hold water). Judd added adobe to the exterior walls of the arena for aesthetic purposes, and installed two of his

pivot doors as well. Like the rest of Chinati's galleries, the Arena is not conditioned. When the wind blows, the original roof and wall structures rattle as if in a rainstorm. Together, each quality of the space produces a unique museum experience. The Arena is used by the Foundation today for gathering space and community events.¹²

In realizing the Arena, Judd designed the space somewhat more personally than the other Foundation buildings. As a project itself, the Arena was changed for aesthetic purposes as well as functional; Judd used adobe additively on the Arena exterior to alter the building's appearance. The sleeping loft added to the space is minimal, to suit the needs of one person and no more. Changes made to the floor reflect the aesthetic values of Judd as well, rather than functional values of a large gallery space. The building was planned by Judd to reflect his own spatial ideas and design preferences, representing his values as an artist and designer.

Interpretive Value

When discussing the interpretive and accumulated values of the Chinati Foundation's architecture, two timelines may be analyzed. Before Judd purchased the property, Fort D.A. Russell had been left



Fig. 11. Donald Judd, reflections in the windows of the artillery sheds, The Chinati Foundation, Marfa, TX, 1983-1984.



Fig. 12. Donald Judd, view of the North Shed from the north, The Chinati Foundation, Marfa, TX, 1983-1984.

unused since its closing. The base had little to no value to nearby residents as other historic sites might, and was not preserved in any way that would suggest such a value system. However, Judd saw the utilitarian buildings as an opportunity for a unique place for art, and valued the existing because it was a place not built to be beautiful. This value is what prompted Judd to preserve as much of the site's character as possible, and to establish rules about how he would build there.

The former artillery sheds of the base are palpable examples of this value system, and typify Judd's desire to create places of art displayed on a utilitarian stage.

Interpretive Value: the Artillery Sheds

The base's artillery sheds are two of the largest structures on the Chinati campus. These buildings are arguably the most famous buildings of the Chinati Foundation, due in part to their large Quonset-hut roofs. The roofs were added by Judd between 1983 and 1984, both to solve waterproofing problems in the buildings and for aesthetic purposes. This change was substantial, as the new roofs doubled the height of the original sheds. True to the character of Quonset huts,

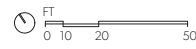
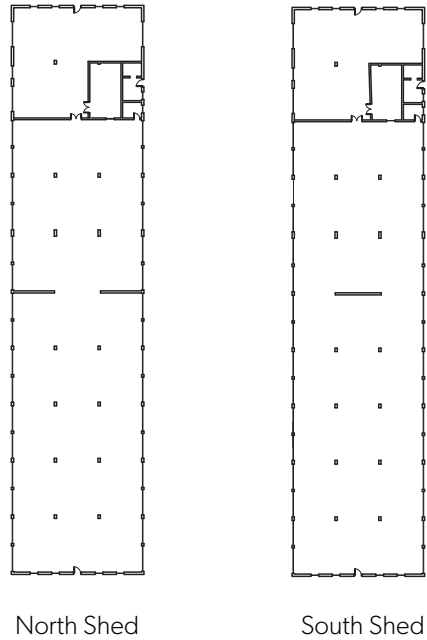


Fig. 13. Donald Judd, Artillery Shed plans, The Chinati Foundation, Marfa, TX, 1930s-2000, drawing by author.

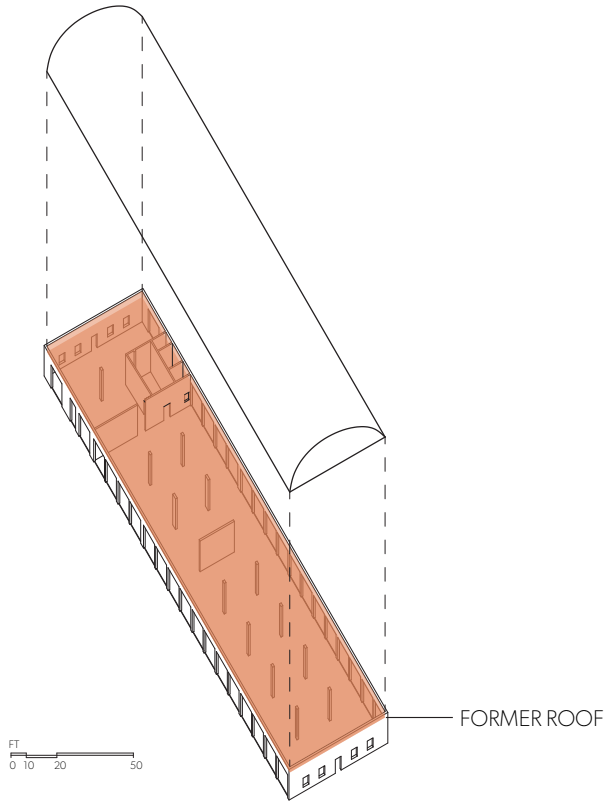


Fig. 14. Donald Judd, assembly diagram of the Artillery Shed Quonset roofs, The Chinati Foundation, Marfa, TX, 1930s-2000, drawing by author.



Fig. 15. Donald Judd, opposite partition walls in the North and South Artillery Sheds, The Chinati Foundation, Marfa, TX, 1983-1984.

Judd used inexpensive materials for these roofs, which rest in the original gutters of the buildings (new metal gutters were installed as replacements, and the existing gutters were infilled).¹³

Judd's original plans for the artillery sheds included fully replacing the northern and southern exterior walls of each structure with glass. However, he was unable to do so because the buildings' past waterproofing issues worsened when the Quonset roofs were added. Instead, ventilation panels were installed on the short ends of each Quonset roof to encourage evaporation of rainwater that now accumulates on the original flat roofs inside. The interiors of the artillery sheds are almost identical, with two distinctions between them. The south shed has a central wall partitioning the space that can be circulated around, but which blocks sight lines directly down the middle of the shed. The north shed is the opposite, with two central walls and a space between them, so inhabitants can see from one entrance to the other when inside. The north and south sheds also have different textures on their concrete ceilings - the concrete in the south shed's ceiling has visible marks from its formwork, while the north shed's is smooth. Both sheds had two operable doors installed that are almost indistinguishable from the floor-to-ceiling windows that line the shed walls. These sliding doors were used to insert Judd's 100 untitled works in mill aluminum, which were fabricated at The Lippincott Company of Connecticut and placed in the artillery sheds between 1982 and 1986.¹⁴ Inside the artillery sheds are

entry spaces where the original administrative offices were found, which are now storage for conservation equipment. Judd's 100 works in mill finish aluminum are meticulously organized throughout the sheds, with the first works in the sheds' entry spaces, almost as a preview for the collection to follow in the larger interior. The works all share identical outer dimensions, but each has a unique interior that seems to change as viewers move through the space. The sheds themselves, after Judd's interventions, are flooded with daylight from all sides, which bounces between the aluminum surfaces and the polished concrete floors. When seen in photographs, this reflecting effect blurs the lines between each work's edge and the floor it rests on. When seen in life, light comes from the works themselves and brings a unique ephemerality to what was once a brick and concrete utilitarian space.

The artillery sheds have become icons of the Chinati Foundation. They are emblematic of the qualities which attracted Judd to Marfa initially: wide open spaces, rough materials, and a character of utilitarian construction. Judd's determination to not only preserve, but celebrate these qualities is a model of his commitment to valuing the existing as it was before his intervention. While this value



Fig. 16. Donald Judd, view from the porch of the John Wesley Gallery, The Arena at The Chinati Foundation, Marfa, TX, 1930s-1980s.

arises from Judd's personal inclination towards and appreciation for the buildings, his choice to uphold it has produced a work of architecture which is celebrated today for its integration of art and the built environment.

Conclusion: The Preservation of Transformation

The Chinati campus today is an exercise in meticulously preserving the transformations originally designed by Judd. The intentional value of Judd's work on the project, although not initially the most influential, has become the prominent value system in effect at Chinati today. In studying this place, the question arises of what is appropriate when architecturally transforming an existing structure. What does it mean to renovate, change, and transform a building, to then have it perpetually maintained in the new changed state? Should reuse invite reuse? And if not, why should the reuse be preserved instead, since this places more importance on the reuse than the original? When speaking with the Chinati Foundation's current archivist, she described the ongoing challenges of maintenance at Chinati, and balancing preservation with growth. A phrase she used to describe this struggle was "a balance of provisionality and permanence."¹⁵ This resonates with a major underlying theme of the practice of architecture and the transformation of buildings. If a new building is designed with the intention of never being changed, of being permanent for the rest of time, the design is flawed from the start. If an existing building is transformed with the intention of never again being changed, of the transformation remaining permanent for the rest of time, the design is again flawed from the start. To consciously incorporate the relative permanence of this practice into the conception of contemporary spaces begs for the necessity of humility on the part of the architect. To recognize that any new construction will one day face either demolition or reuse provides an

alternate perspective on reuse. Why shouldn't a building evolve?

If preservation is disregarded entirely in practice, however, the transformation of buildings is in danger of becoming as reckless as the demolition of buildings for new construction. Judd's work in Marfa may be considered a blend of conservation efforts and imitative design. Today, the efforts are focused on the aspect of conserving. Interventions in existing buildings have the potential to encourage contemplation of one's relationship to the past and future by allowing the past to be visible and provocative in architecture, by beginning "a new era in the life of an old building."¹⁶ The Chinati Foundation is an example of intervention becoming conservation as value systems interconnect and merge together into one effort to preserve the values themselves.

The MuseumLab

Pittsburgh, PA | revealing what was hidden



Fig. 1. KoningEizenberg Architects, ceiling art installation merging with wall textures in the Grable Gallery, MuseumLab, Pittsburgh, PA, 2019

The Children's Museum in Pittsburgh is comprised of spaces in four buildings, three of which are historic reuse projects. The former Allegheny City Post Office and Buell Planetarium are connected by the Lantern Building, designed by KoningEizenberg Architects and completed between 2003 and 2004. The post office and planetarium buildings house exhibits for the museum, as well as administrative space for museum staff. The Lantern Building was designed to incorporate the two and to expand the museum's exhibition space.¹⁷

The museum's most recent expansion is the MuseumLab, also designed by KoningEizenberg Architects and completed in 2019. This portion of the Children's Museum is located in the former first Carnegie Free Library, which had fallen into disrepair by the mid 2000's. Now home to creative workspaces, tech labs, and a charter

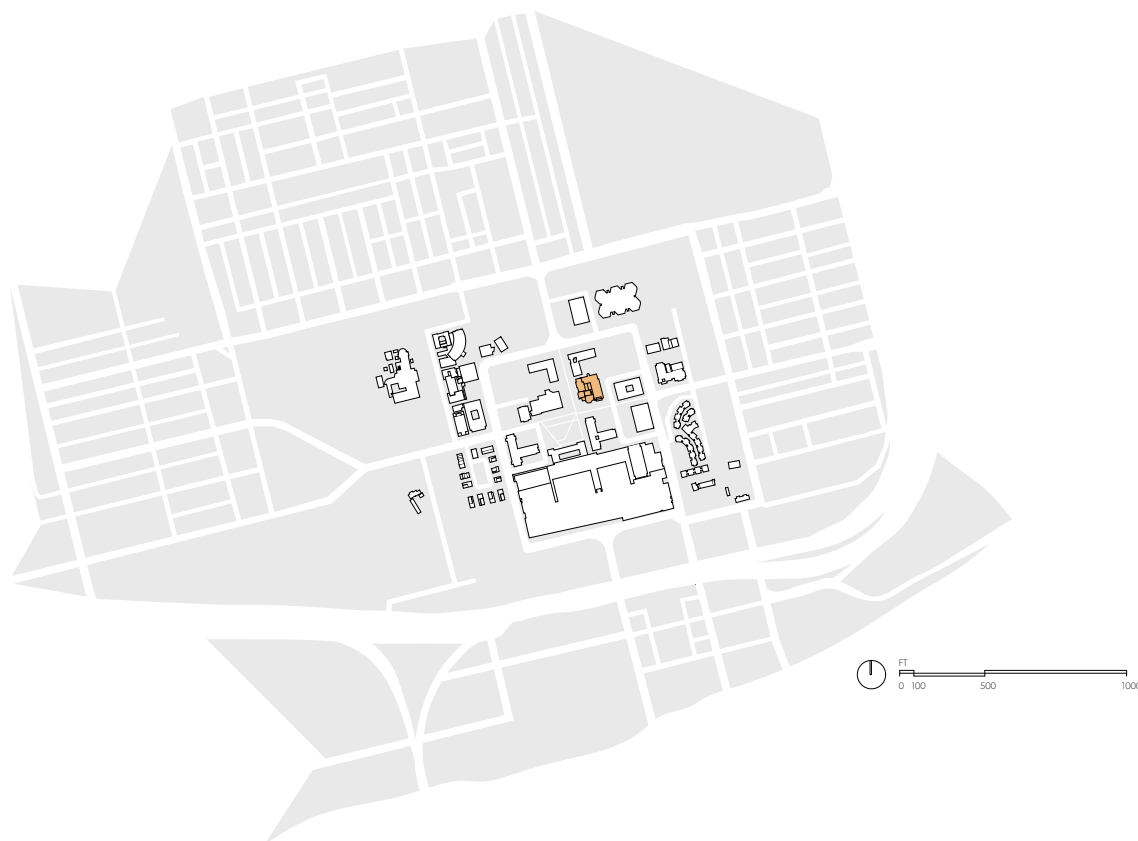


Fig. 2. Site plan of MuseumLab, Pittsburgh, PA, diagram by author.

middle school, the MuseumLab was designed as a space for older children and young adults to explore and create. In this intervention, KoningEizenberg stripped back additive interior renovations from the 1960s and 1970s, exposing the Carnegie Library's stonework, steel beams, and arched doorways to create "a beautiful ruin," as it is known now to patrons and employees alike. The architects utilized two different approaches to this project; in most areas the intervention was ruled by preservation, and in other areas (where pragmatic additions and changes were made) the intervention became self-evident and easily recognizable.¹⁸

The MuseumLab shares a building with Pittsburgh's Carnegie Hall. In the main entry intricate stucco arches and designs cover the walls and ceiling after being accidentally discovered by a contractor in the late stages of construction.¹⁹ The lobby space is home to a new

staircase enclosed in perforated steel made of recycled book stack flooring, an echo of the library's original grand staircase in the same location. The most significant architectural interventions happened in the central space of the original library. Beyond the entry visitors find themselves in the Grable Gallery, where the library's circulation desk once stood. The ceiling of this space is now a permanent art installation, an intricately layered recreation of the library's stained-glass ceiling and arches that were previously destroyed.

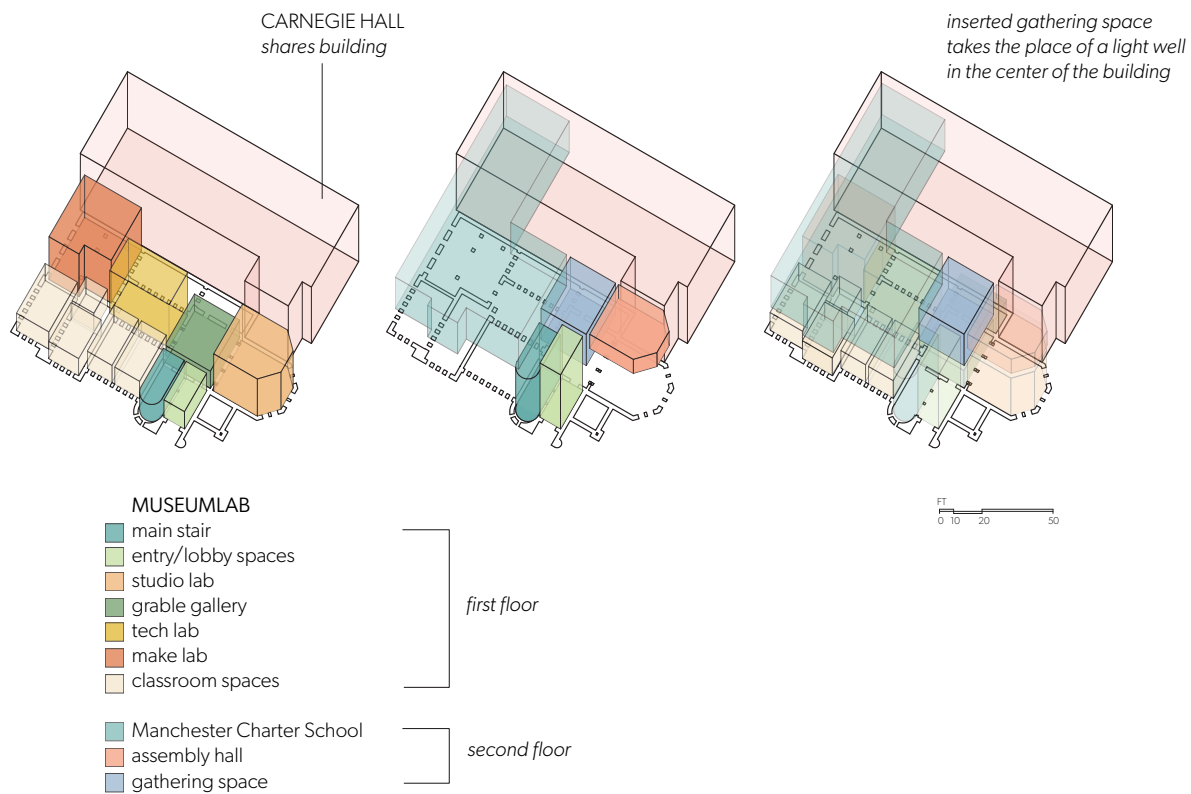


Fig. 3. KoningEizenberg Architects, volumetric diagram of the new gathering space in relation to the galleries, MuseumLab, Pittsburgh, PA, 2019, diagram by author.

Adjacent to this space are more converted galleries, which were the library's reading rooms.

Directly above the Grable Gallery is the most considerable addition to the project, a two-story gathering space built into what was previously an exterior light well. The architects chose to convert the gallery roof below into a floor encircled by translucent panels, and install a roof with perimeter clerestory skylights to illuminate



Fig. 4. KoningEizenberg Architects, details of the old meeting the new, MuseumLab, Pittsburgh, PA, 2019.

the gathering space and the Grable gallery below. This gathering space provides access via a new stairway and balcony to a large assembly space, which was previously accessed by a tower staircase now used for staff circulation.²⁰ The gathering space (accessed itself by the lobby staircase) is also the entrance to the Manchester Charter School, whose program was included in the renovations. Very little was added overall in the intervention; KoningEizenberg only expanded the building into the existing lightwell to make the new gathering space.

The MuseumLab's gallery spaces are all covered in visual remnants of the Carnegie Library, and incorporate the concept of revealing ruin as something beautiful into the artwork and exhibits. Around the galleries, miniature artworks rest in gaps in the exposed brickwork, becoming hidden treasures for visitors to find. Plaques throughout the galleries also tell the history of the building and each room inside it, displaying images of the original library rooms and explaining how they were changed into today's galleries and maker spaces.

KoningEizenberg formulated two approaches to this project based on how the existing would be utilized in the final design. The first of these is preservation-minded intervention. This approach involved removing interior additions to reveal the stone beneath, while

repairing the crumbling walls where necessary. The second method was restoration-minded intervention. This process involved new finishes and paint which hides functional elements added to the building (new insulation, electrical systems, etc). Portions of the building where restoration-minded intervention took place now have new interior finishes and a clear distinction from the rest of the project. The two methods produced an interior which is juxtaposed against itself to provide an environmental blend of old and new.

This project is primarily the result of inherent and interpretive value blending together to be the most influential to the design. Here, the intentional value of the past architect is equal to that of KoningEizenberg, as they chose to celebrate the original existing work. However, the spatial potential of the library to become the MuseumLab, as well as the desire to experience the accumulated wear and detritus on the original building, were the most apparent values in the end product.

Inherent Value

The most significant change made in the MuseumLab renovation was the addition of the gathering space above the new Grable Gallery. This



Fig. 5.
KoningEizenberg
Architects, light
from clerestory
windows entering
the gathering
space outside the
Manchester Charter
School, MuseumLab,
Pittsburgh, PA,
2019.

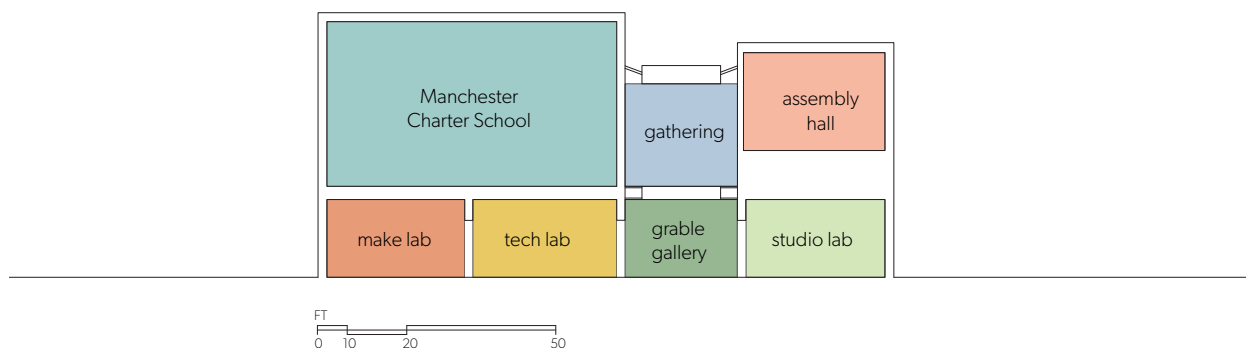


Fig. 6. KoningEizenberg Architects, sectional diagram of the new gathering space (previously not enclosed) in relation to the galleries, MuseumLab, Pittsburgh, PA, 2019, diagram by author.

new space was enclosed from an exterior light well in the building's original design. The exterior walls became interior, and roof became floor (Fig. 6).

This addition allowed for a new mezzanine-level entry to the renovated assembly hall as well, from the gathering space below. These were the only entirely new spaces made in the renovation, other changes being more cosmetic or functional, focused on revealing and restoring the original building. The insertion of these spaces into the existing was based on pragmatic spatial functions and program requirements. However, the way in which these changes were made was largely determined by the footprint of the existing, and the architects' approach answered questions of how to enlarge a historic building without expanding horizontally or even vertically. The building as it existed provided sufficient space for the new program of the MuseumLab, and additive changes made to the existing are integrated into the space with little to no interference to the rest of the building. Of the two approaches in this intervention, preservation-minded vs. restoration-minded, the faux restorations which took place were possible because of the inherent value of the existing. Had the original construction not been large enough or structurally sound, the architects would not have been able to make its reveal so pivotal to their design. When the

building was repaired or covered, it was out of necessity. The Studio Lab, for example, is adjacent to the Grable Gallery and has entirely new interior wall finishes to cover new insulation and other required additions. Where new meets old is deliberately recognized with a clear line between the two.

However, damage to the existing must also be considered when discussing the inherent value of the building. Because the ceiling above the library's circulation desk was destroyed, the architects were able to seize an opportunity to rebuild it as a floor as well, to insert the gathering space above. This process provided space to design the new roof with integrated skylights and an art installation to recall the original ceiling. Had the building not been damaged in this way, these opportunities would not have existed, and the new construction may not have so successfully integrated its new spaces.

Intentional Value

The Carnegie Library building was designed to be valued as a monument to knowledge by its patrons and its city. Because it was intended to become a historic building and be valued by future



Fig. 7.
KoningEizenberg
Architects, views
of the Studio Lab
from the Grable
Gallery, MuseumLab,
Pittsburgh, PA, 2019.

generations, changes made to it since its original realization have varied depending on the relative importance of this value system to those using the building. Past use involved cosmetic changes to the building's interior to suit the aesthetics of the time. This meant covering the original ornamentation of the building with minimal walls and columns, but leaving the spatial qualities of the rooms as they were. The MuseumLab intervention instead chose to present the original design intent, and how it has aged, as a centerpiece and framework for the building. This approach places the intentional value of the existing at the forefront of the design process. Because the architects chose to orient their intervention in the galleries around revealing what had been hidden, the existing is celebrated as central to the new designed space.

However, the intentional value which prompted exposure of the original crumbling walls only affected gallery spaces. The Manchester Charter School, on the second level of the project, was entirely refinished inside. Walls are clean and white, and the ruin of the Carnegie Library is not made into a focal point of design. This choice was driven by the architects' intent to make a dignified place of learning for the Charter School students. Much of the school's student body are children living in underserved neighborhoods in Pittsburgh. The crumbling walls and exposed stone of the original library were



Fig. 8.
KoningEizenberg
Architects,
upstairs lobby
space (left) and
view of stairs from
the Grable Gallery
(right), MuseumLab,
Pittsburgh, PA, 2019.

an appropriate language for a discovery museum, but a more refined environment is better suited for a charter middle school. Here, intentional value becomes a driving force for a secondary language within a single project.

KoningEizenbergs' primary rules of intervention were fixed on preservation-minded transformations which would reveal the original building and only alter it where necessary. This is a representation of intentional value exhibiting other forms of value (in this case, interpreted) in practice. The architects' own value system in creating this space was to reveal the value of time and material wear, producing a building where such core qualities define the architecture itself.



Fig. 9.
KoningEizenberg
Architects, details
of existing
revealed stonework,
Pittsburgh, PA, 2019.

Interpretive Value

In this project, the value of the existing is not only relevant because it was designed to be valuable, but also because it is an example of historic architecture which has been preserved to some extent and can be seen and felt now that it is revealed. Many of the MuseumLab's visitors enjoy the building as an architectural experience as well as a children's museum. This comes from the many opportunities to experience the tangible passage of time as they move throughout the spaces. Events such as weddings and banquets are held at the MuseumLab for its backdrop as a "beautiful ruin." Time was taken to display information about the galleries as they existed before the



Fig. 10.
KoningEizenberg
Architects, view of
a learning lab from
the Grable Gallery,
Pittsburgh, PA, 2019.

new intervention. Each gallery has a small plaque providing images and information about the room as it previously existed. These design choices celebrate the changes made to the building over time, as well as the building as it existed previously. While moving throughout the galleries, one is encouraged to wonder how exactly the building was changed by exploring the relationships between rooms. The project utilizes the existing as an opportunity for enhancing its new program as a place of exploration and experimentation, and this reveals discoveries about the building itself.

Today the most apparent result of the building's interpretive value is the dialogue that KoningEizenberg began between the existing and the new. Previous interventions in this building entirely covered the existing, removing any potential for the original building language to be experienced once inside. The MuseumLab intervention established a relationship between old and new which has reminded the building's users about the value in revealing what was there before. Patrons appreciate the interior because of the language and details of the revealed stone. By designing based on the interpretive significance of the original building and its history, KoningEizenberg makes room

for others to understand and share their values.

Conclusion: Celebrating a "Ruin"

The MuseumLab is an example of how architectural interventions can celebrate existing buildings for how they display the passage of time. KoningEizenberg approached the project as a chance to uncover past work rather than as a blank canvas for something new. The existing was not restored entirely, but was also not preserved as it was found. Instead, the architects were able to acknowledge potential "to do something more valuable, which is to install a new type of architecture"²¹. This approach values the existing not only for its history or previous importance. The intervention celebrates the way the building has aged, has been manipulated by other generations, and how it can be manipulated by its current users. The introduction of a new program provided opportunities for new approaches to rebuilding damaged portions of the building, as well as an exploration into what a children's museum can be.

KoningEizenberg's intervention valued the existing for its size, age, and wear, translating this value into a discernable and interactive environment. The inherent and interpretive value rose to the surface of this design while old met new as equally important to the project. Moving through the galleries is exciting, and spurs curiosity in patrons while they find interactive art on and in the cracked walls, turning the entire building into a scavenger hunt. If the existing had been only a backdrop or stage for something entirely separate from its history, these opportunities would have been overlooked. After the value systems affecting the project are considered, this approach can be understood as more than just an act of preservation. This uncommon building is now an uncommon place of learning and experimentation, and a contemporary work of architecture celebrated for its antiquity.

The Massachusetts Museum of Contemporary Art

North Adams, MA | reimagining a history



Fig. 1. Bruner/Cott & Associates, skylights in Building 6, Massachusetts Museum of Contemporary Art, North Adams, MA, 2017.

The Massachusetts Museum of Contemporary Art (the Mass MoCA) is a collection of 26 industrial buildings in North Adams, Massachusetts. The buildings previously housed two major companies and employers: Arnold Print Works (1860-1942) and the Sprague Electric Company (1942-1985). Both companies had significant impacts on the surrounding town (at its height Sprague employed over 4,100 people in the town of less than 20,000), and the building complex rests on a large, prominent site near the center of North Adams. When the Sprague Electric Company, the last major business tenant of the complex, closed in 1985, the site was purchased the following year with hopes to create something out of the massive buildings to reinvigorate the town after the loss of its major employers. The Mass MoCA opened for its inaugural year in 1999, and more recently opened Building 6, the final phase of its



Fig. 2. Site plan of Mass MoCA, North Adams, MA, diagram by author.

25-year master plan in 2017. The master plan was worked on by Bruner/Cott & Associates, Frank Gehry, Robert Venturi, and Skidmore, Owings & Merrill. Bruner/Cott & Associates became the MoCA's designated project architect in 1992.²²

The factory complex now houses the museum in addition to retail tenants, event space, performing arts facilities, and outdoor program space. Because of this, the campus is somewhat sprawling and the museum blends into the other programs. Upon arrival, visitors must wander first throughout the exterior spaces to find the main entry axis to the museum lobby. Once inside, the buildings still encourage wandering between galleries. Unlike a smaller museum, or a museum designed for new construction, the Mass MoCA has no clearly distinguishable path of one-way circulation. Instead, routes through the campus meander through each building and cross the courtyards in between. Access

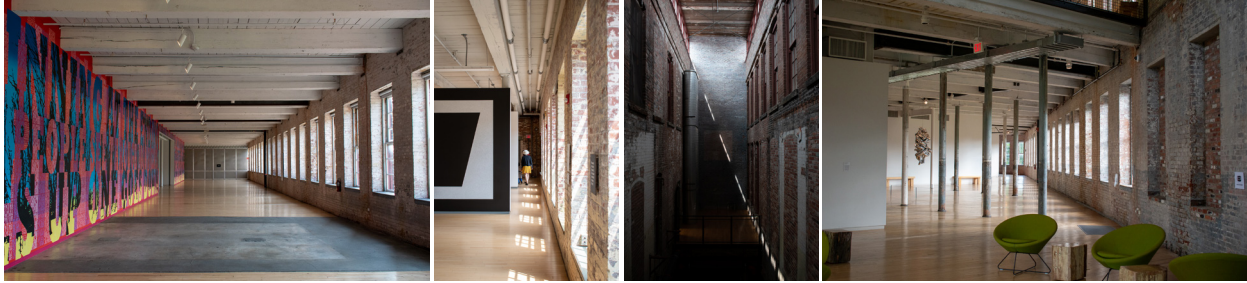


Fig. 3. Bruner/Cott & Associates, daylight in various Mass MoCA galleries, Massachusetts Museum of Contemporary Art, North Adams, MA, 2017.

to each gallery overlaps other pathways, some galleries are fit into smaller corners of the buildings, and some take over entire buildings for a single interactive installation. The campus as a whole is overwhelming, and its size makes wandering necessary.

The Mass MoCA was conceived as a place which could display large-scale works by particular artists who are often unable to show their pieces in conventional museum settings. The galleries are organized by building, and many artists have series or collections of their work displayed throughout multiple galleries. Access between buildings changes by level and gallery - some adjacent buildings connect on one level where others must be accessed through a different gallery above or below. Ramps and lightwells between buildings are a surprise, seeming to visitors like a hidden path with suddenly open views to a part of

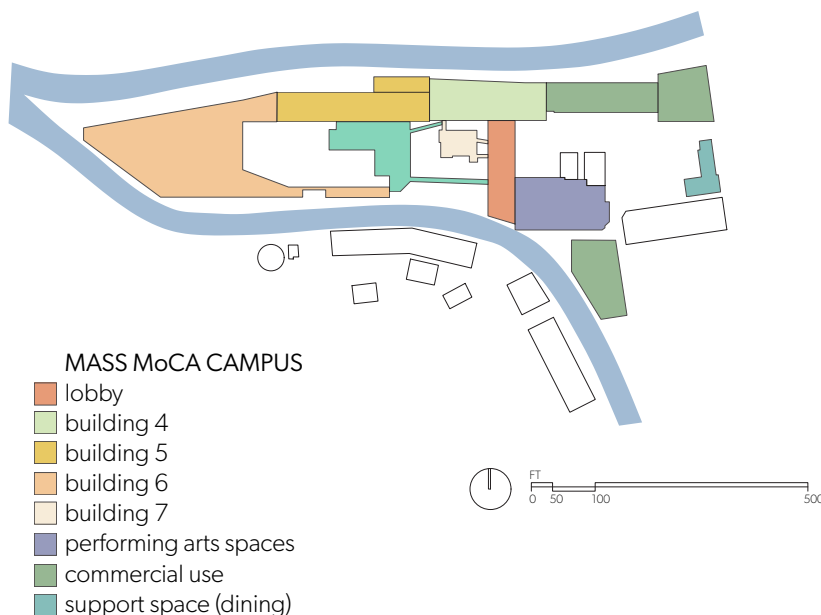


Fig. 4. Bruner/Cott & Associates, MoCA campus, Massachusetts Museum of Contemporary Art, North Adams, MA, 2017, diagram by author.



Fig. 5. Bruner/
Cott & Associates,
restrooms,
Massachusetts Museum
of Contemporary Art,
North Adams, MA,
2017.

the campus one might not be aware of being near. Even the restrooms are somewhat of a surprise; they are down a staircase between partial brick walls and columns, through a narrow walkway between brick and stone, and into what seemed to previously be a storage or locker and wet room, complete with metal stall doors attached to brick stall walls, massive basin sinks with multiple faucets, and signs reporting how many days since the facility's last accident. Such details are scattered throughout the museum for visitors to find as they wander.

There is plenty of gathering space outside the museum's main entrance that visitors use frequently. There are colorful flower arrangements and groups of bright outdoor furniture arranged in the industrial plaza, where museum patrons sit while they eat at the restaurants outside or simply while they move between buildings.

Building 6, the most recently completed wing of the museum, is organized around a central spine of light and shadow. Gallery spaces surround a light well inserted to facilitate vertical circulation and bring daylight deep into the building. This space can double as a gallery as well; artwork suspended from above on clear acrylic panels encourages lingering as people move up and down the staircases in the

space. The light well has an anchoring effect, assisting with wayfinding in the massive building. Visitors are always aware of daylight seeping into the galleries from the central stair, and from this can orient themselves both on the gallery maps and according to level.

The original open-plan factory retains its character in Building 6 with views across the town and river, with windows that aren't covered or dimmed, and with sudden but subtle reveals of sight lines to the opposite end of the immense floor plan. Columns were removed where necessary and replaced with beams to make room for white boxes of exhibition space, but the floors still creak and the paint is still peeling. The building's exterior walls are angled but don't narrow to a point. Where the angles of the walls come together, they meet at a sudden double-height reading space. The upper floor has been pulled back here to provide a mezzanine, and columns were replaced with beams and tension cables to support the roof. Standing on the edge of this space's second level, patrons can look down on a table of books, chairs, and a double-height window. Such moments where new architectural space was inserted into the existing, in addition to the size and meandering circulation patterns, turns the museum galleries



Fig. 6. Bruner/Cott & Associates, skylights in Building 6, Massachusetts Museum of Contemporary Art, North Adams, MA, 2017.

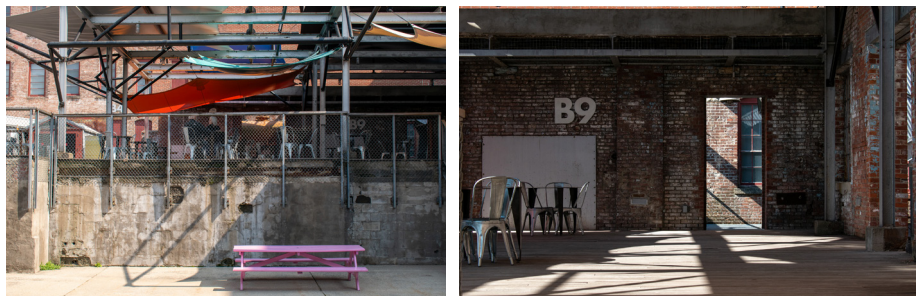


Fig. 7. Bruner/Cott & Associates, cafe seating known as Building 9, Massachusetts Museum of Contemporary Art, North Adams, MA, 2017.

into something to be explored.

This museum balances all three value systems almost equally. However, when the reasons for the interventions are compared to one another, and the end result is analyzed, the inherent and interpretive values of the existing can be seen as the most influential to Bruner/Cott's final design for the Mass MoCA.

Inherent Value

The Mass MoCA exists as it does today largely because the original buildings met the spatial requirements of an art museum. The size of the factory buildings is functional for large gallery spaces, and the structural integrity of the buildings could withstand years of future use. However, the nature of this intervention sets it apart from other transformative projects because of the new ways the museum program was addressed. Bruner/Cott approached their part in the MoCA project as an opportunity to create a place filled with the unexpected. The museum repeatedly reveals new surprises to visitors in the shape of unexpected ramps, views, and light-filled spaces. The museum café is

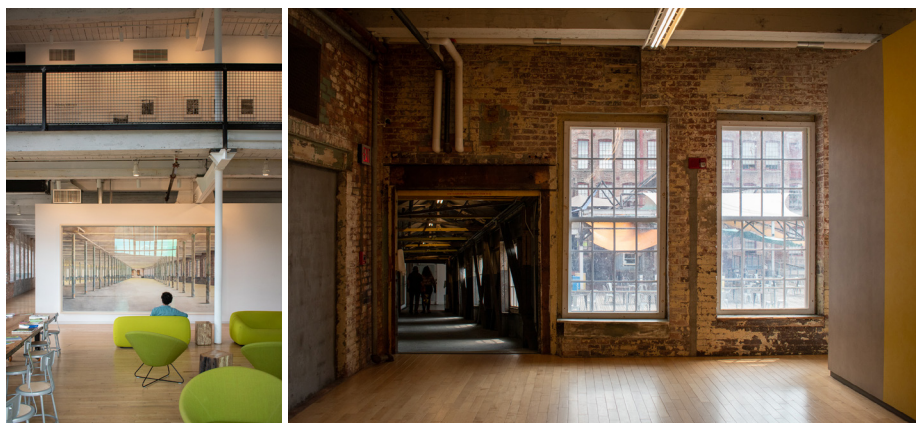


Fig. 8. Bruner/Cott & Associates, museum patron viewing a painting of his view before the intervention in Building 6 (left), ramp entrance between galleries (right), Massachusetts Museum of Contemporary Art, North Adams, MA, 2017.



Fig. 9. Bruner/Cott & Associates, looking into the Building 6 James Turrell gallery from above (left), temporary outdoor stage next to Building 5 (right) Massachusetts Museum of Contemporary Art, North Adams, MA, 2017.

known as Building 9, and was once one of the factory buildings, but is now a patio draped with colorful awnings with views to the galleries as well as the Hoosic River running through the museum campus (Fig. 7). If the project had been only one building rather than an entire industrial campus, these connections and surprises would not have been possible. By realizing the value and potential of the buildings as they existed, the architects incite curiosity and a desire to explore in the museum's visitors. Without the size and industrial language of the buildings, there would be no opportunity for the sudden reveals of vast spaces or narrow connections between galleries which make the MoCA a destination. Not only did the existing meet the needs of the intervention, it also met and exceeded the needs of a new program, which is taken full advantage of.

Intentional Value

A large portion of the Mass MoCA's individuality comes from its generous installations and permanent artist galleries. This museum was designed in part for certain artists who work at large scales to display their pieces. Some galleries are designed into the buildings themselves, such as the exhibits by artist James Turrell, which are immersive rooms of light and darkness. Other galleries are large and open enough to house massive traveling installations, or to allow artists to create temporary, but site-specific, works for the space.

This intentional aspect of the Mass MoCA celebrates the potential of the existing, and the architects' ability to uncover it through intervention.

The MoCA campus is also a place for seasonal events such as music festivals, concerts, and outdoor film viewings. The courtyards between gallery buildings provide space for these events, where stages can be installed and crowds can gather. This aspect of the intentional design has less to do with the program needed for a museum, and is more a result of the potential for the museum to interact with its community in more than one way. This value was again found in the site's potential to support more than a typical museum program.

Because the Mass MoCA was realized as such an unparalleled museum (it became the largest contemporary art museum in the United

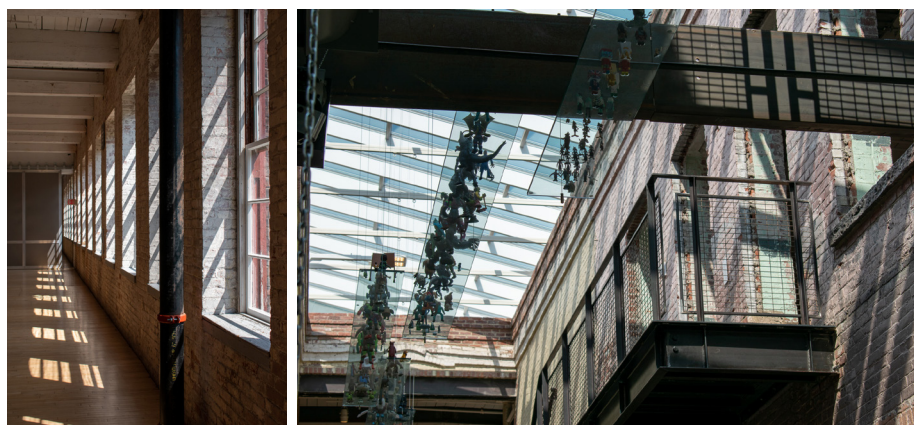


Fig. 10. Bruner/Cott & Associates, light from central stair in adjacent galleries (left) and artwork suspended in the light well of Building 6 (right), Massachusetts Museum of Contemporary Art, North Adams, MA, 2017.

States after Building 6 opened in 2017), it has become an attraction which brings tourists and industry to North Adams. The Mass MoCA was built to be a transformative work of architecture, in the hopes of restoring vibrancy and economic growth to the town with new jobs and a newly begun tourism industry. Once the museum was built, hotels and boutique lodgings began to appear in and around the town to accommodate travelers visiting the MoCA, and the museum events held in town attract locals and tourists alike. The building has become a centralized part of its town because of the intent for it to become

valuable, which directed the design of the museum as a whole.

Interpretive Value

North Adams, MA was built around the industries previously housed in the current Mass MoCA buildings. Because the buildings were closed in the late 20th century, many of North Adams' current residents either worked in the complex or had family who did. This also meant that many of the town's residents lost their livelihood when the complex shut down. One of the boutique hotels built for museum visitors is a reuse project itself, which transformed what was previously housing for factory employees into cottages that recall bed-and-breakfasts. These can be seen from the windows of the MoCA's Building 6, where a series of interviews with local residents are displayed to inform museum guests of the cottages' history and what they mean to the town's past and current residents.

The nature of the MoCA's role in North Adams carries the burden of symbolizing the loss of a generation's way of life. This connection to the past is made visible by the building as much as by the residents who still remember working in the complex as a factory. Because of this, the decisions made by the architects to preserve the complex's



Fig. 11. Bruner/Cott & Associates, view of the Porches Inn from Building 6, Massachusetts Museum of Contemporary Art, North Adams, MA, 2017.



Fig. 12. Bruner/Cott & Associates, entry to Building 9 from the museum lobby, Massachusetts Museum of Contemporary Art, North Adams, MA, 2017.

industrial language serve more than one purpose. While the language of the MoCA celebrates the wearing down of materials over time, it also acknowledges the significance of the buildings' previous purpose to the town's history and its resulting value to the people living there.

Conclusion: Factory-Sized

Upon first glance, the intentional value of the Mass MoCA appears to be the most influential to the intervention's design. However, once the project is analyzed further, the significance of the building's inherent and interpretive value is made apparent. If the architects had only chosen to celebrate the material wear of the existing, the museum would still have a similar language to what exists today, but by valuing the other aspects of the complex's history Bruner/Cott was able to realize a project which is entirely of its place while still successfully meeting contemporary needs. Common issues of historical interventions are not seen here; the museum acknowledges its history and location respectfully, and has revitalized the town of North Adams.

Visiting the Mass MoCA and speaking to local residents about the museum reveals the sense of pride shared by the town and the

museum in its success. The attraction of North Adams as a place is mirrored in the Mass MoCA itself; the town and museum have blended seamlessly together. Had the value systems at play been ignored or underutilized in this project, this integration may not have been possible or as successful. The intentional value of this project had to do with designing a museum which would simultaneously be new and reinvigorating, while also being of its place and responding appropriately to its context. This value is what led to the creation of a place for events, site-specific work, new retail space, and outdoor program. The inherent and interpretive value of the Mass MoCA have much to do with the history of North Adams and the tangible reminders of its past interspersed throughout the town. These were translated into the new project as framed views, acknowledgements of the site's history in the buildings, overlapping circulation paths, and industrial construction left exposed. This culmination of 25 years of planning and design is a balanced blend of all three forms of value systems, something both contemporary and historic which does not shy away from its past but also rises to the challenges of the present. The project is unique and ambitious, and has become a precedent for architectural reuse.

The Values of Architectural Intervention

How value systems affect the reuse of buildings



Fig. 1. Bruner/Cott & Associates, museum patron in Building 6, Massachusetts Museum of Contemporary Art, North Adams, MA, 2017.

Architecture and the built environment are characterized by their relationship with the passage of time. The past may potentially be visible and provocative in the built environment, or hidden entirely, or destroyed to make space for the new. By enabling existing buildings to react to contemporary demands while retaining a connection to the past, the built environment incorporates its relative permanence into a dialogue between generations. The awareness that any new construction will one day face either demolition or reuse provides an alternative perspective on approaching interventions.

This research has raised questions about how buildings are valued and subsequently categorized and evaluated for reuse. The process of intervening in an existing building appeared to depend on a singular value system before analyzing these four projects. However, this study

revealed the many forces at work when determining why a building is valued. Each building approached the existing with a different attitude. Once these attitudes were understood by establishing multiple value systems for comparison, the projects could be understood on a spectrum of intervention.

The Neiman Marcus department store is the most radical form of intervention seen here; old was dismantled, reassembled, and inserted into the new. On the opposite end of this spectrum is the MuseumLab, where the existing was restored and repaired, and new was inserted into the old. The Chinati Foundation and the Mass MoCA share a related program, but while Chinati is an example of faux preservation, the MoCA reveals and shapes the existing to become a historic and at times nostalgic experience. All four of these projects raise the question of what is respectful in reusing architecture, because each claims to show respect with a drastically different approach. By categorizing each project in relation to shared values between all four, they can be used as case studies to understand how architects undertake the task of intervention and how the resulting projects reflect which value systems were most influential.

Showing Respect

How value systems affect approaches to intervention

All three of the categories of values used in this study can deter architects from reusing buildings, because altering a work of architecture for a purpose it was not built for may be seen as a delicate matter. The task of transformation carries several burdens of expectation; if a building deserves respect, how is it to be given? Some interventions claim to respect the existing by introducing an entirely new architectural language, a juxtaposition of old and radical new, or by abstaining from replication to avoid falling short of the original standard. Other interventions show respect through imitation

or as little change as possible. The extent of intervention may depend on the social expectations of the generation or the architect, or on the original societal purpose of the building. However, this value-centered attitude is subjective, because one must then determine which value system is the most applicable to the existing building before establishing the appropriate course of intervention, which in turn encompasses a broad range of approaches. *"Once the fitting, the appropriate, has been adopted as an approach, it is difficult to abstain from the possibilities it offers or the questions that then ensue."*²³

The questions which arose from this study consider multiple aspects of building reuse. Time spent at each site documenting as well as time spent compiling the research led to a method of thinking about architectural interventions on multiple scales, and how interventions align with social, economic, and historic issues which were previously not considered. Apart from providing an understanding of how these issues are perceived once a project is complete, this also reveals that the act of intervention in architecture is driven by the relative importance of multiple forces which architects must acknowledge. In practicing architecture one can defend interventions based on pragmatic function, economic success, and levels of preservation, but also on value systems and how they become tangible in the completed work.

Endnotes

1. Dean Taylor, interview by author. Field Interview, San Francisco, July 5, 2021.

2. Taylor, interview.

3. "City of Paris Building," Noehill in San Francisco, <https://noehill.com/sf/landmarks/nat1975000471.asp>

4. Taylor, interview.

5. Paul Goldberger, "San Franciscans Get Three New Buildings," *The New York Times*, November 15, 1983, <https://www.nytimes.com/1983/11/15/arts/san-franciscans-get-three-new-buildings.html?pagewanted=all>

6. David Adjaye, Nikolaus Hirsch, and Jorge Otero-Pailos in Conversation, "On Architecture and Authorship," *Places Journal*, October 2011. <https://doi.org/10.22269/1111024>

7. "City of Paris Building," Noehill in San Francisco.

8. Goldberger, "San Franciscans Get Three New Buildings."

9. Adjaye, Hirsch, and Otero-Pailos in Conversation, "On Architecture and Authorship."

10. Julie Carey, interview by author. Field Interview, Marfa, July 10, 2021.

11. Carey, interview.

12. Carey, interview.

13. Hannah Marshall, interview by author. Field Interview, Marfa, July 9, 2021.

14. Marshall, interview.

15. Marshall, interview.

16. Adjaye, Hirsch, and Otero-Pailos in Conversation, "On Architecture and Authorship."

17. Max Pipman, interview by author. Field Interview, Pittsburgh, July 14, 2021.

18. Pipman, interview.

19. Pipman, interview.

20. Pipman, interview.

21. Adjaye, Hirsch, and Otero-Pailos in Conversation, "On Architecture and Authorship."

22. "History," Mass MoCA, <https://massmoca.org/about/history/>

23. Johan Celsing, "Decorum," Stockholm, April 15, 2013.

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