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ACKNOWLEDGEMENTS

The Extreme Model Railroad and Contemporary Architecture Museum has been a collaborative project from the beginning. While the idea in its original state was innovative, it has been carefully cultivated and developed by many. Borne out of Thomas Krens’ career experience with cultural institutions, and his investigations of new concepts for public museums, the EMRCA has continued to grow in scope, detail, and sophistication. It has now become the centerpiece for the re-development of Heritage Park, and sparked unprecedented enthusiasm from the citizens of North Adams and the international press.

To those who have worked on the initiative thus far, we extend our sincere appreciation. We are extremely grateful to Governors Weld and Dukakis for their support and creative participation right from the beginning. They have been instrumental in organizing a development program and implementation strategy for the museum. We would like to thank Mayor Richard Alcombright and the City of North Adams for being a valuable partner. Similarly, John DeRosa has continued to provide valuable insight as the initiative has progressed. The two other founders of the North Adams Partnership, Joe Thompson and Mary Grant, must also be thanked, for without them this vision for major development in North Adams would not have come this far. They continue to imbue the project with their energy and passion.

Much credit must also go to Richard Gluckman and Gluckman Tang Architects, who have worked with Thomas Krens on the concept design of EMRCA. They have put together an elegant modern design that respects the historical architecture of the original railyard while offering a provocative complement with an architecturally stunning addition. It has also been a pleasure to continue to work closely with Joe Thompson and his staff at MASS MoCA. Joe among many people associated with MASS MoCA, realized that the futures of MASS MoCA and North Adams were mutually interdependent. This project is an example of the revitalizing potential of the arts and innovative juxtapositions. We look forward to collaborating with them in the future to further the economic development of North Adams.

Finally, we would like to sincerely thank all of our contributors to this Concept Development Study. Stephen Sheppard’s economic impact model is an important component of this document, providing a glimpse into the profoundly transformative potential of this project; local historian Paul W. Marino has graciously shared with us his collection of photographs along with his intimate knowledge of North Adams history, allowing us to weave the EMRCA into the historical fabric of the city; and of course, the GCAM team who tirelessly worked on this project—Don Millinger, Klara Zhang, Andrée Heller, Maria Thompson, William Docarmo, Andy Biros, Mary Goodermote and Steve Satullo, whose editorial touch help shape the narrative. This group has been at the center, pulling everything together to shape this comprehensive document that tells the quite extraordinary story of the potential marriage of North Adams and EMRCA. Anticipating the continued development, with work to begin on Phase 2 in a matter of weeks, we look forward to strengthening these partnerships as together we move towards realizing our vision for our city.

Duncan Brown, Chairman
North Adams Partnership
EXECUTIVE SUMMARY

01: INTRODUCTION

- This Concept Development Study introduces a plan for the creation of the Extreme Model Railroad and Contemporary Architecture Museum at the Western Gateway Heritage State Park.

- The concept for EMRCA is based on creating a unique, historically engaging, high technology educational theme park by marrying the concept of extreme model trains, precise scale modeling, and historical and contemporary architecture in a high culture context.

- EMRCA would complement the concentration of unique cultural attractions already existing in North Adams-Williamstown, generate a new audience, and be a major driver in the revitalization of North Adams.

02: PLANNERS, PARTICIPANTS, HERITAGE PARK PROJECT HISTORY


- Heritage Park, MASS MoCA, Greylock Market: History and Timeline.

03: CONTEXT

- North Adams History. For most of its history, North Adams was a mill and industrial town, rising to prosperity primarily through textile manufacturing. Industry boomed when the Hoosac Tunnel was completed in 1873 and North Adams became a major rail transportation hub. It began its steep decline when rail traffic petersed off and was struck severe blows during two waves of deindustrialization. The closure of Sprague Electric in 1985 was the final in a series of economic damages.

- The Current Reality. Population has declined 30% over the past 40 years; income and education levels are 30% below the rest of Berkshire County; at 11.3%, unemployment is 50% higher; and 18% of North Adams families live below the poverty line. The economy continues to contract.

- The Potential. Despite the challenges, the region is culturally dense, boasting 3 nationally-renowned museums in addition to world-class institutions of art conservation, performance and education. Dramatic cultural development continues to occur with the 2014 re-opening of the expanded Sterling and Francine Clark Art Institute; the $25 million State grant for the expansion of MASS MoCA; and plans for a $65 million new Williams College Museum of Art.

04: CONCEPT/VISION/OBJECTIVES

- Leveraging the existing assets and planned expansion of the cultural assets in the region, North Adams must fully embrace the notion that culture and education are its primary industries. By establishing four more world-class institutions in North Adams, the synergistic relationship with Williamstown can be enhanced to create an identity and brand for a “Cultural Corridor” in the Northern Berkshires.

- North Adams is at a tipping point. Led by EMRCA, the new and revitalized institutions would inject a new audience into the mix. The primary objective is substantial economic impact and long term development, with the projected 200-400,000 attendance for EMRCA generating 300 permanent jobs and more that $30 million in local economic impact.

05: THE EXTREME MODEL RAILROAD AND CONTEMPORARY ARCHITECTURE MUSEUM

- The Extreme Model Railroad and Contemporary Architecture Museum seeks to be a unique cultural and educational destination. By combining the history of American railroads, architecture, and precision modeling, with technology, information, constant movement and a new dramatic space and presentation, EMRCA will be an awe-inspiring, multi-faceted, museum/theme-park experience that stimulates an audience from the ages of 4 to 104.

- General Objectives: develop world-class content comparable to and surpassing that of other, similarly focused institutions in the US and Europe; establish a visually engaging architectural design platform; integrate the museum into a revitalized Heritage Park complex; establish a maximum cost efficiency in construction and operation; and draw and maintain new significant audience.
The project is the actualization of several threads of inspiration including: advanced o-scale model technology; the success of popular culture exhibitions in a high-culture context; the realization that the concept of museums as audience generating theme parks can attract new audiences; the need to define the concept of an "architecture" museum; the evolution of precision modelling capabilities based on new technologies for topographic mapping, laser cutting and 3-D printing; the objective and opportunity for highly efficient and cost-effective museum operations based on visitor/sf and cost/sf ratios; and the fundamental desire to revitalize the struggling economy in North Adams.

The museum will feature a robust educational component, with 34 high-tech consoles bringing themes of the history of railroading and American transportation, of North Adams and Northern Berkshire, of Architecture and Urban Development to life along with being an interactive platform for contemporary architecture.

The Gluckman Tang Concept Design for EMRCA accommodates these features:

- Total interior space of 29,176 SF;
- Total layout/content platform space of 14,750 sf (50.5%);
- Single gallery room length of 670 linear feet (2.4 times the length of the large gallery in building 5 at MASS MoCA);
- Interior wall heights of 22 feet and ceiling heights of 41 feet at the peak of the new building; the preservation of the historical architectural components of the existing Building 4;
- An engaging light filled entrance atrium that complements the scale of Heritage Park; abundant natural light; efficient and in expensive industrial construction in the new addition to building 4;
- An allowable occupancy by MA building code of 973 persons, which translates into a maximum allowable attendance capacity (fully occupied, every hour, every day based on an average 90 minute visit) of 1.56 million; and restaurants and retail at adjacent locations in the Heritage Park complex.

Two primary examples establish the benchmarks for audience interest in this type of institution: the California State Railroad Museum in Sacramento, which attracts 500,000 visitors annually and is one of more than 600 railroad museums worldwide in 57 countries; and the Modelleisenbahn Wunderland (HMW) in Hamburg, Germany, which is specifically a model railway museum of only 14,000 sf of exhibition space, but is the #1 tourist attraction in Hamburg attracting more than 1.2 million visitors annually, 3.14 times the attendance of the major and highly regarded art museum, the Hamburger Kunsthalle.

EMRCA Qualities and Advantages vis a vis the Modelleisenbahn Wunderland (HMW): 50% more public exhibition space than HMW; the modelling done at twice the size and 4 times the detail of HMW; the cathedral-like space of the 24,000 SF of EMRCA vs 14,000 HMW; high-tech education component; and world-class contemporary architecture.

The potential audience for EMRCA draws from several overlapping pools or cohorts of possible visitors: a percentage of visitors already coming to Northern Berkshire for cultural tourism; the near universal interest in trains (compared to contemporary art); the specific cohort of model train enthusiasts from all over the country; the fact that the population cohort with 175 miles of North Adams (a half day drive, in the midst of an efficient and dense interstate and state highway system) is 36 million people, which is larger than that of Hamburg, Boston, Chicago, Los Angeles and Washington, DC.

The preliminary analysis done by the Williams Professor Stephen Shepard of the Center for Creative Community Development concluded the conditions are ripe for the development of EMRCA. Potential conclusions and impacts—based on an achievable number of 300,000 visitors...
EXECUTIVE SUMMARY

per year—are: sufficient revenue to easily cover operating costs and generate an operating surplus of revenues over expenses; increased local economic output of nearly $31 million per year; increased local employment by the creation of more than 300 full time jobs. The CCCD estimates are based on conservative assumptions, and do not yet include potential over-night stays by visitors, which will be more fully addressed in the expanded Phase II analysis.

09: A PUBLIC PRIVATE PARTNERSHIP

• The EMRCA will be realized with a partnership between public and private sectors, bringing together the City of North Adams, the North Adams Redevelopment Authority, the North Adams Partnership, and EMRCA, Inc – a Delaware Corporation. The description of cooperation and anticipated timeline are laid out in the 2016 Memorandum of Understanding and Strategic Summary.

10: PHASE 2

• The Heritage Park Master Plan includes the redevelopment of all buildings in the complex to create a thriving collection of spaces. The plan includes the EMRCA along with a café, EMRCA offices, MASS MoCA and EMRCA stores, dining car restaurant, distillery, North Adams Historical Society, and the Massachusetts Museum of Time.

11: PRESS

• Significant press has been generated since the announcement of the EMRCA at a press conference in North Adams on December 5, 2015. Local, regional, national, and international press outlets – including the New York Times; the Berkshire Eagle, the New York Observer, and the Boston Globe, and industry specific art and architecture publications – have published articles drawing attention to the dynamic collection of projects and their potentially transformative effect on North Adams.

12: CAPITAL CONSTRUCTION ANALYSIS

• Construction cost analysis was developed primarily according to the initial cost estimation done by Gluckman Tang Architects of New York City, with input from construction managers on the two recent MASS MoCA building expansions. The total current estimated building cost for the renovation and expansion of EMRCA building 4 is $8.2 million for the 29,176 sf building.

13: CONTENT INSTALLATION COST ANALYSIS

• The installation cost is estimated at $7.5 million. The analysis is based on overlapping methodologies including: a ground up, item by item, cost and expense calculation of a 3,000 sf prototype in Williamstown; consultation with the building design architect, Gluckman Tang; exhibition/installation management methodology used by major institutions like the Guggenheim for complex architecture exhibitions; and general contributions by Asymptote and Zaha Hadid architects.

14: PRELIMINARY OPERATING COST MODEL

• The projected annual operating cost for EMRCA is $2,671,764, or $85.03 per square foot. Compared to institutions of similar scale, this projected budget is higher than Williams College Museum of Art (38,000 sf, $58.74 cost/sf) but lower than the Norman Rockwell Museum (48,000 sf, $91.84 operating cost/sf). The comparisons to other institutions of similar scale (based on building size and budget) yield a relatively conservative and realistic operating cost projection base.
INTRODUCTION
This Concept Development Study has evolved from the merger of two streams of experience and experimentation that have occupied our respective professional attention for a good part of the last three decades.

The first has to do with the economy of the City of North Adams and the development of MASS MoCA, a project that was begun in 1986 when we recognized that the recently vacated factory space in North Adams could be put to an extraordinary cultural use: to the general benefit of artists and a growing museum-going public; and to the specific benefit of the city in terms of the positive long term economic impact that could be derived from a large new museum that generated robust visitation.

The second stream is the product of thirty years of managing and programming elite art museums in New York City and in other parts of the world, and observing the mechanics of museum visitation, function and use. As the museum expert in our group, Mr. Krens has often pointed out in public forums over the years that “the art museum is an 18th century idea, in a 19th century box, that fulfills its structural destiny toward the end of the 20th century, and that the models for art museums are both varied, and will continue to evolve in response to audience interest and demand, particularly in the intensely visual and infinitely interconnected post-modern environment.”

These two streams have come together with this plan for the revitalization of Heritage Park, anchored by a new and unique “museum” attraction, one that has the potential to attract a sizeable new audience, one that is distinct from, but complementary to, the existing audiences for MASS MoCA and the Sterling and Francine Clark Art Institute.

The strategic dynamics of adding 300,000 visitors to the regional equation—most of them would be new visitors, and presumably there would be some overlap with visitors to the Clark and Mass MoCA—could have profound beneficiary implications for the City of North Adams.

The immediate context is that while the aesthetic and institutional success of MASS MoCA under the inspired leadership of Joe Thompson over the
past 30 years goes without question, and while MASS MoCA has also achieved the attendance objectives envisioned by its founders in the early 1990s, MASS MoCA has not been the economic “silver bullet” its founders had hoped for.

The reason for this can perhaps be found in the nature of that visitation. Despite the success of MASS MoCA and the Clark Art Institute, with its elegant recent expansion, experience has proved that coming to the northern Berkshires to see its world class museums is essentially a day trip for most visitors. Cultural tourists come from out of town and visit the museums, but they generally stay elsewhere—south county (where there is a more extensive hotel selection), in southern Vermont, or they drive back to metropolitan centers in New England and New York State.

The immediate and desirable objective is to increase attendance to North County museums; to make the North Adams-Williamstown “Cultural Corridor” a “destination” in the true sense of the word. If that can happen, there will be more cultural tourists, and they will stay longer, and a significant portion will stay over night.

Therefore, given the superlative North County institutions, what the Cultural Corridor needs is another major attraction. In short, there is unfinished business in North Adams.

This Concept Development Study lays out the plan for one of those, perhaps the most unique, and the “museum” that would in all likelihood prove to be the greatest audience attraction. It also has the virtue of being located in the Western Gateway Heritage State Park, and would become the anchor attraction that will immediately lead to the redevelopment of the entire complex.

The plan for the new museum, provisionally to be known as the “Extreme Model Railroad and Contemporary Architecture Museum” (EMRCA), is laid out in the following pages of this document.

EMRCA can be experienced as a “museum” in the best sense of the world. But it is far more than just a museum. It is more a direct descendent of the Disney Imagineering concept than it is of model trains in the basement. EMRCA is a museum-multifaceted theme park—a theme park-educational experience for railroads and architecture, for the history of North Adams and the history of the technology that built America, in both an intimate and exceptional dimension. It is an Interactive, high technology experience.

The 670 foot long, 40 foot high, column-free installation envisioned in these plans is twice the length of a football field and its building models will be constructed in precise scale, meaning that the model of a building like the Empire State Building in the urban section of the layout will be 31 feet high. The project is made possible by the very best of the current generation of model trains are in fact, highly articulated computer, manufactured to an extremely rigorous level of detail, historical accuracy, and quality. These o-scale models are works of art.

There is no doubt that the audience for such a unique experience exists. Attendance will come from four primary sources:

- Attendance at the Clark is 325,000 per year, at MASS MoCA 180,000 per year including the music festivals. Assume that some percentage will be drawn
- Those interested in trains, railroading and the authentic history of American transportation
- Model railroaders international
- And those within a driving distance. The population cohort within a hundred-mile radius of North Adams is 8.3 million; with a 200-mile radius the population is 41.8 million.

Michael Dukakis
Former Governor of Massachusetts

William Weld
Former Governor of Massachusetts

Thomas Krens
Director Emeritus
Solomon R. Guggenheim Foundation, New York
PROJECT TIME-LINE

PHASE 1: THE CONCEPT DEVELOPMENT STUDY FOR EMRCA
(NOVEMBER 1, 2015 – FEBRUARY 1, 2016)

PHASE 2: HERITAGE PARK MASTERPLAN, THE ARCHITECTURAL DRAWINGS AND THE DETAILED FEASIBILITY STUDY
(FEBRUARY 8, 2016 – JUNE 15, 2016)

PHASE 3: CONSTRUCTION AND IMPLEMENTATION
(SEPTEMBER 2016 – MAY 2018)
02:
PLANNERS, PARTICIPANTS, HERITAGE PARK PROJECT HISTORY
PLANNERS, PARTICIPANTS
As Director and Chief Artistic Officer of the Solomon R. Guggenheim Foundation (1988-2008), Thomas Krens was responsible for the operation of five museums—the Solomon R. Guggenheim Museum (New York), the Peggy Guggenheim Collection (Venice), the Guggenheim Museum Bilbao (Spain), the Deutsche Guggenheim (Berlin), and the Guggenheim Hermitage Museum (Las Vegas). During his 20-year tenure at the Guggenheim Foundation, Mr. Krens produced 292 exhibitions for its museum network. In addition, he doubled the size of the Guggenheim Collection; completed two major restorations of the Frank Lloyd Wright designed Guggenheim Museum in New York; doubled the size of the Peggy Guggenheim Collection; increased Foundation endowment from $25 million to $120 million; and conceived of and executed the Guggenheim Museum Bilbao and the Deutsche Guggenheim. Mr. Krens was responsible for developing the Saadiyat Island Cultural District Master Plan for the Government of Abu Dhabi, and in Nov. 2008 signed the agreements for the implementation of the Guggenheim Abu Dhabi Museum.

Prior to his work at the Guggenheim, Mr. Krens was director of the Williams College Museum of Art. During his tenure in Williamstown, he envisioned and founded the Massachusetts Museum of Contemporary Art (MASS MoCA). The initial project concept was proposed in 1986, with the museum opening in 1999.

Mr. Krens now resides in Williamstown.
Michael Dukakis served as the 65th and 67th Governor of Massachusetts, from 1975 to 1979 and 1983 to 1991, respectively. Known for being the longest serving Governor in Massachusetts history, and the 1988 Democratic candidate for President, Dukakis presided over substantial economic growth in Massachusetts.

Dukakis took on a state that was economically, fiscally, and psychologically struggling. When first elected in 1975, the unemployment rate was 12.3 percent. The textile, leather and apparel industries, long the foundation of the state’s economy, had migrated south.

Throughout his time as Governor, Dukakis directed what was later dubbed the “Massachusetts Miracle”. He created numerous agencies that provided financing for small and emerging businesses. He and his administration built infrastructure to attract private businesses to underperforming localities. This included creating the Heritage State Park concept, most notable in Lowell, to redevelop industrial spaces to revive downtown cores. After being elected again in 1982, Dukakis pioneered the Employment and Training Choices program, which provided training and jobs for 45,000 people who were on welfare. He also established several “centers of excellence” around the state to stimulate combined academic and business research in areas such as genetics, marine sciences and microelectronics.

Under his watch, unemployment declined to 3.7 percent – the third lowest rate in the country. In 1986, The National Governors Association voted Dukakis the most effective governor.

Since June 1991, Dukakis has been a Distinguished Professor of Political Science at Northeastern University and Visiting Professor at the School of Public Policy at UCLA. His research has focused on national health care policy reform and the lessons that national policy makers can learn from state reform efforts. He also remains involved in politics, teaming up with Former Governor Bill Weld to work towards realizing a rail link between North and South station in Boston.

Dukakis was nominated by President Clinton for a five-year term as a member of the Board of Directors of Amtrak, The National Railroad Passenger Corporation on May 21, 1998 and was confirmed by the Senate on June 25, 1998. He served a full five-year term on the Amtrak Board as Vice-Chairman.
Former Massachusetts Governor Bill Weld is a Principal at ML Strategies, a wholly-owned consulting subsidiary of the law firm Mintz Levin, which provides government relations and consulting services. Mr. Weld provides clients with advice and counsel related to domestic and international government strategies, and international business transactions.

Mr. Weld was elected Governor of Massachusetts in 1990 and re-elected in 1994 with 71% of the vote. During his terms, he succeeded in reducing taxes and unemployment. His pro-business policies are widely considered to have made a positive impact on the state. He led sixteen official trade missions to Asia, Africa, Latin America, and Europe. He also served as national co-chair of the Privatization Council, which pioneered public-private partnerships, particularly in the area of infrastructure.

During his term as Governor, Weld deregulated the electric industry, setting a model for other US states to introduce competition and market mechanisms. He mandated the use of natural gas as fuel for government bus fleets, and was an early proponent of the development of hybrid electric vehicles. Furthermore, he was crucial in moving the MASS MoCA project forward, releasing the funds to convert the old Sprague Electric mill into a world-class contemporary art museum.

A self-proclaimed train fanatic, Governor Weld has been working with Former Governor Dukakis to advocate for the building of a North-South rail link to connect the two main stations in Boston.
Since establishing his architectural practice in New York City in 1977, Richard Gluckman has occupied a special place in the world of art and design, creating distinctive spaces and buildings for artists, public arts institutions, art foundations, galleries and art collectors. Some of his projects include Museo Picasso Málaga, Museum of Contemporary Art San Diego, the Perelman Building at Philadelphia Museum of Art, The Andy Warhol Museum, Gagosian Gallery on West 21st Street, and others worldwide.

In recent years, Gluckman has applied his unique design sensibility, informed by decades of collaboration with artists and curators, to projects for universities, resorts, developers and private clients. Gluckman's design approach is defined by an emphasis on architecture as an experiential opportunity; as a frame for art and human activity.

Richard Gluckman has been a visiting critic and lecturer at Harvard University, Yale University, University of Pennsylvania, Parsons The New School for Design, and Syracuse University. He is a recipient of the Cooper-Hewitt National Design Award, and the Interior Design Hall of Fame Award. He has served on the boards of The Andy Warhol Foundation for the Visual Arts and the Van Alen Institute. He currently serves on the board of Socrates Sculpture Park.

PLANNERS, PARTICIPANTS

RICHARD GLUCKMAN

Founder and Principal of Gluckman Tang Architects

Extreme Model Railroad and Contemporary Architecture Museum
Part 1 > 02: Planners, Participants, Heritage Park Project History > Planners, Participants
Richard J. Alcombright is the 25th Mayor of the City of North Adams. Mr. Alcombright took office in 2009, defeating incumbent Mayor John Barrett III who had served as mayor for 26 years. In November 2015, Alcombright won re-election for a fourth term.

Alcombright has championed economic improvement throughout his six years in office. Since being elected in 2009, private development has blossomed, including the renovation of former Cariddi Mill and the Redwood Motel. He is also working to restore Berkshire Scenic train rides between downtown North Adams and that of Adams, and finalize the Berkshire Bike Path.

A graduate of Southern Vermont College and Fairfield University, with diplomas in accounting and banking respectively, Mr. Alcombright worked for the Hoosac Bank and Williamstown Savings Bank. Over a 36-year career, he rose through the ranks and was named Senior Vice President of Retail Banking.

Mr. Alcombright is a life-long resident of North Adams. He attended McCann Technical High School and has served on the McCann School Committee for 19 years. He was appointed to the City Council in 2001.
In collaboration with Mayor Richard Alcombright, the North Adams Partnership (NAP) was founded by John DeRosa; a local attorney; Joseph Thompson, Director of MASS MoCA; and Mary Grant, President of MCLA, as a response to the economic challenges facing North Adams. The NAP is a vehicle to fully leverage North Adams’ cultural, educational, and recreational assets. Their mission is to enhance the economy of North Adams and establish and maintain the city’s position as a small center of commerce, culture, education, and innovation. They work closely with business leaders; local, state, and federal government officials; and the non-profit sector to serve as a resource of expertise and creative thinking for public policy makers.

The Partnership is a 501c3 not-for-profit corporation governed by a Board of Directors and Board of Advisors that represent a cross section of the diverse and disparate interests of North Adams and the greater North Adams region. In conjunction with HR&A Advisors, Inc. and SHoP Architects, they have developed a strategic economic development plan for North Adams that re-imagines the city and establishes concrete steps required to implement the redevelopment.
1976: Gov. Michael Dukakis signs bill designating portions of downtown Lowell as the state’s first official “heritage park,” qualifying the area for grant opportunities.

1979: Seven more heritage parks, in Lynn, Lawrence, North Adams, Fall River, Gardner, Holyoke and Springfield, identified as possible recipients of a $35 million historical redevelopment initiative.

1980: The state Legislature approves an act authorizing the state to takeover and pay for the development of these heritage state parks. The state and North Adams — through its Redevelopment Authority — begin to collaborate on plans to create what will become Western Gateway Heritage State Park. The redevelopment authority establishes the Western Gateway Urban Heritage State Park District, to execute plans related to the park. Then mayor, Richard C. Lamb, is named the executive director and sole official of this new agency. He delegates his authority to the city’s Office of Community Development.

1981: July 14 A resolution is passed by the North Adams City Council that approves “the filing by the City acting by and through its urban renewal agency of an application or applications to the Massachusetts Executive Office of Communities and Development for an urban renewal assistance grant or grants by the Commonwealth of Massachusetts for [the Heritage Park project].”

1981: A $20,000 state grant is awarded to study the redevelopment project and present all pertinent information about the park. The vision is to turn the park into an “attractive and thriving retail complex” containing boutiques and restaurants.

1983: The state grants the city a $4.5 million no-interest loan for the redevelopment of the park. The loan is to be paid back by the developer, Western Gateway Associates, to the Redevelopment Authority over a period of years following the redevelopment of the park.
**1984:** Construction and renovation of existing buildings begins.

**1985:** Construction completed; park opens for business.

**1985:** **November 14** In Germany for the Koln Art Fair, Thomas Krens – then Director of the Williams College Museum of Art which was under construction and scheduled to re-open in 1986 – first has the idea that the large number of de-commissioned and unused industrial buildings in North Adams could provide ample exhibition space for large contemporary works that could not be shown in most museum spaces.

**1985:** **December** Krens first approaches North Adams mayor John Barrett and City Solicitor John DeRosa with the idea of creating a museum of contemporary art in the 13 acre Sprague Electric complex on Marshall street.

**1986-91:** Heritage Park has problems attracting businesses and other park tenants arise. Western Gateway Associates makes one of its monthly loan payments to the Redevelopment Authority and not a single additional payment. The park remains 70 percent vacant the majority of this time. Buildings begin to fall into disrepair.

**1986:** **July** Governor Dukakis meets with Krens in Williamstown for a presentation on the MASS MoCA concept. They agree to join forces to develop the project with the expectation that if the land and building could be obtained the State would become the primary funding source via a piece of special legislation.

**1988:** **March:** The State Legislature approves special legislation granting $35 million to MASS MoCA.

**1988:** **August** Governor Dukakis comes to North Adams to announce legislative approval of the $35 million state grant.
1988: July Thomas Krens becomes director of the Solomon R. Guggenheim Foundation but remains the Chairman of the MASS MoCA development commission. Joseph Thompson becomes Director of MASS MoCA. Members of the commission include Norman Rosenthal, Exhibitions Secretary of the Royal Academy London; Carmen Gimenez, Director of the Reina Sofia Museum in Madrid; David Ross, Director of the Institute of Contemporary Art, Boston; Rudi Fuchs, Director of the Stedelijk Museum, Amsterdam; Francis Oakley, President of Williams College; Ellen Zimmerman, artist; North Adams Mayor John Barrett; and Sandy Frucher, New York city businessman and member of the MASS MoCA Board of directors.

1988: October $1.7 million is released by Governor Dukakis to begin the Feasibility Study for MASS MoCA.

1990: December 28 Dukakis’s outgoing administration signs two agreements to move the MASS MoCA project forward: one amends the October document and grants $688,000 in additional funds to complete the feasibility study; the second contractually commits $35 million, minus the funds that have already been advanced, to be dispersed on evidence that certain benchmarks set by the state are being met.

1991: January Newly-elected Governor Bill Weld halts the MASS MoCA project and stops the release of $688,000.

1991: June Subsequent and further to negotiations, Governor William Weld releases $300,000 of the $688,000 and seeks program amendments and additional private fundraising.

1992: Western Gateway Associates, using a clause in its agreement, exits as Heritage Park developer. Mayor John Barrett III, acting as the Western Gateway Urban Heritage State Park District, works out a deal whereby the Redevelopment Authority takes over as owner of the buildings in the park.
1992-2009: Tenants come and leave Heritage Park, with Mayor Barrett asserting control during the majority of this period. By and large, the Heritage Park complex is not fully occupied, the site fails to attract an audience, and the original vision to turn the park into an “attractive and thriving retail complex” containing boutiques and restaurants fails to materialize.

1995: April MASS MoCA is certified by the Commonwealth as a public institution, with the master plan and final designs being completed by Bruner/Cott.

1996: June Governor Celluci releases $18.6 million in state money for the first phase of construction to begin in early 1966. MASS MoCA raised $8 million in private support. The 18-month demolition and hazardous materials abatement is followed by renovations and new construction. MASS MoCA reconceives its program to emphasize changing exhibitions, a strong performing arts offering, plus ambitious artist residencies, and special commissions.

1999: May 30 MASS MoCA opens to the public with more than 200,000 square feet of exhibition space – including a single gallery as long as a football field – in addition to stages, rehearsal spaces, and art creation facilities. MASS MoCA attendance reaches 80,000.

2002-2004: MASS MoCA undergoes a major expansion, renovating an additional 200,000 square feet, including more galleries, performing arts facilities, outdoor festival fields and courtyards, and commercial lease space. MASS MoCA attendance reaches 110,000.

2008: November 16 “Sol LeWitt: A Wall Drawing Retrospective” opens on long-term loan at MASS MoCA. The New York Times calls the setting “close to perfect”, the exhibition “gorgeous”, and the work “exhilarating” and “spiritual”. MASS MoCA attendance reaches 130,000.
2009: First Solid Sound Festival at MASS MoCA. MASS MoCA attendance reaches 150,000.

2010: April 27 North Adams Partnership (NAP) is founded by John DeRosa, a local attorney; Joseph Thompson, Director of MASS MoCA; and Mary Grant, President of MCLA, with the intention of being a catalyst for future economic development in North Adams. They acknowledge the decline of the city and identify certain zones of opportunity, including Western Gateway Heritage State Park. NAP is invited by the MASS MoCA Board to discuss ways the groups can work together to revitalize North Adams.

2011: July: Joseph Thompson, Director of MASS MoCA, investigates the redevelopment of Heritage Park as part of the 5-year strategic master plan for MASS MoCA.

2012: January The MASS MoCA Board decides not to accept formal responsibility for the Heritage State Park redevelopment, although they agree on its importance to the economic future of North Adams. A group of MASS MoCA trustees elect to pursue the project as a private venture.

2012: February Subsequent to MASS MoCA’s deferral, Mayor Richard J. Alcombright issues a request for proposals (RFP) seeking a lessee for the park. No responses are received. The city applies for and is awarded a Massachusetts Public Works grant to perform infrastructure upgrades at the park which include a complete repaving of the internal courtyard among other landscaping improvements.

2012: May North Adams Partnership, in its role as a catalyst for development, puts together an independent not-for-profit organization called the North Adams Development Trust Inc. (NADT). The NADT’s mission is to solicit individuals for investment in Heritage Park. MASS MoCA agrees to participate in the re-imagining of the park by creating an “art path” from West Main entrance to Heritage Park via the underutilized pedestrian bridge. MASS MoCA commissions Daniel Buren to create the gateway design and a glass/mirror pavilion for Heritage Park.
2013: January HR&A and Shop architects is commissioned by North Adams Partnership to produce North Adams Master plan in an attempt to encourage private investment in North Adams.

2013: June 10 The North Adams Master Plan report is released. It identifies key areas of improvement – of which Heritage Park is listed as a priority initiative. The plan acknowledges the continuing gradual decline of North Adams:

- 29.6% decline in population over the past 40 years
- Declining workforce
- Income and education 30% lower than Berkshire County averages
- Unemployment rate (11.3%) is 50% higher than both county and state

The plan also highlights the surplus of hardscape and parking downtown, the almost complete absence of green space, and the high vacancy in downtown retail spaces.

2013: July 23 The NADT successfully assembles a group of investors, including MASS MoCA trustees and others, who pledge $1.5 million in capital and form the Greylock Market LLC. The NADT dissolves as Greylock Market commits to initiating the Heritage Park redevelopment.

2013: September 27 The Hall Art Foundation opens a new installation solely dedicated to Anselm Kiefer, an internationally renowned German artist, at MASS MoCA. The new exhibition space activates the south entrance of the MASS MoCA campus, immediately across Main Street and adjacent to the pedestrian bridge to Heritage Park, re-emphasizing the need to link the two campuses.

2014: May 30 The south entrance of MASS MoCA and its potential link to Heritage Park is further emphasized as MoCA acquires the former mill on Marshall Street. They acquire the adjacent building, currently occupied by the Subway restaurant, a few months later.
**2014: July 4** The Sterling and Francine Clark Art Institute expansion opens after more than eight years of construction. Designed by Tadao Ando, the project adds a total of 97,700 square feet of space to the Clark's campus, including the Clark Center and the Lunder Center. The project includes and extensive renovation and expansion of the original 1950s and 1970s buildings by Selldorf Architects, and a sweeping re-design of the landscape of the 140-acre campus by Gary Hilderband. The re-imagined Clark receives wide acclaim: the New York Times says it “stimulates fresh thinking about what museums can be” and Architectural Digest calls it “more enticing than ever.”

**2014: August 8** Governor Deval Patrick approves $25 million grant for the development of MASS MoCA’s 140,000 square-foot Building 6. The expansion will feature works of major contemporary artists James Turrell, Robert Rauschenberg, Louise Bourgeois, Laurie Anderson, and Jenny Holzer, and will make MASS MoCA the largest museum of contemporary art in the US.

**2014: August** Williams College announces that Steven Holl Architects have been selected to develop a Master Plan for the new $65 million Williams College Museum of Art (WCMA) on the corner of Southworth and Main streets.

**2015: February** Thomas Krens, Director Emeritus of the Solomon R. Guggenheim Foundation and the originator of MASS MoCA in the late 1980s, approaches John DeRosa for assistance in identifying potential parcels of land appropriate for a new museum of contemporary art. Krens acknowledges that the expansion of the Clark, commencement of the $25 million expansion of MASS MoCA, and the announcement of the plans for the WCMA have made the Northern Berkshires a more attractive cultural destination than ever before, and that the region could be an appropriate home for a major new concept collector’s museum.
2015: March As a result of these discussions, DeRosa and Mayor Alcombright identify a five-acre parcel that is part of the land controlled by the Harriman and West Airport in North Adams. Krens on behalf of GCAM1 LLC, a museum development consulting company of which he is the CEO, begins a process of obtaining an option for the land to develop the new museum concept and hires Richard Gluckman of Gluckman Tang Architects of New York to design the building.

2015: March In the context of these discussions, Mayor Alcombright and John DeRosa solicit Krens’s advice on the Heritage Park Project. Krens is skeptical of plans for more retail or office space at Heritage Park, and points out that there is an abundance of vacant retail and even artisan space on Main Street. He suggests that what Heritage Park needs is a major populist cultural attraction fundamentally different from, but complementary to the Clark and MASS MoCA; an anchor that has the capacity to draw upwards of 300,000 new visitors to North Adams.

2015: April Krens visits Heritage Park for the first time in nearly two decades, and proposes the Extreme Model Railroad and Contemporary Architecture Museum (EMRCA) for Building 4. Krens envisions a sophisticated cultural theme park based on an entirely new concept of the public museum; one that would marry the history of American railroads and the specific history of North Adams and the Hoosac tunnel, with the latest developments in the revolutionary technology of model railroads and the sophistication and design of contemporary architecture worldwide.

2015: June With the encouragement of Mayor Alcombright and Joseph Thompson, who announces that he believes the EMRCA concept has the potential to outdraw MASS MoCA in attendance and have a substantial impact on the local economy, Krens invites Richard Gluckman to visit Heritage Park and work with him on a potential building design and practical requirements of a renovation.
HERITAGE PARK AND RELATED REGIONAL CULTURAL DEVELOPMENTS HISTORY AND TIMELINE

2015: July The idea of the EMRCA at Heritage Park is discussed with Governor Dukakis on a summer trip to the Berkshires. Dukakis, the pioneer of the Heritage Park concept during his first term as Governor, was, in the 1990s, the Vice Chairman of Amtrak, the national rail network. Governor Dukakis enthusiastically endorses the concept, and agrees to participate in the expanded thinking and planning on the project. He suggests that Krens recruit to the developing EMRCA team former Governor William Weld, with whom Krens has had a close association over the years.

2015: August 5 Thomas Krens appears before the North Adams Airport Commission to present plans for the 160,000 square-foot Global Contemporary Art Museum developed by Gluckman Tang Architects of New York City. Krens seeks an option to lease a five-acre parcel of the Harriman and West Airport Land with frontage on Route 2 for the project. The Airport Commission unanimously votes in favor of entering into lease negotiations. During the presentation, Krens introduces the idea of a “Cultural Corridor” between Williamstown and North Adams that could include additional attractions.

2015: August 19 Mayor Richard Alcombright recommends that the North Adams Re-Development Authority (NARA) reject a “Plan B” proposed by Greylock Market, effectively killing the proposal. Previously, the Greylock Market had proposed an extensive Plan A to take over the whole park, but the financing did not come together. Plan B involved the Greylock Market taking over the Park one piece at a time.

2015: August 19 Despite Plan B being rejected by NARA, the Greylock Market speaks with the Berkshire Eagle about their continued interest in development initiatives in North Adams and Heritage Park. “The partners in the Greylock Market LLC remain committed to helping build a healthy and thriving economic base in the city of North Adams,” said Jim Hunter. “We will also discuss next steps. Who knows, those steps may lead us back to Heritage Park, or somewhere else in the city.”
**2015: August 26** North Adams city officials announce plans to apply for $1.64 million in state funding for the Phase 2 improvement of Heritage State Park. The application includes requests for a new footbridge with a bike path between West Main Street and the park (estimated $1.1 million) that would connect the park to the southern entrance of MASS MoCA, renovation of the parking area at the north end ($265,000), mural painting for the retaining wall ($75,000), and additional landscaping improvements ($55,000). The grant is not approved.

**2015: August** Thomas Krens, his firm Global Cultural Asset Management, and Richard Gluckman, the principal in Gluckman Tang architects, begin designing the EMRCA.

**2015: September 1** Thomas Krens speaks with Governor Bill Weld, who also enthusiastically supports the idea, and suggests that Krens and the two governors—the three of whom played major roles in the development and implementation of MASS MoCA in the late 1980s and 1990s—join forces to frame and develop the concept for the Extreme Model Railroad and Contemporary Architecture Museum in Heritage Park. Governor Weld calls the re-development plan for Heritage Park “unfinished business.” Krens subsequently meets with Governors Weld and Dukakis in Boston to continue working on the development and a funding strategy for the implementation of the new Heritage Park plans.

**2015: October 4** Thomas Krens meets with the board of directors of the North Adams Partnership to present the EMRCA concept, and to seek $100,000 in immediate funding for a Concept Development Study (CDS) to advance the Heritage Park project. The study would focus on concept development; architectural design; renovation; construction; implementation and operating cost models; and economic impact. The NAP subsequently approves the request for funding at the level of $50,000. Thomas Krens agrees to contribute $50,000 to the realization of the CDS.
2015: **October 31** Concept Development Study agreement is signed by Duncan Brown, Chairman of the North Adams Partnership, and Thomas Krens, Chairman of GCAM1 LLC, a New York City based International Museum Consulting company that has developed 13 major museum projects from Abu Dhabi, to Istanbul, to Beijing since 2008.

2015: **Nov - Jan 2016** Production of the Concept Development Study for EMRCA

2015: **December 5** The City of North Adams hosts a Press Conference with Mayor Alcombright, Governor Michael Dukakis, Governor Bill Weld, Thomas Krens, and Richard Gluckman who make presentations on the EMRCA concept. The press conference is widely attended and receives significant coverage by the press, including the Berkshire Eagle, New York Times, and Boston Globe, among others.

2015: **December 18** Williams College receives overwhelming opposition at an open meeting held to discuss its proposal to erect a new $65 million, 102,000 square foot art museum at the corner of Southworth and Main Streets. Over 300 people, many Williams faculty and staff, signed a petition expressing concerns about the project and urging the college to select an alternative site – many preferring the current site of the Williams Inn. Most comments online and at the event focused on the deleterious effect that the new building would have on the character of the neighbourhood and the town at large.

2015: **December 18** Lt. Governor Karyn Polito visits North Adams and signs a Community Compact with the city. Through the Compact, the Commonwealth commits to “be a reliable partner on local aid”, and “make available technical assistance opportunities” among other pledges in an attempt to encourage best practices for urban renewal in North Adams. Officials believe this will significantly aid the redevelopment of Western Gateway Heritage State Park.
HERITAGE PARK AND RELATED REGIONAL CULTURAL DEVELOPMENTS HISTORY AND TIMELINE

2015: **December 29** The New York Observer identifies TK initiatives in North Adams as one of the Top 7 Museum Trends and Developments for 2015: “Thomas Krens, longtime, high-profile director of the Guggenheim Museum and Foundation, along with former Massachusetts governors William Weld and Michael Dukakis, launched an ambitious plan for a Berkshires-region ‘cultural corridor’ that would include a new Contemporary art museum and an elaborate “model-railroading and architecture museum” to be built in Western Gateway Heritage State Park, an old rail yard. In part, the project is an attempt to juice the economy of once-industrial North Adams, Mass. (Bilbao 2019 anyone?).”

2015: **January 8** Mayor Alcombright, Duncan Brown, and Thomas Krens sign a non-binding Memorandum of Understanding outlining the responsibilities and next steps for the project. The project planners include Mayor Alcombright and John DeRosa representing the city of North Adams; Duncan Brown representing the North Adams Partnership, and Thomas Krens representing GCAM LLC.

2015: **January 15** Concept Development Study completed.
03: CONTEXT
IN BRIEF: NORTH ADAMS

The city of North Adams is located in Berkshire County, Massachusetts on the western edge of the state. Nestled in the low valley between the Hoosac Range of the Berkshire Mountains to the east; the Taconic Mountains, including the state’s highest peak Mount Greylock, to the west; and the Green Mountain range to the north, the area is known and relished for its natural beauty. While a haven for outdoor enthusiasts, the city also boasts the largest contemporary art museum in the United States, the Massachusetts Museum of Contemporary Art (MASS MoCA). The museum occupies a re-purposed 19th century mill site; a gesture to the city’s industrial past. North Adams has an opportunity to remain deeply connected to its past, while moving forward and realizing its potential as a multifaceted tourist destination. Its rich railroad history, location amidst renowned artistic and educational institutions, and idyllic landscape make it poised to become the next national cultural destination.
IN BRIEF: NORTH ADAMS
NORTH ADAMS HISTORY

North Adams was originally the north village of the township of East Hoosuck, first settled about 1766 and incorporated in 1778 as the Town of Adams. Exactly a century later, in 1878, the north village split off and incorporated as the Town of North Adams, a prosperous manufacturing and railroad center. In 1895 North Adams officially became a city.
NORTH ADAMS HISTORY

Extreme Model Railroad and Contemporary Architecture Museum
Part 1 > 03: Context > North Adams History

GCAM | Global Cultural Asset Management • Gluckman Tang Architects
INDUSTRY AND MANUFACTURING

ARNOLD PRINT WORKS

In 1860, three Arnold brothers bought a portion of the site in the fork of the Hoosac and Hoosatonic Rivers in North Adams, MA and set up Oliver Arnold and Company print works. Officially built in 1861, and operational in 1863, Arnold Print Works had the latest technology for cloth printing. They gained prominence after earning large government contracts to supply fabric for the Union Army.

Years later, the business continued to thrive. Despite a nationwide depression during the 1870s, Arnold Print Works purchased additional land along the Hoosac River and constructed new buildings. In 1883, with 2,000 employees, it became the world’s largest producer of textile dyed fabric. By 1890, all but one of the buildings in today’s MASS MoCA complex had been built.

Over the course of 4 decades after opening, the company became one of the world’s leading manufacturers of printed textiles and, unsurprisingly, the largest employer in North Adams. By 1905, Arnold Print Works employed some 3,200 workers. Arnold produced 580,000 yards, or 330 miles, of cloth per week. Two other North Adams mills, the Eclipse and Beaver, produced the cotton cloth for the print works in addition to Arnold’s own cloth-weaving facilities. Arnold Print Works also had offices in New York City and Paris to keep up with the latest in fashion and design.

A few decades later, in 1942, plagued by falling cloth prices, competition from the South, and lingering effects of the Great Depression, the company was forced to downsize, moving from its Marshall Street mill to a smaller facility in Adams.
INDUSTRY AND MANUFACTURING

SPRAGUE ELECTRIC COMPANY

Robert C. Sprague, son of Franklin Sprague who was a noted inventor and colleague of Thomas Edison, founded Sprague Electric (originally Sprague Specialties Company) in his home in Quincy, MA in 1926. The company manufactured electrical components used in radios. While the operation started in Sprague’s basement, the growth of the electrical industry and the success of Sprague’s condenser (or capacitor) fueled the company’s expansion. In 1930, the company moved to a renovated textile mill on Beaver Street in North Adams. The move was incentivized by local businessmen who offered to raise $200,000 through stock purchases and local banks who offered extensive credit.

Over the next few years, despite growing sales, Sprague’s expenditures outstripped its profits. By 1933, the company was $800,000 in debt. Fortunately, Sprague had a burgeoning research and development arm that allowed them to remain at the forefront of the electronics market with a regular stream of new products. As the product line expanded, the company again needed additional space. They opened the Brown Street plant in 1937. By 1940, the company employed more than 1,300 men and women in North Adams. They claimed to be the number one producer of condensers in the country.

Sprague produced 9,675 different electrical components for use by all sections of the military.

Late in 1942, the company bought the former Arnold Print Works site. Between 1936 and 1944, sales grew seven-fold and employment almost four-fold – due, in large part, to sales of components the U.S. military and its suppliers. In the build-up of arms prior to the war, as
the U.S. military’s demand for electrical parts grew, Sprague’s sales soared. By 1944, Sprague produced 9,675 different electrical components which were used in tank ignition systems, transceivers, radar and radios used by all sections of the military. Throughout World War II, Sprague operated around the clock. In addition to manufacturing electrical components, Sprague’s team of physicists, chemists, electrical engineers, and skilled technicians were contracted by the federal government to design and manufacture crucial components of advanced weapons systems for the war – including the atomic bomb.

After the war, Sprague continued to research and develop electric equipment for various purposes: moon missions, the consumer electronic market, etc. At its peak in 1966, Sprague employed 4,137 workers in a community of 18,000, and a total of 12,000 people worldwide. Sprague operated plants in Scotland, France, Italy, and Japan.

The closure devastated the local economy, causing soaring unemployment rates of over 14%.

Facing increased pressures abroad however, sales began to decline steadily in the 1970s. Ultimately, the Sprague Electric site in North Adams closed in 1985. The closure devastated the local economy, causing soaring unemployment rates of over 14% and dramatic population decline.
The James Hunter Machine Company began operations in the 1840s. Over its 130-year history, five generations of James Hunters ran the company (now Morrison Berkshire) and brought it to international prominence. They manufactured textile machinery that was sent throughout the United States and Canada, in addition to Europe, Asia, South America, New Zealand and Australia, and others.

The third James Hunter to run the enterprise, James Durant Hunter was the first to be formally educated, having earned a degree from Worcester Polytechnic Institute. When he returned home post-graduation, his father started him at the bottom of the business totem pole, as a machine operator. James D. Hunter worked his way up to Foreman, Plant Supervisor, and through every branch of the company. Ultimately, when he took control of the company, he knew the business inside out. It was under his leadership that the company experienced its greatest rate of growth.

James D. Hunter’s grandsons, James H. and his brother Richard ran the company in the 1960s and early 70s. In 1967, the company moved to a new location on South Church Street. Around this time, Hunter Machine was under heavy scrutiny regarding product liability lawsuits. Hunter machines were guaranteed for the life of the machine, however, when old machines were being removed from old factories and improperly installed in new factories, the machines stopped functioning adequately. The Hunter brothers saw selling the company as the only option.

The brothers could not stay away for long. Upon learning that the new owners were going to shut down the North Adams plant, therefore putting all the Hunter employees out of work, they promptly bought the company back. They continued running it until they found a buyer who was willing to keep the plant in operation. The new owners, another multi-generational family business, renamed it Morrison Berkshire and the plant is still running today.

The Hunter family legacy continues to live on in North Adams not merely because of the prosperity their business brought to the city, but because of these stories about their dedication to the city and its people. The Hunters continue to support MASS MoCA and are deeply valued members of the North Adams community at large.
INDUSTRY AND MANUFACTURING

WALL-STREETER SHOE COMPANY

The company produced fine shoes for men from 1912 onwards. Constantly on the alert for better methods and machines, they installed the “school” system in their Fitting Department. This step toward continuous flow operation completed the modernization of one of the finest shoe factories in Massachusetts. Wall-Streeter shoes were nationally advertised in magazines; telling buyers all over the country of the outstanding styles and top quality made available by this well-known North Adams enterprise.
THE HOOSAC TUNNEL

The 19th century saw migration from New England to points further west, opening new markets for those who had access to them. While maintaining commercial ties with New England was desirable, the Hoosac mountain range in Western Massachusetts made trading between Boston and the western markets nearly impossible. The Hoosac Tunnel project was proposed to rectify this economic isolation. Initially planned in 1819 as a canal to connect Boston with Upstate New York, the proposal morphed into a railway line that would run from Fitchburg, Massachusetts through Greenfield and Deerfield to its terminus in Troy, New York. Work began in 1851 and while the majority of the route presented no major problems, the unsuccessful attempt to bore through the Hoosac Mountain in North Adams halted the project for several years. Work began again in 1854, when the Massachusetts legislature approved a $2 million loan of credit to the Troy & Greenfield Railroad.

This new source of financing did not simplify the engineering task at hand. There had already been one failed attempt at using a tunnelling machine, followed by the discovery of an abundance of watery crumbly “porridge stone” - called “demoralized rock” by tunnel opponents – on the west end of the tunnel. Every time a shovel full of the rock was removed, it was filled by yet another shovel of crumbling stone. To solve the problem, a series of shafts were sunk deeper into the ground until workers found a place where the rock was more solid. Problems continued on the east side of the tunnel, as layers of gneiss and quartz proved near impossible to blast through with black powder. Hermann Haupt, the new railroad engineer for the project, attempted to remedy the situation by purchasing another ill-fated machine for $25,000, only to abandon it after the test run.

Financial troubles were also a continuous plague for the Hoosac Tunnel project. In 1862, all of the properties of Troy & Greenfield Railroad Corporation were transferred to the state of Massachusetts after the company defaulted on its mortgage. The state supervised all the work done on the tunnel between 1863 and 1868. Much of the work done by the state was to rectify previous oversights by Haupt who did not closely follow engineering requirements. They identified the need to construct a new west portal and widen both ends of the tunnel. Drilling from that point on had to proceed by using compressed air drilling and more powerful explosive for blasting. The new chief engineer, Thomas Doane,
THE HOOSAC TUNNEL

began making these adjustments.

Doane employed numerous technological advances that were crucial in moving the project forward. He began using air compressor powered drills inside the tunnel that were redesigned versions of those used for tunnelling in the Alps. Known as Burleigh drills for the Fitchburg man who designed them, the drills were mounted on movable carriages and connected to the compressor building by a series of rubber tubes and iron pipes. The Hoosac Tunnel Dam was built to divert water from the Deerfield River into a reservoir to power the compressors.

Doane also explored explosive alternatives. After reading an advertisement in Scientific American for trinitroglycerin, he invited leading expert George Mowbray to work on the tunnel. Mowbray built a factory in North Adams to make his explosives, while others in the area researched newer and safer detonation methods. Charles and Isaac Browne of North Adams discovered the preferable solution that allowed detonations to be set 12,000 from the heading. By May 1870, Mowbray was producing 150 pounds of nitroglycerin daily and had also discovered a safe mode of transportation for it. The convergence of these new technologies made the Hoosac Tunnel the first large-scale usage of trinitroglycerin and blasting caps. Despite Doane’s significant contribution to the project however, he quit angrily over the state’s persecution of tunnelling activities and the mounting death toll.

Brothers Walter and Francis Shanly of Canada were hired to finish the project in 1868.

Evidently, they confronted the same engineering issues as those who came before them. In order to

It was the first large-scale usage of nitroglycerin and blasting caps.
THE HOOSAC TUNNEL

deal with the porridge stone problem, they dug below track level, drained the section thoroughly, and then built a brick tube to reinforce the tunnel. Once one section of the tube was under construction, the next section was dug out and drained, and the tube was extended into it. The bottom of the tube was later filled in to provide a floor to set the track on. The bricks for the tube were made in a brick-works that was built especially for the tunnel project. This single brick-works produced more than 20 million bricks.

The tunnel itself was finished in 1873, but was followed by track laying, widening of tight spots, and arch building to support weak areas. The stone façade of the West Portal was added in 1874, followed by that of the East Portal in 1877. The State officially opened the tunnel July 1, 1876. It was 4.84 miles long, making it the longest tunnel in North America at the time.

At completion, it was 4.84 miles long, making it the longest tunnel in North America at the time.

The entire Hoosac Tunnel project took over 21 years to complete, and cost over $21 million and an estimated 196 lives. It remains the longest tunnel east of the Rocky Mountains and is widely considered one of the greatest engineering feats of the 19th century.

The economic impact of the tunnel was staggering. The Hoosac Tunnel allowed Berkshire County to be connected economically with Boston to the east and Albany to the West. In addition to the labor force and materials that the construction of the tunnel required, the completion of the railroad allowed all local industries – brick-making, textiles, manufacturing – to expand and flourish. The products created locally could be transported nationally. The
THE HOOSAC TUNNEL

completion of the tunnel catalyzed the development of North Adams, as it became a bustling city with beautiful shops, hotels, and cultural institutions. North Adams grew from a town with 1,100 inhabitants in 1830 to the largest city in the Berkshires in 1900 with a population of 24,200. It was the Hoosac Tunnel that precipitated the decision for North Village of Adams to separate and become North Adams in 1878.

With the completion of the Hoosac Tunnel, North Adams became the railway terminal for six important railway lines. In an effort to expedite traffic and avoid soot build-up on the ceiling, the tunnel was electrified in 1910. Also at this time, a large electric blower was installed above the central shaft to draw smoke and fumes out of the tunnel. It is still in use today.

By 1913, traffic in the tunnel was 70,000 cars monthly. The Zylonite plant in Adams could not meet this increased demand, so power for the electrical lines was drawn instead from the #5 hydroelectric plant 3 miles north of the East Portal. The electrified zone was removed in 1946, however, when upcoming diesel locomotives no longer required it.

The tunnel underwent a few additional changes including the replacement of the two tracks with a single one and raising the ceiling to accommodate taller boxcars. Today, the Hoosac Tunnel is revered as a historic location for its contributions to engineering technologies, but its economic relevance has waned. Several trains continue to run through the tunnel, but the North Adams is no longer the rail transportation hub it once was.
THE HOOSAC TUNNEL
NORTH ADAMS AS A RAIL TRANSPORTATION HUB

It was during the crucial years of the late 19th century that North Adams saw the growth of railroad-related buildings owing to the opening of the Hoosac Tunnel in 1876. Two roundhouses were built to service the engines. The Troy & Greenfield RR built a large one, followed by a smaller one built by Boston & Albany RR when a rail line was built coming from the south. With two railroads now providing service to North Adams, a spectacular train station, Union Depot, was constructed.

A massive railroad yard was also built. Warehouses were built that belonged to, or were rented by, national corporations including Swift Meats, Nabisco, and Armour Meats. Purina erected a grain elevator, and both coal and grain companies proliferated.

Heritage Park. Western Gateway Heritage State Park was developed in the 1860s as the Troy and Greenfield railroad depot or freight area. The six structures adjoin the main tracks, which had been installed in 1852 to link the Northern Berkshires to the west. The Park was originally part of a distribution center that served North Adams and the surrounding area. Hay and grain, coal, lumber, meat, and other food were unloaded from rail cars and sorted in the buildings. The products were then moved by horse and buggy – later by motor trucks – to consumers. Goods produced in North Adams factories were also brought to these buildings for shipment to destinations around the world.

Building 1 was the first freight yard building and was erected between 1876 and 1894. It was originally used for receiving and storing rail freight. Around 1900 Swift and Co. took over the building to store meat for local markets.
NORTH ADAMS AS A RAIL TRANSPORTATION HUB

Building 2 was built in the 1880s. First occupied by freight delivery companies, the building later housed a woodworking ship. It finally became a storehouse for food arriving in North Adams by rail. From this building, produce was delivered by horse-drawn carriages and, later, motor trucks to local grocery stores. The delivery wagons and light trucks were also garaged in a portion of the building.

Building 3 was also built around 1880, replacing a lumber shed on the site. In the late 1880s, a wing was added to expand its storage capacity. Building 3 served as a general storage facility, and was consequently surrounded by a flurry of activity in the morning as products were loaded for delivery to customers. Depending upon the specific and changing needs of the market center, various additions and alterations to the building were made.

The largest building of the freight yard is building 4. It is 41 feet wide by 269 feet long. Built by the Fitchburg Railroad in 1894, it was the company’s main North Adams freight station. Tracks ran the length of the building on both sides to allow rapid unloading of cargo. Finished goods from nearby plants were carted to the shed to be weighed, way billed, marked, and sorted for their destination then loaded onto box cars for transport. Building 4 was also the location of the Shipper’s Office, the main center of operations.

Building 5 was constructed in the 1880s as a “coal pocket”. Its massive frame could hold thousands of tons of coal. Wagons were backed into the lower bays of the building and filled with coal sent down a chute from the upper level. The coal was then delivered to local homes and businesses.

Also built in the 1880s, building 6 was erected by Fitchburg Railroad for rental to hay and grain dealers. Before the arrival of the automobile in the early 1900s, residents relied on horses for transportation and those horses needed to be fed. Grain was conveyed by belt to the upper part of the building, stored until milled, then bagged and sold as animal feed. The wings of the building were used to store hay and bags of feed. Hay and grain were often purchased in the Midwest or Canada and were brought in by rail to serve local needs. This building also featured a double track siding to facilitate loading and unloading of freight.

Throughout the 20th Century, the freight yard area continued to function as a commercial, freight and storage area, but declined in condition and use. It, along with other rail-related buildings, became obsolete as shipment by rail declined in the area. The two roundhouses were demolished, followed by the destruction of most others rail buildings during Urban Renewal of the 1970s. Several trains do still run through the tunnel today, continuing to serve customers in northern Massachusetts.
The Union Station served the Boston & Maine and New York Central Railroads.


Postcard circa 1909 advertising a Hoosac Tunnel excursion

Near the old Hoosac Tunnel Station, circa 1934
NORTH ADAMS AS A RAIL TRANSPORTATION HUB
1920-1930S: “APEX OF DEVELOPMENT”

Industry boomed in the early 20th century in North Adams. In 1927, forty-seven industrial companies in North Adams had a combined capital investment of $27.7 million and produced commodities valued at nearly $26 million. The city manufactured a greater variety of products than any other city in Berkshire County. With two large plants dedicated to textile finishing, it was the most prominent industry in North Adams. Other products being produced included boots and shoes, textile machinery, cotton, woollens and silk cloth, biscuits and crackers, shipping cases, leather tanning and chair seats, printing, rugs, garneting, foundry products, mill brushes, marble products, brick and lumber products, dairy and bakery products, and electrical components.

It was during this time period that Arnold Print Works, Hunter Machine and Sprague Electric all had ongoing operations in North Adams. Arnold Print Works still occupied the entire Marshall Street plant, and both Hunter Machine and Sprague were thriving. Sprague saw huge growth between 1936 and 1944 with sales growing seven-fold and employment almost four-fold. In merely one week in 1937, Sprague produced 1,322,000 units. All three companies also had operations internationally, some shipping more than 5% of their products outside the United States.

The booming industrial sector fueled the development of cultural institutions in North Adams. In the 30s, the city boasted three major, operating theaters. Both the Empire – then known as the Paramount – and the Richmond had been built in the late 19th century and were re-adapted to show movies. The Mohawk theater, which opened in 1938, was built as a movie house. There was also a theater called the Capitol, built in the 1920s, with a full stage and dressing rooms that was used by the Sullivan brothers for their real estate business. Overall, the market for culture and entertainment was in full swing – until the late 1930s.
DEINDUSTRIALIZATION

In the late 1930s, Northern textile producers responded to competitive pressures from the rapidly industrialized, poorly unionized New South by withdrawing their investments from New England mills, closing some and moving others south. Between 1923 and 1939, employment in cotton textiles declined by 67%. In North Adams, while Arnold Print Works managed to weather the storm for a while, it eventually fell victim to the trend, closing in 1942.

World War II initially brought a boom in the manufacturing industry, but the post-war years saw a resurgence of deindustrialization in Massachusetts. Manufacturing sectors throughout the state plummeted. Between 1947 and 1960, 15.5% of manufacturing jobs vanished. The job losses were primarily in textiles, so other industries in North Adams like shoes and electrical components initially filled the void. In the following years, however, competition from abroad continued to ravage the industrial industries. Mills continued to close, leaving Sprague as the last vestige of the once-thriving mill town. Sprague finally closed in 1985, putting over one thousand people out of work.
LATE 20TH CENTURY: THE CHANGING URBAN FABRIC

URBAN RENEWAL

In 1968, at the same time that Sprague Electric began to see regular losses, the government started its urban renewal program in North Adams. The downtown commercial and residential buildings were destroyed and the promised renewal never occurred. North Adams lost some 80% of its downtown, much of which remained empty for more than ten years.

12 acres of the city were bulldozed, including landmarks like the Richmond Hotel, the YMCA, the James Hunter Machine Co. and the First National Bank. Many merchants who had to abandon their storefronts for construction simply left town. While they were able to previously compete with larger stores, the knowledge that they would have to lease a brand new building at a higher cost was enough of a reason to take their businesses elsewhere.

It was also during this time that many of the old railroad buildings were demolished. Most of the old warehouses and coal elevators were torn down along with Union Depot. Miles of track were torn up, leaving only a few sidings. What remains of the glory days of the railroad yard now consists of a junkyard and West Gateway Heritage State Park.

North Adams lost 80% of its downtown.
Sprague closed its Marshall street operations in 1985, putting many North Adams residents out of work. At the same time, General Electric in nearby Pittsfield also closed its large-power transformer plant. Together, the two major employers took away 3,600 manufacturing jobs. Add to that 2,000 more jobs that were lost as the last remnants of the textile industry disappeared, and North Adams was struck a devastating economic blow.

A New York Times author in 1995 wrote described the entry to North Adams in the following way, “To avoid the post-industrial decay that litters North Adams, which is next on Route 2, reverse direction.”

By 2000, North Adams was the smallest city in Massachusetts with a population of 14,681. In both 1990 and 2000, median household income in North Adams was $10,000 per year lower than that of Berkshire County as a whole.

By 2000, North Adams was the smallest city in Massachusetts.
The movement to create Heritage Parks in Massachusetts was largely in response to the declining economic condition of the state as manufacturing jobs began migrating south. Tourism and recreation emerged as possible new sources of revenue, especially given the increased interest in redeveloping historical sites.

One particular group in Lowell had been involved with historic preservation campaigns centered on protecting worker housing from urban renewal. This group of enthusiastic local boosters’ work on the potential positive economic impact of redesigned historical spaces caught the attention of political officials. Michael Dukakis officially signed a bill in 1976 that designated sections of downtown Lowell as the state's first official “heritage park”. This recognition propelled the project forward – ending in 1978 with a successful attempt at gaining federal designation when Congress passed a bill establishing Lowell National Historical Park.

Lowell’s park opened the door for proposals from other cities to be submitted for inclusion in the program. In early 1979, the state approved $35 million in bond money for urban-focused, industrial heritage parks in seven more locations, including North Adams. The idea was to pay homage to the industrial past of these cities, while promoting tourism, education, and private investment.

The park in North Adams was created to celebrate the history of American trains. More specifically, Western Gateway Heritage State Park pays tribute to one of the greatest engineering feats of the 19th century: The Hoosac Tunnel.
LATE 20TH CENTURY: THE CHANGING URBAN FABRIC

Opened in 1985, the park and its exhibits tell the story of the tunnel’s construction and the profound impact that it had on the city. Like most of the other parks, however, Western Gateway Heritage State Park has been unable to match Lowell’s success. For the majority of its existence, the buildings have remained empty and there have been no successful attempts to rejuvenate the park.
The return on state construction dollars was nothing short of miraculous.

The Massachusetts Museum of Contemporary Art’s (MASS MoCA) history spans more than two hundred years of economic, industrial, and architectural development that traces the trajectory of industrialism in New England. Its 13 acres of grounds encompass a vast complex of 19th-century factory buildings that used to be the home to Arnold Print Works (1860-1942) and Sprague Electric Company (1942-1985) respectively.

In 1986, just a year after Sprague’s closing and its placement on National Register of Historic Places, the business and political leaders of North Adams were seeking ways to creatively re-use the vast Sprague complex. Williams College Museum of Art director at the time, Thomas Krens, was looking for space to exhibit large works of contemporary art that would not fit in conventional museum galleries. When Mayor John Barrett III suggested the vast Marshall Street complex as a possible exhibition site, the idea of creating a contemporary arts center in North Adams began to take shape.

Joseph C. Thompson, Krens’ colleague at the Williams College Museum of Art, was named founding director of MASS MoCA and spearheaded the project’s launch. Thompson led the campaign to build political and community support for the proposed institution, which would serve as a platform for the creation and presentation of contemporary art, and develop links to the region’s myriad cultural institutions.

Governor Dukakis and the Massachusetts legislature announced their support for the project in 1988 with a grant of $35 million. Subsequent economic upheaval in Massachusetts threatened the project, but broad-based support from the community and the private sector, which pledged more than $8 million, ensured that it continued to move forward.

On September 28, 1991, after initially opposing the project, Governor William Weld released $688,000 for the planning grant. Bruner/Cott was named project architect in 1992 and, in 1995, the Cambridge, Massachusetts-based firm completed the master plan and final designs. The proposal exploited the unparalleled scale and versatility of the complex’s industrial spaces, while establishing a dialogue between the facility’s past and the new life it would have as the country’s largest center for contemporary visual and performing arts.

Certified by the Commonwealth in April 1995, MASS MoCA broke ground in early 1996 with an 18-month demolition and hazardous materials abatement project of massive scale. This was followed by renovations and new construction that began in July 1997. The museum opened on schedule and on budget in May 1999, having drawn only $18.6 million of the total state construction grant of $35 million. Subsequent additions of commercial rental space, landscaping improvements and capital equipment acquisitions brought the total Phase I state grant drawdown to $25.5 million.

In the time between breaking ground and opening, downtown business occupancy rate more than doubled, going from 30% in 1995, to 75% in 1999. Not merely had the quantity increased, but so too did the quality of services: additional high-quality restaurants,
LATE 20TH CENTURY: THE CHANGING URBAN FABRIC

upscale coffee bars, and comfortable cafés filled storefronts in the downtown core.

MASS MoCA’s $76/SF construction hard costs budget compares to the national average for museum construction of $250/SF, with many high-profile projects routinely costing two and three times that figure. By any measure an amazing financial achievement, for an intricate public sector rehabilitation of a 19th-century, multi-building, abandoned industrial site, the return on state construction dollars was nothing short of miraculous.
LATE 20TH CENTURY: THE CHANGING URBAN FABRIC

Extreme Model Railroad and Contemporary Architecture Museum

Part 1 > 03: Context > North Adams History > Late 20th Century: the Changing Urban Fabric > MASS MoCA
LATE 20TH CENTURY: THE CHANGING URBAN FABRIC

Extreme Model Railroad and Contemporary Architecture Museum
Part 1 > 03: Context > North Adams History > Late 20th Century: the Changing Urban Fabric > MASS MoCA

GCAM | Global Cultural Asset Management • Gluckman Tang Architects
MASS MOCA HAS INCREASED COMMUNITY ASSETS BY ALMOST $14,000,000
### TOP FIVE SECTORS AFFECTED BY MASS MOCA (OUTPUT AND EMPLOYMENT)

<table>
<thead>
<tr>
<th>Direct Employment</th>
<th>1st</th>
<th>2nd</th>
<th>3rd</th>
<th>4th</th>
<th>5th</th>
</tr>
</thead>
<tbody>
<tr>
<td>Output Employment</td>
<td>Museums</td>
<td>Restaurants and Bars</td>
<td>Hotels and Motels</td>
<td>Transit</td>
<td>Misc. Retail</td>
</tr>
<tr>
<td></td>
<td>($5,619,128)</td>
<td>($1,431,199)</td>
<td>($738,317)</td>
<td>($543,325)</td>
<td>($241,432)</td>
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<tr>
<td></td>
<td>(75.4)</td>
<td>(40.3)</td>
<td>(12.4)</td>
<td>(17.4)</td>
<td>(5.0)</td>
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<tr>
<td>Indirect Employment</td>
<td>Educational Services</td>
<td>Real Estate</td>
<td>Computer Services</td>
<td>Commercial Printing</td>
<td>Wholesale Trade</td>
</tr>
<tr>
<td></td>
<td>($1,069,916)</td>
<td>($259,733)</td>
<td>($67,537)</td>
<td>($63,137)</td>
<td>($58,231)</td>
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<td></td>
<td>(23.6)</td>
<td>(1.7)</td>
<td>(0.6)</td>
<td>(0.6)</td>
<td>(0.6)</td>
</tr>
<tr>
<td>Induced Employment</td>
<td>Housing</td>
<td>Hospitals</td>
<td>Restaurants and Bars</td>
<td>Doctors and Dentists</td>
<td>Real Estate</td>
</tr>
<tr>
<td></td>
<td>($350,579)</td>
<td>($249,844)</td>
<td>($175,740)</td>
<td>($169,592)</td>
<td>($147,400)</td>
</tr>
<tr>
<td></td>
<td>(NA)</td>
<td>(2.3)</td>
<td>(5.0)</td>
<td>(1.4)</td>
<td>(0.9)</td>
</tr>
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</table>
While for much of its history North Adams was a prosperous railroad hub and mill town, deindustrialization dealt the city a devastating economic blow. North Adams now lags far behind the county and the state in numerous crucial economic areas including employment, education, and others. Industrial spaces have begun to be re-purposed in attempts to revitalize the city, however there remain indicators that North Adams continues to falter:

- North Adams is the smallest city in Massachusetts
- Urban Renewal wiped out 80% of downtown
- Sprague Electric’s closing devastated the local economy and no major industry has filled the void
- In 1999, MASS MoCA breathed new hope into the city

But MASS MoCA has not been a silver bullet
- Although MoCA hit its original attendance targets, there is not sufficient spill over effects into the rest of the city
- North Adams needs further development beyond the MASS MoCA’s gates to retain visitors
- The economy and population of North Adams continues to contract
- The future of MASS MoCA depends on the future of North Adams

In short, something has to be done to enhance the attraction to North Adams.
30% POPULATION DECLINE OVER 42 YEARS
39.8% OVER THE PAST 75 YEARS

Change in North Adams’ Population

- 1970: 19,195
- 1980: 18,063
- 1990: 16,797
- 2000: 14,681
- 2012: 13,504
NORTH ADAMS REACHED A DECADE HIGH UNEMPLOYMENT RATE IN 2010
ECONOMIC CLIMATE

INCOME AND EDUCATION ABOUT 30% BELOW COUNTY LEVELS
UNEMPLOYMENT RATE 50% HIGHER THAN COUNTY; 53% VS STATE

20%
of North Adams residents have Bachelor’s degree+, vs. 30% in the County and 39% in MA

11.3%
unemployment rate in North Adams in 2010, vs. 7.5% in the County and 7.4% in the State

Median Household Income, 2010

$70,000
$60,000
$50,000
$40,000
$30,000
$20,000
$10,000

$35,401

$48,907

$64,509
ECONOMIC CLIMATE

THE CITY’S LARGEST EMPLOYER, NORTH ADAMS REGIONAL HOSPITAL, CLOSED IN MARCH 2014

THE UNEMPLOYMENT RATE WAS 8.7% IN 2014, BEFORE THE HOSPITAL CLOSED
NORTH ADAMS HAS NEARLY DOUBLE THE POVERTY RATES THAN BOTH THE COUNTY AND THE STATE

IN 2013, 18.2% OF NORTH ADAMS RESIDENTS LIVED BELOW THE POVERTY LINE
THE CITY HAS RETAINED STUDENT AGE POPULATION, BUT IS LOSING WORKFORCE
IN 2010, HOUSING FORECLOSURES REACHED A DECADE HIGH

![Graph showing the number of foreclosed homes from 2000 to 2010. The number of foreclosed homes increases from 7 in 2005 to 39 in 2010.]

ECONOMIC CLIMATE
The North Adams Master Plan by HR&A and Shop Architects identifies challenges and assets of the city, followed by outlining a broad implementation plan that focuses on particular zones of development. It was intended to encourage private investment.
THE NORTH ADAMS MASTER PLAN 2013

NORTH ADAMS LACKS GREEN SPACE

Limited green space in the downtown area for residents and visitors.

- Veterans Memorial Park
- Colgrove Park
- Pocket Park
- Heritage State Park
PARKING IN NORTH ADAMS: MORE SPACES PER CAPITA THAN LOS ANGELES

- 2,390 PARKING SPACES IN DOWNTOWN NORTH ADAMS
- 26 ACRES OF 129 ACRES (20%) IN DOWNTOWN
THE NORTH ADAMS MASTER PLAN 2013

THERE IS AN ABUNDANCE OF HARDSCAPE
THE NORTH ADAMS MASTER PLAN 2013

ASSETS REMAIN DISCONNECTED
HERITAGE PARK IS IDENTIFIED AS A CRUCIAL ZONE OF DEVELOPMENT, POTENTIAL ECONOMIC DRIVER, AND AN ASSET TO THE CITY
The location for the EMRCA is culturally dense, boasting three nationally-renowned museums in addition to world-class institutions of art conservation, performance, and education. These attractions bring hundreds of thousands of visitors to the area, immersing them in arts and culture amidst the idyllic landscape of the Berkshire mountains. While enticing visitors to stay overnight remains a challenge, several new developments in the region have laid the groundwork for additional initiatives:

- MASS MoCA has received a $25 million MA State Grant + $13.5 million, of a goal of $30 million, private funds to develop building 6 with world class installations of Robert Rauschenberg, Jenny Holzer, Laurie Anderson and James Turrell, which will open in 2017.
- MASS MoCA will officially become the largest Museum of Contemporary Art in the country
- MASS MoCA annual attendance = 180,000 (including concerts)
- The Sterling and Francine Clark Art Institute has recently opened a major expansion designed by Pritzker Prize winning architect Tadao Ando, in addition to Selldorf Architects and Reed Hilderbrand Landscape Architecture
- Williams College has announced plans for a new $65 million College Museum of Art, for which Steven Holl is doing the master plan
REGIONAL STRATEGIC ADVANTAGES: THE POTENTIAL

1. The Clark Art Institute
2. Regional Conservation Lab
3. Williamstown Theater Festival
4. Williams College Museum of Art

Map showing the locations of the sites mentioned:
- The Clark Art Institute
- Regional Conservation Lab
- Williamstown Theater Festival
- Williams College Museum of Art

Williamstown and North Adams are connected by a 6-mile route.
CULTURE: HISTORY AND INVESTMENT

THE STERLING AND FRANCINE CLARK ART INSTITUTE
WILLIAMSTOWN, MA
Annual Attendance: 200,000

The Sterling and Francine Clark Art Institute was chartered in 1950 to house the extensive collection of its namesakes, Sterling and Francine Clark. The Clark Art Institute features European and American paintings, sculpture, prints, drawings, photographs, and decorative arts from the Renaissance to the early twentieth century. The collection is especially rich in French Impressionist and Academic paintings, British oil sketches, drawings and silver, and the work of American artists Winslow Homer, George Inness and John Singer Sargent. The museum was opened in 1955, and has become a much beloved art institution known for its stunning natural setting and intimate gallery experience. The Clark maintains a distinguished identity, being one of few institutions in the United States with a dual mission as a public art museum, and leading international research and discussion center. Having just completed the construction of the 42,600-square-foot Clark Center, designed by Pritzker Prize-winning architect Tadao Ando; in addition to major renovations to the Museum Building, by Selldorf Architects; and the re-design of the 140-acre grounds, by landscape architecture firm Reed Hilderbrand; The Clark has firmly positioned itself to support and grow its educational and cultural reach.
WILLIAMSTOWN ART CONSERVATION CENTER
WILLIAMSTOWN, MA

The Williamstown Art Conservation Center (WACC) is a non-profit institution whose mission is to conserve and preserve artworks and objects of cultural significance. WACC is the largest multi-disciplinary regional conservation center in the United States, treating a full range of works including paintings, works on paper, photographs, sculpture, textiles, furniture, antiques, and personal treasures. It serves museums, libraries, educational institutions, historical societies, and archives, in addition to corporations, independent art professionals, and private collectors. Furthermore, WACC is devoted to providing educational opportunities through an annual course on professional conservation techniques in conjunction with the Williams College Graduate Program in the History of Art, as well as pre- and post-graduate internships.
CULTURE: HISTORY AND INVESTMENT

WILLIAMSTOWN THEATRE FESTIVAL
WILLIAMSTOWN, MA
Annual Attendance: 40,000

The Williamstown Theatre Festival (WTF) brings America’s finest actors, directors, designers, and playwrights to the Berkshires during the summer months to engage audiences of both locals and visitors. Housed on the campus of Williams College, the festival seeks to present classic and new plays with distinction and verve. Each season is designed to push the boundaries of on-stage productions while cultivating and developing new talent. WTF features plays and musicals and a rich array of accompanying cultural events like Free Theatre, Late-Night Cabarets, readings, workshops and educational programs. Best known for its acclaimed productions, it is also home to one of the nation’s top training and professional development programs. Notable participants in WTF include Gwyneth Paltrow, Christopher Walken, Richard Chamberlain, Kate Burton, Olympia Dukakis, Bradley Cooper, Justin Long, Paul Giamatti and Calista Flockhart.
CULTURE: HISTORY AND INVESTMENT

WILLIAMS COLLEGE MUSEUM OF ART
WILLIAMSTOWN, MA
Annual Attendance: 33,000

The Williams College Museum of Art (WCMA) is widely considered one of the finest college art museums in the country. Its mission is to create experiences with art that foster contemplation, creativity, and learning among its audience. Steeped in the liberal arts tradition of the college to which it belongs, WCMA strives to catalyze critical thinking and engaging scholarship, while affirming the relevance of the history of art and the arts more broadly. The museum frequently partners with academic departments of the college to mobilize art as a tool for learning across various disciplines. WCMA houses over 14,000 works that span the history of art. The museum remains active, continuing to strengthen its already vibrant collection of modern and contemporary art, photography, prints, and Indian painting. WCMA is particularly known for its collection of American art from the late 18th century to present. The museum owns the largest collection in the world of works by the brother Charles and Maurice Prendergast.
CULTURE: HISTORY AND INVESTMENT

MASS MOCA
NORTH ADAMS, MA
Annual Attendance: 180,000 (including concerts)

The Massachusetts Museum of Contemporary Art has become one of the world’s premier centers for making and displaying the best art of our time. Perhaps most well-known for bold exhibitions that span its vast repurposed mill spaces, MASS MoCA has evolved to include music festivals, and a variety of dance, film, and art exhibitions. Its facilities include 120,000 square feet of exhibition space, a 10,000 square foot black box theatre, and courtyard and performance spaces that can accommodate crowds of several thousands. MASS MoCA nurtures new art and artists, explores modes of creation and exhibition in increasingly overlapping ways, and mobilizes these efforts as catalysts for community building. Since opening in 1999, it has been the site where more than 80 major new works of art and more than 50 performances have been created through residencies at the museum. Economically, it adds more than $20 million a year to the regional economy; it has increased property values; and it has created jobs. According to an article in August 2014 in the New York Times, “it has become a model for hundreds of other localities...
CLARK EXPANSION 2014

The Clark Art Institute completed the majority of its final phase of campus expansion on July 4th, 2014. The transformation added new facilities to support the growth of museum and academic programs, enhance the visitor experience, improve circulation throughout the campus, and create new levels of sustainability across its 140 acres. The program focused on bolstering the Clark's dual mission as an art museum and a distinguished center for research and higher education. The project was initiated in 2001 after the creation of a master plan by Cooper, Robertson & Partners that reconceived the campus. Accomplished through a phased approach, the project includes:

• The construction of 32,000 square foot Lunder Center at Stone Hill, designed by Tadao Ando (opened in 2008). Houses laboratories, studio spaces, and office and meeting space for the Williamstown Art Conservation Center.

• The construction of the new Clark Center, designed by Tadao Ando (opened July 2014). Features 11,070 square feet of special exhibition space, new main entrance and visitor reception area, glass and granite concourse links to 2000-square-foot glass Museum Pavilion, and outdoor terraces surrounding the three-tiered reflecting pool.

• The renovation of the Museum Building (originally built in 1955) and expansion of galleries, designed by Selldorf Architects. The gallery space is expanded by 2210 square feet, a new museum entrance is added, and the building’s original east/west orientation is restored.

• The ongoing renovation of the Manton Research center by Selldorf Architects. Originally opened in 1973, the building will feature a new public reading room, renovated gallery space, a new art bookstore, and a coffee bar.

• A redesign and reconfiguration of the Clark’s grounds by Reed Hilderbrand Landscape Architecture including the installation of more than two miles of walking trails.
CULTURE: HISTORY AND INVESTMENT

MASS MOCA EXPANSION

The third phase of the evolution of the Massachusetts Museum of Contemporary Art was announced on November 14, 2014. The expansion will double exhibition space, add visitor amenities and artist service capacities, and improve linkages to the community. This third phase is considered the culmination of a three-decade project to repurpose the 16-acre complex of 26 historic mill buildings in North Adams. State support of the initiative took the form of a $25.4 million grant to the museum, which has raised $13.5 million of a goal of $30 million in private funds. The new long-term installations, changing exhibitions, and programs will range in duration from 15 to 25 years and will include:

- A series of temporary exhibitions, long-term installations, and scholarly programs realized in partnership with the Robert Rauschenberg Foundation.
- A long-term exhibition of Louise Bourgeois — some never before seen.
- A long-term exhibition of 9 immersive light and space environments by James Turrell, including one commission specially designed for MASS MoCA.
- A long-term installation of works by Jenny Holzer, including a new artwork for handheld devices that visitors will be able to access on their smartphones throughout the MASS MoCA campus.
- A production studio and complementary installation galleries for the work of Laurie Anderson.
- A series of music-making and rehearsal spaces.

In addition to these exhibitions and installations, Phase III renovations will include:

- 20,000 square feet of additional temporary exhibition space.
- Expansion of MoCA’s art fabrication and set-building capacity.
- Numerous visitor and artist-hosting facilities for festivals, performances, and concerts.
- Conference and meeting facilities, and special events space.
- A system of bike paths, including new brides across the Hoosac river and a bikable passageway that will traverse one of the museum’s largest mill buildings making it a part of the expanding Berkshire biking and hiking trails.
- Many infrastructure upgrades, accessibility improvements, and enhanced public safety measures.
Continuing development at Mass MoCA

The next phase in the evolution of the Massachusetts Museum of Contemporary Art will add long-term installations and temporary exhibition space, expand art-making and set-building capacity, improve amenities for performance audiences, and add meeting and conference space.

**PHASE 1**
1997-2001
- 200,000 sq. ft. developed
- 14 commercial tenants
- 108,000 annual visitors

**PHASE 2**
2001-2013
- 400,000 sq. ft. developed
- 20 commercial tenants
- 132,000 annual visitors

**PHASE 3**
2013-2018
- 140,000 sq. ft. to be added
- 30 commercial tenants
- 198,000 expected visitors

**Building 6**
- 3 floors of exhibition space, production studios, video galleries, performance space

**Sol LeWitt galleries**

**Dré Wapenaar Pavilion**
- Performing Arts Space

**Future development**
- with the Clark Art Institute

**James Turrell Skyspace**

**Anselm Kiefer works**
- with the Hall Art Foundation

**North Adams**
- Williamstown
- Mt. Greylock
- Boston
- 50 mi.
WCMA EXPANSION

In 2014, Williams College Museum of Art released a strategic plan that shared their vision for expanded museum programming. The document outlined three major initiatives designed to grow the museum’s role in the life of students and faculty, and leverage its resources, spaces, and practices to keep pace with the evolution of the college. While it does not mention any specific plans for a new building, it does confirm that the current space is no longer sufficient. Furthermore, the actualization of all major initiatives necessitates a larger space and more resources. The three initiatives are outlined below:

• Develop a critical making initiative – focusing on WCMA’s role as a teaching museum, critical making aims to build students’ capacity to create and design experiences. The phrase is borrowed from critical thinking and will combine research and thinking with hands-on design and fabrication. Programs may go beyond museum walls or take form within the museum space.

• Wake up the collection – the collection is the center of the museum. WCMA aims to broaden and deepen its holdings, while also creating more effective means of displaying and investigating its works.

• Become a center for public intellectual life – the museum strives to bring together the public and the campus through a variety of programs centered on visual culture. To add to the existing offerings of the college, WCMA will curate events to forge interdisciplinary connections and promote meaningful discussions between and among the college and the community.
EDUCATION: HISTORY AND INVESTMENT

WILLIAMS COLLEGE

Williams College is a private liberal arts college located in Williamstown, Massachusetts, United States. It was established in 1793 with funds from the estate of Ephraim Williams. Originally a men’s college, Williams became co-educational in 1970. Fraternities were also phased out during this period, beginning in 1962. Williams has three academic curricular divisions (humanities, sciences and social sciences), 24 departments, 36 majors, and two master’s degree programs in art history and development economics. As of 2012, the school has an enrollment of 2,052 undergraduate students and 54 graduate students. Williams College currently occupies 1st place in U.S. News & World Report’s 2014 ranking of the 266 liberal arts colleges in the United States. Forbes magazine ranked Williams the best undergraduate institution in the United States in its 2014 publication of America’s Top Colleges.
**EDUCATION: HISTORY AND INVESTMENT**

**MASSACHUSETTS COLLEGE OF LIBERAL ARTS**

The Massachusetts College of Liberal Arts (MCLA) is a public, residential, liberal arts college that offers both undergraduate and graduate programs. Located in North Adams, Massachusetts, it is part of the state university system of Massachusetts. It is a member of the Council of Public Liberal Arts Colleges. Originally established as part of the state’s normal school system for training teachers, it now offers a wide variety of programs leading to Bachelor of Science and Arts degrees, as well as a Master of Education track.
RECREATION AND SCENIC BYWAYS

The Scenic Byways. The Scenic Byways Program was created to identify travel routes across the country with significant scenic, natural, recreation, cultural and historic values. Two such byways are present in North Adams:

Mohawk Trail Scenic Byway: A 65-mile corridor extending from Williamstown to Athol. The trail derived its name from the historical battle when the Mohawk tribe marched and destroyed the Pocumtucks. In modern times it was known as a trade and scenic travel route. Present day Route 2 parallels many parts of the historic path, parts of which are still accessible for hiking.

Mount Greylock Scenic Byway: A 16.3-mile corridor begins at Western Gateway Heritage State Park and crosses Mount Greylock to its terminus in the Town of Lanesborough. The route traverses Mount Greylock, the highest point in Massachusetts, and features breathtaking panoramic views into five different states at points throughout the drive.

The Appalachian Trail. The Appalachian National Scenic Trail, generally known as the Appalachian Trail or simply the A.T., is a marked hiking trail in the eastern United States extending between Springer Mountain in Georgia to Mount Katahdin in Maine. The trail is approximately 2,200 miles (3,500 km) long. As the trail passes from Georgia to Maine, it intersects with the Mohawk trail at the Harriman and West Airport in North Adams – the location of the future Global Contemporary Art Museum. Mt. Greylock, the highest mountain in Massachusetts and also located in North Adams, is a famous stop along the trail, attracting over 200,000 hikers, bikers, and sightseers annually. The trail conservancy claims that the Appalachian Trail is the longest hiking-only trail in the world.

The Ashuwillticook Bike Path. The Ashuwillticook Rail Trail is a former railroad corridor converted into a 10-foot wide paved, universally accessible, passive recreation path. The Ashuwillticook runs parallel to Route 8 through the towns of Cheshire, Lanesborough and Adams. The southern end of the rail trail begins at the entrance to the Berkshire Mall off MA Rte. 8 in Lanesborough and travels 11.2 miles north to the center of Adams. The rail trail passes through the Hoosic River Valley, between the Mount Greylock and the Hoosac Mountain Ranges. Cheshire Reservoir, the Hoosic River, and associated wet-
lands flank much of the trail offering outstanding views of the scenery and abundant wildlife. Design of the next segment of the Ashuwillticook Rail Trail, from the Berkshire Mall entrance to Crane Avenue is in progress and possible construction could be under way during 2016. The trail extension will add to the current 11.2-mile Ashuwillticook trail — reaching from the mall’s southern entrance in Lanesborough through Cheshire to downtown Adams, and passing North Adams.

Skiing. Given the Berkshires’ cold and snowy winters, skiing is a favorite pastime. Jiminy Peak resort is a mid-sized ski resort in Hancock, Massachusetts in the Taconic Mountains — a 30 to 40-minute drive from North Adams. Jiminy boasts 167.4 acres with 45 trails. Open in the summer as well, it offers an Aerial Adventure Park, Mountain Adventure Park and mountain Biking. Also nearby is Berkshire East Mountain Resort. Similar in size and scope to Jiminy, the skiable area includes 45 trails over 162 acres. Berkshire East Mountain is also in the process of building a snow tubing park to complement its ski and snowboard offerings.

Golf. Western Massachusetts is a perfect place for golf. The immediate area surrounding North Adams includes two, 18-hole courses and a notable nine-hole course. Taconic Golf Club is a semi-private golf course located in Williamstown, Massachusetts. The land that Taconic Golf Club occupies is owned by Williams College, and an independent Board of Directors oversees its daily operation. The course has repeatedly made Golf Magazine’s list of the Top 100 Courses You Can Play and has been ranked as one of the top collegiate courses. Also in Williamstown is Waubeeka Golf Links, an 18-hole public golf course on Route 7. The course, driving range, practice green, and Parsley’s Restaurant are all open to the public. Nearby, there is Forest Park Country Club, which is a nine-hole golf course located at the base of Mt. Greylock in Adams, MA. With a unique design, Forest Park provides a challenge for all skill levels while golfers take in the scenic mountain views of the highest peak in Massachusetts. Finally, for those looking to perfect their form, there are two golf recreation centers. The Range offers affordable mini golf and a driving range, while Grelock Bowl & Golf has three state-of-the art golf simulators that allow visitors to golf 32 courses from all over the world.

Boating. The Hoosic River The Hoosic is a three-state river. It forms in the Green Mountains of Vermont, the Taconics of New York, and the sides of Mount Greylock. It’s watershed covers 720 square miles. The sections of the river at Mt. Greylock have unusually rich plant communities and some of which are state-designated Natural Scenic Rivers. Boating along the Hoosic includes canoeing, rafting, and kayaking is very popular recreational activities in North Adams.
RECREATION AND SCENIC BYWAYS
RECREATION AND SCENIC BYWAYS
RECREATION AND SCENIC BYWAYS
RECREATION AND SCENIC BYWAYS

Extreme Model Railroad and Contemporary Architecture Museum
Part 1 > 03: Context > Regional Strategic Advantages: The Potential > Recreation and Scenic Byways
04:

CONCEPT/
VISION/
OBJECTIVES
THE VISION: THE CULTURAL CORRIDOR

Given the exiting assets of the region and the renewed energy for redevelopment, it is the ideal time for North Adams to capitalize on this momentum and realize the vision of the cultural corridor. Re-purposing historic industrial sites allows North Adams to connect with its past, while redirecting its attention to further develop the culture and education industries. These sectors have already established themselves as crucial to the economic success of the region, but require further investment have a truly transformative impact. The following outlines the principles underlying the vision of the cultural corridor:

- North Adams has to fully embraced the notion that culture and education are the primary industries.
- The concept of North Adams – Williamstown “Cultural Corridor” has to become the identity and the marketing brand of the valley.
- The “Cultural Corridor” vision overlaps the plan steps identified in the North Adams Master plan developed by SHoP & HRA in 2013.
- The strategy has to be authoritative and creative: the implementation has to be timely and dramatic.
- To accomplish economic development and growth, and to move toward a more balanced relationship with Williamstown, North Adams needs four more world class attractions, to be realized simultaneously:
  - Global Contemporary Art Museum (160,000sf) at the Harriman and West Airport
  - Extreme Model Railroad and Contemporary Architecture Museum at the Western Gateway Heritage State Park (32,400sf)
  - Revival of the Mohawk Theater as a Center for Cinema and the Performing Arts (900 seats)
  - Luxury Art Hotel on Main Street; Town Green

Extreme Model Railroad and Contemporary Architecture Museum
Part 1 > 04: Concept/Vision/Objectives > The Vision: The Cultural Corridor
THE VISION: THE CULTURAL CORRIDOR
THE VISION: THE CULTURAL CORRIDOR

1 The Clark Art Institute
2 Regional Conservation Lab
3 Williamstown Theater Festival
4 Williams College Museum of Art

Cultural Corridor: Williamstown - North Adams

6 miles

Williamstown

North Adams
THE VISION: THE CULTURAL CORRIDOR

North Adams

A Mass MoCA
B Mohawk Theater
C Gateway Heritage State Park
D Mt. Greylock Reservation
E Williamstown-North Adams Bikepath
F Ashuwillticook Bike Trail Extensions
G Scenic Railroad

Parking Areas
1:

Extreme Model Railroad and Contemporary Architecture Museum at the Western Gateway Heritage State Park
Zone C: Heritage State Park
BASIC CONCEPT: Extreme Model Railroad and Contemporary Architecture Museum
Establish a unique Theme Park/Disney Imagineering type of Cultural Destination.
Enhance the profile and brand of the North Adams/Williamstown Cultural Corridor.
Establish a professional standard, by becoming the best of its type in the world.
Generate a new audience that complements the MASS MoCA/Clark/WCMA axis.
Generate investment and stimulate the economy in the Cultural Corridor.
EMRCA AT THE WESTERN GATEWAY HERITAGE STATE PARK
EMRCA AT THE WESTERN GATEWAY HERITAGE STATE PARK
EMRCA AT THE WESTERN GATEWAY HERITAGE STATE PARK
Main Entrance to EMRCA Museum

Entrance to Dining Car Restaurant

Train Operations Control Room

Dining Car Restaurant

Wall of computer consoles for public education

Grey = base installation height for train/architecture

White = open area floor for visitor/pedestrian traffic

EMRCA AT THE WESTERN GATEWAY HERITAGE STATE PARK
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EMRCA AT THE WESTERN GATEWAY HERITAGE STATE PARK
2: The Global Contemporary Art Museum
THE GLOBAL CONTEMPORARY ART MUSEUM

THE CONTEXT AND CONCEPT

The Art Museum is an 18th century idea; in a 19th century box; that more or less fulfills its structural destiny sometime toward the end of the 20th century.

Most established museums in large size cities, and many private collectors, simply do not have the space to either systematically or sustainably exhibit the explosion of creativity that has taken place in the visual arts of recent time.

By and large, the work doesn’t get seen beyond a debut, either in a gallery or a museum.

MASS MoCA has addressed that issue space and programming: The Sol Lewitt and the Anselm Kiefer installations highlight both the solution and the ongoing program.

The Global Contemporary Art Museum concept is based on showing the best of international contemporary art hat is being made today by acquiring and commissioning work directly from the artists for specific spaces in the museum.
THE GLOBAL CONTEMPORARY ART MUSEUM
THE GLOBAL CONTEMPORARY ART MUSEUM

MUSEUM BUILDING

THE GLOBAL CONTEMPORARY MUSEUM OF ART
THE GLOBAL CONTEMPORARY ART MUSEUM
THE GLOBAL CONTEMPORARY ART MUSEUM
THE GLOBAL CONTEMPORARY ART MUSEUM

1. Storefront exhibition space
2. Offices & storage wing/mechanical room
3. Art storage
4. Storage/exhibition/artist workshop
5. Outdoor covered connection & sculpture park access
6. Courtyards
7. Clearspan 140’ x 150’ gallery
8. Entrance lobby & visitor services
9. Mechanical rooms
10. Installation workshops
11. Loading & temporary storage
THE GLOBAL CONTEMPORARY ART MUSEUM
Revival of the Mohawk Theater to become The Mohawk Cinema and Performing Arts Center

The Mohawk Theater opened its doors to the public on November 5, 1938. Part of the E.M. Loew chain, this theater was designed by Mowll and Rand of Boston and featured an art-deco interior with Native American motifs. The theater is located in the heart of the downtown on Main Street in the City of North Adams. The original single-balcony theater boasted a seating capacity of 1,200 along with a beautiful twenty-five foot wide proscenium. The theater was built as a movie house without any significant stage area or fly loft in which to present live performances. It is the last large-screen theater in North Berkshire County, and one of the few late art-deco style theaters remaining in the nation.

The majority of theaters from this period have been demolished or converted to other uses. Although the Mohawk Theater has deteriorated and shows signs of extensive wear, the building is still structurally sound, and the original design and decor have not been altered. In 1987, the building was sold to a private investor, however, the needed capital improvements to the building’s infrastructure proved could not be met and the theater closed its doors for good in 1991. In December 1992 financial assistance provided by the City of North Adams repaired the deteriorated roof. In 1998, additional grant funding was secured through the U.S. Department of Agriculture to conduct a feasibility study on the theater’s restoration. This thorough study was completed by the Chicago-based firm Daniel P. Coffeey & Associates, Ltd. The report that the building was structurally sound, and that it was feasible to rehabilitate it within the confines of the existing building footprint.

The City of North Adams secured additional grant funding from the State Department of Housing & Community Development (DHCD). Through its Downtown Revitalization Program, the theater’s marquee, which overhangs Main Street, was completely restored at a cost of approximately $75,000. Major painting and rewiring, including over 700 new bulb replacements and a multitude of new strip-lighting, were updated throughout. In April 2000 $50,000 was earmarked for the preliminary architectural and engineering plans for the theater. This funding was provided by the Mass. Development Finance Agency A Northampton-based firm. Thomas Douglass & Associates, completed the preliminary architectural design and engineering work. Another challenging aspect of the project centered on site control. The City regained consolidated ownership of the parts of two separate buildings that comprise the Mohawk Theater in 1996 and 2002.

With the realization of elements of the “Cultural Corridor” plan, the convergence of programming from sources including MASS MoCA, MCLA, the Williamstown Theater Festival, the Massachusetts International Festival of the Arts, Jacob's Pillow, and various private initiatives including establishing a ten-day international film festival and a Cinema Center Foundation devoted to screening curated popular film series; a critical mass has become possible to provide justification for the completion of the renovation and the reopening of the Mohawk.

The prospective programming that could provide the basis for resuming the revitalization of the Mohawk Theater is outlined below.
THE MOHAWK CINEMA AND PERFORMING ARTS CENTER

PROVISIONAL PROGRAM FOR THE MOHAWK CINEMA AND PERFORMING ARTS CENTER

Dennis Hopper Memorial International Film Festival

MASS MoCA Concert Series

Massachusetts International Festival of the Arts Program
- Dance
- Theater

Weekly Film Forums (Stanford model)
- Classic Films of the 1920s
- Classic Films of the 1930s
- Complete Star Wars
- Complete Harry Potter
- Movies on Trains series
- Artists Biographical Films

Williamstown Theater Festival
- 3rd Stage during main season
- Extension of the season—last week of August, first week Sept when Williams takes the Main Stage back to prepare for the Fall term

Jacob's Pillow Dance
- 4th stage during main season (June-August) for dance performances, talks, exhibits and events

Massachusetts College of the Liberal Arts
- Production season, which includes at least four theatre productions a year with student performers, managers, directors, and designers

Hartford Symphony Orchestra (Carolyn Kuan, Music Director)
THE MOHAWK CINEMA AND PERFORMING ARTS CENTER
THE MOHAWK CINEMA AND PERFORMING ARTS CENTER
THE MOHAWK CINEMA AND PERFORMING ARTS CENTER

The Vision: The Cultural Corridor > Concept Components > Revival of the Mohawk Theater to become The Mohawk Cinema and Performing Arts Center
THE MOHAWK CINEMA AND PERFORMING ARTS CENTER

THE MOHAWK CINEMA AND PERFORMING ARTS CENTER
THE MOHAWK CINEMA AND PERFORMING ARTS CENTER

The Vision: The Cultural Corridor > Concept Components > Revival of the Mohawk Theater to become The Mohawk Cinema and Performing Arts Center
THE MOHAWK CINEMA AND PERFORMING ARTS CENTER
4: Revitalization of Main Street

With the construction of a new luxury Art Hotel (a reincarnation of the Wilson House, the most luxurious hotel in western Massachusetts 1866-1912)

And the creation of a city center Town Green

In the early 20th Century, when North Adams was at the nexus of an industrial and rail network, the city had a number of distinguished hotels. The largest and most luxurious was the Wilson House, the City’s grand hotel, which was built in 1866 with the 1400 seat Empire theatre attached in the rear. Theodore Roosevelt spoke in the theatre in 1912 when campaigning for the Bull Moose Party. Just a few months later a fire consumed the theatre and hotel. The hotel was completely destroyed and never rebuilt. Fifty years later, in the late 1960s, an even greater devastation was visited on the City with an urban-renewal program that bulldozed 12 acres of the city center on the south side of Main Street. More than 100 of the city’s commercial and residential buildings in the downtown area, including such landmarks as the Richmond Hotel, the YMCA, and the James Hunter Machine Co. The renewal never materialized and the empty lots have been largely turned into a parking lot. The downtown has never been able to attract tenants or developers in numbers that matter.

The cultural revolution that began with MASS MoCA, and is positioned to be leveraged by EMRCA, is on its way to making the Northern Berkshires a true multi-day destination. The concept for a Luxury Art Hotel has been tested in the mid-west with some success with the 21C Hotels in Durham NC, Lexington, Cincinnati, Louisville, and Bentonville AK. The Porches has demonstrated that there is demand for up-scale lodging in the area.

The stage is set to create a Luxury “destination” Art Hotel in downtown North Adams on the south side of Main Street. With a six story facade echoing the classical 19th century commercial buildings that were demolished in the 1960s, and taking its inspiration from the demise of the Wilson House in 1912, the latter day “Wilsonian” – with a generous Main Street veranda, a roof top open-air bar, and a courtyard garden and pool abutting a new village green and central park– can rise again from the ashes, reborn like the phoenix of Greek mythology. The Wilsonian would knit together MASS MoCA, EMRCA, and the Mohawk Theater in a way that no other structure could, and provide lodging for the anticipated shift of visitor patterns in the Northern Berkshires that are likely to be influenced by EMRCA.
REVITALIZATION OF MAIN STREET
REVITALIZATION OF MAIN STREET
REVITALIZATION OF MAIN STREET

THE WILSONIAN: LUXURY ART HOTEL ON MAIN STREET
VILLAGE GREEN & QUADRANGLE
REVITALIZATION OF MAIN STREET: THE LUXURY ART HOTEL
PART 2
05: THE EXTREME MODEL RAILROAD AND CONTEMPORARY ARCHITECTURE MUSEUM
MISSION/VISION STATEMENT

The Extreme Model Railroad and Contemporary Architecture Museum seeks to become one of the unique cultural and educational experiences of our time.

By combining the history of American railroading and the railroad history of North Adams and the Hoosac Tunnel, with the advanced technology of extreme model O-scale trains and locomotives, in the context of the recent history of American architecture and urban planning, and by providing an integrated platform for contemporary architecture, EMRCA will become a cultural attraction that complements and overlaps the existing audiences of institutions like the Clark and MASS MoCA, and one that will stimulate an entirely new audience.

EMRCA strives to become an education intense theme park, by blurring the distinction between a traditional art museum and a theme park.

It strives to be an adventure in cultural imagination by establishing in one space a number of radical and stimulating juxtapositions: railroad history and architecture; precision modeling and nostalgia; the romance of railroads with technology, information, constant motion; exercises in urban planning with dramatic interior scale; precision scale and the fascination with miniaturization with the ambient variety and control of a sophistication theater space.

Beyond creating a new and unique museum experience, EMRCA is designed to generate a new and distinct audience ranging in age from 4 to 104, one that simultaneously complements the audiences of the Clark Art Institute and MASS MoCA.

The economy of North Adams is at a tipping point. It needs another world class attraction. The EMRCA objective is to increase the number of unique visitors to the city, and to persuade those already in the region to length their stays from a day trip to overnight, thereby dramatically expanding the economic impact of the latter group by a factor of eight. All totaled, EMRCA strives to create a minimum of 300 permanent jobs with a correspondent economic impact of more than $30 million per annum.
INSPIRATION

- O-scale Model Technology
- Popular Culture Exhibitions in a Hi-Culture Context
- Museums as Theme Parks; Educational Engagement
- Defining the "Architecture" Museum
POPULAR CULTURE EXHIBITIONS IN A HIGH-CULTURE CONTEXT
MUSEUMS AS THEME PARKS; EDUCATIONAL ENGAGEMENT

A SOPHISTICATED THEME PARK FOR CHILDREN AND ADULTS, CONCEPTUALLY DERIVED FROM...

EXTREME MODEL RAILROAD AND CONTEMPORARY ARCHITECTURE MUSEUM
DEFINING THE “ARCHITECTURE” MUSEUM

Extreme Model Railroad and Contemporary Architecture Museum
Part 2 > 05: The EMROA > Inspiration > Defining the “Architecture” Museum
GENERAL OBJECTIVES

• **Architecture:** Within the zoning and cost parameters, program design a building with the capacity by itself to establish identity and attract audience.

• **Scale:** Program design a building with the linear and volumetric capacity to present and sustain a widely varied world class exhibitions program that has the capacity to attract significant audience.

• **Integration:** Heritage Park with unique and attractive Food and Retail components that in and of themselves have the capacity to establish identity and attract audience.

• **Construction Cost Efficiencies:** Establish a framework and guidelines for minimal cost / maximum impact construction technology.

• **Operating Cost Efficiencies:** Design an exhibitions program and related guidelines for maximizing quality, choice and aesthetic sophistication at the most efficient and minimal possible cost.

• **Operating Cost Revenues:** Develop a plausible break-even operating cost scenario.
EMRCA MUSEUM DESCRIPTORS

HIGH ENERGY
GLOBAL INTERNATIONAL
CHOICE VARIETY
ACCESSIBLE
SMART AND ELEGANT
LINEAR AND NETWORK
VIRTUAL AND SUPER REALISTIC
UTILITARIAN
POPULAR
SURPRISE
LOCAL HISTORY
SOPHISTICATED
PLAYFULLY IRREVERENT
EXTREME PRECISION
LATEST TECHNOLOGY
HIP, COOL
DESTINATION
CUTTING EDGE MUSEUM
AGES 4 - 104
ART FOR THE MASSES
HISTORY OF AMERICAN RAILROADS
COMPONENTS OF THE MUSEUM

UNIQUE FEATURES

1. The technology of extreme O-scale models
2. Scale of the model railroad: 6 miles of track
3. Extraordinary architectural environment (Gluckman building)
4. Architectural preservation and repurposing of historical buildings
5. Technology interface to operations
6. Technology interface to information and narrative
7. Constant motion and kinetic energy
8. History of American railroads
9. History of North Adams/Hoosac Tunnel
10. Adventure in the mechanics of urban development
11. Visitor Interactivity in train operation, both virtual and actual
12. Didactic and educational focus
13. Unique creative aesthetics
14. Engagement of world class architects
15. Exploitation
COMPONENTS OF THE MUSEUM

- UNIQUE THEME PARK CONCEPT
- CONTEMPORARY ARCHITECTURE
- STUNNING VISTAS
- IMPRESSIVE SCALE
- RADICAL CONCEPT
- MULTIPLE CHOICES
- TRANSPARENCY/LIGHT
- DESTINATION RESTAURANT
- HERITAGE PARK PLAZA
- PRECISION SCALE
- VM SUPER TECHNOLOGY
- MASS MOCASYNERGIES
- TARGET AUDIENCE 4-104
- DESTINATION RETAIL
- ICONIC IDENTITY
- WORLD CLASS AESTHETIC
- INTERNATIONAL ATTRACTION
O-SCALE MODEL TRAINS

The last 15 years have seen an increased focus of extremely high quality, historically accurate O-scale modeling. A number of small companies (of which Kohs & Company is perhaps the best example), have assembled teams of historians, researchers, suppliers and builders, to produce O-scale computer operated locomotive models aimed at satisfying the most discriminating modelers and collectors while recreating in miniature elements of railroad history that have been so important and fundamental to the development of the United States.

Sophisticated contemporary modeling begins with a painstaking and lengthy process of research on locomotives that were at the technological cutting edge a century ago, but few of which exist today, for the simple reason that as the locomotive technology continued to progress, the coal-burning steam engines were replaced by more efficient and cleaner diesel and electric locomotives. The 600 ton behemoths that connected America in the late 19th and early 20th centuries disappeared into the steel mills to be recycled, and as a result, only a handful of the thousands of major locomotives and prototypes that shaped America (and every other part of the world) exist today, and those are in a few railroad museums that are large enough or fortunate enough to have acquired an actual example.

The best models are built entirely in brass; they seek to capture as accurately as possible the true historical and physical character of the chosen prototype down to the detailing of the individual rivets, not just the dimensional specifications; they are usually produced in limited editions of up to 100; and cost between $6,000 and $10,000 each. These locomotive are actually operating computers, with an array of control features such as sounds, scale speeds, track memory and the capacity to detect potential collisions. The EMRCA installation will have up to 100 scale locomotives operating at any one time, monitored from a control room with multiple computers and as many as 60 video monitors to enable the operators to manage the continuous operations of the railroad installation. The EMRCA fleet, taken together, will represent the history of American railroading.
O-SCALE MODEL TRAINS
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The EMRCA as planned in the preliminary stage will occupy 24,000sf of exhibition space, will have more than 3 miles of track, more than 100 O-scale locomotives or diesel engines, and more than 2000 freight and passenger cars; more than 600 switches and 500 signals to coordinate the simultaneous operation. It short, it will represent as much as possible a condensed version of the real world, albeit in 1:48 scale. The installation will be populated by more 125,000 figures, planted with more 40,000 trees; and require more than 20 computers for its operation. It is estimated that the installation will require two years 164,000 man-hours of labor for its construction and completion.
DULUTH WINNEPEG & PACIFIC SCALE COMPARISON

This custom made O scale layout fills a 6,000 square foot room. It is based on the Duluth, Winnipeg & Pacific. The layout is being built in Nebraska by Scale Model Services of Colorado. It is housed in a 100 by 60 foot building and features nearly 3,000 feet of track and 150 turnouts.
TRACK LAYOUT: PRECISION SCALE MODELING

The Nebraska installation compared to EMRCA
NATURAL LANDSCAPE: PRECISION SCALE MODELING

ADVANCED TOPOGRAPHICAL MODELING ENHANCED BY READILY AVAILABLE NEW TECHNOLOGIES.

The modeling of the natural landscape content of EMRCA is enhanced by the availability of a unique set of tools which did not exist even five years ago. New sophisticated terrain mapping software can translate topographic analysis into virtual realities, generating 3-D images that can be faithfully reconstructed into precision scale models via CNC machines, laser cutters, and 3-D printers. With an overlay of traditional hydrocal-rock mold casting techniques, utilizing the extraordinary length and height of the 7670’ installation gallery space, EMRCA will be able to create dramatic landscapes.
NATURAL LANDSCAPE: PRECISION SCALE MODELING

The marriage of enhanced mapping and 3-D printing and laser cutting technologies with traditional model making technologies enables the construction of dramatic natural scenes with topographic precision. These examples of landscapes will be replicated on the installation, simulating the real world with unparalleled and unprecedented accuracy.
NATURAL LANDSCAPE: PRECISION SCALE MODELING
NATURAL LANDSCAPE: PRECISION SCALE MODELING
NATURAL LANDSCAPE: PRECISION SCALE MODELING
The modeling of the urban environment of EMRCA is heightened by computer-aided design (CAD) software, widely used to create a variety of two- or three-dimensional graphical representations. The virtual generation of these realities enables faithful and precise reconstruction using CNC machines, laser cutters, and 3-D printers of both historical and contemporary urban landscapes. True-to-life details down to the width and materials of the floorboards will be replicated, creating an incredibly accurate and impressive model layout.
THE BUILT ENVIRONMENT: PRECISION SCALE MODELING
THE BUILT ENVIRONMENT: PRECISION SCALE MODELING
THE BUILT ENVIRONMENT: PRECISION SCALE MODELING

Extreme Model Railroad and Contemporary Architecture Museum
Part 2 > 05: The EMRCA > Components of the Museum > The Built Environment: Precision Scale Modeling
THE BUILT ENVIRONMENT: PRECISION SCALE MODELING
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THE BUILT ENVIRONMENT: PRECISION SCALE MODELING

CONTEMPORARY ARCHITECTURE

Exhibitions of Architecture in museums have proven problematic for a number of reasons:

• Some of the problems have to do with scale. Using the model scale is determined the client; Museum exhibitions of models, even if for a single architect, are rarely if ever in the same scale, making any relational issues among buildings difficult to comprehend.

• Another is the relative scarcity of material. Few museums systematically collect examples of current work; architects often give the models to the client, or sometimes destroy models; and Architectural Models are too difficult and costly to store.

EMRCA seeks to address if not resolve these issues by obtaining the cooperation of a group of world class architects in this project to collect an initial group of work all in the 1:48 inch scale, and then to put the work into a simulated environment that displays level of realism few public exhibition presentations ever achieve. The initial group includes twelve architects from seven countries, six of whom are Pritzker Prize winners.

The installation at EMRCA would also include famous and popular modern buildings, such as the Empire State Building, the Freedom Tower, Grand Central Station, Pennsylvania Station and other prominent buildings from around the country. The models of all of the buildings selected would be in the precise 1:48 scale, as the O-scale trains. The entire layout, while an architectural and natural fantasy would also function as

THE ARCHITECTS (PRELIMINARY LIST)

Frank Gehry *
Jean Nouvel *
Zaha Hadid *
Richard Gluckman
Enrique Norten
Arata Isozaki
Mayong Song
Rem Koolhaas *
Zhu Pei
Hani Rashid
Norman Foster *
Hans Hollein *

* Pritzker Prize Winners
CONTEMPORARY ARCHITECTURE

on ongoing educational exercise in urban planning, with buildings commissioned from contemporary architects for a specific piece of real estate, with a propinquity relationship to all other buildings. The precise scale modeling would produce an understanding of the relationship between architecture and its environment that is unprecedented in a high culture space, and would complement the interests of the museum visitors at the other institutions in the Northern Berkshires.

Arata Isozaki
Mayong Song
Rem Koolhaas*
Zhu Pei
Richard Gluckman
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Extreme Model Railroad and Contemporary Architecture Museum

GCAM | Global Cultural Asset Management • Gluckman Tang Architects
CONTEMPORARY ARCHITECTURE

Extreme Model Railroad and Contemporary Architecture Museum

Part 2 > 05: The EMRCA > Components of the Museum > The Built Environment: Precision Scale Modeling > Contemporary Architecture
CONTEMPORARY ARCHITECTURE

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CONTEMPORARY ARCHITECTURE
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HISTORIC NORTH ADAMS

Re-creating North Adams at the pinnacle of its development will be a testament to the incredible success of its manufacturing industries, but also to the transformative power of railroads across America. The opening of the Hoosac Tunnel in 1873 was a crucial event in North Adams history not merely because it dramatically improved the economy of the already-bustling mill town, it was also regarded as one of the most significant engineering feats of the 19th century. As such, a faithful reconstruction of the Tunnel, Heritage Park, and other rail-related buildings at the time offer an opportunity for the community and other visitors to connect with the history of the region.
TECHNOLOGY
Technology
TECHNOLOGY
The educational components of the EMRCA are what will help define it not merely as an exceptional model railroad or simply as a railroad museum, but a unique institution firmly in its own category of the highest caliber. With 34 interactive stations outfitted with the highest technology, the train model will come to life at the hands of each visitor. Information will include the history of railroading and American transportation, of North Adams and the Northern Berkshires, and of architecture and urban development while also delving into details of specific trains, buildings and landscapes included in the model. The educational aspect of the EMRCA tie together the numerous thematic threads that run throughout the project – architecture, technology, development, history; all in multiple forms – and make them incredibly accessible, dynamic, and engaging. It completes the marriage between museum, theme-park, popular culture, and interactivity.
06:

ARCHITECTURAL CONCEPT DESIGN, BUILDING PROGRAM, TECHNICAL REQUIREMENTS
BUILDING PROGRAM

Location: Western Gateway Heritage State Park, North Adams, MA.

Architectural Objective: The objective is to renovate and expand Building 4 at the Heritage State Park to become a The Extreme Model Railroad and Contemporary Architecture Museum.

Existing Conditions: Minimal modification of existing Bldg.4; compliance with Department of Conservation and Recreation guideline; Local building code requirements.

Main Gallery Description: A single gallery space is envisioned comprised of the existing building 4 and a new 400 foot addition that would connect the north wall of Bldg. 4, and would be adjacent to the existing railroad track.

Area: Approximately 31,000 sf with approximately 29,000 sf of display and public space.

Museum Functions: To maximize the amount of public display space given the constraints of the current Building 4 and the northward expansion of the site, it is likely that various functions such as office, workshops, restaurants, cafes and museum shops will not be part of Building 4 and its addition, but rather located in other buildings in the Heritage Park Complex but easily accessible to EMRCA so as to function as a coherent whole.

Interior Height: The existing building has a floor to carrying beam clearance of 16 feet. The new addition would have to be at least 40' tall in the peak with no structural interference to accommodate 1:48 scale models of the Empire State Building and the Freedom Tower among others, which are essential to the historical and architectural accuracy of the display.

Capacity: The overall exhibition building must be designed to accommodate up to 600,000 visitors per year, with appropriate building requirements applied.

Design Reference: The new addition should reference and complement original railyard design and function.

Scale/Impact: Appropriate to a museum space capable of attracting a significant audience, ie it must be architecturally attractive.

Entrance Atrium: The entrance should enable visitors to enter the museum from the virtual center of the existing courtyard, and be a distinct and easily identifiable attraction and welcoming component of the museum.

Education Function: A critical part of the design must be banks of up to 40 computer consoles and TV screens that enable for easy access by visitors and children.

Exhibition Area Special Requirements: The Main building must be designed to allow access to an under the table work area to enable maintenance and wiring.

Cost: The buildings should be based on industrial and inexpensive materials.

Economy of Space: Even under optimal conditions the combination of the existing buildings in the new edition must be completely dedicated to public display space. The main hall will accommodate only those functions that are absolutely essential to public display and meet the building code requirements. Toilets have to be on the main floor, as do ticket sales and coat check, but all restaurants and shops have to be housed in other adjacent buildings or spaces.

The Dining Car Restaurant: The dining car restaurant will be situated in three refurbished railway dining cars, which will be parked on a track siding immediately to the east of the building.
SITE ANALYSIS

North Adams Connections

A Mass MoCA
B Mohawk Theater
C Gateway Heritage State Park
D Mt. Greylock Reservation
E Williamstown-North Adams Bikepath
F Ashuwillticook Bike Trail Extensions
G Scenic Railroad

Parking Areas
GLUCKMAN TANG CONCEPT DESIGN
GLUCKMAN TANG CONCEPT DESIGN

KEY SECTION PLAN
GLUCKMAN TANG CONCEPT DESIGN

EMPIRE STATE BUILDING
1454' = 30'-3''

CHRYSLER BUILDING
1050' = 21'-10.5''

BUILDING WIDTH
43'-0'' (INTERIOR)

TABLE HEIGHT
2'-0''

ROOF PEAK
41'-6'' (INTERIOR)

ROOF EAVE
22'-0'' (INTERIOR)
GLUCKMAN TANG CONCEPT DESIGN
GLUCKMAN TANG CONCEPT DESIGN

FENWAY PARK IN SCALE TO THE EMPIRE STATE BUILDING
GLUCKMAN TANG CONCEPT DESIGN
GLUCKMAN TANG CONCEPT DESIGN
Extreme Model Railroad and Contemporary Architecture Museum

GLUCKMAN TANG CONCEPT DESIGN

EMPIRE STATE BUILDING
1454' = 30'-3"

CHRYSLER BUILDING
1050' = 21'-10.5"

BUILDING WIDTH
45'-0" (INTERIOR)

ROOF PEAK
39'-0" (INTERIOR)

ROOF EAVE
19'-8" (INTERIOR)

TABLE HEIGHT
2'-8"

Extreme Model Railroad and Contemporary Architecture Museum

GLUCKMAN TANG CONCEPT DESIGN

Main Entrance to EMRCA Museum

Entrance to Dining Car Restaurant

Train Operations Control Room

Dining Car Restaurant

White = open area floor for visitor/pedestrian traffic

Wall of computer consoles for public education

Grey = base installation height for train/architecture
GLUCKMAN TANG CONCEPT DESIGN

ERMCA – MASS MOCA BUILDING 5 GALLERY/EXHIBITION
AREA COMPARISON

EMRCA = 665’ long (one room, column free)
MASS MoCA = 275’ long (one room, column free)
EMRCA Gallery is taller than MASS MoCA Bldg, 5, with no visible truss system to the peak, and overall, slightly narrower.
GLUCKMAN TANG CONCEPT DESIGN

East Wall, building addition = 440’ length

East exterior wall is 15’ from main line actual Albany to Boston line

East Wall, building addition = 22’ height.

East Wall comprised of 18 garage type overhead industrial doors, each 23’ wide. When actual trains go by, all 18 doors (440’) open, weather permitting.
AUDIENCE, DEMAND, COMPARABLES
DEMAND AND AUDIENCE

BENCHMARKS

Various arguments testifying to the widespread public interest in and demand for railroad-themed museums can be made, but two distinct benchmarks situations stand out:

1. According to preliminary internet research, there are more than 600 railroad museums in existence worldwide, located in 57 countries. The website devoted to Railroad Museum listings counts 324 such museums in the US and Canada alone. These museums are generally not model railroad museums per se. Their collections and displays—usually comprised of examples of actual locomotives and passenger cars, and all the paraphernalia associated with railroads—range from the very large (The California State Railroad Museum in Sacramento, which is 225,000sf and attracts 500,000 visitors annually) to the very small.

2. The HO scale Modelleisenbahn Wunderland (HMW)—a model railway museum in Hamburg Germany—is the #1 tourist attraction in Hamburg, drawing more than 1.2 million visitors annually, outdrawing the major museum in Hamburg—the Hamburger Kunsthalle (HK)—one of Germany’s greatest museums, by a factor of more than 3 to 1.

   - If the comparison between the Modelleisenbahn Wunderland and the Hamburger Kunsthalle were drawn on a visitor per square foot ratio, the HMW out draws the HK by a factor of 43:1.

   - It should be noted that 80% of the total space of the Modelleisenbahn Wunderland is devoted to visitor services (food primarily) and only 20% to display space (less than 14,000 net exhibition space).

These examples suggest that the interest and demand in railroads and model railroads runs deep, particularly in the US and Europe, and a unique and world class treatment of the subject has the potential to attract a significant and perhaps unusually large audience.

With regard to the particular example of the Modelleisenbahn Wunderland in Hamburg, it should be noted that the high audience attendance is definitely not a function of a generous, attractive, or easily accessible museum space.

The HMW is on the fifth floor of a warehouse building, with low ceilings, multiple, columns and a relatively cramped space.

Attendance is so strong, however, that the visiting hours during the summer are from 5:30 AM in the morning until 11:30pm at night, with long lines for those people who do not reserve a specific time in advance.

Perhaps the popularity of the attraction is a function of the German obsession with precision and technology. The more likely explanation is that railroads and model railroads strike a deep and resonant chord with a large swath of the general public, and there is no reason to expect that that depth and resonance of the interest would be any less likely in the United States.

The Modelleisenbahn Wunderland (HMW) is certainly the most intriguing benchmark of a “museum” build on the concept of model trains.

The sheer number of Railroad Museums in the US and throughout the world established a second benchmark of potential demand.
THE CALIFORNIA STATE RAILROAD MUSEUM IN SACRAMENTO
Annual attendance: 500,000

The California State Railroad Museum (CSRM) explores the history and impact of railroads through a series of exhibitions, 21 full-scale locomotives and rolling stock, and scenic train tours. While content focuses primarily on the American West, the museum does occasionally explore subject matter in other countries. It is touted as one of the best of its kind in the country for its exceptional educational content, including docents dressed in costume, that appeals to all ages and draws visitors from around the world.

Exhibits at CSRM investigate railroad history through a variety of lenses and mediums. Visitors are offered a holistic experience: able to construct model train layouts with their hands, watch videos and interact electronically with railroading scenes, walk through re-furbished dining and passenger cars, and look at iconic painted landscapes of the route travelled by trains in California. Exhibits do change occasionally, intended to address current developments in train technology, like the ongoing development of high-speed trains. Having opened in 1976, nearly 40 years later the museum continues to not merely remain relevant but to truly excite its patrons.
THE CALIFORNIA STATE RAILROAD MUSEUM IN SACRAMENTO
THE CALIFORNIA STATE RAILROAD MUSEUM IN SACRAMENTO
THE CALIFORNIA STATE RAILROAD MUSEUM IN SACRAMENTO
RELEVANT COMPARABLES

MODELLEISENBAHN WUNDERLAND IN HAMBURG
(AKA MINIATUR WUNDERLAND)
Annual attendance: 1.2 Million

Miniatur Wunderland is the closest comparison that we can draw to EMRCA. Located in the historic warehouse district of Hamburg, Germany, it is the largest model railway in the world. As of September 2015, the model consisted of 13,000 metres (8 miles) of track in HO scale, divided into eight sections:

1. Harz was one of the original landscapes in Miniatur Wunderland. The 1300 SF model area features 130 trains and 205 buildings including an open-air theater and fun fair.

2. Knuffingen is a fictitious city in HMW with 10,000 inhabitants. This layout includes over 400 cars, populating the largest car system in Wunderland.

3. The Alps and Austria features a vast mountainous landscape, including intricate bridges and functional ski lifts, over a model area of 645 SF.

4. Hamburg, the real-life hometown of HMW, is the most densely populated metropolis in the Wunderland. In addition to the city’s notable attractions of St. Michaelis church, speicherstadt, Köhlbrandbrücke bridge, and Davidwache police station, this layout features the Imtech arena in which 12,500 inhabitants gather to watch the local soccer match.

5. America is one of the smallest layouts in HMW at 1080 SF. Connected to the Hamburg layout by a tunnel in the floor made of glass, this model incudes Las Vegas, the Grand Canyon and Mount Rushmore.

6. Scandinavia is the largest layout in HMW, spanning an area of 3230 SF. The Baltic Sea, filled with 33,000 litres of running water, marks the center of the area, and is flanked by models of over 500 buildings and bridges including Egeskov Castle and the Storebelt suspension bridge.

7. Switzerland has become the most celebrated layout in the entire HMW. Spanning two storeys to accommodate the 19.6-foot Matterhorn, the model represents 3 Swiss regions with traditional buildings and landscapes. Highlights include the underground station Porta Alpina, the Glacier Express, the Open-Air festival, a chocolate plant, and a Medieval Castle.

8. Hamburg Airport layout opened in 2011 after more than 6 years of construction. The airport includes up to 40 different aircrafts that each taxi, take off, and land independently. Every aircraft is equipped with original lights and sounds. Of the 6,400 square metres (68,889 square feet) of total floor space however, the models occupy 1,300 square meters (13,993 square feet) – that is only 20%.

By 2020, the exhibit is expected to have reached its final construction phase, including a total of 12 sections in a model area of over 2,300 square meters (24,757 sq ft). Upcoming sections include Italy and France, and potentially Africa, England or a futuristic landscape. Upon final completion, the number of trains will reach approximately 1,300; the number of buildings and bridges 6,000; the number of figurines 400,000; all at a total estimated cost of 20 million euros ($21.7 million).
MODELLEISENBAHN WUNDERLAND IN HAMBURG
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MODELLLEISENBAHN WUNDERLAND IN HAMBURG
EMRCA QUALITIES AND ADVANTAGES

In this context, with regard to the potential attendance or audience at EMRCA, the plans for EMRCA call for these features:

1. EMRCA will have 50% more public exhibition space than HM

2. All of the EMRCA components—trains, architecture, landscaping—will be modeled in a 1:48, which is twice the size and four times the detail of HM, suggesting the greater likelihood of engaging visitor interest.

3. The ERMCA building at Heritage Park will be a dramatic 670 foot long, 24,000 square foot, single room, column-free, cathedral like interior space (at its interior apex, 41 feet in height) compared to the smallish, multi-room, multi-columned, 9 foot ceiling, 14,000 sf exhibition space of HMW.

4. ERMCA will also feature a robust education component, with multi console, 34 station, high technology, computer interface that will enable visitors (and children) to access topics ranging from the history of American transportation, to the individuals and directions of contemporary architecture, to the history of North Adams and more.

5. ERMCA will have architecture, the excitement and freshness of contemporary architecture, and the nostalgia and sense of American achievement of landmark historical architecture such as the Empire State building and Grand Central Station.

In short, EMRCA is being designed to seduce and attract the largest possible audience with a blend of spectacle, sophistication, media and technology, architecture and subject matter.

To the degree that EMRCA measures its objectives in the context of similarly intended attractions, EMRCA’s intentional design is to far surpass the MHW benchmark in overall quality, content, scale, and immediate setting.
THE POTENTIAL AUDIENCE

- 300,000 EMRCA attendance
- 850,000 Cultural Visitors already in North Berkshire area annually
- General Interest in Railroads
- 36 Million People - Population cohort within 175 miles of North Adams (half day drive)
- Architecture Enthusiasts
- Model Railroad Enthusiasts
THE POTENTIAL AUDIENCE

The location of EMRCA in the population dense northeast, and the relative proximity of MASS MoCA and the Sterling and Francine Clark Art Institute and their respective well established audiences, also suggest that EMRCA would draw its audience from at least seven overlapping pools.

1 Established visitors to the Northern Berkshires: the Clark, the Williamstown Theatre Festival, MASS MoCA, the Williams College Museum of Art, and Mt. Greylock, totalled over one million visitors per year (counting separately, and not counting overlaps). It was reported that the Clark had over 200,000 visitors to the Van Gogh and Nature exhibition, which took between 14 June and 13 September, 2015. Most certainly, a portion of these annual visitors will come to EMRCA.

2 Those visitors with a general interest in railroads, American Railroad history, and North Adams/New England history will be drawn to EMRCA. This is essentially a new pool of interest that is not a component of museums in the region. The resurgence of the Berkshire Scenic Railway is an indication of the depth of that interest in trains and rail transport, invoking a sense of nostalgia and a continuing and deep fascination with history, another era, and a sense of place.

3 The numbers underlying the specific interest in model railroads are difficult to come. Anecdotes abound. But judging from the number of publications, manufacturers, model makers, craftsmen, websites, conventions, model train museums (such as they are, and they are usually amateurish) and related model trains business, it is difficult not to come to the conclusion that the interest is significant and passionate, and that a huge number of the aficionados would find their way to North Adams to see EMRCA quite simply because there is nothing else like it anywhere, and those that do exist have none of the clarity, nuance, supplication and aesthetic dimensions that would be manifested by EMRCA.

4 Those individuals with a specific interest in Contemporary Architecture. Architecture exhibitions are a steady component of many museums, but EMRCA system would be constantly changing, constantly moving with new building being development regularly, much like the actual environment. The architectural audience will discover this feature as an asset, and return to see developments to the fantasy universe.

5 Berkshire County tourism. Two million visitors annually. According to a report presented by the Berkshire Visitors Bureau to the Lenox Select Board in November 2015, Tourism in Berkshire County is not only thriving but booming.

6 Children. The Art Museums are not particularly child friendly or engaging for children. EMRCA is, on one level, designed for children. There will be constant movement and motion (more than 100 O-scale trains being operated on a vastly complex 670 foot layout over almost 3 miles of actual O-scale track; the computer technology and 60 video screen mission control room (open to the visiting public). There will be interactive opportunities with 36 computers consoles providing access information ranging from didactic information on related historical and architectural topics to train based video games. It is hard not to imagine that EMRCA will be a magnet for children.
In the population dense American northeast, 36 million people live with a 175 mile radius of North Adams. It is worth noting in fact that North Adams ranks second in this comparison, behind only New York, with the four other major metropolitan areas some distance behind North Adams.

Compared to North Adams:

<table>
<thead>
<tr>
<th>City</th>
<th>Population</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>New York City</td>
<td>41,238,500</td>
<td>+14.8%</td>
</tr>
<tr>
<td><strong>North Adams</strong></td>
<td><strong>35,920,290</strong></td>
<td></td>
</tr>
<tr>
<td>Washington DC</td>
<td>25,845,250</td>
<td>-28.0%</td>
</tr>
<tr>
<td>Los Angeles</td>
<td>23,985,240</td>
<td>-33.2%</td>
</tr>
<tr>
<td>Chicago</td>
<td>22,493,270</td>
<td>-37.4%</td>
</tr>
<tr>
<td>Boston</td>
<td>18,436,470</td>
<td>-48.7%</td>
</tr>
</tbody>
</table>

It is also worth noting that while North Adams is not physically connected per se to the Interstate Highway system, it sits in the middle of one of the densest interstate highway networks in the world, link by an excellent state highway system to the north, south, east and west that provide direct and easy connection to the web and mosaic of the Interstate system and all the metropolitan population centers that it services.

With regard to The Modelleisenbahn Wunderland (HMW), while it must be acknowledged that the population of Hamburg is 1.7 million people, and North Adams is a mere 13,708, the larger fact is that the population within a 175 mile radius of North Adams (the half day driving distance, of a culture well known for its affinity for automotive transport) is **35,920,290**, which is 10% larger than the population cohort within a 175 mile radius of Hamburg, which is **32,650,490 people**.
# Total Population Within a 175 Mile Radius (Half Day’s Driving Distance) Of...

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THE POTENTIAL AUDIENCE

NORTH ADAMS IS LOCATED IN THE MIDDLE OF ONE OF THE DENSEST INTERSTATE HIGHWAY NETWORKS IN THE WORLD

Red - Interstate Highways
Blue - State Highways
MEDIA AND ADVERTISING

Given the following factors:

• Significant overlapping population pools,
• The unique scale, character, quality and features of EMRCA;
• The media interest that has already been displayed with regard to the project;
• Its unique genesis and the personalities involved;
• The multiple and colorful story lines attached to the project; and
• The degree to which media interest is likely to be stimulated during the construction phase

There is a strong likelihood that the initial burst of attention will generate widespread public interest that will immediately translate into further notice from the press and a corresponding larger attendance.

The media strategy to support the project will be parallel in breadth and depth to the EMRCA itself. As there are several pools of interested populations, we will mobilize media outlets that correspond to the respective groups: strong advertising campaigns will be created for railroading publications and model train publications to supplement positive word of mouth, while articles in the art and architecture worlds are likely to make the EMRCA extremely well covered from the beginning. Local and national audiences can be attracted through a variety of mediums, and effective digital marketing campaigns can gain attention worldwide.

All of these factors are likely to translate into a substantial audience/attendance.
There exist a wide variety of model train museums throughout the United States. The following, chosen according to their notoriety, longevity, and sophistication of modelling techniques, provide only a brief glimpse into the landscape of model railroads across the country.
NOTABLE MODEL TRAIN MUSEUMS IN THE US

NORTHLANDZ

Busiest day: 2100 visitors
Opened: 1996
Scale: HO, O, G
Features: 52,000 square foot building footprint; up to 100 trains travel the more than 8 miles of track; 40 foot bridges span huge canyons; cities and villages with thousands of buildings.
NOTABLE MODEL TRAIN MUSEUMS IN THE US

SAN DIEGO MODEL RAILROAD MUSEUM

Annual attendance: 90,910 (3 million since opening)
Opened: 1982
Scale: O, HO, and N
Features: 28,000 square feet; Layouts of California railroads; Only railroad themed museum in the USA; Constructed by volunteer club members
NOTABLE MODEL TRAIN MUSEUMS IN THE US

CHICAGO MUSEUM OF SCIENCE AND INDUSTRY

Annual attendance: 1.4 million
(Attendance for whole museum, of which this is only one exhibit)
Relevant Exhibit: The Great Train Story
Opened: 1941
Scale: HO
Features: More than 30 trains; 1,400 feet of track
Models the Midwest, the Plains States, the Rockies and the Cascades
NOTABLE MODEL TRAIN MUSEUMS IN THE US

CARNEGIE SCIENCE CENTER

Annual attendance: 700,000
(Attendance for whole museum, of which this is only one exhibit)
Relevant Exhibit: Miniature Railroad & Village
Opened: 1992
Scale: 0
Features: 105 animated scenes of how people lived and worked in the Pittsburgh region 1880s-1930s
Replicas of Crawford Grill, the renowned Hill District jazz club from 1937-1951; Forbes Field; Sharon Steel Mill; and Manchester Farms; only uses Lionel trains
A SPECULATION

Predicting audience can be like predicting the outcome of a presidential campaign. What looks unlikely in the beginning, seems self evident at the end.

The EMRCA audience analysis turns up an interesting speculation.

Clearly the Modelleisenbahn Wunderland (MWH) in Hamburg invites the most intriguing comparison.

Given that MWH installation, on the 5th floor of a warehouse building in a low ceiling, multi room space of 14,000 sf outdraws one of the great museums of Germany by a factor of 3 (and the Hamburger Kunsthalle is approximately 40 times larger with one of the great encyclopedic collections in the world)...

If one were to compare the Hamburg art to trains attendance ratio to a similar ratio of the EMRCA attendance to the Clark Art Institute...

At the same ratio, EMRCA North Adams would attract

1,020,942 visitors

Surely this is an absurd conclusion.

Hamburg is 82 times larger than the combined populations of North Adams and Williamstown.
A SPECULATION

MINIATUR WUNDERLAND MODELLBAHN
2015 Attendance = 1,200,000
#1 Tourist Attraction in Hamburg

HAMBERG KUNSTALLE
One of the leading art museums in Germany
2015 Attendance = 382,000
A SPECULATION

MODELLEISENBAHN WUNDERLAND (MWH)

Hamburg visitor attendance, published numbers provided by MWH.

<table>
<thead>
<tr>
<th>Year</th>
<th>Visitors</th>
<th>Growth</th>
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</thead>
<tbody>
<tr>
<td>2005</td>
<td>841,014</td>
<td></td>
</tr>
<tr>
<td>2006</td>
<td>871,122</td>
<td>3.6%</td>
</tr>
<tr>
<td>2007</td>
<td>910,000</td>
<td>4.5%</td>
</tr>
<tr>
<td>2008</td>
<td>914,787</td>
<td>0.5%</td>
</tr>
<tr>
<td>2009</td>
<td>1,061,047</td>
<td>16.0%</td>
</tr>
<tr>
<td>2010</td>
<td>1,061,047</td>
<td>0.0%</td>
</tr>
<tr>
<td>2011</td>
<td>1,163,656</td>
<td>9.7%</td>
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<tr>
<td>2012</td>
<td>1,163,656</td>
<td>0.0%</td>
</tr>
<tr>
<td>2013</td>
<td>1,220,555</td>
<td>4.9%</td>
</tr>
</tbody>
</table>
A SPECULATION

ATTENDANCE COMPARISON / PROJECTION

HAMBURG KUNSTHALLE (ART MUSEUM)

2015: 382,000

MINIATUR-WUNDERLAND MODELLBAHN

2015: 1,200,000

STERLING & FRANCINE CLARK ART INSTITUTE

2015: 325,000

EMRCA

2015: 1,020,942
MINIATURE WUNDERLAND, HAMBURG GERMANY
POPULATION WITH 175 MILE RADIUS (HALF DAY DRIVE)
32,667,780
A SPECULATION

EXTREME MODEL RAILROAD AND CONTEMPORARY ARCHITECTURE MUSEUM, NORTH ADAMS, MA
POPULATION WITH 175 MILE RADIUS (HALF DAY DRIVE)
35,920,290
08:
PRELIMINARY ECONOMIC IMPACT ANALYSIS
ECO
NOMIC
IMPACT
PRELIMINARY ECONOMIC IMPACT ANALYSIS

INTRODUCTION

The Preliminary Economic Impact Analysis was developed by Professor Stephen Sheppard, Professor of Economics at Williams College, specially for this concept development study on the Extreme Model Railroad and Contemporary Architecture Museum. As noted in the report, the analysis focuses exclusively on the EMRCA and does not include the larger set of proposals for Heritage Park, the Global Contemporary Art Museum, or the Mohawk Cinema and Performing Arts Center.

Professor Sheppard specializes in the study of urban development and the use of economic geography tools. He researches the impacts of amenities and externalities on housing markets and neighborhoods, as well as issues of urban expansion in cities around the world. Dr. Sheppard is also the director of Center for Creative Community Development (C3D), a Williams College research center, and has been since its founding in 2004.

C3D undertakes research on the economic and social impacts of arts and cultural organizations in communities around the United States, and has developed a variety of tools and techniques for measuring and articulating these impacts in a diverse range of communities. The research focuses attention on the localized, neighborhood effects of the arts with a particular focus on communities in the midst of change. The Center, located on the Williams College campus, also works to make practical training in the application of these techniques and casemaking methods more widely available to policy makers, funders, arts administrators, and community development practitioners.
EXTREME MODEL RAILROAD AND CONTEMPORARY
ARCHITECTURE MUSEUM: PRELIMINARY EVALUATION OF
ECONOMIC IMPACT

This report provides an initial examination of the economic impact that would be generated by the proposed museum to be located on the grounds of the Western Gateway Heritage State Park located in North Adams, Massachusetts. The proposed museum has received considerable press attention and attracted the interest of two former Massachusetts governors and local political, cultural and business leaders.

The museum is one part of a larger set of proposals that feature additional museums, performing arts spaces, and commercial development within the city. Here we focus exclusively on the museum and its impacts, making use of preliminary estimates of construction, exhibit installation, and operating costs. These preliminary estimates can help to inform discussion about the museum, its impacts, and potential funding sources.

The project evaluated here would provide a museum housing and presenting an O-scale model railroad using equipment and scenery of extremely fine detail. The assembled scenes and transport network will be one of the largest such installations in the world. It will occupy approximately 31,000 square feet (2,880 square meters) of space and offer visitors a variety of "imagineering-like" experiences featuring direct viewing of model countryside, communities and urban environments representing a variety of time periods and viewed from a variety of perspectives. In addition to direct viewing, visitors will have extensive opportunities to view and in some cases control different portions of the model communities and transportation networks from computer and video control panels on the premises. Other displays will feature the history of rail and related transportation including the important role played by local and regional engineering projects.

With secure funding, the project could pursue an aggressive timeline. This would involve a two year construction and installation period followed by commencement of operations.

Construction would involve extensive renovation of 11,240 square feet (1044 m2) plus construction of a new space comprising 19,325 square feet (1796 m2). Projected costs for this construction are $8,527,488 over 2 years whose economic impact we evaluate as an increase in activity of the non-residential construction sector of $4,263,745 per annum for two years.

Table 1 below presents the estimated annual impacts resulting from the construction and renovation alone. In this table (and in several others below) we present local employment impacts (number of new jobs in the region), additions to total labor income paid to workers in the region, changes in the economic value added in the region and increases in the to-
PRELIMINARY ECONOMIC IMPACT ANALYSIS

tal value of goods and services produced in the region. For each of these variables, we present the “direct effect” which measures the change in these variables as a result of the increased economic activity directly related to the project (increased activity in the construction sector, in the case of Table 1).

This is followed by the “indirect effect” that measures the additional increase to the local economy that results from increased local purchases made by firms and producers that produce the direct impact (for example, increased activity at local lumber yards because contractors involved in the construction purchase lumber from local suppliers).

These increases in local economic activity have the effect of increasing local incomes for residents, and these residents spend some of this additional income on local purchases in hundreds of sectors ranging from health care and housing to local entertainment and education. Combining these additional expenses generates an “induced effect” that is presented in the tables.

Finally, all three effects are added together to present the total effect on the local economy. Beyond the accounting of these combined effects, we break out the impacts on local, state and federal tax revenues that would be expected to increase as the local economy increases. These have already been accounted for in the total effects listed in the first four lines of the table, but are broken out separately to facilitate consideration of the public finance implications of the project.

In addition to the economic impacts of the building renovation and construction, even larger impacts are expected to be associated with the work of assembling and installing the exhibition. This works requires skilled work similar to that employed in constructing museum exhibitions. Installation of the model display in this space would also take approximately 2 years and entail a cost estimated at $7,247,171 or $3,623,586 per year. We evaluate the economic impact of this as an increase in economic output of the museum and parks sector of $3,623,586 per annum. The annual impacts are presented in Table 2.

Table 1: Annual impacts of museum construction

<table>
<thead>
<tr>
<th></th>
<th>Employment</th>
<th>Labor income</th>
<th>Value added</th>
<th>Local output</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct Effect</td>
<td>31</td>
<td>1,577,853</td>
<td>1,422,633</td>
<td>4,263,745</td>
</tr>
<tr>
<td>Indirect Effect</td>
<td>8</td>
<td>439,656</td>
<td>692,071</td>
<td>1,153,386</td>
</tr>
<tr>
<td>Induced Effect</td>
<td>10</td>
<td>416,893</td>
<td>795,531</td>
<td>1,217,652</td>
</tr>
<tr>
<td>Total Effect</td>
<td>49</td>
<td>2,434,403</td>
<td>2,910,235</td>
<td>6,634,776</td>
</tr>
</tbody>
</table>

For purposes of this preliminary analysis we assume that the

Table 2: Annual impacts of exhibit installation

<table>
<thead>
<tr>
<th></th>
<th>Employment</th>
<th>Labor income</th>
<th>Value added</th>
<th>Local output</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct Effect</td>
<td>26</td>
<td>1,127,388</td>
<td>2,237,296</td>
<td>3,823,586</td>
</tr>
<tr>
<td>Indirect Effect</td>
<td>7</td>
<td>233,977</td>
<td>647,114</td>
<td>989,429</td>
</tr>
<tr>
<td>Induced Effect</td>
<td>7</td>
<td>278,880</td>
<td>532,820</td>
<td>815,312</td>
</tr>
<tr>
<td>Total Effect</td>
<td>39</td>
<td>1,540,242</td>
<td>3,417,229</td>
<td>5,428,327</td>
</tr>
</tbody>
</table>

State and local taxes
Federal taxes
Total tax revenue

188,623
408,289
597,112
installation proceeds contemporaneously with the construction by employing off-site and near-site assembly, assembly in existing space that is not completely remodeled, and transfer to and final assembly in newly remodeled and constructed space taking place prior to final certification for public use and occupancy. In the event that this is not fully realized, the total economic impact of the installation and construction phase would be expected to be similar in total value to the figures presented below, but at a somewhat lower annual rate spread over a slightly longer time period.

Assuming contemporaneous building construction and exhibit construction and installation, we can sum the impacts of these two processes together to obtain an estimate of the total annual impact generated by the project during this initial two year period. These impacts are presented in Table 3.

As indicated in the table, the first two years of the project would bring important economic benefits to the region, generating 88 full time jobs, increasing local economic output by more than $12 million, and generating $1.2 million in added tax revenues in each of these years.

Following completion of the construction and installation, the museum will be open to the public. Staffing and operating expenses are projected to cost approximately $2,500,000 per year. In addition to rent, utilities, repairs and upgrades this budget provides for 37.25 full time staff and 20 interns employed each year. We evaluate the economic impact of this phase of the project as an increase of this amount per annum in the museum and parks sector of the local economy, but adjust the predicted employment impacts to match the direct employment levels provided for in the budget. These operations would provide an ongoing stimulus to the local economy whose value would be expected to rise over time at approximately the rate of inflation.

This estimate of annual operating costs is more economical than often observed for a museum with the level of staffing and visitors expected for the museum. The economic model we use for Berkshire County suggests that a museum with proposed staffing levels of 40-60 full time employees and paid interns would be associated with annual operating budgets of more than $5 million. It should be noted, however, that the proposed museum is different from other operating museums of this scale in the region. Existing museums must budget for ongoing installation expenses as they make changes in the objects displayed several times per year. The $7.25 million budget for installation expenses provides a “front loading” of these costs and makes annual operating costs more efficient.

Comparison with the group of all museums operating in the US with staffing levels between 30 and 65 provides a further point of reference. The figure below shows the distribution of operating expenditures for such museums, taken from the

<table>
<thead>
<tr>
<th>Table 3: Combined annual impacts during first two years</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Direct Effect</strong></td>
</tr>
<tr>
<td><strong>Indirect Effect</strong></td>
</tr>
<tr>
<td><strong>Induced Effect</strong></td>
</tr>
<tr>
<td><strong>Total Effect</strong></td>
</tr>
<tr>
<td>State and local taxes</td>
</tr>
<tr>
<td>Federal taxes</td>
</tr>
<tr>
<td>Total tax revenue</td>
</tr>
</tbody>
</table>
PRELIMINARY ECONOMIC IMPACT ANALYSIS

annual form 990 data available from the National Center for Charitable Statistics core files for public charities.

The distribution indicates that an annual operating budget of $2.5 million is actually larger than the median budget for museums with these staffing levels, and well within the range of observed museum operations. Adding this annual budget to the local museum sector and evaluating using our model of the Berkshire economy produces estimated impacts of the museum operations presented in Table 4.

The largest source of expected local economic impact is associated with visitors to the museum. The region is already functioning as an important tourist destination, with MASS MoCA attracting about 150,000 visitors per year to North Adams, and approximately six miles from the proposed museum site The Clark Art Institute, Williamstown Theatre Festival and other events are bringing about 250,000 visitors per year. In Lenox and Stockbridge, about 27 miles south of the proposed site, the Tanglewood music center, Norman Rockwell Museum, Shakespeare and Company, The Mount and Berkshire Theater Festival bring about 585,000 visitors per year to the area.

For these major cultural destinations about 85% of the visitors are from outside of Berkshire County. Assuming that each visit to one of these sites, by a person not usually resident in the county, generates one visitor-day to the region gives (along with other destinations in the county) a total number of visitors per annum that is roughly consistent with estimates from the Berkshire Visitors Bureau obtained from a combination of ticket sales and lodging occupancy.

Each visitor-day generates local expenditures on lodging, meals, gasoline or local transportation and local retail. Based on earlier surveys of visitors to Tanglewood, with survey structure similar to surveys undertaken by Americans for the Arts of visitors to museums and other cultural attractions, we esti-

<table>
<thead>
<tr>
<th>Table 4: Annual impacts of museum operations</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
</tr>
<tr>
<td>Direct Effect</td>
</tr>
<tr>
<td>Employment: 27</td>
</tr>
<tr>
<td>Labor income: 769,872</td>
</tr>
<tr>
<td>Value added: 1,527,910</td>
</tr>
<tr>
<td>Local output: 2,474,484</td>
</tr>
<tr>
<td>Indirect Effect</td>
</tr>
<tr>
<td>Employment: 5</td>
</tr>
<tr>
<td>Labor income: 159,779</td>
</tr>
<tr>
<td>Value added: 441,903</td>
</tr>
<tr>
<td>Local output: 675,864</td>
</tr>
<tr>
<td>Induced Effect</td>
</tr>
<tr>
<td>Employment: 5</td>
</tr>
<tr>
<td>Labor income: 190,442</td>
</tr>
<tr>
<td>Value added: 363,853</td>
</tr>
<tr>
<td>Local output: 556,762</td>
</tr>
<tr>
<td>Total Effect</td>
</tr>
<tr>
<td>Employment: 37</td>
</tr>
<tr>
<td>Labor income: 1,120,093</td>
</tr>
<tr>
<td>Value added: 2,333,567</td>
</tr>
<tr>
<td>Local output: 3,766,910</td>
</tr>
<tr>
<td>State and local taxes: 128,943</td>
</tr>
<tr>
<td>Federal taxes: 278,814</td>
</tr>
<tr>
<td>Total tax revenue: 407,757</td>
</tr>
</tbody>
</table>

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mate that each visitor day would generate about $72 in local spending (all calculations are done in 2015 dollars), divided between different sectors as indicated in the table below.

For a contemporary family consisting of two adults and one child this provides a daily budget of $216, excluding admission charges to the museum (which support museum operating expenses and are separately accounted for). We consider three possible scenarios for visitor impacts. The baseline level involves the museum attracting 150,000 visitors per year, 127,500 of whom are from outside Berkshire County and therefore generating visitor-day expenditures summarized in the table. The local economic impact of this "baseline" level of museum attendance is presented in Table 6.

Combining the annual impacts of museum operations with the annual impacts of the baseline level of annual visitors provides a baseline estimate of the annual local economic impact of the museum after the initial two year period of construction and installation. These impacts are summarized in Table 7. These results are striking, and indicate that the museum project could have very noticeable economic benefits for the community, and could help to solidify and extend the economic foundation of North Adams and Berkshire County more generally as an important cultural destination for visitors from the major urban areas located within an afternoon or morning’s drive from the region.

The public finance impacts are also considerable. For example, the increase in state and local tax revenues might seem modest when compared to the increase in local labor income or output, but compounded at 5% the additional $1.3 million is equivalent to a payment today of more than $26 million. Put

Table 5: daily expenditures per visitor

<table>
<thead>
<tr>
<th>Sector</th>
<th>Daily expenses</th>
</tr>
</thead>
<tbody>
<tr>
<td>Restaurants and bars</td>
<td>23.17</td>
</tr>
<tr>
<td>Hotels and lodging</td>
<td>37.88</td>
</tr>
<tr>
<td>Retail gas stations</td>
<td>4.29</td>
</tr>
<tr>
<td>Retail general</td>
<td>6.50</td>
</tr>
<tr>
<td>Child care</td>
<td>0.18</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>72.00</strong></td>
</tr>
</tbody>
</table>

Table 6: annual impact of 150,000 visitors per year

<table>
<thead>
<tr>
<th></th>
<th>Employment</th>
<th>Labor income</th>
<th>Value added</th>
<th>Local output</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct Effect</td>
<td>89</td>
<td>2,463,439</td>
<td>4,790,960</td>
<td>8,092,449</td>
</tr>
<tr>
<td>Indirect Effect</td>
<td>13</td>
<td>539,389</td>
<td>1,037,064</td>
<td>1,774,751</td>
</tr>
<tr>
<td>Induced Effect</td>
<td>15</td>
<td>616,029</td>
<td>1,178,820</td>
<td>1,800,802</td>
</tr>
<tr>
<td><strong>Total Effect</strong></td>
<td><strong>116</strong></td>
<td><strong>3,618,856</strong></td>
<td><strong>7,004,843</strong></td>
<td><strong>11,668,092</strong></td>
</tr>
<tr>
<td>State and local taxes</td>
<td></td>
<td></td>
<td></td>
<td>1,182,155</td>
</tr>
<tr>
<td>Federal taxes</td>
<td></td>
<td></td>
<td></td>
<td>912,099</td>
</tr>
<tr>
<td>Total tax revenue</td>
<td></td>
<td></td>
<td></td>
<td>2,094,254</td>
</tr>
</tbody>
</table>

Table 7: combined annual impact of operations and 150,000 visitor

<table>
<thead>
<tr>
<th></th>
<th>Employment</th>
<th>Labor income</th>
<th>Value added</th>
<th>Local output</th>
</tr>
</thead>
<tbody>
<tr>
<td>Direct Effect</td>
<td>116</td>
<td>3,233,311</td>
<td>6,318,770</td>
<td>10,568,933</td>
</tr>
<tr>
<td>Indirect Effect</td>
<td>17</td>
<td>699,168</td>
<td>1,478,967</td>
<td>2,450,415</td>
</tr>
<tr>
<td>Induced Effect</td>
<td>19</td>
<td>806,471</td>
<td>1,540,673</td>
<td>2,357,564</td>
</tr>
<tr>
<td><strong>Total Effect</strong></td>
<td><strong>153</strong></td>
<td><strong>4,738,949</strong></td>
<td><strong>9,338,410</strong></td>
<td><strong>15,374,912</strong></td>
</tr>
<tr>
<td>State and local taxes</td>
<td></td>
<td></td>
<td></td>
<td>1,311,008</td>
</tr>
<tr>
<td>Federal taxes</td>
<td></td>
<td></td>
<td></td>
<td>1,190,913</td>
</tr>
<tr>
<td>Total tax revenue</td>
<td></td>
<td></td>
<td></td>
<td>2,502,911</td>
</tr>
</tbody>
</table>
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another way, if a 5% rate of return on investment is considered adequate for the public sector, the added state and local tax revenues alone would justify an investment of $26 million in the project, and this does not begin to consider the full economic and social benefits associated with the proposal.

A second, more optimistic scenario anticipates the museum drawing 250,000 visitors per year generating 212,500 visitor days. With ticket prices generating average revenue per visitor of $10 this level of patronage would generate sufficient revenues to cover projected operating costs and therefore require no outside fund raising or endowment. The combined impacts of this level of visitors and associated tourism, along with the museum operations, are summarized in Table 8.

Finally, we consider a relatively optimistic scenario of 350,000 visitors per year, generating 297,500 visitor days. This level of patronage would not only generate expected ticket revenues sufficient to cover operating costs, it would generate local economic benefits on the order of $32 million per year, providing direct and indirect support for over 350 jobs in the area. While this is certainly the most optimistic scenario evaluated it is not outside the realm of possibility given levels of visitors attracted to other venues in the county or the number of visitors attracted to other museums of this sort around the world. The combined impacts of museum operations and this higher level of annual visitors are summarized in Table 9.

**Conclusion.** The analysis presented above, making use of our model of the Berkshire County economy, indicates that the proposed Extreme Model Railroad and Contemporary Architecture museum would generate significant economic benefits for the region. During the first two years when the project is under construction, we estimate an impact of 88 additional full time jobs and more than $12 million increased economic output for the region.

Once construction is complete and the museum is operating, local economic impacts would increase significantly. With a baseline level of patronage similar to that achieved by smaller and less ambitious museums of this type, we estimate annual impacts of more than 150 full time jobs and an increase in local economic output exceeding $15.3 million per annum. Even at this baseline level of patronage, the increase in state and local tax revenues

<table>
<thead>
<tr>
<th>Table 8: combined annual impact of operations and 250,000 visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employment</td>
</tr>
<tr>
<td>Direct Effect</td>
</tr>
<tr>
<td>Indirect Effect</td>
</tr>
<tr>
<td>Induced Effect</td>
</tr>
<tr>
<td>Total Effect</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Table 9: combined annual impact of operations and 350,000 visitors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Employment</td>
</tr>
<tr>
<td>Direct Effect</td>
</tr>
<tr>
<td>Indirect Effect</td>
</tr>
<tr>
<td>Induced Effect</td>
</tr>
<tr>
<td>Total Effect</td>
</tr>
</tbody>
</table>

State and local taxes
Federal taxes
Total tax revenue

2,099,201
1,798,980
3,898,180

2,887,304
2,407,048
5,294,349
PRELIMINARY ECONOMIC IMPACT ANALYSIS

would appear to be sufficient to justify an investment larger than the total construction and installation costs of the project.

Under more optimistic, but potentially achievable, levels of patronage the museum would generate more than sufficient revenues to cover operating costs, and correspondingly greater local economic benefits. These scenarios suggest the potential of the project to increase local employment by more than 300 full time jobs, and to increase local economic output by nearly $31 million dollars per annum.

These estimates have been obtained using a detailed economic model using conservative assumptions about the levels of local spending by visitors. Potential benefits would be even greater if we were to include the potential of the museum to extend the number of days spent by local visitors to other attractions in the area, or if we were to include value of the social, educational and other more difficult-to-measure (but still very real) benefits to local residents beyond the increased employment and incomes associated with the proposal.
09:
A PUBLIC PRIVATE PARTNERSHIP
A PUBLIC PRIVATE PARTNERSHIP

A public-private partnership (P3) is a contractual arrangement between a public agency (federal, state or local) and a private sector entity. Through this agreement, the skills and assets of each sector (public and private) are shared in delivering a service or facility for the use of the general public. In addition to the sharing of resources, each party shares in the risks and rewards potential in the delivery of the service and/or facility. The precise form of the agreement differs from one project to another, changing the funding formula and responsibilities of each party involved.

Public-private partnerships offer a number of advantages, including but not limited to:
• Greater cost-efficiency
• Increased investment in public infrastructure
• Faster implementation
• Improved budget certainty
• Reduced whole life costs
• Better risk allocation
• Better incentives to perform
• Improved quality of service
• Generation of additional revenues
• Secure, long-term investment opportunities
• Enhanced public management

There has been a history of P3s used to develop large infrastructure projects used in the power water, wastewater and gas sectors, as well as for asset-based projects in health care, education, corrections, and defense. The UK has the most P3 experience of any jurisdiction worldwide having developed 40 new hospitals using a public-private partnership, 150 schools, and numerous road and rail investment projects. One success story in the US is the High Occupancy Toll lanes in Virginia, surrounding the Washington, D.C.-region’s beltway, where private-sector firms financed, designed and built new premium lanes and will now operate them, collecting toll revue from Virginia drivers.
In collaboration with Mayor Richard Alcombright, the North Adams Partnership was founded by John DeRosa, a local attorney, Joseph Thompson, Director of MASS MoCA, and Mary Grant, President of MCLA, as a response to the economic challenges facing North Adams and as a vehicle to fully leverage North Adams’ cultural, educational, and recreational assets. The Partnership is a 501c3 not-for-profit corporation governed by a Board of Directors and Board of Advisors that represent a cross section of the diverse and disparate interests of North Adams and the greater North Adams region.

The mission of North Adams Partnership: To enhance the economy of North Adams and establish and maintain the city’s position as a small city center of commerce, culture, education and innovation;

To work closely with business leaders and local, state and federal government officials and the nonprofit sector, and to serve as a resource of expertise and creative thinking for public policy makers;

To develop and incubate strategic economic development projects in North Adams and serve as the catalyst to attract private investment, and encourage the creation of joint ventures and public/private partnerships.
GCAM1 LLC

GCAM | Global Cultural Asset Management is an international cultural asset management and consulting firm which provides advice, expertise, and museum planning services to governments, institutions, corporations, foundations and individuals through intersecting service groups and business lines related to the expansion of art, culture, and museums in a global economy.

Founded in 2008 by Thomas Krens, Director Emeritus of the Solomon R. Guggenheim Foundation, GCAM has specialized in developing complete master plans for new museum projects throughout the world. This work has included the design and development of large-scale cultural master plans; the development of museums and exhibition spaces; generating exhibitions, educational programs and content; and developing collections of the most sophisticated contemporary art for aesthetic, educational, social and investment purposes.

As part of the services it provides, GCAM structures architectural competitions; develops museum building programs; acts on behalf of its clients in interactions with programs; acts on behalf of its clients in interactions with the designated architect during the concept design, schematic design, and design development phases of the project; develops strategies for exhibition programming, collection development, and museum management; and develops operating pro formas and staffing plans to enable the client to obtain a complete understanding of the capital and long-term operating costs of the project.

The GCAM principals, led by Thomas Krens—who has almost three decades of museum leadership experience including the Solomon R. Guggenheim Foundation and its international museums, Mass MoCA, and the Williams College Museum of Art—together have more than a century of combined experience as directors and curators of some of the world’s leading art museums.

The GCAM team is noted for its intensive collaborative relationships with the greatest architects and artists in the world. Since 2008, GCAM has nurtured and developed 13 projects in seven countries in North America, Europe, the Middle East, and Asia.
2016 MOU (MEMORANDUM OF UNDERSTANDING)

MEMORANDUM OF UNDERSTANDING

This Memorandum of Understanding ("MOU") sets forth the initial Phase II development parameters for a proposed collaboration among the City of North Adams, MA (CNA); the North Adams Redevelopment Authority (NARA); the North Adams Partnership (NAP); and Global Cultural Asset Management GCAM1 LLC, a Delaware limited liability company ("GCAM"), with respect to development of the Western Gateway Heritage State Park complex (WGHSP), including the creation of the Extreme Model Railroad and Contemporary Architecture Museum (EMRCA).

"This is the most important economic development project in North Adams since the creation of MASS MoCA was proposed in the mid-1980s. Like MASS MoCA, and as Governor Weld reminded us, it will take private and public sector participation to make this a reality."

– Richard Alcornbright, Mayor, City of North Adams

INTENT

This Memorandum of Understanding ("MOU") is intended to be non-binding on the parties with respect to any proposed terms, conditions or obligations suggested herein. Rather its principal purpose is to describe the work that has been accomplished to date, and to establish a general framework and set of intentions concerning the proposed collaboration among the parties across a number of critical areas.

Subject to good faith negotiations between and among the parties, it is intended that detailed and mutually acceptable agreements will be entered into based upon the principles set out in this MOU. It is also recognized that the scope and/or objectives of the WGHSP/EMRCA project may change as it is further explored and developed, and that the parties therefore agree to be flexible, and to adapt the general principles and intentions set out in this MOU where necessary and/or appropriate to accommodate such changes.

BACKGROUND AND CONTEXT

- The Heritage State Park System was created was established in 1979 through legislation that was introduced by Governor Michael Dukakis. The Western Gateway Heritage State Park, a history-focused Massachusetts state park in the city of North Adams, opened in 1986 and has been managed by the Department of Conservation and Recreation. Exhibits at the park, which is located in a former rail yard, tell the story of the creation of the Hoosac Tunnel, a 4.75-mile (7.64 km) active railroad tunnel in western Massachusetts that passes through the Hoosac Range, an extension of Vermont's Green Mountains, and remains to this day the longest active transportation tunnel east of the Rocky Mountains. The freight yard was listed on the National Register of Historic Places in 1972 as the Freight Yard Historic District.

- The land and six buildings that comprise "HSP" is owned and administered by "NARA."

- Since its opening in 1986, the WGHSP has not been regarded as a success. Attendance is minimal. Three of the buildings in the complex remain vacant.

- In early 2015, at the request of North Adams City officials, Thomas Krens developed and proposed a preliminary plan to revitalize the WGHSP, with a concept for the EMRCA as its centerpiece.

- Mr. Krens is Director Emeritus of the Solomon R. Guggenheim Foundation. Mr. Krens conceived of MASS MoCA in 1986, was instrumental in securing the initial $35 million in state funding for MASS MoCA; and served as its first Chairman until 1993.

- Mr. Krens is the CEO of GCAM, a global cultural asset management and consulting company provides services in international museum development and cultural master planning, museum management, and exhibitions and programming to governments throughout the world.

- GCAM's international team of curatorial principals have been deeply involved for more than 30 years in international cultural initiatives, with a particular emphasis on activities in China and on international initiatives involving Chinese modern and contemporary art around the world.

- Since April 2015, Mr. Krens has been working with Mayor Alcornbright; the North Adams Partnership; former Massachusetts Governors Michael Dukakis and William Weld; and Richard Gluckman, the principal of Gluckman Tang Architects of New York.

- Established in 1975, Gluckman Tang Architects has grown from a studio focused on art installations and galleries to an internationally-recognized firm with a body of work that includes museums, educational institutions, retail, residential and commercial projects. Gluckman Tang and GCAM are currently collaborating on the design and operating master plan for the New Media Museum for the Hunan Broadcasting System in Changsha, China. Gluckman Tang has also developed the concept design for the Global Contemporary Art Museum at the Harriman and West Airport in North Adams.

- The project was introduced at the press conference on December 5, 2015 with the participation of Governors Michael Dukakis and William Weld.

OBJECTIVES

- Establish a unique Theme Park/Disney Imagining type Cultural Destination with the capacity to attract 300-400,000 visitors per year

- Enhance the profile and brand of the North Adams/Williamsstown Cultural Corridor

- Establish a professional standard, by becoming the best of its type in the world

- Generate a new audience that is fundamentally different from, but overlaps and complements the audiences at MASS MoCA, the Sterling and Francine Clark Art Institute, and the Williams College Museum of Art.

- Generate Investment and stimulate the economy in the North Adams and the Cultural Corridor
PHASE 1: THE CONCEPT DEVELOPMENT STUDY (CDS)

- The North Adams Partnership and the GCAM are equally funding a Concept Development Study (CDS) at a cost of $100,000. The CDS, the first phase of the work on the HSP/EMRCA project will be completed by 15 January, 2016.

- The CDS scope includes: the vision and mission statements for EMRCA; the thematic components of the installation; the architectural concept drawings and technical requirements of the building and installation; the programming and education strategies; an analysis of the relevant comparable museums; an analysis of the capital construction and installation/implementation costs; and the operating and staffing model among its 350+ pages.

- The CDS also includes the Preliminary Economic Impact Report for EMRCA. The Report was developed Steven Sheppard, Professor of Economics at Williams College. Prof. Sheppard is the Director of the Center for Creative Community Development based in Williamstown.

- The conclusions of the Preliminary Economic Impact Report for EMRCA are as follows:
  - The analysis presented above, making use of our model of the Berkshire County economy, indicates that the proposed Extreme Model Railroad and Contemporary Architecture museum would generate significant economic benefits for the region. During the first two years when the project is under construction, we estimate an impact of 68 additional full time jobs and more than $12 million increased economic output for the region.
  - Under (more) optimistic, but potentially achievable, levels of patronage, the museum would generate more than sufficient revenues to cover operating costs, and correspondingly greater local economic benefits. These scenarios suggest the potential of the project to increase local employment by more than 300 full time jobs, and to increase local economic output by nearly $31 million dollars per annum.
  - These estimates have been obtained using a detailed economic model using conservative assumptions about the levels of local spending by visitors. Potential benefits would be even greater if we were to include the potential of the museum to extend the number of days spent by local visitors to other attractions in the area, or if we were to include value of the social, educational and other more difficult to measure (but still very real) benefits to local residents beyond the increased employment and incomes associated with the proposal.

COLLABORATION

- The CDS establishes that the North Adams Redevelopment Authority (NARA) will continue to own the land and buildings that comprise the Heritage Park Complex, and to lease Building 4 to a privately held Museum operating entity created to build and operate the EMRCA.

- The terms of the lease will be negotiated between the parties, but the overview is that the NARA will be responsible for the cost of the building 4 addition and renovations. It is intended that financing will be a combination of grants, low interest loans and government guarantees supported by a market rent and operating pro formas that make the financing marketable. Both parties recognize that the financing model might change as the project evolves, due to circumstances and opportunities as they develop.

- The concept also provides that Mr. Krens, the project founder and its principal author, will create a private museum management and operating entity to create the content and operate the museum. This entity will lease Buildings 1, 2 and 4 for the EMRCA, its related restaurants/cafes, museum stores, offices and workshops therein.

- The private operating entity shall raise investment funds to build and install the content of EMRCA (apart from the real estate additions and improvements) and make it ready for operation. The operating entity will seek initial start up capital to fund $500,000 of the Phase II Planning. Suggested terms of the initial funding include: a convertible note at ( 8%) percent interest, with a (20%) percent discount for common shares of stock at the time of capitalization without time limit;

- Mr. Krens will create the for-profit corporation in early January, 2016, and develop a formal proposal seeking private funding for the Phase II Planning as described in the preceding paragraph.

- The Mayor has requested that that the Concept Development Study and the subsequent Phase II Planning Process present the project in the context of the overall redevelopment proposal for North Adams that was conceived and presented by Mr. Krens at the 5 December press conference.

- The components of that proposal include the Route 2 “Cultural Corridor,” the other buildings at the Heritage Park; the Mohawk Theater; and Main Street Urban Renewal Reuse issues, and includes an analysis of building reuses and the interface of other buildings in the park with Building 4 and opportunities in all the venues. The City considers this component of the study pivotal to securing the City’s support and the North Adams Redevelopment Authority’s approval.

- The North Adams Redevelopment Authority will meet before the end of January 2016 to formally review the Concept Development Study. and, if the project therein described meets their requirements, endorse the Project as presented, and vote to apply for state funding in the amount of $250,000 as its contribution for Phase II Planning.

- NARA will authorize the Mayor, his representatives and designees to participate in a Project Planning Group with Mr. Krens as chairperson, to conduct the Phase II Planning. The Project Planning Group will develop and present a Scope of Services and a Phase II Planning Budget.

PHASE II: DETAILED FEASIBILITY STUDY

- Phase II Planning will begin upon the completion of the Concept Feasibility Study. This phase will include, among other tasks: permitting and review processes; survey of building use restrictions; development of a building program and programmatic and design guidelines; environmental review studies, economic impact study; transportation impact study, financial...
feasibility and market analysis; capital cost estimates; dynamic analysis of all buildings and the overall commercial/cultural interaction; development of technology to build and operate the museum; completion of schematic design work; and implementation and construction timeline.

- To comply with the City’s request, Phase II Planning will present the project in the context described above and shall also include study tasks that pertain to the other buildings at the park. This Phase II Planning will be completed by April 1, 2016.

- The cost of Phase II Planning will be $750,000; of which $500,000 shall be provided by the investment in the operating entity, and $250,000 shall be provided to the North Adams Redevelopment Authority by the Commonwealth of Massachusetts.

- Phase II Planning shall be conducted jointly by the for-profit entity and the North Adams Redevelopment Authority, as a combined venture with an agreement as to allocation of costs for the services covered in this Phase, to be developed further by the parties in a document entitled "Scope of Services and Budget".

SIGNED DATE

8 January 2016

Richard Alcombright, Mayor
On behalf of the City of North Adams and the North Adams Redevelopment Authority

Duncan Brown, Chairman
North Adams Partnership

Thomas Kreis
GCAM1 LLC
10:

PHASE 2
The Extreme Model Railroad and Contemporary Architecture Museum will be the anchor tenant for the revitalization of the entire Heritage Park Complex.

The primary Heritage Park Master Plan objectives are:
- the full use of all the available space
- maximize rental income for the North Adams Redevelopment Authority
- to design the park as an integrated whole
- to integrate Building Six into the main experience of the Park
- to providing sufficient amenities, including food, beverage and retail opportunities for the visitors that might be coming to the EMRCA

The preliminary uses of the six buildings are identified as follow:

**BUILDING 1**
Ground Floor: EMRCA Store + Coffee Shop/Café
2nd Floor: EMRCA offices

**BUILDING 2**
Ground Floor: MASS MoCA Store + Ice Cream Store
2nd Floor: EMRCA Design studio/workshop

**BUILDING 3**
Freight Yard Pub (existing)

**BUILDING 4**
Extreme Model Railroad and Contemporary Architecture Museum Tracks: Dining Car Restaurant (New)

**BUILDING 5**
Mt. Greylock Distillery

**BUILDING 6**
North Adams Mt. Greylock and Hoosac Tunnel Historical Society or The Massachusetts Museum of Time
THE HERITAGE PARK MASTER PLAN
## THE HERITAGE PARK MASTER PLAN

### HERITAGE PARK POTENTIAL RENTAL/CASH FLOW TO NORTH ADAMS RE-DEVELOPMENT AUTHORITY (NARA)

<table>
<thead>
<tr>
<th>BUILDING &amp; FUNCTION</th>
<th>RENT/SF/YR =</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ORIENT EXPRESS CAFÉ &amp; GIFT SHOP</strong></td>
<td>$10</td>
</tr>
<tr>
<td>EMRCA model studio</td>
<td>2,500 sf</td>
</tr>
<tr>
<td><strong>EMRCA &amp; MASS MoCA Store</strong></td>
<td></td>
</tr>
<tr>
<td>EMRCA model studio</td>
<td>2,500 sf</td>
</tr>
<tr>
<td>FREIGHT YARD PUB</td>
<td>3,460 sf</td>
</tr>
<tr>
<td><strong>EXTREME MODEL RR CONTEMP ARCHITECTURE MUSEUM</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>29,422 sf</td>
</tr>
<tr>
<td><strong>MT GREYLOCK DISTILLERY</strong></td>
<td></td>
</tr>
<tr>
<td></td>
<td>6,650 sf</td>
</tr>
<tr>
<td><strong>NORTH ADAMS HISTORICAL SOCIETY, DPT. OF CONSERVATION AND RECREATION (HOOSAC TUNNEL)</strong></td>
<td></td>
</tr>
<tr>
<td>or MASSACHUSETTS MUSEUM OF TIME</td>
<td>3,875 sf</td>
</tr>
<tr>
<td><strong>DINING CAR RESTAURANT (Part of EMRCA)</strong></td>
<td></td>
</tr>
</tbody>
</table>

**Potential Rental Revenues to NARA**

53,407 sf  $534,070
THE HERITAGE PARK MASTER PLAN

EMRCA STORE, CAFÉ, MASS MOCA SHOP, OFFICES
Building Program = 5,000 sf

The ground floors of Buildings 1 and 2 will be used for Park and museum visitors amenities, and will include a café/light food restaurant, Train and Architecture Museum Shop, and a Mass MoCA shop that will feature arts and crafts produced by regional artists.

The second floor of Building 1 will be used for the EMRCA offices and the Children’s Education Center. The second floor of Building 2 will be the EMRCA Model and Maintenance/Repair Workshop.
THE HERITAGE PARK MASTER PLAN
THE HERITAGE PARK MASTER PLAN
THE HERITAGE PARK MASTER PLAN

FREIGHT YARD PUB
Building Program = 3,640 sf
THE HERITAGE PARK MASTER PLAN

EXTREME MODEL RAILROAD AND CONTEMPORARY ARCHITECTURE MUSEUM

Building Program = 29,422 sf

Building 4 and the new addition will become the main public spaces for EMRCA. These spaces include the main exhibition hall, the entrance atrium, and the entrance to the Dining Car restaurant. The total area required by these functions is 29,422 sf.
THE HERITAGE PARK MASTER PLAN

EMPIRE STATE BUILDING
1454' = 30'-3"

CHRYSLER BUILDING
1060' = 21'-10.5"
DINING CAR RESTAURANT
Building Program= 4,000 sf

The Dining Car Restaurant will be adjacent to Building 4 on the east side. Currently the area is a railroad siding upon which sits seven freight cars, which are integrated into the current 1980s diorama/display. The freight cars would be removed and replaced with three refurbished railroad dining cars, and converted into an upscale restaurant/dining experience. The restaurant would be operated by a professional operator under contract to EMRCA. The entrance to the Dining Car Restaurant would be through building 4 at the south end, and separate from the main entrance to EMRCA.
THE HERITAGE PARK MASTER PLAN

THE DINING CAR RESTAURANT

ENTRANCE TO THE DINING CAR RESTAURANT

THREE REFURBISHED DINING CARS

Extreme Model Railroad and Contemporary Architecture Museum
Part 3 > 10: Phase 2 > The Heritage Park Master Plan

GCAM | Global Cultural Asset Management • Gluckman Tang Architects
THE HERITAGE PARK MASTER PLAN
The Heritage Park Master Plan
THE HERITAGE PARK MASTER PLAN

Extreme Model Railroad and Contemporary Architecture Museum
Part 3 > 10: Phase 2 > The Heritage Park Master Plan
With the liberalization of alcohol production licensing laws throughout the country, and the increasing interest in local food and beverage production and farm to table producers, demand for craft distilleries have been gaining traction for more than a decade. Over that period, the number of craft distillers in the US has doubled every 3 years. There were 588 in-production craft distilleries in this country at year's end 2014, including 116 new entrants. Demand continues to expand.

Building 5 at Heritage park was built in the 1880s as a coal pocket, a rudimentary plant equipped for the storage and loading of coal especially for retail distribution. Its massive 41 foot high frame could hold thousands of tons of coal, which was loaded into the building at the upper levels, and distributed via chutes to trucks at the lower level. The building in fact is the perfect size and structure for a small craft distillery, which could add significantly to interest in and visitorship at Heritage Park, and complement the EMRCA and various restaurant and retail attractions.

From Brooklyn County in New York to Marin County California, the elegance of the spirits production process has become, in and of itself, a tourist attraction. A Mt. Greylock Distillery at Heritage Park could also help attract visitors to the summit of Mt. Greylock into downtown North Adams. One of three roads to the peak of the highest mountain in Massachusetts—which is visited each year by more than 200,000 visitors— is adjacent Heritage Park, yet this particular road to the top is seldom used. By far the overwhelming number of visitors to Mt. Greylock reach the summit from the south via Lanesboro.
THE HERITAGE PARK MASTER PLAN

TYPICAL DISTILLERY FLOOR AND SECTION PLAN
There are currently two possible uses for Building 6. It could become the new home of the North Adams Historical Society and the DCR Hoosac Tunnel Diorama; or it could become the new home of the Massachusetts Museum of Time. With approximately 4,000 sf of space, the building could accommodate either purpose.

Building 6 was built in the 1880s by the Fitchburg Railroad as hay and grain storage and distribution facility. Before the arrival of the automobile in the 1890s, North Adams residents relied largely on the horse for transportation. Hay and grain arrived by train from the Midwest or Canada, and was conveyed by belt to the upper part of the building, stored until milled, then bagged and sold as animal feed. A cast iron crane or derrick on the east side of Building 6 facilitated the loading and unloading of freight, where there was once a double trackside.

The Massachusetts Museum of Time would be home to a unique collection of 18th and 19th century antique clocks, many of which were manufactured originally in Massachusetts and Connecticut. The approximately 90 clocks in the collection were selected by their owner/collector for the complexity of their mechanisms and the aesthetic appeal of their elegant and seductive design. Some of the clocks in the collection were critical to standardizing time for the railroads in the northeast and were associated to the Harvard College Observatory. This is one of the best private collections of its type in the world, and the collector has expressed interest in establishing a permanent home for the collection in North Adams because of his interest in MASS MoCA and the larger unfolding cultural context.
THE HERITAGE PARK MASTER PLAN
THE HERITAGE PARK MASTER PLAN
THE HERITAGE PARK MASTER PLAN
11:
PRESS
PRESS CONFERENCE - 5 DECEMBER 2015
PRESS CONFERENCE – Major development plan for the City of North Adams to be announced at Heritage State Park this coming Saturday.

North Adams – Mayor Richard J. Alcombright has announced that on Saturday, December 5th at 10 AM, the City of North Adams will hold a press conference at the Western Gateway Heritage State Park in Building 4 to present a program and detailed plan for the continued development of North Adams as a cultural destination.

The plan has three main integrated components: the redevelopment of the Heritage Park complex, the centerpiece of which will be a museum of extreme model railroading and contemporary architecture; a new museum of contemporary art at the Harriman & West Airport; and the renovation and revitalization of the Mohawk Theater on Main Street.

This concept parallels the City’s 2030 Master Plan and the Economic Development Strategic Plan presented by the North Adams Partnership in 2014. The three new components are designed to complement the existing cultural facilities in Williamstown and North Adams – specifically MASS MoCA, the Sterling and Francine Clark Art Institute, the Williamstown Theater Festival, and the Williams College Museum of Art.

Building on the presence of these institutions, and the sterling reputations of Williams College and the Massachusetts College of the Liberal Arts, the new plans envision a North Adams-Williamstown “Cultural Corridor,” a series of internationally prominent cultural destinations that will enhance the region’s reputation as a widely recognized hub of cultural, educational and economic activity.

Thomas Krens, the Director Emeritus of the Solomon Guggenheim Foundation in New York City and the creator of MASS MoCA and first Chairman of the MASS MoCA Commission, has been developing this new plan and program since early this year with the assistance of North Adams city officials, former Massachusetts Governors Michael Dukakis and William Weld, and Richard Gluckman, the principal in Gluckman Tang Architects based in New York City.

The plan will be presented by Mr. Krens, Governors Weld and Dukakis, and Mr. Gluckman on Saturday morning at 10am.

Governors Dukakis and Weld each played significant roles in the redevelopment of North Adams in the past. During his first administration in the early 1980s, Governor Dukakis proposed and funded the creation of the statewide Heritage Park concept; and then in the late 1980s, his administration supported and provided the initial funding for MASS MoCA.

His successor, Governor Weld, worked with the state legislature and the private sector to create the blue print and economic model that led to full public and private funding for MASS MoCA.

A recent $25 million state grant for Phase III of MASS MoCA’s multi-decade adaptive re-use of the 16 acre 28-building historic site, announced in June 2014 by former Governor Deval Patrick and MASS MoCA Director Joseph Thompson, expanded on the early state-funded investments enabled by Governors Dukakis and Weld.

These initiatives were powerful steps for our community. We have made great strides, but we have more work still to do to connect the North Adams downtown with our region’s growing collection of cultural destinations.

The Mayor is delighted that Thomas Krens, Governor Dukakis and Governor Weld have agreed to work with us once again as we move our city forward. We have an exciting plan to share with you and invite you to join us on Saturday.
PRESS RELEASE

For Immediate Release

NORTH ADAMS PRESENTS AMBITIOUS PLAN TO CONTINUE DEVELOPING THE CITY AS A CULTURAL DESTINATION, WITH TWO MAJOR NEW MUSEUMS AND A REVITALIZED MOHAWK THEATER

Former Governors Michael Dukakis and William Weld Join North Adams
Mayor Richard Alcombright, former Guggenheim Director Thomas Krens and Architect Richard Gluckman to Announce Integrated Development, Establishing a North Adams-Williamstown Cultural Corridor

NORTH ADAMS, MA, December 5, 2015 — At a press conference organized this morning by the City of North Adams, Massachusetts, Mayor Richard Alcombright joined former Governors Michael Dukakis and William Weld, Thomas Krens (Director Emeritus of the Solomon R. Guggenheim Foundation and founding Chairman of MASS MoCA) and architect Richard Gluckman, principal of Gluckman Tang Architects, to unveil the ambitious plans for a new group of developments that will confirm North Adams as a cultural destination.

Adding to the renowned facilities that already exist in the area—including MASS MoCA, the Clark Art Institute, the Williamstown Theater Festival and the Williams College Museum of Art—the new developments promise to establish an internationally recognized North Adams-Williamstown cultural corridor.

Mayor Alcombright revealed that Thomas Krens and Richard Gluckman have been developing plans for the new development since early 2015, working with the assistance of North Adams officials and former Governors Dukakis and Weld.

The principal components are:

- the Global Contemporary Art Museum, a new private initiative, occupying 160,000 square feet of space on the grounds of Harriman-West Airport, about ten minutes west of downtown North Adams
- a new museum of extreme model railroading and contemporary architecture, to be built as the centerpiece of a redevelopment of the Western Gateway Heritage State Park complex, immediately south of downtown; the EMRCA Museum is planned for 32,400 sf
- and the revitalization of the historic Mohawk Theater on Main Street as a site for film screenings, performing arts and public programs.

“Mayor Alcombright said. “But we have more work to do. I am delighted that Tom and Governors Dukakis and Weld have agreed to work with us again as we move our city and our region forward. These prominent new destinations will powerfully enhance our region’s reputation as a widely recognized hub of cultural, educational and economic activity.”

“I am delighted to work with Bill Weld, Tom Krens and all my friends in North Adams to make this happen,” said Governor Dukakis. “North Adams played a prominent role in our national railroad history. Building a model train and contemporary architecture museum, of this quality and detail, in North Adams will celebrate this history and build upon the investments we made in the 1980s in culture and education. And to build this at the Western Gateway Heritage Park is a perfect fit with the vision we articulated when we first proposed the heritage state park system. Redevelopment of the Heritage Park will further enhance North Adams as a cultural and tourist destination.”

After serving two terms as Governor, Michael Dukakis was Vice Chairman of Amtrak, the national rail network, from 1998-2003.

Governor Weld, also a two term Governor of Massachusetts, is currently a member of Minz Levin, the Boston law firm, and a principal in ML Strategies, an international consulting company.

Governor Weld said, “The scope and likely success of this project for North Adams is a perfect example of a community of interests coming together to undertake something ambitious and transformative, and having the collective capacity to see it through to completion. Both Michael and I have worked with Tom Krens on MASS MoCA. In retrospect, the size of the mountain we had to climb some 25 years ago was higher. The people, the expertise and the ideas for this next major step are already in place. I’m looking forward to the ribbon cutting.”

During their terms in office, Governors Dukakis and Weld played critical roles in the redevelopment of North Adams as a cultural destination. During his first administration in the early 1980s, Governor Dukakis proposed and funded the creation of the statewide Heritage Park concept. In the late 1980s, his administration supported and provided the initial funding for MASS MoCA. Governor Weld subsequently worked with the state legislature and the private sector to create the blueprint and economic model that led to full public and private funding for MASS MoCA. A $25 million state grant for the continued expansion of MASS MoCA, announced in June 2014 by former Governor Deval Patrick and MASS MoCA Director Joseph Thompson, built directly on the foundation created by Governors Dukakis and Weld.

The concept for the new cultural development complements the 2030 Master Plan for North Adams, as laid out in the Economic Development Strategic Plan presented by the North Adams Partnership in 2014.

With regard to the two new museums being proposed, Thomas Krens said: “I have been in and around art museums for more than 30 years, and have thought deeply about the form. I have long said that art museums are an 18th century idea, in a 19th century box, that more or less fulfills its
structural destiny sometime toward the end of the 20th century. In short, things change, institutions evolve, new forms emerge. Northwest Massachusetts is fortunate to be home to a cluster of elite museums. New models can complement what is already here, and respond to a social need by serving the art, the artists and, most importantly, the public. And that does not mean just the typical museum going, or art focused public. It means the public in the broadest sense.

“The Global Contemporary Art Museum concept is based on showing the best of international contemporary art. Most established museums in large size cities, and many private collectors, simply do not have the space to either systematically or sustainably exhibit the explosion of creativity that has taken place in the visual arts of recent time. The work doesn’t get seen. The GCAM is designed to address that with what I feel is alternative model of what a museum can be. In the process, it will also complement the heroic work that Joe Thompson has accomplished at MASS MoCA over the past 25 years, and find its niche among the great institutions already established in the purple valley.

“The Extreme Model Railroad and the Contemporary Architecture Museum is going to make vivid for a whole new audience one of the most important aspects of the history of American industry and transportation of the last 200 years, and the exhilarating potential of contemporary architecture. That these new institutions will take their place next to the MASS MoCA, the Clark and the Williams College Museum will enhance and dignify the entire experience of absorbing and consuming culture for the broadest possible audience in the very best senses of the words.”

“In the context of the continuing cultural vitalization of North Adams, completing the Mohawk Theater almost goes without question. The restoration plans were completed and work was started more than 20 years ago. But it stopped in 1991 for want of a rationale. Its almost a miracle its all still there, dormant but intact. This plan, with the essential participation of MASS MoCA, can provide that programming rationale.

“Governors Dukakis and Weld have been crucial to this task. They embraced an improbable idea almost 30 years ago and made it a Massachusetts reality. Their vision, acumen and advice have been crucial to bringing the project this far. Their continued championship and hands on engagement are indispensable.

“I have worked with Richard Gluckman for 20 years. He designed and built Guggenheim Museum projects for me in Berlin and Abu Dhabi. We have recently collaborated on the new media museum for the Hunan Broadcasting System in Changsha, China. Richard’s artistry has given and understated vibrancy to these projects.

Contact: northadamsmuseumprojects@gmail.com
‘Cultural Corridor’ Proposed for Northern Berkshires

By Randy Kennedy DEC. 5, 2015

Thomas Krens, who once directed the Guggenheim Museum in New York and its overseas satellites, on Saturday joined with the former Massachusetts governors William Weld and Michael Dukakis to announce an ambitious plan to establish a “cultural corridor” between North Adams and Williamstown, Mass.

The project, intended to draw more visitors to the northern Berkshires and to help the economy of North Adams in particular, would include a new contemporary art museum, the renovation of a 1938 movie palace and the building of what Mr. Krens calls a museum for “extreme model railroading and contemporary architecture,” all in or near North Adams. The plan was announced at a news conference in North Adams.

The plan is being formulated a year after the opening of the final stage of an expansion of the Sterling and Francine Clark Art Institute in Williamstown that has drawn tens of thousands of new visitors, and as the Massachusetts Museum of Contemporary Art in North Adams, known as Mass MoCA, has embarked on its own expansion, to more than double its gallery space.

In an interview, Mr. Krens, one of the forces behind the development of Mass MoCA beginning in the late 1980s, said that the museum had helped heal the economic wounds of North Adams, a faded mill town, but that it had not “quite been the economic driver that it could be.” (It draws more than 150,000 visitors a year.)

And so Mr. Krens, who has been at work on art-related projects in China and has largely disappeared from the American art world since stepping down from the Guggenheim in 2008, said he began thinking about other new institutions that could solidify the northern Berkshires as a tourist destination. Mr. Krens has experience in museums as economic catalysts: He oversaw the development of the Guggenheim Bilbao, designed by Frank Gehry, a star attraction in northern Spain.

The new contemporary art museum, which would be designed by the architect Richard Gluckman and is proposed for the grounds of the Harriman-West Airport near North Adams, would be funded by a group of international art collectors who would use it to show pieces from their collections. “They’re looking for solutions in between their houses and a full-blown art museum,” said Mr. Krens, who declined to name the collectors, saying the project remains a work in progress.

The overall project has an estimate of $25 million to $30 million, and fundraising and public approval is only now beginning, Mr. Krens said. “All this stuff is still early-stage stuff,” he said. But he added: “Sometimes the more unlikely and preposterous the proposal is, the more interesting it becomes. This is us taking the sheet off the experimental car.”
Former governors Bill Weld and Mike Dukakis were in North Adams Saturday to present a plan to develop the Berkshire County burg as a “cultural destination.” The plan, unveiled at a press conference at the Western Gateway Heritage State Park, has three parts: the redevelopment of the Heritage Park complex to include a museum of “extreme model railroading and contemporary architecture,” a new museum of contemporary art at the Harriman-West Airport, and the renovation of the Mohawk Theater on Main Street. The proposal, which envisions a North Adams-Williamstown “Cultural Corridor,” was developed by Thomas Krens, creator of MASS MoCA, with the assistance of North Adams officials, as well as Dukakis and Weld, and Richard Gluckman, principal in Gluckman Tang Architects, which is based in New York.

Former Governors And MASS MoCA Visionary Announce New Museums
By Mark Shanahan DEC. 05, 2015

Former Guggenheim director Thomas Krens has selected Gluckman Tang architects to design the 160,000-square-foot Global Contemporary Art Museum being planned in Northern Massachusetts, reports ArchDaily’s Karissa Rosenfield. “I have long said that an art museum is an eighteenth-century idea in a nineteenth-century box that more or less fulfilled its structural destiny sometime toward the end of the twentieth century,” Krens said. The museum, which features an L-shaped footprint and repeating series of windows, is expected to be finished in 2018.

Initial Designs Revealed for Thomas Krens’s Massive New Museum in Northern Massachusetts
JAN. 6, 2016

Krens announced his ambitious project in August, as artforum.com previously reported here, and the construction costs are now forecast at around $25 to $30 million. Krens already has a track record of museum building, having been instrumental in founding the Massachusetts Museum of Contemporary Art, or Mass MoCA, when he was the director of Williams College Museum of Art. In planning this latest project, he had initially considered China as a potential site, but ultimately decided he wanted to spend more time in the Berkshires, which he envisions turning into a cultural hub, thanks to his new museum, Mass MoCA, and the Clark Art Institute.

“The GCAM is designed to address that issue with what I feel is a model alternative of what a museum can be,” Krens said. It has been reported that the project, as currently conceived, will be funded by international art collectors who are looking for a place to exhibit artworks drawn from their personal collections.

A rendering of a new contemporary art museum planned for North Adams, Mass. Credit Gluckman Tang Architects
Krens ’69 proposes Berkshire cultural corridor

By Alex Jen, Staff Writer DEC.9, 2015

Art czar Thomas Krens ’69 is back with a plan – and an ambitious one at that. Speaking last Saturday at the Western Gateway Heritage State Park in North Adams, Mass., alongside North Adams Mayor Richard J. Alcombright, former Massachusetts Governors Michael Dukakis and William Weld and architect Richard Gluckman, Krens proposed the creation of a “cultural corridor” connecting Williamstown and North Adams. The project would include the renovation of the Mohawk Theater and the construction of a new Global Contemporary Art Museum (GCAM) and Extreme Model Railroad and Contemporary Architecture Museum, both designed by Gluckman.

The project is planned to bring more visitors to Berkshire County and to further stimulate the economy of North Adams, specifically – not dissimilar to what Krens had in mind for the Massachusetts Museum of Contemporary Art (Mass MoCA), which he founded in 1986 with Joseph Thompson ’81, its founding and current director, and Michael Govan ’85, now the director of the Los Angeles County Museum of Art. Krens is no stranger to the Berkshires or to the art world, and his plans for this new cultural corridor will no doubt be a boon to the region’s economy. But as with any big project, there are often details tucked away in the cracks, details that should be considered before continuing full speed ahead.

Krens is a cultural patron, but also a businessman. After his tenure as director of the Williams College Museum of Art from 1980 to 1998, he spearheaded the building of the Guggenheim Bilbao by Frank Gehry in the 1990s, as well as supported many other Guggenheim outposts as director of the Solomon R. Guggenheim Foundation from 1988 to 2008. This is by no means a targeted criticism, either – every museum and cultural institution in the world has to deal with funding, and there has to be a part artistic director, part businessman at the helm of each one.

Additionally, according to ARTNews, GCAM would only show its contemporary art collection and have no exhibition programming.

There is nothing wrong with this model – more art being seen by the public is indeed a “social good,” as Krens puts it; his labeling of GCAM as a “museum,” however, is unusual and misleading. When asked after the press conference whether GCAM would sell its art over time and whether there would be a profit for the investors, Krens answered, interestingly enough, that those concerns were of little importance.

What happens to the art at GCAM “will depend on what the group that comes together to do this will want to do,” Krens said. “Sure, parts of it could be sold, but what? Is that necessarily bad? It’s not like you’re taking the art someplace and burning it … The reality is you can keep the end open, and you decide what you want to do. Works could be gifted to museums, for tax purposes; works could be sold on the market.”

It is easy to note this and imagine that GCAM, which will not be a nonprofit, could become a sort of gallery space intended to help collectors turn a profit and showcase their collections. But it has also become easy to repeatedly target Krens as some sort of cultural commercializer, not always with good reason. True, Krens did deaccession works from the Guggenheim’s collection to fund its branch in Bilbao, and he did mount a controversial The Art of the Motorcycle exhibition at the Guggenheim – but he also increased the Guggenheim’s endowment to $118 million from $20 million and used Motorcycle and other profits to support hundreds of exhibitions by emerging and preeminent artists.

The fact of the matter is that Krens has always pushed boundaries. Looking at Krens’s many proposals through his consulting firm Global Cultural Asset Management for new museums around the world – particularly in China – we realize GCAM is by no means idiosyncratic. GCAM is Krens’s idea of what the new museum should be. He believes in building new, non-collecting museums, wherein works of art are commissioned for a set time and eventually sold so that there will be a consistent flow of new art to be seen, funded by new money. Art and money have gone hand in hand since the time of the Medicis in the Renaissance, and this won’t change anytime soon. Krens is just unabashed about walking the bleed between them, which often puts him in the spotlight.

In regards to museums particularly, Krens said at the press conference, “Art museums are an 18th century idea – the idea of the encyclopedia – in a 19th century box – which is the extended palace – that more or less fulfilled its structural destiny toward the end of the 20th century. This basically means that art museums cannot continue to col-
lect ... There is more contemporary art of great quality than ever before that simply is not being seen ... It largely goes into storage.”

GCAM is Krens’s model and supposed solution to this issue; by cycling works through the space and potentially selling them after exhibition, it ensures new art will always be seen, and that collectors will have money to support emerging artists. It’s good to give him the benefit of the doubt as it is not something immediately harmful, but it’s also important to consider what we expect and want from museums, and what will happen if we further bring art as commodity into the museum.

GCAM assumes the role of a museum, an institution for teaching, learning about and engaging with art, but it does so without the programming and education that is and should remain at the core of all museums. It will exhibit art, but we have to ask ourselves if the experience will be the same, if we can still be intimate with, awed by and have our interest piqued by this art, which may very well be out of context.

All the while, though, Krens’s plans for the cultural corridor will be largely beneficial to North Adams. His plans for the Extreme Model Railroad and Contemporary Architecture Museum (rivaling the Miniatur Wunderland in Hamburg, Germany), as well as his idea to re-open the Mohawk Theater on the occasion of an international Dennis Hopper film festival are at once both strange and magnificent. They will invite and bring masses of people to discover something new in the quiet northern Berkshires, maybe staying a night or two to do so and catalyzing the economy while they are at it.

As for a museum of the 21st century, perhaps we should question whether Krens’s idea should be the prevailing concept. His model may be on the extreme side, but at the same time, it is one that is interesting to ponder. What we cannot forget, though, is that art must remain at the center of these museums. Not art as commodity or as something other, but art as a reflector and shaper of our values, art that makes us think about the past and present together, for the future.

What is the best option, then – how can we draw people to museums? With new buildings and good but quick-changing displays of art, or carefully considered and researched exhibitions? Where do we get the money from? Does it matter? Perhaps in the 21st century we may need multiple museums of different types; some like Krens imagines, others re-imagined encyclopedic ones.

But one question follows through. At what cost to culture itself do cultural institutions arise? It’s a big question, one that definitely spans beyond the Purple Valley and the northern Berkshires, and one whose answer remains to be seen.
The Year in US Museums: Top 7 Trends and Developments of 2015
By Daniel Grant and Alexandra Peers DEC. 29, 2015

It was a year of marked upheaval in the museum business. Here, some of the highlights:

1. New Institutions—and Closed Doors

For the nation’s art museums, the year 2015 had numerous openings – the newly relocated Whitney Museum of American Art in New York’s meat-packing district and The Broad (Eli and Edythe Broad’s open-to-the-public assemblage of contemporary art) in Los Angeles, both of which met with overall approval – and several closings.

What’s gone? The Gene Autry Museum in Gene Autry, Oklahoma, the Museum of Biblical Art in New York City and the National Children’s Museum in Washington, D.C. all have closed, the result of financial woes. Several others – San Francisco’s Cartoon Art Museum and Gold Gate Museum, the International Spy Museum in Washington, D.C. and Santa Monica Museum of Art in California – found themselves looking for new homes.

It’s not just the money. Film director George Lucas gave up battling local opposition to his plans to use a section of the Golden Gate Park in San Francisco to build and endow a Museum of Narrative Art, which would house his collection of illustration, digital and comic book art, and is currently fighting legal efforts to take over park land in Chicago, where his wife lives, for the institution.

Expansions and erecting big new buildings appears to be part of the unwritten job description for museum directors, said Geri Thomas, president of Thomas & Associates, which assists museums with staffing and training, noting that more and more museum directors have long-term visions not so much for their institutions but for their own careers. “They have milestones they want to meet in their careers.” The first is “putting their stamp” on the museum through some sort of staff or department reorganization, then developing some sort of initiative and finally a building project. “These days, museum directors do things that demonstrate they are ready for the next position,” at some other museum.

The Andy Warhol Museum in Pittsburgh sought to create a 10,000 square-foot branch in Manhattan’s Lower East Side as a way of displaying more of its collection and in a

more international setting, but gave up on the idea for reasons that were not publicly announced.

The Broad, in downtown Los Angeles. (Courtesy: The Broad)
3. The Biggest Scandal

Turmoil was part of the mix for some institutions, including San Francisco’s de Young Museum where the institution’s chief financial officer, Michele Gutierrez, filed a complaint against philanthropist and museum board president Dede Wilsey over a $450,000 payment to a staffer. Ms. Gutierrez stated that Ms. Wilsey assured her that the payment had been approved by the de Young’s board of trustees, but board members later claimed that they knew nothing of this payment. (Ms. Gutierrez’ apparent thanks for her diligence was to be fired.)

4. Big Plans for the Berkshires

Thomas Krens, longtime, high-profile director of the Guggenheim Museum and Foundation, along with former Massachusetts governors William Weld and Michael Dukakis, launched an ambitious plan for a Berkshires-region ‘cultural corridor’ that would include a new Contemporary art museum and an elaborate “model-railroading and architecture museum” to be built in Western Gateway Heritage State Park, an old rail yard. In part, the project is an attempt to juice the economy of once-industrial North Adams, Mass. (Bilbao 2019 anyone?)

5. Demands to ‘Give it Back!’ Grow Louder

Meanwhile, the Norton Simon Museum in Pasadena lost its legal battle to dismiss a claim filed by the heir of a Jewish art dealer, Jacques Goudstikker, to recover from the museum a c.1530 Lucas Cranach the Elder diptych that had been confiscated by the Nazis when they invaded Holland in 1940.

After the Second World War, the Dutch government took control of the artwork, selling it in 1966 to a Russian émigré collector, George Stroganoff-Scherbatoff, who sold it to the museum in the early 1970s. The Norton Simon Museum had sought to apply the statute of limitations to the Goustikker family claim, which was denied in a California district court in March.

The Modern had purchased the painting in 1949 from New York’s Weyhe Gallery, to which the mother of the German who had acquired the painting in 1938 had consigned the work. After a claim was made by the heirs of Fischer, MoMA gave them back the painting.

6. Negotiating with New Technology

The Toledo Museum of Art returned a number of items that were allegedly ill-gotten, including a 450 year-old German astrological compendium or astrolabe (a multifunctional device used to tell time and make astronomical calculations) — that was sent back to Germany – and four Indian objects that were purchased from a New York City art dealer, Subhash Kapoor who has been jailed for smuggling.

The Museum of Modern Art found itself with a work of questionable origins, a 1917-18 painting titled “Sands Hill” by German Expressionist Ernst Ludwig Kirchner, which had belonged to Jewish German art collector Max Fischer until it was confiscated by the Nazis in 1933. (Fischer himself fled German for the United States shortly thereafter, leaving most of his art collection behind.)

The Modern had purchased the painting in 1949 from New York’s Weyhe Gallery, to which the mother of the German who had acquired the painting in 1938 had consigned the work. After a claim was made by the heirs of Fischer, MoMA gave them back the painting.

7. Turnover and Torts at the Met

Uptown in New York, an appellate court affirmed the 2013 dismissal of a lawsuit that challenged the Metropolitan Museum of Art’s admissions policy. The museum’s original charter with the City of New York required the institution to be free to the public in exchange for its free use of its building on public land. In 1970, however, the Met put in place a “pay-what-you-wish” admissions charge that suggests $25 for adults. The court’s ruling was narrow, not on the merits, finding that only the City had standing to bring this complaint and that the plaintiffs could not. And in a legal matter yet to be settled, one museum-goer sued the Met for displaying images of a historically incorrect white Jesus.

It will be Daniel Weiss’ problem: the president of Haverford College left that job earlier this year to serve as the Met’s new president.
The first renderings of former Guggenheim director Thomas Krens’ for-profit art museum in North Adams, Mass., are here.

Mr. Krens first announced his plans for the 160,000-square-foot Global Contemporary Art Museum at the Harriman-West Airport Grounds back in August.

Now, Mr. Krens has selected New York-based Gluckman Tang to design the facility. The firm is best known for their renovation of the Whitney Museum’s Breuer Building in the ’90s, and for its designs for Pittsburgh’s Andy Warhol Museum and the newly opened Staten Island Museum.

“Most established museums in large cities, and many private collectors, simply do not have the space to exhibit the explosion of artistic creativity that has been produced in recent times,” Mr. Krens said in a statement.

Gluckman Tang’s renderings depict a large, sprawling, white steel and glass structure, with clerestory window skylights in every gallery.

“The GCAM is designed to address that issue with what I feel is a model alternative of what a museum can be,” explained Mr. Krens.

The museum will house a single collection of approximately 400 artworks. The Berkshire Eagle reported that the GCAM is estimated to cost between $10 million and $15 million. According to Artforum, the museum should be complete by 2018.

Mr. Krens, who also previously served as director of the Williams College of Art, is well-known for his idea to build the Massachusetts Museum of Contemporary Art (Mass MoCA), an exhibition space in the nearby Berkshires for large-scale sculptures and installations. The GCAM will be situated conveniently between Mass MoCA and the Clark Institute of Art.
A proposal has been announced for the creation of a “cultural corridor” that would connect Berkshire County’s Williamstown to the City of North Adams, Massachusetts, with two new museums and a renovated theater. New York-based Gluckman Tang Architects has been selected to lead the design.

Former Director of the Solomon R. Guggenheim Foundation, Thomas Krens, revealed the ambitious plan in a press conference held in early December, alongside North Adams Mayor Richard J. Alcombright, former Massachusetts Governors Michael Dukakis and William Weld, and Architect Richard Gluckman. The plan incorporates the renovation of the historic Mohawk Theater, the creation of the Global Contemporary Art Museum [GCAM], and the establishment of the Extreme Model Railroad and Contemporary Architecture Museum, as it aims to solidify the northern Berkshires as a distinct tourist destination.

Having stepped down from his role overseeing the Guggenheim Museum in New York, as well as its international satellites, Thomas Krens went on to become one of the pivotal forces behind the growth of the Massachusetts Museum of Contemporary Art, known as Mass MoCA, gaining beneficial experience in the development of museums as economic catalysts. The North Adams proposal stands to complement recent expansions to the region’s already established cultural institutions, Mass MoCA and the Sterling and Francine Clark Art Institute, as it further boosts the economy of the Berkshires.

The design for the Global Contemporary Art Museum by Gluckman Tang consists of a 160,000-square-foot building proposed for the grounds of the Harriman-West Airport and would be funded by international art collectors who desire to showcase pieces from their personal collections. “I have long said that an art museum is an 18th century idea in a 19th century box that more or less fulfilled its structural destiny sometime toward the end of the 20th century,” says Thomas Krens in a statement.

“Most established museums in large cities, and many private collectors, simply do not have the space to exhibit the explosion of artistic creativity that has been produced in recent times. The GCAM is designed to address that issue with what I feel is a model alternative of what a museum can be,” Krens adds.

The Extreme Model Railroad and Contemporary Architecture Museum will be housed in a 700-foot addition to two historic freight depots located in the abandoned rail yards of the Western Gateway Heritage State Park. Boasting one of the world’s largest collections of working O-scale model trains, the 32,400-square-foot museum would showcase the vast collection as it moves through a diorama designed by world-class architects, including Frank Gehry, Gluckman Tang, and Zaha Hadid. Underscoring a significant piece of American transportation history, the museum seeks to demonstrate the potential of contemporary architecture.

“We’re honored to contribute to the outstanding architecture of the North Adams – Williamstown cultural corridor. This will be our first extreme railroad museum, and we look forward to creating a space that will bring together train buffs and architecture enthusiasts alike,” states Richard Gluckman.

The proposal’s third component is the renovation of the Mohawk Theatre, a North Adams landmark that dates back to 1938, which aims to revitalize the historic venue as a site for film screenings, performing arts, and public programs.

With an estimated cost ranging between $25 and $30 million, the plan is in the early stages of public approval and fundraising. The projected completion date for both museums is set for 2018.
Gluckman Tang-designed museums could stimulate economy in North Adams, Mass.

The goal is to create a “cultural corridor” between North Adams and Williamstown, Mass.

By John Caulfield, Senior Editor DEC. 16, 2015

North Adams, Mass., is probably best known as the town named after Declaration of Independence signatory Samuel Adams, and the home of the Massachusetts Museum of Contemporary Art (Mass MoCa).

And now, an ambitious development plan aims to reaffirm North Adams’ status as a cultural destination. That plan revolves around the future opening of two new museums, each being designed by New York-based Gluckman Tang Architects, which previously has been involved in renovations of the Georgia O’Keeffe Museum, Málaga’s Museo Picasso in Barcelona, and the Philadelphia Museum of Art, among other buildings.

In North Adams, the firm is designing the 165,000-sf Global Contemporary Art Museum (GCAM), located on the grounds of Harriman-West Airport. Providing the funding for GCAM is a group of international art collectors who plan to use the museum to exhibit selections from their collections.

Gluckman Tang is also designing the 32,400-sf Extreme Model Railroad and Contemporary Architecture Museum, a 400-foot-long addition to two historic freight depots in the town’s Western Gateway Heritage State Park, an old rail yard. Frank Gehry, Gluckman Tang, and Zaha Hadid have agreed to create architectural models for this building’s trainscape diorama, through which the world’s largest collection of O-scale (i.e. 1/48th-size) model trains will travel.

The significance of this development plan was evident by the appearance of two former Massachusetts governors, Michael Dukakis and William Weld, and North Adams’ mayor Richard Alcombright, at the Dec. 5 unveiling. Also in attendance were the museums’ designer Richard Gluckman; and Thomas Krens, former director of the Guggenheim Museum in New York, who was a leading force behind the development of Mass MoCa in the 1980s.

Krens told The New York Times that North Adams project is still in its early stages. He estimated its overall cost at between $25 million and $30 million.

Curiously, Krens also revealed that he had initially considered China for the location of the railroad museum. (He and Gluckman recently collaborated on the new media museum for the Hunan Broadcasting System in Changsha, China.)
The Berkshire Eagle

Thomas Krens envisions project that includes model railroad museum, Mohawk Theater renovation

By Adam Shanks DEC. 3, 2015

The Mohawk Theater on Main Street in downtown North Adams is set for redevelopment, according to a development plan released by the city. (Gillian Jones — The Berkshire Eagle)

NORTH ADAMS — A multi-faceted development plan unveiled by city officials on Wednesday features a model railroad and architecture museum at Western Gateway Heritage State Park as well as redevelopment of the Mohawk Theater.

The three-pronged proposal, spearheaded by Mass MoCA visionary Thomas Krens, also includes the construction of his previously announced Global Contemporary Collection and Museum at the city's Harriman-West Airport grounds. The full details will be announced during a special event at 10 a.m. Saturday at the park featuring former Massachusetts Govs. Michael Dukakis and William Weld. Architect Richard Gluckman will also be on hand.

"There's a ton of horsepower behind this, and I think that's one of the many things makes it so compelling," Mayor Richard Alcombright said when reached by The Eagle on Wednesday.

The museum at Western Gateway Heritage State Park — to be housed in the park's largest building, just past the Freight Yard Pub restaurant — is described in the press release as an "extreme model railroad and contemporary architecture" museum.

It's the first major announcement regarding redevelopment of the park, a former freight yard controlled by the North Adams Redevelopment Authority, since negotiations with the group of investors known as the Greylock Market fell apart earlier this year.

The railroad and contemporary architecture museum would not affect current tenants like the Department of Conservation and Recreation's Visitors Museum or the North Adams Historical Society's North Adams Museum of History and Science, Alcombright said.

The nature of a model railroad museum offers a "connectivity to our industrial past," said the mayor, who noted that the redevelopment of Western Gateway Heritage State Park has been a "passion" of his since shortly after he took office.

The Mohawk Theater, which first opened on Main Street in 1938, has been closed since 1991 but is often a subject of discussion regarding revitalizing the city's downtown. The press release does not elaborate on the plans for its restoration and reuse.

Krens, a Williamstown resident and former director of the Solomon Guggenheim Foundation in New York City, announced his plans for a global contemporary museum at the airport in August. The plans, unveiled at a city airport commission meeting, outlined a privately funded, 160,000-square-foot collection of some 400 works of art.

"The basic concept is to work with a group of essentially investors to put together a world class collection of contemporary art," he said at the time.

The development plans, according to the press release, align with goals set out by the city's Vision 2030 Master Plan and nonprofit North Adams Partnership's Economic Development Strategic Plan.

Krens seeks to create a "cultural corridor" in the valley that connects North Adams and Williamstown with his developments complementing the existing institutions of Mass MoCA, the Sterling and Francine Clark Art Institute, the Williamstown Theatre Festival, and the Williams College Museum of Art.

Former governors Dukakis and Weld are noted in the press release as each having an instrumental role in the creation of Mass MoCA. The Dukakis administration provided the initial burst of state funding for Mass MoCA and Weld crafted "the blueprint and economic model that led to full public and private funding for Mass MoCA," the press release stated.
Old train cars and a caboose, historic fixtures at Western Gateway Heritage State Park in North Adams, may soon get a new neighbor. A multi-faceted development plan unveiled by city officials on Wednesday features a model railroad and architecture museum at the park as well as redevelopment of the Mohawk Theater. (Gillian Jones — The Berkshire Eagle)
APPENDIX:
PRELIMINARY FINANCIAL ANALYSIS
12:
CAPITAL CONSTRUCTION ANALYSIS
ASSUMPTIONS AND METHODOLOGY

CAPITAL CONSTRUCTION ANALYSIS

The basis for the capital construction cost analysis at the concept stage of the architectural design for the Extreme Model Railroad and Contemporary Architecture museum is based on a number of key points and the overlapping of several methodologies.

- The cost analysis concerns only the renovation and expansion of Building 4 in the Heritage Park complex. Necessary improvements to Buildings 1, 2, 5, 5a, 5b, and 6 to complete the re-envisioning of the entire complex will be addressed in the Phase II planning.

- The primary source for the initial cost estimation of the EMRCA is based on the Gluckman Tang design, presented in Chapter 6 of this report Architectural Concept Design. The GTA cost analysis is based on 40 years of experience designing and constructing a wide range of museum and exhibition spaces.

- The concept design was based on the vision objectives and building program presented in Chapters 4-6 of this report, which were developed by the principals and staff of GCAM LCC. Members of the GCAM team have developed more than 44 museum projects over the past 30 years all over the world. 17 of those projects have been built.

- The preliminary construction cost analysis was than compared with the primary local comparable—the various building and expansion projects undertaken by MASS MoCA since the 1990s and through to the current project under construction. Joe Thompson has generously donated his time and experience for a line by line analysis of the major components of the EMRCA capital construction project.

<table>
<thead>
<tr>
<th>EMRCA MUSEUM BUILDING TOTAL COST</th>
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<tbody>
<tr>
<td>COST PER SQUARE FOOT</td>
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13:
CONTENT INSTALLATION COST ANALYSIS
ASSUMPTIONS AND METHODOLOGY

INSTALLATION COST PROJECTIONS

The basis for the cost analysis of the installation of the museum content (track, trains, architectural models, landscaping and all related technologies for the exhibition display) for the Extreme Model Railroad and Contemporary Architecture museum is based on a number of key points, and the overlapping and intersection of several methodologies.

- The installation concept design is based on the vision objectives and building program presented in Chapters 4-6 of this report.

- Specifically for the purposes of developing a realistic implementation cost model for a unique museum of this type, a small technical team led by William Docarmo, has, for the past three years, been the building a 3,000 sf prototype in Williamstown for the EMRCA project, to enable a ground up, item by item, cost and expense calculation.

- The prototype effort was also designed to produce a core team with the specific technical expertise to lead the construction of the EMRCA project.

- Utilizing a project development and exhibition/installation management methodology used by major institutions like the Guggenheim for complex architecture exhibitions based on net exhibition area and a cost assessment of the major components required, the components of the EMRCA installation were compared to, and partially derived from, the installation budgets for the complex Frank Gehry and Zaha Hadid exhibitions that were presented by the Guggenheim in 2001 and 2006 respectively.

- The building design architect (Gluckman Tang) has contributed an analysis of the theatrical requirements for creating an indoor fantasy theme park of the current project dimensions, one that has identified all of the essential cost centers, from the equipment required for lighting/staging, to all of the complex technical issues that would be a function of model railroad operations, and the educational/interactive hardware components that will be prominently featured in the education program.

- Gluckman Tang, Asymptote, and Zaha Hadid architects have also contributed to the EMRCA cost analysis of exhibitions of architecture in general. Components in the EMRCA installation plan were adjusted accordingly to reflect this input.

- The cost analysis for the installation of approximately 13,000 net square feet (the grey “table” area on the plans + the control room + the wall of computers/video monitors that are at the core of the educational and interactive component) of actual display space in the one main “gallery” in the building of 31,000 yielded a net per square foot installation cost of $543, which compares favorably with complex projects undertaken at major institutions.
14:
PRELIMINARY OPERATING COST MODEL
ASSUMPTIONS AND METHODOLOGY

PRELIMINARY OPERATING COST PROJECTIONS

The basis for the operating cost analysis at the current scope of operations and content for the Extreme Model Railroad and Contemporary Architecture museum is based on a number of key points, and the overlapping and intersection of several methodologies.

- The installation concept design is based on the vision objectives and building program presented in Chapters 4-6 of this report.
- The rent and HVAC costs reflect the current market at Heritage Park.
- The bulk of the operating costs (74%) are based on staff and personnel for a museum with the following parameters:
  - 29,000 sf of display area and public space
  - The museum would be open 300 days per year, with opening hours from 10am to 6pm.
  - 300,000 visitors per year
  - The specific personnel requirements for operating and maintaining a complex technology such as represented by the EMRCA plans
  - Approximately 30 full time employees (FTE) would be paid at the prevailing rates for the specific talents required, and with full benefit coverage.
  - As many as 80 part-time employees, interns, or volunteers would be engaged.
- From a more general museum perspective, these costs were compared with those of existing museums of a similar scale in the US. This comparison has provided a useful insight to EMRCA projections. The basis of this analysis is a group of 13 museums selected from a statistical survey of 110 museums compiled by the American Art Museum Directors Association (AAMD). The museums included in this relatively small cohort were selected on the basis of a building size and budget that are reasonably similar to EMRCA.
- The EMRCA projected building size is 31,422 sf; the projected annual operating budget is $2,725,844. The total building size/area of the 13 institutions range between 27,000 and 51,000 sf; the total operating budgets range between $4.5M and $1.9M.
- The conclusions from this small and arbitrary sample (next page) indicate that EMRCA ranks:
  - 11th in terms of building size (1 being the largest)
  - 9th in terms of operating budget, and
  - 7th in terms of projected operating cost per sf
- Compared to local institutions of similar scale, the projected operating cost of EMRCA is $85.03 per square foot; that of Williams College Museum of Art is lower $58.74 per square foot; that of the Norman Rockwell Museum is higher at $91.84.
- The analysis suggests a relatively conservative and realistic operating cost projection base, well within the boundary range of comparable institutions. These results and methodologies have been reviewed with Prof. Steve Sheppard of the Center for Creative Community Development at Williams College, and Joe Thompson, director of MASS MoCA.
## MUSEUM COMPARABLES

### COMPARISON BUILDING SIZE AND ANNUAL OPERATING BUDGET

**ERMCA vs 13 MUSEUMS**

*(FROM THE 2014 AMID STATISTICAL REPORT)*

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<tr>
<th>Ranking</th>
<th>Museum Name</th>
<th>Area Sq Feet</th>
<th>Annual Op Budget</th>
<th>Budget/SF Ratio</th>
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<td>Fuller Arts Foundation, St Louis</td>
<td>27,648</td>
<td>3,728,785</td>
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<td>Hood Art Museum Dartmouth</td>
<td>34,692</td>
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<td>48,808</td>
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<td>Broad MSI Esat Lansing</td>
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<td>Boise Art Museum, Idaho</td>
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<tr>
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<td>2,202,335</td>
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<td>51,500</td>
<td>1,929,148</td>
<td>37.46</td>
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### RANKING BY SIZE (TOTAL SF)

<table>
<thead>
<tr>
<th>Rank</th>
<th>Museum Name</th>
<th>Area Sq Feet</th>
<th>Annual Op Budget</th>
<th>Budget/SF Ratio</th>
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<tbody>
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<td>2</td>
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<tr>
<td>3</td>
<td>Norman Rockwell Museum, Stockbridge MA</td>
<td>48,808</td>
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<tr>
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<td>Hood Art Museum Dartmouth</td>
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<td>EMRCA, North Adams</td>
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<tr>
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The North Adams Partnership
Duncan Brown
John B. DeRosa
Joseph Thompson

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Thomas Krens
Don Millinger
Klara Zhang
Andre Heller
Maria Thompson
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Andy Biros