

**AVENUES
TO THE ARTS**
A NEW
CREATIVE
DISTRICT FOR
BOSTON



PREPARED BY:
FUTURE\CITY

The Boston
Foundation **tBf**

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AVENUES TO THE ARTS A NEW CREATIVE DISTRICT FOR BOSTON

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President & CEO, The Boston Foundation

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Chief of Policy and Planning, Mayor's Office,
City of Boston

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INTRODUCTION

PAUL GROGAN
PRESIDENT & CEO, THE BOSTON FOUNDATION

Nowhere are Boston's cultural riches more visible than along Huntington Avenue—a nearly two-mile-long corridor that stitches together museums, performance venues, institutions of higher learning, and iconic parks. The district is home to one of the world's great encyclopedic collections of art, arguably the best symphony in the nation, America's first free municipal library, and open spaces that culminated the career of modernity's most noted landscape designer. It is activated by tens of thousands of young people, destined to become brilliant researchers, virtuoso musicians, and dedicated humanitarians. Its evenings carry the sound of global premieres from magnificent concert halls and experimental compositions from black-box theaters. Its weekends are filled with festivals that celebrate architectural feats and invite intimate visits to artist studios. It is a multi-sensory feast, an urban laboratory, a creative nexus. It is, as large letters carved into a facade at one of the Avenue's gateways proclaim, "Free to All."

Today, this cultural district is at a critical inflection point. As Boston transforms to greet a new generation of denizens, Huntington Avenue is more important than ever before to the cultural vitality of the city. Its changes reflect the changes around it—social, demographic, and political. But its role as a democratic space for shared experiences remains, quite literally, written in stone. Huntington Avenue is among the few places where civic life flourishes. It's where we encounter new ideas and new people, grapple with challenging questions, draw inspiration from the past, make creative connections, and reflect on the human condition. The Avenue brings us closer to the arts, and to one another.

In 2016, the Boston Foundation joined the Massachusetts Cultural Council to advance an ambitious idea. We had always recognized that Huntington Avenue is Boston's destination for the arts. But, together with institutional leaders, we sought to reframe the district not as a collection of discrete cultural attractions, but as continuous and radically accessible urban fabric. The nearly two-year-long planning process that stemmed from that initial question was intensely productive. It not only highlighted the remarkable diversity and depth of cultural resources along the stretch of Huntington known as the Avenue of the Arts, but the vision and willingness of Bostonians to work together toward a common goal. When we first set the table, we could hardly have imagined the conversation that would flow.

I am gratified by the outcome of this first phase of work, documented in the pages that follow. And I am optimistic about what is yet to come—a district as bold, creative, clamorous and dynamic as Boston itself.



STATEMENT FROM THE MAYOR'S OFFICE

JOYCE LINEHAN, CHIEF OF POLICY AND
PLANNING, MAYOR'S OFFICE, CITY OF BOSTON

“

The Mayor's Office appreciates the investment that the Boston Foundation and the Massachusetts Cultural Council are making in the Avenues to the Arts, and looks forward to continuing work with all stakeholders in realizing this exciting vision.

In Boston, we know that the arts drive vitality, equity and the economy.

This initiative aligns perfectly with our work toward making Boston a municipal arts leader.

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1

A NEW CREATIVE DISTRICT





THE BOSTON PUBLIC LIBRARY

700

1. AVENUES TO THE ARTS: A NEW CREATIVE DISTRICT FOR BOSTON

Across the world, cities today compete to build the highest skyscraper, the largest museum or the biggest sports stadium. They battle to host major cultural events like the Olympic Games, the World Cup, World Expos, the new Disneyland or the latest big blockbuster art exhibition. In the reinvention of urban centers, it is culture, rather than work, that is often at the center of how we make our decisions and prioritize our spaces. Indeed, culture differentiates our cities as they compete for similar audiences, businesses and investment.



We know a healthy and vibrant cultural, leisure and sporting life enhances cities in a positive way, helping to create places where people want to be, are proud of and can achieve their potential. It contributes to a city's uniqueness and diversity. Cultural amenities aren't simply tourist attractions: they are essential in attracting investment and new people. Ambitious, creative approaches define our positive identity of place.

This context drives the wisdom that investment in a high profile cultural center, such as the Museum of Fine Arts (MFA), or in luring a super-brand business like GE can further the ambition and fortunes of the area in which it is situated. That wisdom originated from The Work Foundation's claim "that a place with strong cultural assets can draw in the world's most talented workers and entrepreneurs, a healthy and vibrant cultural, leisure and sporting life." In the UK, this approach has led to businesses eschewing traditional commercial districts in search of edgy, authentic locations for their HQs. Apple is moving to the (non-centrally located) industrial, iconic Battersea Power Station in a newly-defined Nine Elms district and Google has chosen the new creative district of King's Cross (once a symbol of degradation) for its new headquarters building.

Boston is poised to capture and capitalize on its cultural assets—a treasure trove of major cultural organizations, international research centers, world-class universities and a strong creative industry presence. While the cultural life of Boston is vital to the city's quality of life, the cultural sector can still feel peripheral in urban planning process where the top-down model persists: a pyramid with developers and architects at the top and the vast cultural sector supporting from the wide bottom. Our contention is that Boston should see the pyramid as upturned, with the vision for the city's culture of districts, neighborhoods, and communities at the top, providing a placemaking narrative that informs the designers and deliverers of the urban centers.

We are recommending a new, strengthened approach to placemaking through a partnership including the City of Boston, with its planning and regeneration team, policy-makers and arts officers working in collaboration; the Commercial Sector, represented particularly through the property developers and medical businesses; and the Cultural sector, with its diversity of museums, theatres, universities, creative industries and art galleries. We imagine these three pillars opening up new placemaking ideas, attracting new audiences, providing projects for collaboration and new funding models for the arts.

This report outlines a vision and framework for a new "Culture, City and Commercial" creative district for Boston and in particular the area around Huntington Avenue. While it has been nominally referred to as the "Avenue of the Arts" for years, it has not yet fully leveraged its more than 30 cultural organizations that call the area home: the MFA, Northeastern University, MassArt, Boston Public Library, Isabella Stewart Gardner Museum, New England Conservatory, the Boston Conservatory, the Huntington Theatre, the members of the Fenway Alliance and many, many more.

Each of these institutions contributes in its own way to the success of Boston's cultural scene. The time has come to make much more of this robust ecology to the benefit of the city overall. We hope this report, and the map that captures this cultural ecosystem, can continue the process of helping turn our creative assets into a creative district that attracts talent, drives investment, draws in business and promotes cultural tourism.



THE VISION

Huntington Avenue offers Boston a cultural spine linking five neighborhoods. It includes Boston icons like Fenway Park and many of the natural gems of Olmsted's Emerald Necklace of parks and open space. It is both walkable in scale and served by the MBTA's Green Line, and it is surrounded and woven through with a critical mass of performing and visual arts groups, artist studios and workspaces, and many of Boston's largest and best-known arts and culture institutions. The 21 cultural institutions who are members of the Fenway Alliance between them have annual revenue of \$2.7 billion, employ 35,000 people and bring 2.8 million visitors to the area, providing an economic engine as well as a sense of place.

The neighborhood's 51,000 students bring an international spirit to the neighborhood and make it one of the youngest demographic centers in a city with the highest concentration of young adults (age 20-34) among the nation's largest cities. This youth and vibrancy should be reflected in the area's engagement with culture.

Our aim is to integrate culture into every part of the Avenues to the Arts development process. A destination needs activities, people, creativity and constant change. It needs to be at the juncture of distinctive neighborhoods, each contributing to the city's distinct character. This approach is as much a way of thinking as a way of doing. It asks the same question over and over again: "Can the arts help here?"

It is time to consider the developer as a cultural partner, investing in architecture, infrastructure and landscape, in new shops and offices, in street furniture, public art, road systems, parks and public spaces. It's time for intelligent and ambitious discussions about how to bring a daring cultural mix, including galleries, museums, libraries, studios, creative industries and theatres into residential, mixed-use and commercial developments.

It is time to imagine the city as a gallery without walls, a creative dialogue between developer, planner, architect and artist, where creative people and organizations can be involved in the reimagining of bridges, buildings and the urban landscape.

To start, we must embed a "Cultural DNA" into the entire area through the application of elements of planning and development placemaking principles that filter all elements of build, planning and investment to assess their value. This approach uses the arts to influence the design of new buildings and infrastructure; improves the design and vision for public spaces; improves connectivity, wayfinding and signage; and provides an authentic creative neighborhood.

Futurecity believes that by looking at projects through this "Cultural DNA" lens, we can find or create the cultural magnets that draw the public consciousness to the Avenues to the Arts.





2

FUTURECITY'S PROCESS





2. FUTURECITY'S PROCESS

FALL 2016: PLAYBACK AND CO-DEVELOPMENT

- Testing of research findings and Vision
- Presentations to Mayor Marty Walsh, Boston Development & Planning Authority, property developers and the Board of the Massachusetts Cultural Council
- Working sessions with Fenway Alliance member organizations, including detailed development of the Cultural Placemaking Principles
- Meetings with a range of organizations and property developers

SUMMER 2016: CULTURAL AUDIT

- Working sessions to explain the Cultural Placemaking Principles approach and test initial ideas
- Site visits
- Analysis of Boston's cultural identity, place brand and destination credentials
- Quantitative analysis to uncovering the District's collective economic and cultural strength
- Research into demographics, tourism, local policy, geography, key industries and trends
- Development of ideas for Cultural Placemaking Principles and creative projects
- Production of a first stage creative map of the Avenues to the Arts area

WINTER 2016/2017: CULTURAL PLACEMAKING PRINCIPLES

- Working session to agree on the Cultural Placemaking Principles
- Meetings with sector leaders to verify the project's direction of travel and to gain support for the Avenues to the Arts as a big idea for Boston



**SPRING 2017:
SECOND STAGE MEETINGS**

- Further development of the ideas and exploration of strategic links and project plans that link to and are inspired by the Avenues to the Arts concept

**SUMMER 2017: 4 PRACTICAL
WORKING SESSIONS**



- *Cultural Planning* - identifying opportunities and constraints through the planning process
- *Mapping* - enhancing the way the Avenues to the Arts map can connect the core ideas to the urban landscape
- *Project Jam* - developing and prioritizing the signature Avenues to the Arts creative projects
- *Branding* - exploring district-wide “cultural branding” with hat-trick design



**WINTER 2017/2018:
FINAL DEVELOPMENT AND LAUNCH**

- Structured interviews with 13 senior figures across property, design, culture and city planning
- Development of a second stage creative map in collaboration with Sasaki and hat-trick design
- Development of the Signature Projects & delivery frameworks
- Completion and launch of the Avenues to the Arts summary document

3

THE DISTRICT
IN FOCUS





3. THE DISTRICT IN FOCUS MAPPING

“Maps help us see the world as it is, and as we want it to be. They represent reality and illuminate decisions. The Avenues to the Arts map responds to this dual purpose in aiming to heighten, identify and suggest relationships among and between the cultural fabric of the district. The map documents institutions and destinations in the district, as well as serving as a provocation for the future. It is meant to give clarity and form to the significant arts and culture assets along the Avenues today, and to point to the latent potential the Avenues hold for the future.”
Sasaki

Futurecity, with support from Sasaki and hat-trick design, have reimagined the Avenues to the Arts—simplifying the geography of the Avenues through a defined set of elements without overshadowing the diversity of the area and the organizations that call this district home.

These elements provide certain provocations—from highlighting opportunities for activity and commissions, to showing key assets that should be drawn into the district’s energies to support the delivery of the Avenues to the Arts.

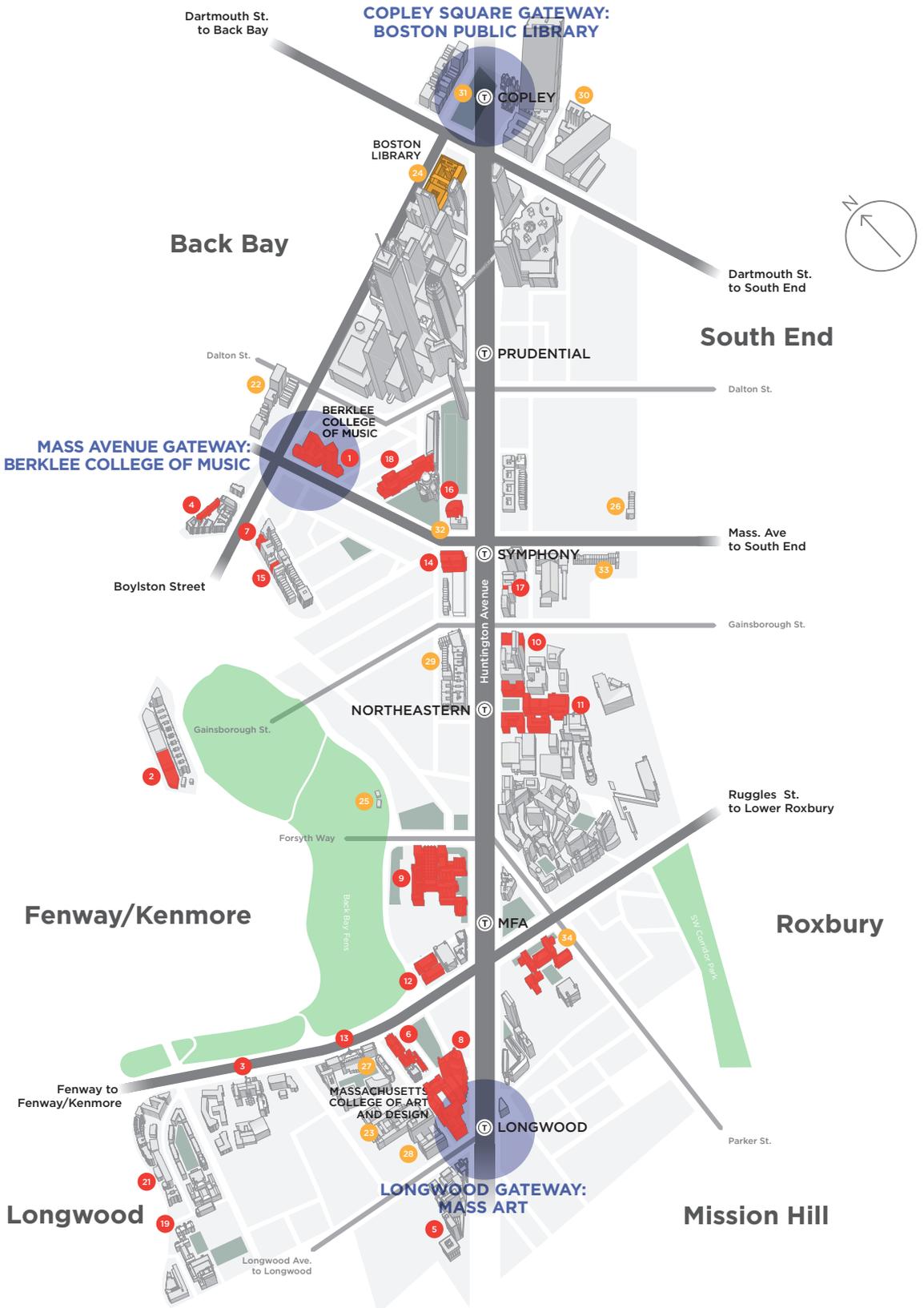
Fenway Cultural District Members

- 1 Berklee College of Music
- 2 Boston Arts Academy
- 3 Emmanuel College
- 4 Fenway Studios
- 5 Harvard School of Public Health
- 6 Isabella Stewart Gardner Museum
- 7 Massachusetts Historical Society
- 8 MassArt, Massachusetts College of Art and Design
- 9 Museum of Fine Arts, Boston
- 10 New England Conservatory
- 11 Northeastern University
- 12 School of the Museum of Fine Arts at Tufts
- 13 Simmons College
- 14 Boston Symphony Orchestra
- 15 The Boston Conservatory at Berklee
- 16 The First Church of Christ, Scientist
- 17 The Huntington Theatre Company
- 18 The Mary Baker Eddy Library
- 19 The Winsor School
- 20 Wheelock College
- 21 YMCA of Greater Boston

Additional Cultural Assets

- 22 Boston Architectural College
- 23 Boston Latin School
- 24 Boston Public Library
- 25 Emerald Necklace Conservancy
- 26 Make Shift Boston
- 27 Massachusetts Center for the Book
- 28 Massachusetts College of Pharmacy and Health Services
- 29 National Braille Press
- 30 The Lyric Stage
- 31 The Theater Offensive
- 32 The William Morris Hunt Memorial Library
- 33 Wally’s Cafe
- 34 Wentworth Institute of Technology





3. THE DISTRICT IN FOCUS MAPPING

ARTERIES & PATHWAYS

Cutting across the Creative District are the two great arteries of the Avenues to the Arts—Huntington Avenue and Massachusetts Avenue—and a network of smaller pathways and streets. These arteries are the lifeblood of the district, bringing flows of people and ideas through the site.

Unfortunately, Huntington Avenue is served by multiple modes of transportation; this makes pedestrian circulation less than ideal. Therefore, future infrastructure considerations should take a human-centred focus, exploring ways to widen footpaths, create more pedestrian crossings, reduce the vehicle traffic along Huntington, increase fine-grained retail and food and beverage options, and create a series of great urban places or “welcome mats” that define the district.¹

GATEWAYS

To mark the boundaries of the district, three key “gateways” have been identified at or near Berklee College of Music, Copley Square and Longwood Plaza. The gateways present an opportunity through placemaking and quality urban design to reinforce the overall character of the Avenues to the Arts as Boston’s premier cultural destination.

The gateways should not be thought of in a literal sense as “gates.” They are transitional zones in the urban fabric that will signal to visitors that they have arrived in the creative district. There is an opportunity here to use landscaping, wayfinding and curation of the public realm with embedded arts and street furniture to create a distinct and vibrant sense of place.

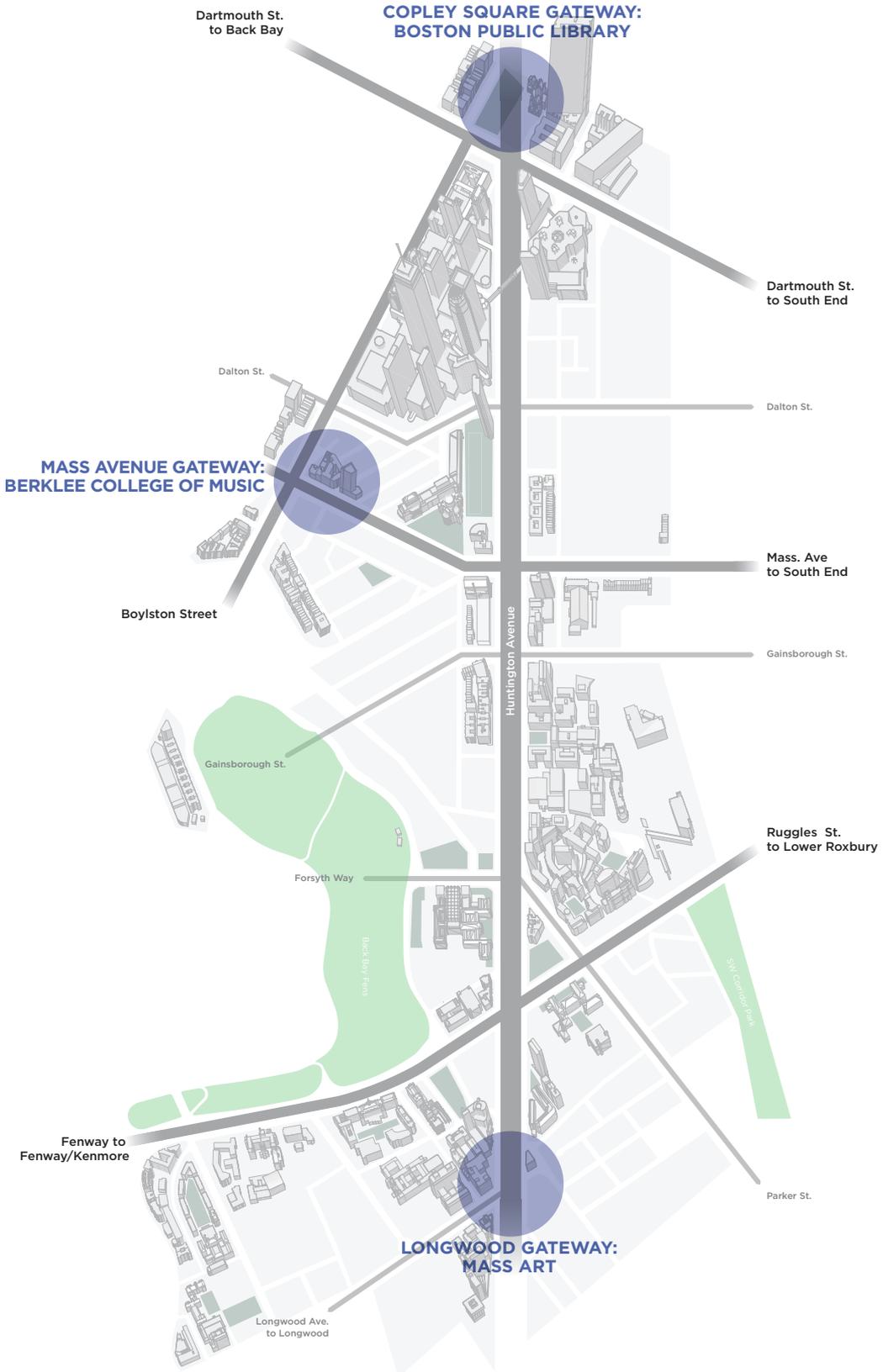
INTERSECTIONS AND COLLABORATIONS

As a hub for science, research, education and arts and culture, the success of the Avenues to the Arts will rely on the relationships among the diverse institutions situated there. These intersections present opportunities and provocations for exploring new ways that arts and culture can collaborate with other sectors.

For these new intersections and collaborations to work, two things are essential: trust, and space to experiment. The Avenues to the Arts will need to create an overarching organizational framework in which diverse partners can come together to define a shared vision. Working together to develop this framework will generate a sense of investment and trust in the process. Building on this, the partners will need to create space for experimentation where new programs and initiatives can be tested and trialed.

¹ These recommendations are outlined in the Avenue of the Arts Design Guidelines Study, completed by Sasaki for the BPDA, October 2015





3. THE DISTRICT IN FOCUS ANCHORS

ARTSBOSTON

ArtsBoston is a 175-member non-profit arts service organization that supports the cultural sector of Greater Boston through research and audience building programs. Two ArtsBoston kiosks and the ArtsBoston calendar promote Greater Boston's cultural offerings to more than 1 million arts consumers. Their cultural data programs unlock the power of data to provide strategic direction and demonstrate the sector's positive economic and social impact.

artsboston.org

BOSTON ARTS ACADEMY

Boston Arts Academy (BAA) is Boston's only public high school for the visual and performing arts. It was founded by the ProArts Consortium—an association of seven neighbouring Boston institutions of higher education dedicated to the visual and performing arts. BAA provides access to college-preparatory arts and academic education to a diverse student body, whose opportunity to engage with the arts would often otherwise be lacking.

bostonartsacademy.org

BERKLEE COLLEGE OF MUSIC

Recognized internationally as a leader in its field, Berklee is the largest independent college of contemporary music in the world. Its curriculum offers scholarly and practical learning experiences that prepare students for a wide range of career opportunities open to today's music professional. Berklee's diverse student body is a cornerstone of Boston's academic community, represents 100 countries, and boasts 275 alumni Grammy wins.

berklee.edu

BOSTON CONSERVATORY AT BERKLEE

At 150 years old, Boston Conservatory at Berklee is the nation's oldest performing arts conservatory to offer fully accredited programs in dance, music, and theater. The school is internationally recognized as an innovative leader among conservatory programs and, alongside training exceptional young performing artists, promotes the visibility and value of performing arts through 700-plus annual performances. In 2016 the Conservatory merged with Berklee to become the most comprehensive arts institution in the world.

bostonconservatory.berklee.edu



BOSTON PUBLIC LIBRARY

The Boston Public Library (BPL) is the oldest free municipal library in the United States. Between an outstanding Beaux-Arts National Historic Landmark building, an ultramodern renovated wing, and 24 neighborhood branches, it houses a collection of 23 million items, preserves the past, and enriches the future. The BPL is truly multidisciplinary, sitting at the intersection between art, education, and civic service.

bpl.org

BOSTON SYMPHONY ORCHESTRA

The historic Symphony Hall houses two of the Boston Symphony Orchestra's six components—the Boston Symphony and the Boston Pops. Performing for 135 years, the Boston Symphony has a sterling reputation as one of the world's most accomplished and versatile ensembles. With annual Spring and Holiday seasons, the energetic "Pops" are a beloved mainstay of Boston's cultural identity, and the most recorded orchestra in the country. Together these ensembles are hailed for their innovative and collaborative programming that contemporizes classical music.

bso.org

HUNTINGTON THEATRE COMPANY

The Huntington Theatre Company brings together world-class theatre artists from Boston, Broadway and beyond to cultivate and champion theatre as an art form. A national leader in the development of new plays and education and community programs, the Huntington is renowned for expanding the discipline's oeuvre and audience.

huntingtontheatre.org

ISABELLA STEWART GARDNER MUSEUM

An assiduous art collector, philanthropist, and visionary, Isabella Stewart Gardner opened her eponymous museum in 1903. Serving as her home and a public museum during her lifetime, the impressive estate houses her internationally-renowned collection of 15,000 objects. Today the museum, which recently opened a purpose-built wing for a wide range of programming, is dedicated to preserving and contemporizing her vision and collection.

gardnermuseum.org

MASSACHUSETTS COLLEGE OF ART AND DESIGN

Massachusetts College of Art and Design (MassArt) is the only freestanding, public college of art and design in the country. Since its founding in 1873, it has prepared students for careers in the creative economy via a range of rigorous professional programs in the visual arts. Through its cultivation of the next generation of artists, MassArt is a significant contributor to Boston's cultural milieu.

massart.edu

MUSEUM OF FINE ARTS, BOSTON

The Museum of Fine Arts, Boston (MFA) is one of the most comprehensive art museums in the world. Its expansive collection of nearly 500,000 works of art, 114-year-old history, leading exhibition program, and new contemporary wing, uphold the MFA's position as a premier museum both nationally and internationally.

mfa.org

NEW ENGLAND CONSERVATORY

New England Conservatory (NEC) is the oldest independent school of music in the United States, offering highly regarded training in orchestral instruments to undergraduate, graduate, preparatory school and continuing education students. Hosting 1,000 concerts annually, New England Conservatory and its acclaimed primary concert hall, Jordan Hall, are National Historic Landmarks.

necmusic.edu

NORTHEASTERN UNIVERSITY

Founded in 1898, Northeastern University is a leading private research university that offers a comprehensive range of undergraduate and graduate degrees to 25,000 students annually. Its leadership is committed to global experiential learning, transformative research, and empowering communities while advancing the institution's impact for its students and on the world.

northeastern.edu

THE EMERALD NECKLACE CONSERVANCY

The Emerald Necklace Conservancy protects, restores, and promotes Frederick Law Olmsted's 100 year-old park system that connects Boston's Back Bay to Dorchester via Brookline and Jamaica Plain. Working with public and private partners, this non-profit organization offers a wide range of programs in the park that serves the organization's mission of advocacy and conservancy.

emeraldnecklace.org

THE FENWAY ALLIANCE

Comprised of 21 neighboring cultural institutions, The Fenway Alliance advocates for the prosperity and growth of the Fenway Cultural District, which attracts 3.9 million visitors, employs over 20,000 people, and educates more than 50,000 students annually. Together, the member institutions enhance their neighborhood's infrastructure, develop community-minded public programs, and support their collective and respective missions.

fenwayculture.org



3. THE DISTRICT IN FOCUS NEIGHBORHOODS

BACK BAY

Back Bay is characterized by a blend of world-renowned Victorian architecture and soaring highrises. With one of the highest per capita incomes in the city, it has attracted high-end retailers, upscale restaurants, and elegant hotels. It is a mecca for Boston tourists, promising an international audience fine shopping and dining experiences alongside historical 1800s landmarks. Key landmarks include the Prudential Center and John Hancock Tower—two iconic Back Bay skyscrapers, historic Copley Square (originally known as “Art Square”), and the esteemed Boston Public Library—serving as a natural gateway to the Avenues to the Arts.

FENWAY-KENMORE

Anchored by the landmark Fenway Park, the Fenway-Kenmore neighborhood is widely known as the home of the Red Sox. But the neighborhood also encompasses educational, medical, historical, and artistic institutions. Fenway is bifurcated by the Fens—a swath of historical parkland offering a green respite to the area’s young, apartment-dwelling residents. The neighborhood’s identity is also split; East Fenway is characterized by sporting culture, nightlife, and restaurants, while West Fenway is defined by its cultural institutions. The Avenues to the Arts district includes West Fenway and the Fens, and promotes more consistent activation of the park for cultural uses.

LONGWOOD MEDICAL AREA

Boston’s reputation for excellence in medicine emanates from Longwood Medical Area, a 213-acre neighborhood with world-class medical and academic institutions. The quality and quantity of these institutions make Longwood one of the top recipients for National Institute of Health funding, fueling an impressive economic engine for Boston. According to the Medical Academic and Scientific Community Organization, 110,800 commuters, students and visitors flow into the neighborhood each day, giving it a youthful, educated character, but one that some would argue is siloed and disconnected from the surrounding neighborhoods. Longwood Medical Area institutions and their constituency are an untapped resource, both in the production and consumption of cultural programming. The Avenues to the Arts offers an opportunity to unlock the power of science, medicine, and education to build a cutting-edge generation of interdisciplinary cultural experiences.



MISSION HILL

Mission Hill sits at the Avenues to the Arts' southern end, cradling Longwood's concentration of medical and educational institutions. In recent years the compact neighborhood has undergone a demographic transition as an increasingly varied population of students and working professionals begin to call it home. Forty-two percent of residents continue to own and occupy their homes in Mission Hill, while 24 percent live in collegiate-style apartments. This duality of permanence and transience, and its racial diversity, gives Mission Hill a persistent community identity with a youthful edge. Half of Mission Hill's border is shared with the Avenues to the Arts district, creating a natural opportunity for interaction between the area's cultural institutions and its varied population.

ROXBURY

The geographic center of Boston (and home to a newly designated Cultural District, funded by the Massachusetts Cultural Council), Roxbury is a densely populated neighborhood that is "the heart of black culture in Boston" and includes a large Hispanic and Latino population. Many of Roxbury's residents live in public housing or subsidized units, and the City of Boston recognizes that sustainable, affordable housing and increased economic opportunities are critical to the vitality of the neighborhood. To the east, the City's investment in Newmarket will create connections to Downtown Boston. To the west, the development of the Avenues to the Arts will help further connect Roxbury and its residents to Boston's economic and cultural core. With the Massachusetts Cultural Council's designation of the Roxbury Cultural District this year, the neighborhood has made cultural placemaking a domestic mission that will benefit from the Avenues to the Arts—a like-minded, welcoming neighbor.

“

Through Boston Creates we heard that people want to celebrate their cultures in their own neighborhoods, but they also want opportunities to come together and develop a sense of collective identity through the arts. We don't have many opportunities like that currently, but the Avenues to the Arts district can become one.

”

KARA ELLIOTT-ORTEGA,
DIRECTOR OF PLANNING AND POLICY,
MAYOR'S OFFICE OF ARTS AND CULTURE

“

The demographics of adjacent neighborhoods are the demographics of the future of this region. If young people can become involved with the cultural offerings of this area earlier in their lives we will see a greater and longer term engagement of all of Boston's residents with global cultural activities—and that's a positive thing.

”

TED LANDSMARK, DIRECTOR,
URBAN AND REGIONAL POLICY,
NORTHEASTERN UNIVERSITY

“

There is a tradition of siloing in Boston—among both institutions and neighborhoods. The city's latest development boom is stitching together neighborhoods along seams of once fallow land. This psychology could trickle up to the Avenues to the Arts district to break down silos between institutions and surrounding neighborhoods, and contribute to us thinking of ourselves as citizens of one place.

”

DAVID HACIN, PRESIDENT,
HACIN + ASSOCIATES



4

CONTEXT





2,100+

ANNUAL PUBLIC PERFORMANCE EVENTS

2.8+

MILLION ANNUAL VISITORS

1,000+

YEARS OF COMBINED ACTIVITY

35,000+

FULL-TIME EMPLOYEES

80+

ANNUAL EXHIBITIONS

50,000+

STUDENTS

48

GALLERIES AND STUDIOS

\$2.7+

BILLION ANNUAL TURNOVER OF
THE CULTURAL ORGANIZATIONS

14

HISTORIC SITES



CONTEXT: A CULTURAL POWERHOUSE

Taken in total, the “big numbers” produced by the prestigious cultural organizations in this part of Boston capture its extraordinary levels of cultural production and consumption across the board. Individually, the arts organizations in the area achieve excellence; taken as a whole, the Avenues to the Arts is a “slumbering giant.” Collaboration has the power to unlock not only an improved and highly innovative arts and culture offer for Boston’s residents and visitors; it can transform the perception of Boston as a city of vibrant culture.

Boston boasts more arts and cultural organizations per capita than any other U.S. city. Data collected by ArtsBoston establishes that Boston’s annual attendance to non-profit arts and culture events—19.5 million people—would sell out Fenway Park 516 times. Regional arts and cultural organizations infuse nearly \$1 billion into the local economy each year and provide 26,000 jobs. In addition, the 19.5 million arts attendees spend an additional \$590 million annually in areas including retail, food and beverage, hospitality and transportation. Cultural tourism to the state is in good shape: 54 percent of overnight travelers to Massachusetts participate in at least one arts or cultural experience during their stay.

Organizations clustered in the area are already networked. The Fenway Alliance was founded in 1977, originally as a community safety organization, and has since coordinated the \$92 million restoration of the Muddy River and secured designation of Huntington Avenue as “the Avenue of the Arts” by Mayor Thomas M. Menino in 1998. The Fenway Cultural District was also recognized by Mayor Menino, and the Alliance was appointed manager of the Cultural District when it achieved this designation from the Massachusetts Cultural Council in 2012. The Fenway Alliance coordinates the annual Opening Our Doors event, which attracts 12,000 people to the area; it brings together 21 member organizations along with a range of corporate and community partners. Discussions are also underway to have Massachusetts Avenue recognized as the “Avenue of Music.”

The development of the Avenues to the Arts is, therefore, an ambitious but natural way for the City to realize its cultural opportunities. The presence of significant educational institutions within the Avenues—including Northeastern University and MassArt—as well as its proximity to the Medical Area around Longwood Avenue, also provides an opportunity for culture to act as a catalyst for other Boston strengths, including learning, research and innovation.

Cultural equity—the process to ensure that everyone can play an equal and fair role in creating and engaging with, and being reflected in, the city’s arts scene—is a key priority for Boston. ArtsBoston’s data reveals that Boston’s cultural organizations struggle to connect with the younger, more diverse communities within the city. The Avenues to the Arts is the place to tackle this head on with a shared vision in which the arts defines the urban, public realm experience; where structures for community involvement are consolidated; and where Huntington Avenue itself is reimagined not as a dividing line, but as a creative meeting point between the diverse communities that live in these neighborhoods.



420

ACRES

2mi

FROM BOSTON COMMON

90%

WALK SCORE

100%

TRANSIT SCORE

92%

BIKE SCORE

38%

AGED 21-34 YEARS OLD

37%

NON-WHITE LOCAL POPULATION



CONTEXT: DEMOGRAPHICS AND THE URBAN EXPERIENCE

YOUTH AND DIVERSITY

We can say, with confidence, that this is one of the youngest areas of one of the youngest cities in the U.S. Thirty-eight percent of people in the Avenues to the Arts district, and 38 percent of residents city-wide, are between the ages of 21 and 34. This percentage does not include those under 21, the significant numbers of local student renters, nor the large volume of students who visit the District on a daily basis, but live beyond it.

The presence of this younger local “audience” for new Cultural Placemaking activity is a clear opportunity for the Avenues to the Arts. Collaborating with this digitally connected, mobile demographic—one which has high expectations about cultural experiences—will be a key means to rejuvenate the area’s creative identity.

The Avenues to the Arts is less diverse in terms of ethnicity than Boston overall, which as a “majority minority” city has a 55 percent non-white population. However, it is hardly isolated from the lively ethnic mix of the city at-large. In 2015, for example, 43 percent of the undergraduate population of Northeastern University identified either as non-white or international. The District is also surrounded by a set of neighborhoods, which host a diversity of ethnic communities.

WALKABILITY AND CYCLING

The Avenues to the Arts has the key elements of a walkable, accessible district in place. Walkscore classifies the area as a “paradise” for travel by foot, bike and public transport, and the area’s Walkscore is 12 percent higher than Boston average. The MBTA’s Green Line, running from Lechmere to Heath Street—with five key stops along Huntington Avenue—as well as local bus service, enables residents and visitors to get into, around, and from the Avenues to the Arts efficiently. This is supplemented by a high Bikescore (“flat as a pancake, excellent bike lanes”). Previous masterplanning work by project partners Sasaki has identified opportunities to enhance the public realm along Huntington Avenue by developing the existing series of “welcome mats,” or public spaces for organizations to utilize as open, accessible gathering places, creating a necklace of spaces down the length of the district where performances, events and outdoor exhibitions can be held.



CONTEXT: DEMOGRAPHICS AND THE URBAN EXPERIENCE

WalkBoston's 2012 Report "Good Walking Is Good Business"² makes clear that the benefits of promoting walking and cycling are not just social, but economic.

RETAILERS

Walking and bicycling patrons stimulate independent businesses, support the local economy, and spend the most money per month.

- > 82% of customers frequenting Cambridge's Central Square walk to the area 3 - 7 times per week.
- > The pedestrianization of Times Square in 2008 increased local business revenue to by 71%.
- > In Los Angeles, retail activity is 4 times greater in walkable districts than strip malls.

EMPLOYERS

Businesses in walkable districts employ a younger, more civically and socially engaged workforce and save costs on healthcare.

- > Walking to work contributes to the health and wellness of employees and workplace fitness programs. Such programs have been shown to reduce employer health care costs by 20% to 55%.
- > The young professional wants to walk to work in a sociable community. The number of miles driven by people aged 21 to 30 has decreased from 21% (1995) to 14% (2009).

REAL ESTATE

Real estate in walkable, mixed-use districts is highly desirable and profitable.

- > A one-point increase in Walk Score correlates to a \$700 - \$3,000 increase in home value. A 10-point increase raises property values by 5% to 8%.
- > Homes in walkable areas fetch \$20,000 - \$34,000 more than similar houses in nearby neighborhoods.
- > Property values will rise the fastest in mixed-use communities over the next 25 years.

COMMUNITIES

Walkable districts promote healthier communities both physically and socially, and save both cities and residents money.

- > Families who are not dependent on automobiles save \$400 - \$500 monthly.
- > The state would save \$121 million if one in 10 Massachusetts adults started a regular walking program.
- > Residents of walkable communities are more socially and civically involved, thereby improving economic opportunities and quality of life.

Source: Good Walking Is Good Business, WalkBoston (2011)

² <http://www.walkboston.org/sites/default/files/WalkBoston%20Good%20Walking%20is%20Good%20Business.pdf>





5

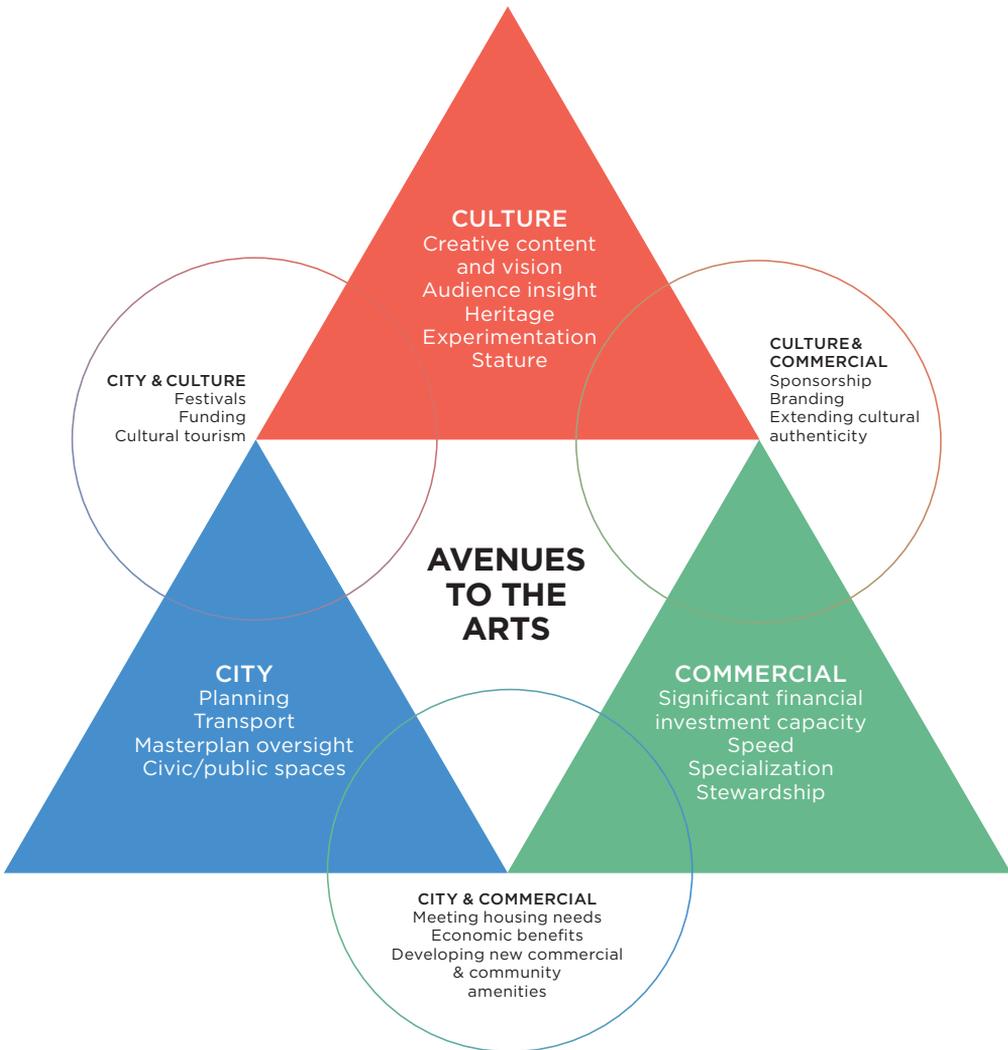
THE THREE
PILLARS





5: THE THREE PILLARS

The Avenues to the Arts vision can be realized through effective collaboration among civic, cultural and commercial interests. This approach can enable new spaces, ambitious artworks and projects, new partnerships and meaningful financing opportunities. It is a significant driver for increased audiences, greater cultural equity, financial returns and credibility—and a means to establish The Avenues to the Arts as a confident, creative custodian of its urban landscape as well as its cultural initiatives.



CITY

The Mayor's office provides executive leadership for the city overall, and sets priorities and goals for Boston and its neighborhoods. With control over planning approval, licensing and strategic initiatives, City Hall has an interest in defining Boston as a place where culture is thriving, diverse communities are involved in civic and cultural programs, and where smart thinking about the future can help the city maintain its appeal, heritage and character, while keeping its competitive edge.

CULTURE

Boston's cultural sector is substantial, diverse and well established. International institutions coexist with numerous small-scale venues, studios and creative businesses. As culture changes, the need to renew, reposition and engage in new alliances is constant. In the context of pressure on traditional sources of arts funding, and the shifts in demographics and audience expectation, cultural organizations are exploring ways to extend their relevance and audience reach, so that they are understood as essential, accessible components for a "well-rounded" civic life.

COMMERCIAL

In The Avenues to the Arts area, numerous property developments are in draft, awaiting planning approval or actively under construction. The developers leading these projects should be viewed as "cultural patrons" in waiting, who see commercial sense in locating close to the District's arts institutions and who would benefit from the opportunity to "authenticate" their plans through partnership with arts organizations. Developers, increasingly, understand the value of being responsible co-investors in the future of the places they create, and that cultural commitments can be an effective way to make these places work.

“

The Avenues to the Arts is a microcosm that illustrates what we are trying to do on a large scale throughout Boston: to work interdepartmentally and across sectors, using the physical space of the city, to enhance the full scope of our policy objectives. We have an overarching desire to continue to make Boston a great, likable city—and culture is clearly a component of that.”

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SARAH MYERSON, DIRECTOR OF PLANNING,
BOSTON PLANNING AND
REDEVELOPMENT AGENCY

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More can be done on the Avenue to make it an urban oasis by all abutters: public and private alike. Anything we can do to make the area an accessible 'destination' with robust amenities for visitors of all backgrounds is important work to benefit our great city.

”

MARK KERWIN, DEPUTY DIRECTOR,
MUSEUM OF FINE ARTS, BOSTON

“

We think there is a greater opportunity for synergy. Boston Properties' mission is to create great spaces and places, and you can't have a great space and place without a great community. The Avenues to the Arts allows us to, for the first time, work together to maximize the potential of a community that already exists through collaboration.

”

BRYAN KOOP, EXECUTIVE VICE PRESIDENT,
BOSTON PROPERTIES



CITY: THE OPPORTUNITY

Through Imagine Boston 2030, the City of Boston identified support of its arts and culture sector as a priority for a prosperous future, and one that should be addressed through interdisciplinary and cross-sectoral means. The Mayor's Office, the Office of Arts and Culture, and the Boston Planning and Redevelopment Agency can be the guiding conduit by which cultural institutions and business and civic groups form symbiotic relationships that help foster a greater cultural identity and output within the Avenues to the Arts, thereby building greater access to arts and culture for all residents of Boston and beyond.

CITY-LED POSSIBILITIES

1. BUILD ACCESSIBLE RESOURCES:

- > Allocate funding for public realm improvement projects
- > Produce a map of public vs. privately owned land in the District to highlight opportunities for temporary installations with minimal permitting barriers
- > Develop a district-wide signage and wayfinding handbook via collaboration between the City, Transportation Department, and the Boston Planning and Development Agency (BPDA)

2. DEVELOP OR CLARIFY POLICIES:

- > Develop city-enabled tax incentives (i.e., business rate discounts or other tax breaks) for landowners who activate vacant property and shopfronts to support cultural activity
- > Structure incentives for landlords and developers to seek and implement cultural programming and temporary/pop-up activation
- > Write a municipal toolkit for pop-up, temporary and meanwhile-use events and installations that outlines required permits and procedures for obtaining approval in the District and/or throughout Boston
- > Develop BPDA planning guidelines to encourage developers to outfit new projects with adequate public realm infrastructure that supports cultural pop-up and temporary activation—e.g., street furniture and landscaping, water/electricity/data plug-ins, paving



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The Avenues to the Arts is a platform for the city to engage a broader set of stakeholders who understand the benefits of playing in the arts and culture space—it will serve as a template for supporting cultural hubs throughout Boston to become more sustainable moving forward.

KARA ELLIOTT-ORTEGA,
DIRECTOR OF PLANNING AND POLICY,
MAYOR'S OFFICE OF ARTS AND CULTURE

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There's opportunity in starting to measure our city against an international yardstick—to consider how arts and culture are being used to drive growth elsewhere in the world—in order to stay competitive. As Boston's reputation grows internationally and it continues to attract new businesses because of its highly competent and creative workforce, the cultural offerings within the city have to improve.

DAVID HACIN, PRESIDENT,
HACIN + ASSOCIATES

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CULTURE: THE OPPORTUNITY

The Avenues to the Arts initiative offers a clear pathway for cultural organizations to become more sustainable and empowered through collective collaborations, to become fully understood as civic contributors, and to connect with Boston's property sector on new initiatives—thereby creating new income streams, relationships and opportunities to promote their cultural programs beyond the confines of their own buildings.

CITY-LED POSSIBILITIES

1. FOSTER AND SUPPORT COLLABORATION:

- > Share resources, knowledge and best practices across cultural organizations
- > Provide platforms for diverse cultural expression and support local and emergent talent
- > Experiment with integrating new technologies in programming and exhibitions
- > Use arts and culture to as a means to unlock science, innovation and research concepts in highly engaging and accessible ways
- > Share audience insights and data to identify under-engaged communities and work to create inclusive cultural offers

2. UNLOCK THE PUBLIC REALM:

- > Enable creative producers to devise temporary and pop-up installations and programming throughout the district's public spaces
- > Cultivate flexible use spaces within the public realm to serve as stages for installations and programming
- > Commission artists and designers to devise embedded arts installations—e.g., street furniture, lighting, wayfinding and signage, pavement treatments—to visually brand the Avenues to the Arts and shape the District's public realm into an exciting, convivial landscape united by the Avenues to the Arts branding approach.



“

Boston has an identity that is very much about ‘stronger together.’ The Avenues to the Arts district provides the forum for cultural institutions to work more closely together, which means we will have stronger offerings. When there is complementary outreach, we will be better at reaching communities if we do it together. It’s about amplification.

DAVID LEONARD, PRESIDENT,
BOSTON PUBLIC LIBRARY

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“

I’d like people to experience both the impressive history of the area’s amazing cultural longevity that the Fenway reflects and to be refreshed and inspired, surprised and delighted by a place that does not rest on its laurels, but is ever-evolving to bring innovative expressions of culture and activity to the public.

KELLY BRILLIANT, EXECUTIVE DIRECTOR,
THE FENWAY ALLIANCE

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“

Ultimately, our mission is to support and grow the arts in Greater Boston. I see the Avenues to the Arts creative district as absolutely supporting the cultural institutions that are already present, but also being the seed of what can grow.

JOHN BECK, DEPUTY DIRECTOR,
ARTSBOSTON

”



COMMERCIAL: THE OPPORTUNITY

Commercial partners will see the value of connecting with culture and cultural organizations in a variety of ways. Public/private partnerships around cultural placemaking may not only support planning gain, they can create a significant uplift in asset value and lend a new development credibility, as well as provide a range of PR and marketing opportunities that are drawn from the “authentic” culture of the location.

Partnerships with cultural organizations can create powerful opportunities for joint working that differentiate a new development from its competitors through partnerships, and public and embedded arts projects. For mixed use schemes, cultural placemaking offers a route to identify and support cultural retail and venue offers that are distinctive and sustainable.

DEVELOPER-LED POSSIBILITIES

1. RESOURCES:

- > Project sponsorship establishes the cultural credentials of a developer and provides PR and marketing opportunities
- > Underused properties can be activated with cultural activity, creating economic value for the site that could potentially be subsidized as part of Corporate Social Responsibility (CSR) allocations or in-kind donations
- > New developments present opportunities to commission exemplar public art, supporting PR and long-term asset value

2. STEWARDSHIP:

- > Developers who are managing sites for the long term can apply a cultural placemaking approach to their stewardship—providing staff, publicity and a management approach that works in partnership with local cultural organizations

3. PEOPLE:

- > Developers can introduce new residents to cultural organizations through membership schemes, “cultural clubs,” promotions and publications



“

Building a vibrant city and neighborhoods is important to the success of our buildings and our customers within those buildings. Cultural programming in civic space will be additive to the full experience that we offer—it gives a soul to our spaces.

**BRYAN KOOP, EXECUTIVE VICE PRESIDENT,
BOSTON PROPERTIES**

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The city knows the power of its cultural heritage, but it's not well known or leveraged in the private sector. To create a place that clearly demonstrates Boston's cultural offerings so that it becomes common vernacular within the development community would be extremely beneficial.

**JOHN J. BOYLE, III, VICE CHAIRMAN,
CUSHMAN & WAKEFIELD**

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“

Smart private sector practitioners go out of their way to incorporate arts and culture, either physically or programmatically, into their projects. While the idea is nothing new, arts and cultural programs are an ever more important ingredient in fostering a strong sense of place and attracting a diverse audience to a public space.

**YANNI TSIPIS, SENIOR VICE PRESIDENT,
SEAPORT, WS DEVELOPMENT**

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6

CULTURAL PLACEMAKING PRINCIPLES





CULTURAL PLACEMAKING PRINCIPLES

Co-created by Futurecity and over 60 project participants, the Cultural Placemaking Principles provide a framework to guide the District's approach to developing partnerships, delivering an engaging collaborative program, and animating the public realm to develop the Avenues to the Arts as Boston's principal destination for culture.

These Principles, a bespoke set of interlinked big ideas, will be adopted as the key components of the cultural and placemaking framework developed by the Avenues to the Arts Committee, which is made up of representatives from the "Three Pillars."

They will influence ambitions from "hardware" (architecture, landscape, infrastructure) to "software" (partnerships, programs, stewardship) and enable projects within the Avenues to the Arts to be delivered within a secure and consistent long-term structure. They connect the dots across this complex, multi-stakeholder environment, act as a "filter system" for new ideas, and should now influence every aspect of the development of the Avenues to the Arts as it becomes a reality.



INTERCONNECTIONS

The Avenues to the Arts will connect people, places, neighborhoods and cultures, and provide a constant conversation between them. It will advocate for and provide high quality, fluid and “culture-led” travel experiences.



INSIDE OUT

Cultural organizations within the Avenues commit to sharing their work—visual, musical, theatrical—beyond their buildings and across the District. The arts will be actively used to animate and brand the Avenues, to reach wider audiences and provide opportunities for new learning.



TEMPORARY CONTEMPORARY

The Avenues to the Arts will feature an ongoing “meanwhile program” that will occupy the spaces in between buildings and connect up the district’s cultural DNA. Arts and non-arts spaces will be enlivened by the presence of playful, temporary structures, spaces and events that will bring an edgy, contemporary feel and connect up the communities in the area.



ACTIVATED PUBLIC REALM

The Avenues to the Arts will develop an integrated and inspirational view of its entire public realm, and will animate its public places—from the Back Bay Fens to the Huntington “welcome mats” through public art and inclusive cultural programming.



CREATIVE SPRINGBOARD

The Avenues to the Arts will be a place fueled by the creativity of young people. It will tap into the energy of locally based students and young professionals, creating opportunities—from projects to new spaces—with and for the next generation.



CULTURE AS CATALYST

As well as celebrating “art for art’s sake,” the Avenues to the Arts will use culture and the arts as a tool for learning, interpretation and social and economic growth. Culture will be used to make connections and to powerfully interpret ideas across areas including education, medical research and property, highlighting the diverse expertise within the Avenues.



CULTURAL PLACEMAKING PRINCIPLES

1. Interconnections

Walk-Run-Bike-Hop On-Log On

The Avenues to the Arts will actively seek to connect people, places, neighborhoods and cultures, and provide a constant conversation between Bostonians, visitors and their urban environment. It will advocate for and provide high quality, fluid and “culture-led” travel experiences.



2. Activated Public Realm

The Avenues to the Arts will develop an integrated and inspirational view of its entire public realm, and will animate its public places—from the Back Bay Fens to the public spaces along the main Avenues through public art and inclusive cultural programming.



CULTURAL PLACEMAKING PRINCIPLES

3. Inside Out

Cultural organizations within the Avenues commit to sharing their work—visual, musical, theatrical, literary—beyond their buildings and across the area. The arts will be actively used to animate and brand the District, reaching wider audiences and providing opportunities for learning.



4. Creative Springboard

The Avenues to the Arts will be fueled by the creativity of young people. It will tap into the energy of locally based students and young professionals, creating opportunities—from projects to new spaces—with, and for, the next generation.



CULTURAL PLACEMAKING PRINCIPLES

5. Temporary Contemporary

The Avenues to the Arts will feature an ongoing “meanwhile program” that will occupy the spaces in between buildings and connect up the district’s cultural DNA. Arts and non-arts spaces will be enlivened by the presence of playful, temporary structures, spaces and events that will bring an edgy, contemporary feel and connect up the communities in the area.



6. Culture As Catalyst

As well as celebrating “art for art’s sake,” the Avenues to the Arts will use culture and the arts as a tool for learning, interpretation and social and economic growth. Culture will be used to make connections and to powerfully interpret ideas across areas including education, medical research and property, highlighting the diverse expertise within the Avenues.



FUNDING

Funding is the key issue for the Avenues to the Arts. It is neither appropriate nor feasible to lay out a final fundraising strategy for the Avenues to the Arts at this stage, but a number of the key ideas need to be kept in mind to underpin the thinking in this area. Fundraising is about building partnerships and relationships and is a long-term planned activity. Therefore, the case for short to long term funding and the development of potential funding partnerships needs to be undertaken now, with the long-term ambition of securing committed funds for projects, brand collateral and administrative support.

The Avenues to the Arts will require financial input from corporations, foundations, businesses and individuals through a new range of sponsorship and philanthropic initiatives. However, the idea that new funding will be made available for the Avenues to the Arts is important if it is to gain the support of existing cultural organizations within the Avenues to the Arts, rather than diverting existing (and diminishing) national, state and city sources of funding for the arts.

Futurecity leaders feel that idea of “budget conversion” is important. Budgets committed to building, infrastructure and the public realm can be reviewed for their cultural value. For example, funding for a new pedestrian footbridge could be used to commission a “sculpture which can be walked across.” Other budgets for seating, lighting, landscaping, cycling, wayfinding, signage and other visible public realm investment could provide the Avenues to the Arts with projects and funding, utilizing a second stream of funding not usually associated with cultural projects.

Of particular interest will be the use of off-site planning agreements and the use of shared or co-sponsored funds with other partners to achieve common goals. Property developers are particularly wary of their contributions and arts commitments being used for other public sector arts projects, unless they can see the projects are high-profile, credible artistically and politically, and linked to the promotion of specific areas within the Avenues to the Arts. However, by seeing their architecture, infrastructure, landscape, amenities, street furniture and marketing as having cultural value, substantial funds can be realized.

There are other arts funding approaches that are in their early gestation phase such as loans, equity and quasi-equity type instruments, as well as the possibility of generating additional types of income by devising new, or re-packaging existing services and products, and by exploiting the intellectual property rights linked to the high-profile projects. The artist Sir Antony Gormley gifted the branding rights of his Angel of the North sculpture to the Baltic Centre for Contemporary Art to help fund the museum through the sales of merchandise and branding licensing.

The New York-based Public Art Fund and Creative Time examples both show the importance of individual giving. Individual giving is likely to form an important part of the financial envelope of the Avenues to the Arts, although the lead support for this effort must be given by the public sector, foundations and of course businesses. The strategy will build on the existing relationship of the city with the commercial sector, with the cultural sector offering creative guidance, content and advice.

Finally, successful fundraising is always based on confidence and commitment to the projects and outputs that are ground-breaking and high-profile—plus, an ability to state the fundraising case to the right person at the right time. The Avenues to the Arts provides a wonderful opportunity to promote Boston as city of culture with its ambitions to be a world-class, sustainable, creative, and liveable, urban center. The fundraising case is in fact a case for Boston as a whole, with its wider interest in the long-term security and development of the city as a financial and tech center.



ABOUT FUTURECITY

Futurecity develops cultural visions for the urban realm, bringing creative people and urban space together to create great places. It creates the partnerships, research and thinking that invigorate public space, and shape our cities for the future.

Founded by Mark Davy in 2007, Futurecity works internationally to connect city makers with artists, curators, galleries and cultural institutions. From commissioning ambitious public art works to producing strategies that unlock the cultural potential of entire districts, Futurecity operates between art and other disciplines, whether science, architecture or technology. As the curator delivering cultural projects from inception to completion, Futurecity is driven by a talented team, all experts in their field, and interested in championing artists who are changing the way culture is presented in an urban context. Futurecity experts are the curators-in-residence of the Gallery at Foyles, engaging the public with artists and designers within central London's foremost independent bookseller.

Major infrastructure projects include The Culture Line for Crossrail—which brokered partnerships between seven new stations and seven international, contemporary art galleries to embed large-scale works by acclaimed artists along the new railway. At Heathrow Queen's Terminal, Futurecity delivered Slipstream: a 263-foot-long, 85-ton sculpture mapping the flight path of a stunt plane, envisioned by Royal Academy of Arts member Richard Wilson. It is the longest permanent public sculpture in Europe.

In Cambridge, UK, Futurecity has developed projects for major growth areas and the changing city center. These are reaching across 494 acres of the city's residential, academic, research, health-care and commercial developments, integrating science, technology, culture and sustainability into imaginative new places, including a new Biomedical campus and residential district.

Futurecity opened an office in Australia in 2014, and has been appointed to deliver several major public realm projects in Sydney—devising cultural strategies for large-scale, high-profile infrastructure, residential and civic schemes including the Sydney Opera House Renewal Project. With the University of New South Wales, Futurecity has brought together 20 influential cultural organizations and galleries to create the Sydney Cultural Network.

UK-based projects completed in the last year have included the transformation of an energy center on Greenwich Peninsula into a landmark 161-foot-high architectural intervention by Conrad Shawcross RA, a program of world class art and design works embedded into the architecture of the new Cancer Centre at Guy's Hospital, and a large-scale digital art work commemorating the pioneering computer scientist Alan Turing at Paddington Central.

Future\ Pace, a collaboration with Pace Gallery, operates as a global “gallery without walls” bringing large-scale, digital and experimental art works into the public realm. Future\ Pace led the winning team for The Illuminated River, which will illuminate the bridges throughout central London.

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CONCLUSION

Since the planning process began, signs of change in the Avenues to the Arts District have become ubiquitous. The energy of this effort—collaborative, experimental, genuinely optimistic—reverberates in partnerships such as that between the Boston Public Library and the Museum of Fine Arts.

Programs at the Isabella Stewart Gardner Museum energize the public realm while setting a standard for community engagement. At Northeastern University, groundbreaking public art projects are adding to the vibrancy of the Huntington Avenue corridor and beyond. Festivals produced by the likes of Berklee College of Music and the Fenway Cultural Alliance introduce diverse new audiences to the district. Legacy parks are serving as international arts venues thanks to the bold curatorial approach of the Emerald Necklace Conservancy. And visionary investments by Boston Properties and other private and institutional owners are enlivening buildings and reanimating open spaces.

More than an academic planning exercise, this co-creative process is generating momentum along Huntington Avenue—and throughout Boston.

At the Boston Foundation, we are awed by the ambition and scale of this transformation. And we are proud to have been there at the beginning.





FURTHER INFORMATION

THIS REPORT CAN BE DOWNLOADED ONLINE AT [HTTP://TBF.ORG/REPORTS](http://TBF.ORG/REPORTS)

CREDITS

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