Rudy Bruner Award for Urban Excellence

Nomination of the Stanford Calderwood Pavilion at the Boston Center for the Arts

Submitted by: Huntington Theatre Company and the Boston Center for the Arts

Included:
Project Data (2 copies)
Project Abstract (2 copies)
Project Description
Community Representative Perspective: Ellis South End Neighborhood Association
Public Agency Perspective: Boston Redevelopment Authority
Developer Perspective: Huntington Theatre Company
Professional Consultant Perspective: Mead Consulting
Architect Perspective: Wilson Butler Architects
Other Perspective: The Druker Company
Visual Representation of the Calderwood Pavilion (2 copies)
Optional Supplementary Pages: Press Materials
Award Use (in sealed envelope)
PROJECT DATA

Please answer all questions in the space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Project Name: Stanford Calderwood Pavilion at the Boston Center for the Arts  
Location: Boston, MA

**Owner:** City of Boston; leased to Boston Center for the Arts; Pavilion is subleased for 46-year term to Huntington Theatre Company

**Project Use(s):** theatrical and performing arts; community arts events

**Project Size:** 33,000 square feet (Pavilion)  
**Total Development Cost:** $24 million

**Annual Operating Budget (if appropriate):** $600,000 (Huntington’s facility management expense); artistic program expense not included

**Date Initiated:** July 2002

**Project Completion Date (if appropriate):** September 2004

Attach, if you wish, a list of relevant project dates: shell and core construction complete Nov 2003; interior fit-out commenced Dec 2003

Application submitted by:

**Name:** Michael Maso; Libbie Shufro  
**Title:** Managing Director; President and CEO

**Organization:** Huntington Theatre Company; Boston Center for the Arts

**Address:** 264 Huntington Avenue; 539 Tremont Street  
**City/State/ZIP:** Boston, MA 02115; Boston, MA 02116

**Telephone:** 617-266-7900; 617-426-5003  
**Fax:** 617-353-8300

**Email:** maso@huntingtontheatre.bu.edu; lshufro@bcaonline.org  
**Weekend Contact Number (for notification):** 617-273-1526; 617-426-5003

Key Participants (Attach an additional sheet if needed)

<table>
<thead>
<tr>
<th>Organization</th>
<th>Key Participant</th>
<th>Telephone/e-mail</th>
</tr>
</thead>
<tbody>
<tr>
<td>Public Agencies:</td>
<td>Boston Redevelopment Authority, Jim Kostaras, Executive Director; City of Somerville Office of Housing and Community Development, 617-625-6600 x2510; <a href="mailto:j.kostaras@ci.somerville.ma.us">j.kostaras@ci.somerville.ma.us</a> (Note: Mr. Kostaras served on the BRA’s original team during the Pavilion’s development)</td>
<td></td>
</tr>
<tr>
<td>Architect/Designer:</td>
<td>Wilson Butler Architects, Scott Wilson, Director, 617-720-7127, <a href="mailto:scw@wilsonbutler.com">scw@wilsonbutler.com</a></td>
<td></td>
</tr>
<tr>
<td>Developer:</td>
<td>Huntington Theatre Company, Michael Maso, Managing Director, 617-273-1543, <a href="mailto:Maso@huntingtontheatre.bu.edu">Maso@huntingtontheatre.bu.edu</a></td>
<td></td>
</tr>
<tr>
<td>Professional Consultant:</td>
<td>Frank Mead, Mead Consultants, Inc., 617-742-0993, <a href="mailto:fmmead111@aol.com">fmmead111@aol.com</a></td>
<td></td>
</tr>
<tr>
<td>Community Group:</td>
<td>Kathleen Emrich, President, Ellis South End Neighborhood Association, 617-266-5592, <a href="mailto:kje02116@earthlink.net">kje02116@earthlink.net</a></td>
<td></td>
</tr>
<tr>
<td>Other:</td>
<td>The Drucker Company, Jordan Warshaw, Vice President, 617-357-5700, <a href="mailto:Jwarshaw@drukerco.com">Jwarshaw@drukerco.com</a></td>
<td></td>
</tr>
</tbody>
</table>

Please indicate how you learned of the Rudy Bruner Award for Urban Excellence. (Check all that apply).

- Direct Mailing
- Magazine Advertisement
- Previous RBA entrant
- Professional Newsletter
- Previous Selection Committee member
- Newsletter
- Magazine Calendar
- Bruner/Loeb Forum
- Other (please specify)

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, and to post on the Bruner Foundation websites, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and attached materials and to grant these rights and permissions.

Signature: [Signature]

[Signature]
RUDY BRUNER AWARD 2007 APPLICATION

Project Name: Stanford Calderwood Pavilion at the Boston Center for the Arts (BCA)

ABSTRACT

1. Give a brief overview of the project, including major project goals.

Established in 2004, the Stanford Calderwood Pavilion at the Boston Center for the Arts (BCA) was the first new theatre building in Boston in 75 years. Contributing significantly to both the BCA’s dynamic urban cultural village and to the cultural resources of Boston, it resulted from an unprecedented public/private partnership between the BCA, the Huntington Theatre Company, the Boston Redevelopment Authority (BRA), and The Druker Company. For the city, what was once a blighted, nearly vacant parcel is now called “The Gateway to the South End”, including the Pavilion, the Atelier 505 condominiums, restaurants, retail, a parking garage, banking and more. The city benefits from an increased tax base, new jobs, conveniences for South End residents and visitors and a model cornerstone for further community development. For the BCA, the development was key to its long-term goals of being a creative home for artists, a major cultural destination and a place where arts and community connect. The Huntington, in turn, was able to enhance its commitment to new works and young playwrights at the early stages of their careers through the creation of the Pavilion.

To secure the development rights, The Druker Company agreed to construct the “shell and core” of the Pavilion spaces — a $9 million commitment. The Huntington assumed responsibility for all subsequent development, raising $12 million in necessary capital funds for the “fitting out” of the 33,000 square foot complex, which includes the 360-seat Virginia Wimberly Theatre and the 200-seat Nancy and Edward Roberts Studio Theatre — as well as two rehearsal studios, offices, and technical support space. For the Huntington and the BCA, the Calderwood Pavilion has been key to achieving major programmatic, audience development and outreach goals. The collaborating organizations have completed two successful years of arts programming at the Pavilion and are committed to artistic excellence, innovation and cultural diversity. The Virginia Wimberly Theatre provides a second stage for the Huntington and a home for the new works that it develops through its diverse artistic programs. The Pavilion has also strengthened the BCA’s Resident Theatre program, which offers performance space, technical support and promotional resources to small and mid-sized companies. The Roberts Studio Theatre provides an opportunity for these companies to reach larger audiences, and to stage new and provocative works. The Pavilion’s rehearsal space serves the needs of Boston’s smallest, most experimental theatre and dance groups. Thus, the Pavilion successfully met another major goal — that of helping alleviate the long-standing cultural facilities shortage in Boston.

In a revitalized South End that also strains under the continual process of gentrification, the Pavilion increases arts access to underserved youth and neighborhood residents. The BCA reaches over 30,000 underserved youth and adult neighborhood residents annually through its Arts & Community Engagement program. The Huntington’s Education Department serves more than 10,000 youth from the Boston Public Schools each year with subsidized tickets and after school programs. In addition, the Pavilion hosts such programs as Boston’s African American Theatre Festival, the annual Boston Theatre Marathon, and the Huntington’s annual Breaking Ground Festival of new play readings.

2. Why does the project merit the Rudy Bruner Award for Urban Excellence? (You may wish to consider such factors as: effect on the urban environment; innovative or unique approaches to any aspect of project development; new and creative approaches to urban issues; design quality.)

The Calderwood Pavilion is the successful outcome of a complex public/private partnership and offers a perfect example of what can be achieved when diverse organizations work together towards artistic and urban development goals without sacrificing excellence of design or positive impact on the community. The Pavilion successfully addressed the critical issue of a dearth of performance space in Boston, and helps brand the BCA and the Huntington – and by extension, the city of Boston – as a major arts destination. The venue serves as the Huntington’s home for the creation and production of new works of theatre, supports Boston’s best small to mid-size theatre and dance companies, and provides both the Huntington and the BCA with state-of-the-art space for enhanced community programming. The Pavilion significantly contributes to the revitalization of Boston’s South End, and connects the arts to audiences that reflect the new faces of Boston. The Pavilion is integral to both the Huntington’s education and outreach programs, and to the BCA’s Arts & Community Engagement program, which works with five local non-profit social service agencies as Community Partners. The Pavilion is also a key component and catalyst in setting the stage for the BCA’s Environmental Design Initiative, launched in 2005. A national design competition: “inside::out—Weaving Arts into the Urban Fabric,” resulted in more than 100 entries to transform the BCA’s Tremont Street plaza and public spaces connecting the new Pavilion to the historic BCA buildings. When completed, the renovated plaza will be a welcoming public gathering place that provides interactive arts experiences while building visibility, awareness, and understanding of the BCA and “common ground” to all of the citizens of Boston. For these reasons, we find the Calderwood Pavilion to be a worthy candidate for the Rudy Bruner Award for Urban Excellence.
1. Describe the underlying values of the project. What, if any, significant trade-offs were required to implement the project?

The underlying values of the Pavilion’s development are: collaboration, excellence, and commitment to the community. These values are reflected in both the BCA’s and the Huntington’s missions as cultural nonprofits, but also were equally shared by the other project partners. The BCA is committed to artistic excellence, cultural diversity, and innovation. The mission of the Huntington is to produce world-class theatre, maintain a leadership role in the national regional theatre movement, and connect to the community through a wide range of education and outreach activities. These shared values enabled the collaboration to establish the Pavilion as a venue providing artistic excellence while ensuring that the widest possible audiences are able to participate in its activities, regardless of socioeconomic background. Managed by the Huntington and co-programmed by both the Huntington and the BCA, the Pavilion succeeds in meeting the goals of both organizations while also serving small and mid-size theatre and dance companies. The Pavilion enhances and diversifies the BCA’s four-acre campus, and benefits artists and audiences alike. Each partner had to give up something to make the Pavilion a reality. The Druker Company provided a $9 million in-kind contribution to build the facility’s shell and core, and provided the BCA with a $2 million endowment. The City of Boston invested $3 million in site preparation and infrastructure costs. The BCA gave up an income-producing surface parking lot, and permanently restricted the use of its loading dock to the adjacent Cyclorama rotunda to mitigate the concerns of abutters. With the creation of a significant new structure within the South End, one of the largest historic districts in the country, community input and compromise were essential elements throughout the planning and construction. The BCA also had to allow the Huntington to assume primary responsibility for a facility that is an intrinsic part of its campus, and trust in the collaboration by providing the Huntington with a 46-year lease to the facility. The Huntington undertook a major financial risk by launching its first-ever capital campaign to raise the $12 million necessary to complete the Pavilion, and assumed management of the Pavilion and its box office on behalf of its users. Both the BCA and the Huntington made a commitment to a programmatic and community outreach focus for the new facility that by their nature does not generate a great deal of revenue and carry great risk.

2. How has the project impacted the local community? Please include relevant information on urban context.

The Pavilion is an economic and opportunity generator: it enhances the South End socially, culturally, and economically, while also strengthening the arts organizations who call it home and the cultural life of the entire city of Boston. The South End/Lower Roxbury population is 45% White, 23% African-American, 17% Latino, and 12% Asian/Pacific Islander. A median annual income of $46,577 contrasts with a poverty rate of 23.3%, indicating the community’s economic disparity. The Pavilion’s role as a cultural destination enhances social, artistic and civic opportunities for these residents, and provides economic impact for local businesses within the neighborhood. Through its Arts & Community Engagement program, the BCA is proud to work with five local nonprofit social service agencies as its Community Partners, serving lower-income youth and adults from the African-American, Latino, Asian, Haitian, and Cape Verdean communities, which make up the South End. Participants are recruited to attend performances and exhibitions on the BCA campus, enhanced by special artist talks, workshops, backstage tours, and specially tailored arts activities. Participants include United South End Settlements (USES), Inquilinos Boricuas en Acción (IBA), Boston Asian Youth Essential Service, Ellis Memorial & Eldridge House, Inc., and YMCA of Greater Boston-Central Branch. The Huntington, in turn, has expanded its Student Matinee Series—the cornerstone of its youth programming—to include productions at the Pavilion’s Wimberly Theatre. Since doing so, the Huntington has observed a marked increase in attendance from schools in the South End. One of these schools, McKinley, enjoys a strong relationship with the Huntington’s Education department and regularly participates in pre-performance visits with the Education staff prior to attending a Matinee. The Huntington has also found a permanent home for its annual Breaking Ground Festival of new play readings—an event that is free and open to the public—at the Pavilion. Through this Festival, held each April, playwrights have the unique opportunity to hear their works read while still in the early stages of completion. Audience members, in turn, have the chance to provide feedback to the playwrights during audience talk-back sessions following each reading, giving the audience a real role in the creation of a new work for the theatre.

Throughout the nearly ten years of planning and construction around the Pavilion project, numerous issues were faced from an organizational and community perspective. The challenges faced and overcome in forging a development partnership across government, the private sector, and the nonprofit community within the urban context of a tightly knit community, and its integration into the programming of the Huntington and the BCA, have provided models for collaboration, which will continue to benefit the community. Since the Pavilion’s opening, the number of visitors to the BCA campus and to the South End from throughout greater Boston has nearly doubled. Now, the BCA will build on the success of the Pavilion with its Environmental Design Initiative, which will transform the BCA’s Tremont Street plaza and...
public spaces connecting the new Pavilion to the historic BCA buildings. When completed, the renovated plaza will be a welcoming public gathering place that provides interactive arts experiences while building visibility, awareness, and understanding of the BCA and "common ground" to all of the citizens of Boston.

3. **Describe the key elements of the development process, including community participation where appropriate.** The development process reflects a unique coming together of several organizations to meet the needs of the cultural community, the neighborhood, and the city. In 1994, the BCA was instrumental in helping define the needs of the Boston arts community for additional smaller performance venues, rehearsal and education spaces, and services essential to the small to mid-size arts groups it traditionally served. Mayor Thomas M. Menino and The Boston Redevelopment Authority (BRA) linked these goals to the redevelopment of the vacant BCA parcel (Parcel 8), creating a task force to "reach a consensus for the redevelopment goals for the parcel that were consistent with the residents' broader goals for the neighborhood." This task force informed the creation of the development RFP, which was evaluated by a second community task force with five open meetings in 1997-1998 to solicit feedback from the community. The Druker Company won the competition with an innovative design that included the creation of the Pavilion in addition to the Atelier 505 condominiums, retail and restaurants, and a parking garage. In October 2000, the BCA and the Huntington announced their partnership to complete the fit-out the Pavilion, with the Huntington assuming all capital fundraising responsibility as well as ongoing management. Construction on the base building began in June 2002. The Huntington hired the architectural firm of Wilson Butler Architects to design the Pavilion's interior. The Huntington's portion of the construction began in November 2003. Major construction was completed in August 2004, and the Calderwood Pavilion enjoyed its official ribbon-cutting ceremony on September 28, 2004.

4. **Describe the financing of the project. Please include all funding sources and square foot costs where applicable.** Including the in-kind contribution of the shell and core by The Druker Company, valued at $9 million, and utility and infrastructure improvements donated by the City of Boston, valued at $3 million, construction costs for the Pavilion totaled about $24 million (equal to about $727/square foot). The Huntington was charged with raising all necessary funds for the fit-out of the Pavilion, and consequently launched a five-year capital campaign that not only raised the $12 million necessary to construct the Pavilion but, when completed in December 2006, will have created a $10 million endowment to support expanded operations as part of the Huntington's management of the facility. To date, the Huntington is less than $250,000 away from its goal. The completed campaign will be the result of monies raised from a variety of sources including Trustees, individual donors, local and national foundations, corporations, and government agencies. The funding for the Pavilion also resulted in yet another unique partnership: that of seven local banks and two city agencies, which together provided $7 million in bridge loans to the Huntington. Under the leadership of Huntington Trustee Joe Roller, President of Cambridge Trust Company, as well as Citizens Bank of Massachusetts, the lenders included Citizens Bank, FleetBoston Financial (now Bank of America), and Sovereign Bank ($1.5 million each); Cambridge Trust, Wainwright Bank, Boston Private Bank & Trust, and Eastern Bank ($500,000 each); and the City's Department of Community Development and the Boston Redevelopment Authority ($250,000 each). The repayment of each of these bank loans has been fulfilled.

5. **Is the project unique and/or does it address significant urban issues? Is the model adaptable to other urban settings?** To create a successful project that simultaneously meets the needs of a city agency, a commercial developer, a theatre company, and a community-based arts and cultural center is a great accomplishment, and even more so when the project so clearly benefits a wide range of other smaller arts organizations and the general community. The opening of the Pavilion in 2004 was an event ten years in the making, and it embodies the possibilities that exist when organizations—even those with dramatically different goals, cultures, budgets and missions—focus not on their differences but on their core values and long-range community vision that they share.

The leadership role of the BCA and the Huntington illustrates the responsibility that larger arts organizations have to serve as a catalyst within the cultural community, taking financial risks on behalf of other worthwhile institutions that do not have the capacity to do so. The BCA's willingness to invite the Huntington onto its campus as an ongoing partner exemplifies the kind of creative problem solving that urban cultural institutions must be willing to consider if they are going to effectively pursue their missions. Any urban community faces the same challenges as Boston, in the cultural sector or any other area of urban life, and therefore, the success of the Pavilion provides an invaluable model. With limited resources available for public-use development and a need to engage the commercial sector in order to effect real change, the model of the Pavilion's development is a reminder that, with a little creativity, both the public and the private sector can benefit.
January 12, 2007

Dear Ms. Axelrod:

I am pleased to write this unsolicited letter of support for the Boston Center for the Arts (BCA) and the Huntington Theatre Company’s application for the Rudy Bruner Award for Urban Excellence. I was one of the original panelists for the Bruner Award and believe that the Stanford Calderwood Pavilion is an excellent candidate for this award.

As a longtime resident of Boston, I have seen the transformation of the South End over many years. The Pavilion has had a significant impact on that neighborhood, transforming a vacant parcel of land into a vibrant theater complex, an upscale residential development with restaurants, retail and banking, and a much needed parking garage. Certain to be a catalyst for further community development, this stunning complex resulted from an unprecedented public-private partnership between the BCA, the Huntington Theatre Company, the Boston Redevelopment Authority, and the Druker Company.

Although the BCA and the Huntington Theatre Company have large, established arts and community engagement programs, the Pavilion has further increased arts access to underserved youth and neighborhood residents. This has proven to be a tremendous asset to the community, since the expanded youth and community programming, made possible by the Pavilion’s facility, has mitigated some of the strains of gentrification that the South End has experienced.

The Pavilion has had a tremendous impact on the community and it has contributed to the growing vitality of this neighborhood: the social, artistic, and civic opportunities for the residents and the economic impact for local businesses have been enormous. Furthermore, it has addressed the critical shortage of performance space in Boston and has helped establish the BCA and the Huntington Theatre Company as some of the most important cultural destinations in the city.
The Pavilion, which is symbolic of the BCA's transformation into a major arts destination and public gathering place, was a tremendous achievement. Its opening in 2004 demonstrated what is possible when organizations with different goals and priorities collaborate and focus on their shared community vision. The BCA is now implementing an environmental design initiative that will weave the "whole" of the BCA together (including the Pavilion) and connect the entire center into the urban fabric of the neighborhood and the city.

For all these reasons, I believe the BCA/Huntington collaboration is an exceptional candidate for the Bruner Award.

Sincerely,

[Signature]

Paul Grogan
1) How did you, or the organization you represent, become involved in this project?

The Ellis South End Neighborhood Association takes an interest in all development projects within its area, and the plan for “Parcel 8,” of which the Stanford Calderwood Pavilion became a part, was the most significant that had been undertaken for many years. Since the Boston Center for the Arts campus, including Parcel 8, is within our boundaries, we also looked at this as an opportunity to address several longstanding concerns expressed by its immediate neighbors.

Our role was to represent the neighbors and to make sure that their interests were protected so that the project, and related mitigation efforts, would have a net positive impact.

2) From the community’s point of view, what were the major issues concerning this project?

There were many intensely-debated issues: traffic and parking impacts, the location and operation of the proposed garage and loading areas, use of the existing loading dock, and the mass of the project’s residential component.

With regard to the Pavilion itself, however, the primary issue was to ensure that its rear façade did not become a huge, blank wall facing the small-scale, residential rowhouses on Warren Avenue, and this has been largely accomplished. Aside from traffic and parking concerns, the vision of a new performing arts venue in the neighborhood was widely welcomed.

3) What trade-offs and compromises were required during the development of the project? How did your organization participate in making them?

The Ellis was adamant about Warren Avenue. In exchange for concessions on other matters, parts of the Parcel 8 project, including the Pavilion, were reconfigured to create a façade that evokes the rowhouses it faces and the parking garage entrance was relocated. It proved infeasible to make this
façade functional, with, for instance, working doorways that would bring more life to this side of the building.

Members of the Ellis attended numerous meetings with the BCA, the developer and his architects and city officials. Most, especially design issues, were resolved in these meetings. Agreement on other concerns was hammered out in a formal Cooperation Agreement, which forms the basis of ongoing, constructive dialogue.

4) Has the project made the community a better place to live or work? If so, how?

The Ellis always believed that redevelopment of the Parcel 8 - formerly home to a vacant movie theatre and gas station - could make this part of the South End a better place to live and work, and that has proven true. The overall development quickly and effectively integrated itself into the surrounding community. The Pavilion, in particular, became the core of a revitalized theatre scene, seemingly overnight.

The South End has long been known for its social diversity and its fabric of 19th century brick row houses – and more recently for its restaurants and hot real estate market. Thanks to the Pavilion it is now known as a cultural destination.

Neighbors, of course, relish the prospect of just walking around the corner to enjoy first-rate theatre, but the Pavilion has become a more comfortable destination for those from the suburbs, too. They can park relatively easily, they have confidence in the quality of the facility and the productions they have come to see, they begin to explore, and they come back again. As a result, the Pavilion’s success has raised the visibility of nearby cultural institutions and businesses, to everyone’s benefit.

As programming and outreach efforts mature, we anticipate that the Pavilion will be an increasingly valuable asset within our neighborhood.

5) Would you change anything about this project or the development process you went through?

There are some in the community who believe that the Pavilion’s Tremont Street exterior should have been built in a style more consistent with the neighborhood’s historic architecture. Others believe it should have made a bolder, contemporary architectural statement. However, many feel the architecture is appropriate to the use and very striking, and most agree that the interior works extremely well as performing arts space and that the Pavilion has enlivened the streetscape along Tremont, bringing a much-needed influx of energy to that area.

The Warren Avenue exterior is still not as integrated as might be hoped, but efforts continue to ensure that it is not merely the rear façade of a very large building.

The development process itself was arduous and at times unwieldy. It seemed to get bogged down in matters that had more to do with traffic, parking and loading dock management than with the actual design. Some adversarial relationships developed, but with the continued goodwill and cooperation of all the parties these have been overcome. The Ellis is confident that its relationship with the Boston Center for the Arts and its other partners is once again on a firm footing and that we are working together to make this part of our city more vibrant.
DEVELOPER PERSPECTIVE

Please answer all questions in the space provided. Applicants should feel free to use photocopies of the applications forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by the person who took primary responsibility for project financing or is a representative of the group which did.

Name: Michael Maso
Organization: Huntington Theatre Company
Address: 264 Huntington Avenue
Fax: 617-353-8300
Title: Managing Director
Telephone: 617-273-1526
City/ST/ZIP: Boston, MA 02115
Email: maso@huntingtontheatre.bu.edu

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature

1) What role did you or your organization play in the development of this project? Describe the scope of involvement.

The Huntington Theatre Company was responsible for all capital fundraising associated with the fit-out of the Calderwood Pavilion, a cost of approximately $12 million, as well as all related expenses, including financing and legal costs. Additionally, the Huntington signed a 46-year sublease with the Boston Center for the Arts (which is itself a tenant of the City of Boston), to manage the Pavilion on behalf of all of its users. The Huntington and the BCA jointly program the spaces in the Pavilion, with the Huntington assuming primary programmatic responsibility for the larger of the two theatres, the Wimberly Theatre, and the BCA overseeing programming for the small venue, the Roberts Studio Theatre. All rental fees are paid to the Huntington, which also manages the unified box office operations for both the Pavilion’s two theatres and the BCA’s pre-existing theatres. The Huntington’s role as the developer of the Pavilion also entailed overseeing the selection of Wilson Butler Architects to transform the empty space in the center of the Atelier 505 development into a cultural center, and managing the final design considerations; securing necessary project financing for its portion of the construction; and working closely with The Druker Company during the construction process to address any problems or design changes that were necessary.

2) What trade-offs or compromises were required during the development of the project?

The Huntington Theatre Company is a professional theatre company, not a developer. Throughout the planning and construction of the Calderwood Pavilion, many Huntington staff members worked at least two jobs: one related to the regular operations of the theatre and the other to the creation of the Pavilion, a significant burden for the staff of a nonprofit organization. The compromises were built into the project from the beginning because of the multiple needs that had to be served. The Roberts Studio Theatre was created primarily to serve the needs of the BCA resident theatres, not the Huntington. The Wimberly Theatre could not have a full fly-system since its height was limited by the shape of the “box” provided by The Druker Company. The exterior of the building was designed by architects for The Druker Company, and that limited the scope of what the Huntington’s architects could do. These compromises were minor compared to the benefits of working collaboratively to make this project happen – which required the combined efforts of the BCA, The Druker Company and the City of Boston working with the Huntington.

3) How was the project financed? What, if any, innovative means of financing were used.

The BCA began the project by making a deal with The Druker Company to trade land and development rights for an in-kind contribution of the shell and core of the Pavilion, which we eventually valued at $9.3 million; utility and infrastructure improvements donated by the City of Boston were valued at $3 million. The Huntington raised its $12 million in construction costs for the Calderwood Pavilion by itself. The Huntington raised its $12 million in construction costs through the organization’s first-ever capital campaign. Campaign commitments came from a variety of sources: Trustees ($8.7 million) and other individual donors ($2.5 million); local and national foundations, including The Kresge Foundation ($5.4 million); corporations ($2 million); and government agencies ($200,000). The Huntington completed all capital fundraising related to the Pavilion itself and, at the end of December 2006, will have completed the endowment portion of the campaign ($10 million). To ensure that the interior fit-out of the Pavilion would continue on schedule while campaign pledges were paid, a unique short-term financing arrangement was established. A consortium of seven local banks, as well as two city agencies, agreed to provide $7 million in bridge loans to the Huntington (payable at an interest rate of 6.6%). It was agreed that the bank loans would be paid off in full by the end of 2009; they have already been paid off in their entirety. Members of this bank consortium included: Citizens Bank, FleetBoston Financial (now Bank of America), and Sovereign Bank ($1.5 million each); Cambridge Trust, Wainwright Bank, Boston Private Bank & Trust, and Eastern Bank ($500,000 each); and the City’s Department of
DEVELOPER PERSPECTIVE (con’t)

Community Development and the Boston Redevelopment Authority ($250,000 each). It is believed that this is the first time that a “club deal” of this kind was successfully negotiated on behalf of a cultural project in the City of Boston.

4) How did the economic impacts of this project on the community compare with or differ from other projects you have been involved in?
The Huntington had never before participated in a project of this magnitude, but it is difficult to imagine an effort that would have more of a positive economic impact on such a wide variety of community members. The impact on the theatre community alone has been enormous, due to the expansion of cultural facilities. The Huntington is approaching the end of its first-ever campaign; the $10 million endowment that will result from this campaign is a direct result of the success of the capital campaign implemented by the Huntington to raise its portion of the Pavilion’s construction costs. The BCA received an endowment of $2 million through its participation in the project. Smaller theatre organizations like SpeakEasy Stage Company and The Theatre Offensive now stage all or parts of their seasons in the Roberts Studio Theatre, enabling them to expand their audience and improve the artistic quality of their productions due to the enhanced technical capacity of the new venues. The Huntington expanded its season to include seven plays in its regular season. Even those organizations that have not used the new theatres have benefited, as they are now able to schedule programs in the BCA’s Plaza Theatres, which were previously dominated by SpeakEasy. The BCA has always enjoyed a reputation as the most prominent location for productions by Boston’s best small theatre companies. With the expanded facilities on its campus, even more organizations are able to enjoy affiliation with the BCA, as well as the additional revenue that such visibility can generate. The increase in productions has also naturally resulted in more employment opportunities for theatre artists. In addition to the economic impact on the theatre community, the restaurants and parking facilities surrounding the Calderwood Pavilion continue to benefit from increased patronage by customers attending performances at the Pavilion. The project has also expanded awareness of the South End’s remarkable transformation over the past decade to Huntington subscribers, many of whom had never been to the neighborhood prior to the opening of the Pavilion.

5) What about this project would be instructive to other developers?
As a cultural agency assuming the role and risk of a project developer, the Huntington brings an unusual perspective to this question. There is a civic quality to the creation of the Calderwood Pavilion that far exceeds the benefit to any single organization involved in the project. This was a very complicated puzzle, requiring each partner to give up some control for the greater good. Any arts organization willing to assume a leadership role in a project like the Pavilion must have a mission-driven reason to commit the time and resources necessary to ensure its success. The Huntington wanted to increase its commitment to the development and production of new plays, an artistic expansion most feasible with a smaller, second stage. The opportunity presented by the Pavilion project was a cost-effective way to reach this goal: with a $12 million capital investment on our part, we were the anchor tenant in a $25 million, state-of-the-art facility. The Huntington assumed the management role at the Pavilion because it drew upon our institutional strengths, particularly in the area of customer service. There was also a responsibility for the Huntington, with its diverse and deep resources, to position itself as an institutional mentor to smaller organizations as their artistic and organizational capacity grows thanks to the increased opportunities afforded by the Pavilion. Both the staff and Board of the Huntington fully embraced both of these project goals, which made everyone willing to assume the risk and undertake the hard work entailed in the project.

6) What do you consider to be the most and least successful aspects of this project?
The most successful aspect of the project is that it very quickly met – and maintained – its primary goal: to create more opportunities for the production of high-quality theatre here in Boston. The Huntington’s world premiere production of Sonia Flew by local playwright and actress Melinda Lopez, the result of a Huntington commission, received widespread critical acclaim and enjoyed a sold-out run. The Huntington’s two world premieres this season – Theresa Rebeck’s Mauritius and Noah Haidle’s Persephone – enjoyed their first readings during the Huntington’s annual Breaking Ground Festival of new play readings in 2006, an event that now enjoys a permanent home at the Pavilion. The Pavilion is in constant use, with rehearsals, performances, and other cultural and community events scheduled throughout the facility throughout the season.

With any collaborative project there are challenges. The compressed construction timeline made it difficult to identify conflicts between the design of the shell and core of the Pavilion, and the final design created for the fit-out. This contributed to some corrections after the fact. The Huntington must now deal with the challenges of managing the facility, addressing the concerns of other Pavilion users while controlling operational costs and dealing with the inherent branding issues of a Huntington-operated facility on the BCA’s campus. New technology systems were refined during the Pavilion’s first two seasons; now in our third season, we are embarking upon a plan to upgrade these systems in an effort to make them more interactive and user-friendly and to enhance our audience members’ relationships with the Huntington and the other users of the facility. Overall, the benefits of the project have far outweighed the costs, and we are pleased with what we have accomplished and what the Calderwood Pavilion means to the present and future states of Boston’s cultural community and the South End neighborhood.
PROFESIONAL CONSULTANT PERSPECTIVE

Please answer questions in the space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by a professional who worked as a consultant on the project, providing design, planning, legal, or other services. Copies may be given to other professionals if desired.

Name: Frank Mead
Organization: Mead Consulting
Address: 68 Beacon Street
Fax:
Title: Founder; Project Manager
Telephone: 617-742-0993
City/ST/ZIP: Boston, MA 02108
E-mail: fbmead111@aol.com

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature

1) What role did you or your organization play in the development of this project?

The Huntington Theatre Company hired Mead Consulting as Owner’s Representative and Project Manager for the Calderwood Pavilion project. In this role, we managed the process of architect selection, monitored the development of the design, and managed the contractor selection, the evaluation of construction bidding, and construction administration. We were responsible for overseeing the project schedule (which was very time sensitive), the project cost, and maintaining project quality.

We coordinated the design evolution and schedule with The Druker Company, which was responsible for the base building shell into which the theatre “tenant improvements” were installed. We provided impartial technical support to the theatre company management, advice on viable planning options and corresponding cost implications, and administered the established project objectives.

During the construction phase, Mead was responsible for representing the Huntington Theatre Company in negotiating all change orders between the architects and the general contractor to ensure that the project budget was maintained.

2) Describe the project’s impact on its community Please be as specific as possible.

In many ways, this very important urban project became an architectural and economic landmark for the commercial surrounding area into which it was inserted and a catalyst for further development of the retail and residential community of the area. This investment also signaled a high level of confidence on the part of the theatre arts community and established a standard of design excellence that has triggered much improved retail and housing stock in the immediate and extended neighborhood.
3) How might this project be instructive to others in your profession?

The project was designed, bid, and constructed with an unusually high level of collaboration among all the stakeholders. The relationship of the design professionals, the contractors, and the theatre staff was one of mutual respect throughout the process.

Project Manager Frank Mead was selected because of his architectural experience, a proven track record of management skills, and his hands-on construction experience.

The architectural firm, Wilson Butler, was chosen not only for its generous design talents but also for its particular experience in creating the illusion of space in tightly constrained spaces (e.g., performance spaces on cruise ships). From the outset, Wilson Butler conveyed the evolving design of the theatre — the “tenant improvements” — through the use of precise scale models of the two performing spaces. This device was an invaluable asset to board members and others who were not experienced in reading three-dimensional space from architectural drawings. Most importantly, the models exposed conflicts with the base building shell and allowed for revisions to be made before expensive construction had taken place.

The contracting firm, Turner Construction, was intent on building a quality project for the contract amount, and on schedule. The team made itself available to all parties involved to face the challenges that inevitably arise on a project of this scale. They came up with creative suggestions for saving time and money to meet the constraints.

4) What do you consider to be the most and least successful aspects of this project?

The exterior architecture of the theatre section of the multi-use complex signals a fun and inviting gathering space. The Pavilion design — with folds of a metal roof profile, narrow triangular windows, and elegant canopy over the brightly lighted entry — stand as a landmark on the streetscape along the curve of Boston’s Tremont Street.

From Opening Night to the present, the public has overwhelmingly lauded the ambience and warmth of the Pavilion’s public spaces. The architects have done an impressive job of creating attractive public areas for audiences to gather before performances and during intermission in spite of a challenging narrow space. The elegant lines of the balcony, the acoustical wall panels, and the use of the “warm materials and colors” in the Pavilion’s Wimberly Theatre contribute to the public’s sense of comfort and the familiar scale of the performance hall.

Certainly, there were formidable challenges to meet in the construction of this project. The base building shell imposed physical limitations on the design of the theatre and limited its loft height. The location of the other building occupants immediately adjacent to the theatre posed acoustical separation issues and costly design challenges. Finally, compromises in delivery of the HVAC systems to selected areas caused temporary discomfort and additional expense to the Huntington Theatre Company. Notwithstanding these idiosyncratic challenges, the Calderwood Pavilion emerged as an imaginative, inviting, and highly functional space that has changed the scene of the performing arts in Boston.
1) Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

The Calderwood Pavilion theatre project began as a tenant fit-out of a “raw volume” in a large, luxury high-rise residential building, Atelier 505. To that extent, the Pavilion is a condominium in a residential condominium building, albeit an unusual one. The high-rise exterior is the product of a design challenge created by the Boston Redevelopment Authority in answer to the economic pressure for more housing in a socially and economically responsible way. The developer, The Druker Company, won the project and set the stage for the theatre design. The mission of the theatre design was to unite the historic Cyclorama building of the Boston Center for the Arts (BCA) with the new residential high-rise. At the same time, the BCA and the Huntington Theatre Company joined forces in this project, with the Huntington assuming all fundraising and management responsibilities for the new venue and both organizations taking on programmatic responsibilities.

The theatre design takes its design cues from the geometries and materials of Boston’s South End and the Atelier 505 high-rise, continuing the acute angles and implementing the use of stone and ornamental metals in the style of its neighbors. The marquee serves as the exterior focal point, symbolically joining the Cyclorama and Atelier 505 buildings, using an abundance of light, zinc-copper panels, and a vibrantly illuminated blade sign to visually capture the theatrical spirit of the building. Finishes increase in refinement as one penetrates deeper into the interior, culminating in two unique theatres at the heart of the building interior.

2) Describe the most important social and programmatic functions of the design.

Theatres are by their nature “people” places. The marquee energizes the streetscape and invites the public to come inside the building. Once inside, the interior spaces unfold in multiple level changes, a geometry that is the result of the base-building’s structure, similar to a drawing by M.C. Escher. The interior program includes two distinctly different theatre spaces for traditional and experimental/contemporary theatre, several rehearsal rooms, a teen room for the BCA’s community programs, and an internal connection between the Cyclorama and the Calderwood Pavilion for shared functions. Flexibility between spaces is key, allowing one event to overflow into another, and enabling the arts patrons to mix their experiences from multiple sources.
3) Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

Wilson Butler's job was to balance the wishes and needs of a large number of individuals, groups, committees, clients, and performers. As architects, we essentially had two clients: the Huntington Theatre Company and the BCA. Additionally, the high-rise developer, The Druker Company, and its architects, Machado-Silvetti and ADD Inc., were involved in all decisions affecting the larger high-rise. Furthermore, there were two contractors: the high-rise contractor and the theatre fit-out contractor. The City of Boston completed the partnership. As a result, the necessary challenge was managing the communications among all of the involved organizations to ensure that everyone was in agreement with regard to the design of the project.

In addition, we were charged with assessing the needs of everyone involved, often by bringing the various players into a collaborative design process. As a result of numerous studio design charrettes and presentations, the project assumed its eventual form with the approval of all involved parties. Our general approach was to get all involved parties invested in the process; this approach eventually proved to be a successful one.

4) Describe the way in which the project relates to its urban context.

The Calderwood Pavilion is located on Tremont Street in Boston's eclectic South End neighborhood. This area of the South End is a thriving, energetic streetscape that, at the time of the building's design and construction, was in the midst of rediscovering itself. Today the South End is recognized as a vibrant artistic, multicultural community, and this project has well served the neighborhood in enhancing that reputation.

The performing arts have a way of bringing their own life to a city. With this project the arts and the city merge in a unique way: the theatre of the street is united with the theatre of the stage. Wilson Butler attempted to balance the traditional theatre experience with a newer, experimental one. This is similar to both the South End's architectural mixture of older and newer buildings, and to the goal of both the Huntington Theatre Company and the BCA in creating a venue by two well-established organizations that supports the production and presentation of contemporary works for the theatre.

The building’s exterior—like many of the buildings in the area—makes use of many of the local building materials, including brick, stone, and ornamental metals. Our task as the architect was to carry the spirit of the South End's vitality through to the interior of the Pavilion, expressing it in color, light, form, and choice of materials.
OTHER PERSPECTIVE

Please answer questions in the space provided. Applicants should feel free to use photocopies of the application forms if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

Name: Jordan Warshaw
Organization: The Druker Company
Address: 50 Federal Street, Suite 1000
Fax: 
Title: Vice President
Telephone: 617-357-5700
City/ST/ZIP: Boston, MA 02110
E-mail: JWarshaw@drukerco.com

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction or use by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature: ____________________________

1) What role did you play in the development of this project?

The Druker Company, Ltd. is a commercial real estate development company, which won the competition to redevelop Parcel 8, a City-owned property in Boston’s South End neighborhood. Our plan was to create Atelier 505, a mixed-use facility that would include high-end residential condominiums, retail shops and restaurant space, a 350-space parking garage, and a two-theatre performing arts complex. The commercial development would underwrite our ability to donate the cost of construction of the “shell and core” of the theatre complex, a contribution valued at approximately $9.3 million, in addition to an operating endowment for the Boston Center for the Arts. In effect, The Druker Company provided in-kind construction of the shell and core of the Calderwood Pavilion, as well as the integration of the Pavilion’s systems into those of the Atelier 505 complex as a whole. Throughout the construction process, we worked closely with the Huntington Theatre Company’s construction team as they moved forward with the fit-out of the theatres and related spaces.

2) Describe the impact that this project has had on the community. Please be as specific as possible.

When it was launched, we knew that this project had the potential to dramatically impact its community — both the literal community of the South End neighborhood and the broader arts community in the City of Boston. As a multi-faceted project, the Calderwood Pavilion and Atelier 505 were expected to drive continued economic development in the South End. In addition, residents in the new residential units in the Atelier 505 complex attend the Pavilion’s performances and productions in both the new and existing theatres. They patronize neighborhood restaurants and stores, helping to generate new revenue and create new business opportunities. The restaurants and retail stores included in the Atelier 505 complex, in conjunction with the new theatres and existing arts facilities at the BCA, have created a focal point and destination, drawing people to the South End and leading these visitors to learn more about the neighborhood’s cultural offerings.

The most innovative aspect of this collaborative effort was the integration of the public and private uses in one building. Prior to the establishment of the Pavilion, the City of Boston had not had a new building dedicated specifically for theatre in 75 years. Integrating the creation of a new arts complex into a for-profit building provided the economic backbone that allowed the theatre space to be built, and the attendant economic benefits to flow to the community. The marriage of for-profit and not-for-profit is one that can raise a variety of challenges. When one considers that this project involved multiple not-for-profit organizations and a municipal agency in addition to a for-profit company, it becomes abundantly clear that the project was one in which each organization in the partnership believed wholeheartedly and was determined to bring to fruition. Cultural facilities are a proven economic engine. People who attend theatrical and other arts performances also spend money on restaurants, parking, and hotel accommodations. This synergy resulting from the unique combination of theatre, restaurants, retail and residences creates a 24-hour hub of activity for the community. New jobs were created, not only in traditional sectors (the service sector, for example), but in the arts. The Huntington Theatre Company added staff members to manage the Pavilion and its box office; additionally, the resident theatre companies at the Boston Center for the Arts were able to reap the benefits of the Huntington’s implementation of a professional box office staff, letting them spend more time on their art and less time on the administration of their organizations. More actors continue to be hired for the additional performances held as a result of the establishment of the venue. The economic impact on the neighborhood has been much broader than it would have been had the project been solely a residential one.
OTHER PERSPECTIVE (con’t)

3) What trade-offs and compromises were required during the development of the project? Did you participate in making them?

The nature of this project required – from its very inception – that all project partners compromise in order to achieve a mutually beneficial goal. As a commercial developer, The Druker Company had to commit to providing the shell and core of the Calderwood Pavilion in order to have the opportunity to create the larger Atelier 505 project. Aside from the actual in-kind cost of this donation, we also gave up 33,000 square feet of space for the creation of the Pavilion, space that would otherwise have been used for additional residential units or other commercial purposes.

In the final analysis, however, this trade-off was – and is – considered to have been a wise one, both from a traditional profit standpoint (all of the residential units were sold before construction of the base of the building was even completed) and from a community involvement perspective. The Druker Company’s direct in-kind investment of $9.3 million in the Calderwood Pavilion has been leveraged as a foundation for an arts project whose final value is about $25 million. Our company has long prided itself on the larger contribution that our developments make to Boston’s neighborhoods. In this case, the contribution is very concrete, and we believe that this kind of carefully considered commitment has yielded a benefit many times worth the actual cost.

4) What do you consider to be the most and least successful aspects of this project?

The Calderwood Pavilion is a beautiful complement to the Atelier 505 complex. When we were marketing the condominiums, we were able to talk about residents’ participation in an ideal urban setting: world-class housing, world-class restaurants, and world-class theatres only steps away. We could not have asked for better project partners on the creation of the Calderwood Pavilion. The leadership of the Huntington Theatre Company, and the vision of the Boston Center for the Arts, have helped create an urban cultural village of which the Pavilion is a showcase. The creation of our mutually beneficial partnership is one of the most successful outcomes of this project. This public-private partnership is unprecedented in Boston (and beyond) and has already become a model that has been studied by other communities and arts organizations from as far away as Osaka, Japan. This has been a complex construction process, and at times the difficulty of communications – making sure that our construction schedule and priorities were the same as the Huntington’s, for example – was not as seamless as we would have liked. Similarly, determining responsibility for construction cost increases was not a simple matter. Of course, because this project had no precedent in Boston, we were creating our own roadmap. Other communities that may choose to follow our roadmap will reap the benefits of the model that was created at Atelier 505.
RUDY BRUNER AWARD 2007
PUBLIC AGENCY PERSPECTIVE
Please answer questions in space provided. Applicants should feel free to use photocopies of the application form if needed. If possible, answers to all questions should be typed or written directly on the forms. If the forms are not used and answers are typed on a separate page, each answer must be preceded by the question to which it responds, and the length of each answer should be limited to the area provided on the original form.

This sheet is to be filled out by staff representative(s) of public agency(ies) who were directly involved in the financing, design review or public approvals that affected this project.

Name: James G. Kostaras, AIA, AICP
Title: Executive Director
Organization: City of Somerville, Office of Strategic Planning and Community Development
(Former Assistant Director for Economic Development, Boston Redevelopment Authority)
Telephone: (617) 625-6600 ext. 2510
Address: 93 Highland Avenue
Fax:
City/State/Zip: Somerville, MA 02143
Email: jkostaras@ci.somerville.ma.us

The undersigned grants the Bruner Foundation permission to use, reproduce, or make available for reproduction by others, for any purpose whatsoever, the materials submitted. The applicant warrants that the applicant has full power and authority to submit the application and all attached materials and to grant these rights and permissions.

Signature:

1) What role did your agency play in the development of this project? Describe any requirements made of this project by your agency (e.g. zoning, public participation, public benefits, impact statements).

The Boston Redevelopment Authority (BRA) played multiple roles in the realization of this project: facilitator and manager of the redevelopment of city-owned property; zoning and permitting regulator; and mediator of an extensive community planning process. In 1993, the BRA completed a Master Plan for the City's South End, one of the largest urban renewal districts in the nation. From an involved community planning process, the Plan emerged as a consensus among diverse communities about the redevelopment of more than 40 acres of vacant BRA-owned urban renewal land—including the BCA Parcel 8. In 1994, using this Plan a “road map”, the BRA re-zoned the South End—in particular the BCA Parcel 8 Parcel—to set the stage for new investment in the community. In collaboration with the BCA, the BRA staffed a task force, appointed by Mayor Menino, to recommend ways to integrate the needs of the Boston arts community with the broader redevelopment goals as a step towards realizing the 1993 Master Plan. With the task force recommendations in hand, the BRA issued an RFP for 250,000 square feet of mixed-use development on BRA-owned Parcel 8 with a requirement that the prospective developer build the shell and core of theater, rehearsal, studios and other arts-related space as part of the new development. Several experienced development teams submitted creative proposals which were evaluated through an innovative, highly transparent public process managed by BRA staff collaboratively with the BCA. At five public meetings attended by up to 400 people at each meeting, the BRA facilitated a review process and empowered the community to select a developer to an unprecedented degree in Boston. With the selection of the Druker Company, the role of the BRA shifted to the management of the redevelopment and disposition of Parcel 8 which involved the negotiation of a Land Disposition Agreement with the Druker Company and the permitting of the project including review by the South End Historic Landmarks District Commission and the Zoning Commission. At this point, the BRA had a unique dual role: both the regulator and grantor of approvals, and the “co-redeveloper” and advocate of the project involving technical assistance from staff.
2) How was this project intended to benefit your city? What trade-offs and compromises were required to implement the project? How did your agency participate in making them?

From the BRA's perspective, an intended goal of the Pavilion and Aetelier 505 project was to meet the needs of Boston Art Community—in particular, the City's more experimental theatre and dance groups—and alleviate the long-standing cultural facilities shortage in Boston. Additionally, another important goal was to increase arts access to under-served youth and neighborhood residents by building additional facilities for the BCA and the Huntington. With new space in the Pavilion, the BCA and the Huntington continue to reach over 30,000 underserved youth and adult neighborhood residents annually through its Arts & Community Engagement program and more than 10,000 youth from the Boston Public Schools each year with subsidized tickets and after school programs. The Pavilion serves as a counter-balance to the continual process of gentrification in the South End.

To make this possible, the BRA leveraged its vacant parcel to create an opportunity that would attract a private real estate investment with the goal of subsidizing the construction of the Pavilion. Rather than seeking the highest market value—the more typical approach by city government—the BRA negotiated a land sale to the Druker Company opting to take a future share in condo re-sales in lieu of upfront proceeds for the property. The BRA policy has always required that some public benefit result from the sale and disposition of publicly owned vacant land; typically affordable housing has been the major benefit. In a shift in this policy, the BRA made the case to the affordable housing advocates that the Pavilion would serve a public purpose by bringing arts to the low-income community representing a public benefit comparable to new affordable housing.

3) Describe the project's impact on your city. Please be as specific as possible.

The Pavilion is the “capstone” of the BRA's redevelopment of the South End. For the city, what was once a blighted, nearly vacant parcel is redevelopment that includes the Pavilion, the Atelier 505 condominiums, restaurants, retail, a parking garage, banking and more. The city benefits from an increased tax base, new jobs, conveniences for South End residents and visitors and a model cornerstone for further community development.

The Pavilion is an economic and cultural catalyst, enhancing the South End socially, culturally, and economically, while also strengthening the City’s arts organizations. The Pavilion makes possible expanded programming by the BCA and Huntington to the under-served, low-income community, mitigating—even in small ways—the community’s economic disparity. The Pavilion’s role as a catalyst creates social, artistic and civic opportunities for these residents, and provides economic impact for local businesses within the neighborhood.

4) Did this project result in new models of public/private partnerships? Are there aspects of this project that would be instructive to agencies like yours in other cities?

The Pavilion is a model of a complex public private development made possible through a collaboration between the BRA and the City’s cultural community at a time when municipal government is challenged by diminishing resources. The aspects that might have relevance to other cities include a strategy that leverages city-owned real estate to achieve goals and aspirations. Other aspects to consider include a financial approach that dramatically discounts the sale of city-owned vacant land for longer-term non-financial gains that enhance a community through the arts. Finally, a “re-framing” of public policy allowed for consideration that public benefits from redevelopment come in many equally valuable forms: affordable housing, public health—and cultural facilities that bring the arts to all segments of a community.
5) What do you consider to be the most and least successful aspects of this project?
The collaboration between non-profit entities and city government community involvement proved to be very successful in creating a provocative, contemporary work of architecture demonstrating that contemporary design can co-exist in a traditional Victorian-era historic landmark district. The synergy of uses brought together at the Pavilion and Aetelier 505 has proven to be a catalyst for the continuing revitalization of the South End. And most importantly, an underserved low-income community has benefited from an expansion of arts programming as a result of this project. The open and transparent developer selection process significantly involved large segments of the community who, as a result, became highly vested in the Pavilion project.

Notwithstanding broad community involvement in the planning and eventual development of the Pavilion and Aetelier 505, the BRA and the BCA underestimated the power of the immediate abutters to challenge and frustrate the project in reaction to perceived traffic and density impacts. The lesson, in retrospect, was not to assume that neighborhood associations with extensive memberships necessarily represent the interests of the most proximate neighbors faced with the most immediate impacts. The more important lesson is to pro-actively engage those residents most affected by new construction and traffic—mundane issues that can get overlooked in the effort to achieve the admirable and more meaningful goals of creating a cultural destination and economic catalyst like the Pavilion.
Stanford Calderwood Pavilion at the Boston Center for the Arts

Photos by Thomas Giroir Photography
Five years ago, when Huntington Theatre Company Managing Director Michael Maso was wooing Nicholas Martin to become the company's artistic director, Maso drove Martin to a vacant lot on Tremont Street in the South End.

"I told him I wanted to show him something," Maso recalls. "I parked the car and pointed out the empty lot and said that's where the theaters are going to be."

Cut to five years later. Maso is standing on the stage of Virginia Wimberly Theatre, one of the two new theaters that the Huntington runs next to the imposing Atelier 505 complex, at the corner of Tremont and Berkeley streets in the South End. Construction isn't quite complete; the place is littered with debris and the seats have yet to be installed. But the space, designed by Wilson Butler Architects, is impressive. A striking mix of classical and modern elements cohere in an intimate venue that seems perfect for the Huntington's mission of presenting new plays.

"It feels great," Maso acknowledges. "We've done something that people have been trying to do in Boston for such a long time. The fact that this is the first new theater to come on line, and to see it realized so beautifully, is thrilling. This is as good as it is going to get."

Boston theater professionals' biggest complaint during the past decade has been a lack of viable performance spaces. Companies worked with what was available. The Boston Center for the Arts made three small spaces available in its basement while some groups attempted to adapt church spaces, custodian closets and dance clubs into theaters. Even professional companies with more resources, such as the Huntington, which is affiliated with Boston University, and the American Repertory Theatre (ART), felt the pinch. The former made rehearsal spaces available to companies under its auspices for use as performance venues, while the latter has been mostly confined to its own Loeb Drama Center during the past two years, as the Hasty Pudding Theatre has undergone renovations.

That situation is changing though, and quickly. A number of new spaces are expected to open in Boston by the end of 2005, and of course, the resplendently refurbished Opera House, on Washington Street in the Ladder District, opened in July. This 1920s movie palace, which seats 2,600, is expected to be the centerpiece of a downtown theater revived. But the large space, owned by the media giant Clear Channel, will mostly host big Broadway shows, like its current hit The Lion King, for extended runs. Smaller companies will likely have to look elsewhere for space.

Some have already struck deals: Newton's New Repertory Theatre hopes to open the Arsenal Center for the Arts, one of two new theater spaces scheduled to open in Watertown's Arsenal Mall in early 2005, with a production of James Lapine and Stephen Sondheim's Into the Woods. And the long-ornithed Nora Theatre Company plans to occupy a new theater in Central Square in September 2005. (The company will share the space with the Underground Railway Theater.) Meanwhile, the ART has struck a deal with Greg Carr, the impresario who ran Cambridge's Market Theater for two seasons, to use a new 300-seat space in Harvard Square that Carr is developing. Called the Theater at Zero Arrow Street, it's scheduled to open in January as a venue for a festival of plays from South Africa that the ART is presenting.

In addition, a collaborative of artists from Fort Point Channel is developing a 200-seat theater at South Boston's Midway Studios that it plans to make available to emerging theater and dance companies. Originally scheduled to open this year, it has been pushed back to sometime in 2005.

But the attention this fall is on the Stanford Calderwood Pavilion, a collaborative effort between the Huntington and the Boston Center for the Arts. Occupying three levels, the 35,000 square foot space contains a 360-seat proscenium theater (the Virginia Wimberly), a 200-seat experimental venue (the Nancy and Edward Roberts Studio Theatre), rehearsal rooms and offices. Now in the final phase of construction, the theater is to
open next month. The Wimberly bows first, on October 8, with Sweeney Todd, a Huntington commission by local playwright and actress Melinda Lopez. Then the Roberts opens October 15 with a new production of Stephen Sondheim's Company by the SpeakEasy Stage Company.

When the BCA struck a deal with the Drake Co., the high-rise's developer, to include two theaters in the building, its mission was to make more spaces available to its resident companies, such as SpeakEasy, as well as the city's newer, more youth-oriented theater groups, such as Company One. The Huntington joined in when its management saw that the project could help fulfill their wish for an alternative space for newer, edgier work. En route to development, the dynamic changed, with the Huntington taking over as fund-raiser, and submitting the space from the BCA, which is taking a more administrative role.

For the design, the Huntington invited seven firms to submit concepts and eventually chose the submission by Wilson Butler, a local firm that has done much work nationally (including many large-scale theaters for cruise ships) and smaller-scale renovation work in Boston.

"This wasn't their biggest project," says Maso, "but it was probably their most complicated because fitting this space in and coordinating it within the building was an enormous undertaking."

"Theaters by their nature are three-dimensional puzzles, and they are architectural machines," explains Scott Wilson, a founding partner of Wilson Butler whose 25-year career has focused on design for the arts. "They have more level changes than an Escher drawing. And pieces of the architecture actually need to move. Set a restaurant underneath it and a condominium tower above it and the challenges are endless." Wilson notes that while the theaters share a common goal, each needs a unique look and feel. "The Roberts is very utilitarian and functional—flexible, and free of an architectural voice," he says. "And the Wimberly is more traditional in its form, its materials and its very spirit. At the same time, these unique venues live within the Machado and Silvetti-designed exterior sculptural composition. What links these divergent theater spaces is their shared lobby, where, Wilson says, "colors, materials—stone, metal, wood and sensuous red leather—and lighting combine with forms—curves, angular planes and a sculptural staircase—to create a social setting that celebrates the arts."

Once construction of the theaters was under way, the BCA and the Huntington needed to find the right administrative balance. In the end, they agreed that the Huntington would occupy the Wimberly 75 percent of the year, and the Roberts Studio 25 percent. The venues will be available for rental during unoccupied time between productions, at a cost considerably higher than the current rates for the theaters at the BCA.

"You're going to find small companies that will tell you that they'll have to stretch to pay the rent," says Maso, "but we're not charging them near the actual cost value. We have to subsidize the rent for them. Yes, I think it's a great deal, and I think they'll see that in a year, but they'll also say that they're stretching to do it. But just the fact that SpeakEasy keeps coming back and renting makes me think we've found the right balance."

"It's considerably more expensive," says SpeakEasy artistic director Paul Daigneault, who has booked the Roberts for first of SpeakEasy's five productions for its upcoming season. "It's not twice what we're paying at the BCA. We've had to increase our ticket prices—not significantly, only by a few dollars—to help make up the difference. But this is the way we want to be. It's a risk, but one that we're worth it. And the Huntington includes some extras, like the lighting, that help mitigate the costs."

The final cost for the new theaters was roughly $24.5 million, about half of which was raised by the Huntington under the guidance of Maso and artistic director Martin. "I think the fact that we're a well-functioning team is the reason people are so willing to invest," Maso says. "People love the work that we're doing, and they trust that we know what we're doing."

"One of [Martin's] goals in coming here was to have the space for new plays," he continues. "But you don't get any revenue from developing new plays. Even our most conservative, straight-faced board members said we needed to do new plays. We had to find a way to do that. We were lucky. We went to our donor base and found people to make that happen."

Recently Maso booked Trombo, an off-Broadway hit that in Boston will star Brian Densley as blacklisted screenwriter Dalton Trumbo. Rumor had it that Clear Channel-owned Broadway in Boston was looking to book the play in the Wilbur for a week, but the producers opted for four weeks at the smaller Wimberly instead. "Do deals like this mean the Huntington is competing with Broadway in Boston for more commercial fare?"

"No," says Maso. "We're not based on the same economic model, so I don't feel competitive at all. Trombo is a show that should never be in a 1,400-seat house, but it's a case where we had to deal with a commercial producer to bring the show here. The final decision as to venue was really up to the producers. I don't think we're competing with Clear Channel. If a producer wants a 1,000-seat theater, they'll go somewhere else. But at this scale, nobody is making money. Not in the way the commercial theater thinks about it."

As we finish a tour of the new BCA spaces, Maso stands by a triangular window in one of the upper rehearsal halls that looks down on Tremont Street.

"Look at this space," he says, pointing out the spacious room, with its sand-colored walls and royal blue ceiling. "I took Ron Drake [who developed the adjoining condominiums] through this building and he said, 'I can't believe I let you have these spaces. Those should be a restaurant in here.'"

"It's not," Maso says, smiling. "This space is for the theater."

"You've got to have little push-ups all along the walls. We've got the first floor and first floor of this building going for us, and we've got many more stories above."

SEPTEMBER 8–21, 2004 THE IMPROPER BOSTONIAN 27