

ZUMIX Application for the Rudy Bruner Award for Urban Excellence



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2011 RUDY BRUNER AWARD PROJECT DATA



PROJECT DATA

Please answer questions in space provided. 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.

NOTE: This sheet and a selected image will be sent to the Committee in advance.

Project Name ZUMIX Firehouse Location East Boston, MA
Owner ZUMIX Firehouse Inc.
Project Use(s) youth development and community arts programs
Project Size 9,000 square feet Total Development Cost \$4.6 million
Annual Operating Budget (if appropriate) \$1,345,417
Date Initiated March, 2004 Percent Completed by December 1, 2010 98
Project Completion Date (if appropriate) April 9, 2010
Attach, if you wish, a list of relevant project dates

Application submitted by:

Name Madeleine Steczynski Title Executive Director
Organization ZUMIX, 260 Sumner St.
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E-mail msteczynski@zumix.org Weekend Contact Number (for notification): 617-913-1813

Perspective Sheets:

Organization	Name	Telephone/e-mail
Public Agencies	<u>Department of Neighborhood Development, Christopher Rooney,</u>	<u>617-635-0493</u>

Architect/Designer Harvard School of Design, Christina Crawford, 617-515-8946, Utile Inc., Mimi Love, 617-423-7200

Developer Affirmative Investments, Inc., David Ennis, 617-367-4300, MHIC, Kathleen McGilvray, 617-850-1008

Professional Consultant New Ecology Inc., Lauren Baumann, 617-557-1700, Acentech Incorporated, Ioanna Pieleanu 617-499-8069

Community Group Duke Guthrie, 617-515-8527,

Other Renee Marrone, 617-970-1277, Linecker Da Silva, 617-653-4447, UMass, Reebee Garofalo, 617-2877-240, Chrissy and Steve Holt, 325-829-3333, ZUMIX, Dan Fox, 617-568-9777, Boston City Council, Sal LaMattina, 617-635-3200

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

- Direct Mailing Magazine Announcement Previous Selection Committee member Other (please specify)
 Professional Organization Previous RBA entrant Online Notice Bruner/Loeb Forum

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Signature  Date 12/13/10

**2011
RUDY BRUNER AWARD
PROJECT
AT-A-GLANCE**



PROJECT AT-A-GLANCE

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Project Name _____

Address _____

City/State/ZIP _____

1. Give a brief overview of the project.

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.)

2011 RUDY BRUNER AWARD PROJECT DESCRIPTION



PROJECT DESCRIPTION

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1. Describe the underlying values and goals of the project. What, if any, significant trade-offs were required to implement the project?

2. Briefly describe the project's urban context. How has the project impacted the local community? Who does the project serve? How many people are served by the project?

2011 RUDY BRUNER AWARD AWARD USE



AWARD USE

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Please separate this page from the rest of the application. Award Use should be submitted in a sealed envelope along with the application materials. It will not be used in judging entries or be seen by members of the Selection Committee.

Please describe how *Award* monies will be used to benefit the project. (The *Award* check will be made out to the Applicant unless otherwise specified.)

** This statement should be signed by the applicant. Photocopies or facsimile copies of the statement with original signature is acceptable. Award Use statement should be submitted in a sealed envelope along with the application materials.

Name and Title

Date

2011
RUDY BRUNER AWARD
PUBLIC AGENCY
PERSPECTIVE



PUBLIC AGENCY PERSPECTIVE

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

Name	Christopher Rooney	Title	Project Manager
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Signature		Date	November 5, 2010
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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 Department of Neighborhood Development (DND) of the City of Boston had the care and custody of the property located at 260 Sumner Street in East Boston. The building, a former firehouse built in 1923, was vacant for over 30 years and was declared surplus by the city. DND issued a Request For Proposals (RFP) for the purchase and redevelopment of the property. Over 300 people toured the facility during the property viewing, one of the most desirable properties in the city's inventory. Zumix was one of nine applicants to submit a proposal. A DND selection committee reviewed all proposals and, after an extensive community process, selected Zumix as the highest ranked applicant. DND sponsored a community meeting for Zumix to present their redevelopment proposal to neighborhood residents. Following the community presentation, DND recommended to the Public Facilities Commission (PFC) that Zumix be tentatively designated as the developer of the property. DND closely assisted and supported Zumix and their partner, the East Boston Community Development Corporation (EBCDC), throughout the property disposition process including; applications for funding, permitting at the Inspectional Services Department, zoning relief at the Zoning Board of Appeals, project design review at the Boston Redevelopment Authority, etc. DND recommended to the PFC that the property be conveyed to Zumix. DND closed the sale of 260 Sumner Street with Zumix.

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?

The Real Estate Management and Sales division of DND manages and sells property tax foreclosed and municipal surplus property in the City of Boston. The goal of the sale of 260 Sumner Street was to redevelop a vacant building in a highly visible location into productive use, facilitate investment in the neighborhood, and add the property to the tax roll.

When the RFP was issued, the appraised value of the property was \$415,000. In order to attract interest in the property and encourage additional investment in the redevelopment of the building, DND's asking price for 260 Sumner Street was \$332,000. DND sold the property to Zumix for a purchase price of \$331,999.

PUBLIC AGENCY PERSPECTIVE (CONT'D)

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

The redevelopment of 260 Sumner Street has resulted in a first class facility for youth in the City of Boston. Moving to this new location has allowed Zumix to greatly increase the number of youth it serves. The property is located on a highly visible corner on a main street in East Boston. The building had been vacant for many years and was an eyesore. The newly redeveloped building has made a tremendous visual impact in the neighborhood, provides high-quality arts education programs for Boston's young people, and offers a beautiful gathering spot for neighbors new and old to connect. Zumix's commitment to designing a green LEED certified building supported the Mayor's efforts to improve the city's carbon footprint. Their ability to hit LEED Gold-Level certification is impressive for a renovation.

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 partnership between DND and Zumix & EBCDC has become the standard to which the working relationships between DND and other developers are compared.

This project reinforced the importance of community outreach and support. DND met with the community prior to the RFP being issued, in order to draft criteria that addressed the concerns and desires of neighborhood residents. The Zumix response to the RFP utilized their reputation and relationships within the community to include an unprecedented number of support letters from neighborhood residents, organizations and public officials, each written with the utmost care and consideration for an organization that was obviously held as a community treasure. Zumix presented their proposal to a very well attended community meeting sponsored by DND and received overwhelming public support.

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

The most successful aspects of this project were the commitment to design quality, broad-based engagement of multiple sectors of the community (youth, parents, civic groups, political leaders, funders, etc.) and the overwhelming community support the project received, both in terms of personal letters of support (more than 100), volunteer involvement and the impressive fundraising success of Zumix.

The only aspect of this project that could be considered less successful is the length of time it took to make it through the disposition, permitting, fundraising and construction processes. However, given the economic downturn, the fact that they succeeded during this time-frame is a testament to their dedication, commitment to community and broad-based support. They maintained their commitment to excellent design, rather than cutting their budget, even though this lengthened the development process.

2011
RUDY BRUNER AWARD
ARCHITECT
OR DESIGNER
PERSPECTIVE



ARCHITECT OR DESIGNER PERSPECTIVE

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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services.

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Signature Mimi Love Date 12.1.2010

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

The ZUMIX Firehouse is an adaptive reuse of the former Engine 40 Fire House in East Boston. It is located 2 blocks away from the newly revitalized Maverick T-station, which is centrally located in the neighborhood. Over the last few years, East Boston has attracted a large community of immigrants and artists because of its proximity to downtown Boston and affordable housing stock. ZUMIX has greatly contributed to shaping the community by being a place to converge to see lively performances and inspiring art installations in the neighborhood.

The original building, constructed in 1923, was occupied until approximately 1977. It included 2 truck bays at the ground level, a 2nd floor for the living quarters, and a unfinished basement. The building was empty for many years and had fallen into complete disrepair when it was purchased by ZUMIX. Water had penetrated the building for years, causing extensive damage, and thus the exterior envelope needed significant attention to make it water tight. It was also clear that the basement had to be converted to habitable space to accommodate all of the programmatic needs.

The design intent was to restore and preserve the existing facades as originally designed. The building facade is comprised of red brick, a concrete water table base, and ornamental precast frames around windows and doors. All new windows were installed to match the original design of the windows. By referencing old historical photographs, we were able to recreate the large garage doors, which were swinging double doors with multi-lite upper panels and pointed arches. They have be recreated and contribute greatly to the character of building.

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

ZUMIX is a community performance space and music center with a complex mix of spaces that include classrooms, a radio station, recording studio with a live room and vocal booth, a beat-lab, and practice rooms. The primary space in the building, both programmatically and spatially, is the performance space on the ground level, which is ample in size because it originally housed two fire trucks. The performance space has a stage at one end and open seating for 100 people. The room has two large-scaled operable doors, which are based on the design of the original garage doors that served to let the fire trucks in and out of the firehouse. These doors are opened up in good weather, and are an inviting gesture to the neighborhood that signifies that all are welcomed.

The performance space is primarily used for performances but is also used as a large classroom space, a dance room and a community gathering space. The performance space is visible from the sidewalk through large windows and the operable doors. In the evening, the light in the performance space spills out to the street and acts like a beacon for the neighborhood.

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

Physically and acoustically separating the sound-sensitive spaces was the primary challenge of this project. In an ideal world the sound-sensitive spaces would not be stacked on top of each other; however, the building did not have the luxury of large floor plates to distribute these spaces. The recording studio and the radio station were the two acoustically sensitive spaces that had to be separated from each other, but needed to be in close proximity to the performance space for live recordings and broadcasting.

As a result the basement needed to be converted to habitable space, which allowed the programmatic spaces to be stacked with the recording studio on the 2nd floor, the performance on the 1st floor, and the radio station in the basement. This enabled the maximum separation for the recording studio and radio station, but kept them in close proximity to the performance space. We worked with acoustical engineers to design the proper details for sound isolation for each of these uses.

4. Describe the ways in which the design relates to its urban context.

Urbanistically, bringing the dilapidated fire house back to life was the most important element for revitalizing the neighborhood. The Engine 40 Fire House, previously an important civic building, sat empty and boarded up for thirty years. Despite the notable cafes and restaurants on the east side of Sumner Street, the immediate neighborhood suffered, and people did not cross to Sumner Street's lively commercial area. ZUMIX has greatly contributed to shaping the community by being a place to converge to see live performances and inspiring art installations, and the rehabilitation of the fire house has resulted in the building reclaiming a central role in the neighborhood.

Zumix has quickly become a fixture in the community. The large-scaled operable doors open onto Sumner Street and allow the building to be porous on the ground floor. When the doors are open, people spill out onto the sidewalk, which then becomes an extension of the performance space. At the corner of Sumner and Orleans streets, there is an exterior mounted speaker that broadcasts the radio station during the day. Since Zumix is typically active after school hours (3PM), the sound helps activate the sidewalk while the building is mostly empty.

In the rear, a patio borders the side street, Orleans Street. There is a raised area in the back of the patio, which was conceived as a stage for outdoor performances. Whether a large block party or more intimate venue, the patio--much like the building itself--enlivens the neighborhood and enhance the community.

ARCHITECT OR DESIGNER PERSPECTIVE

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This sheet is to be filled out by a design professional who worked as a consultant on the project, providing design, planning, or other services.

Name	Christina Crawford	Title	Architect; PhD Candidate
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Signature



Date

21 Nov 2010

1. Describe the design concept of this project, including urban design considerations, choice of materials, scale, etc.

I should begin by explaining my role in the project. I am an architect/urban designer, an East Boston resident, and I was on the Board of ZUMIX for four years. During that time, ZUMIX applied for, and successfully "won" the RFP for the firehouse in a partnership with the East Boston CDC. During the early stages of the project, I worked with Madeleine, the ZUMIX staff, the students and the Board to articulate a clear vision for the project; I was not the architect, but helped to translate the needs and desires of the future users into a clear set of design principles.

The Firehouse had been vacant for over 20 years, a sign for those entering the neighborhood of municipal disinvestment. By contrast, the former ZUMIX space, a cramped rented single-story building a few blocks away, was a constant draw for kids in the neighborhood, a place that projected energy despite its grim setting. The crucial role of the institution of ZUMIX in East Boston--and by extension its new material embodiment, the Firehouse--is intended to be read clearly from the exterior. It sits on a prominent corner near Maverick Square, and projects a transparent and vibrant face to the neighborhood. The primary public space is created by the former truck bays that open up to the street with two large openings. Despite the need for a growing list of defined programmatic spaces, the design team stressed the importance of maintaining the clarity and purity of the large space, not only for performance flexibility in the future, but as a visual remnant of the past program and as a generous, exuberant space visible from the street. Ultimately, this large, warmly-lit performance hall--more often than not filled with kids making music--conveys most effortlessly the purpose and the inviting nature of the program.

The industrial character of the building was maintained through minimal interior interventions and simple material choices. From the beginning of the project, ZUMIX pledged to apply for LEED certification, and was fortunate to have a Board member well-versed in the process willing to shepherd the project. Through pro-bono contributions and grant monies, a "green" team was assembled that helped to guide all of the choices toward sustainable practices. Although LEED Silver was the goal, Gold was ultimately awarded.

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

As a resident of East Boston, I can attest to the incredible demographic diversity of the neighborhood AND the lack of options for young people once school has finished for the day (I live across the street from East Boston High School, and have a lot of opportunity to interact with the very kids ZUMIX serves). This is a place where kids feel safe and productive; and the work that they do at ZUMIX--from music-writing, to performing, to hosting radio shows--is of a calibre that makes them justifiably self-confident. All of that said, the former space was not inspiring; the low ceilinged, cramped and poorly maintained rental space was fine for a start-up, but not for the work that ZUMIX now undertakes, and the volume of kids that they serve. The new design is 'hip', young and fresh. A small group of kids, handpicked for their interest in design, worked with a design consultant to conduct precedent research (including site visits of similar organizations) and develop their own design recommendations for the new space. The students then presented their work to the Board and the architect, suggesting material choices, color palettes and design details desired for the new space. Their vision--a colorful, clutter-free, vibrant space made just for them--is really what the design strives for, and I think, achieves.

The plan of the Firehouse is careful to maintain as many open, flexible spaces as possible--including the main performance area and multi-purpose rooms downstairs. At the same time, there are carefully-designed programmatically-specific rooms such as the recording and mixing studios that provide high-tech opportunities to the kids from the neighborhood (and beyond).

From the beginning, there was a desire to create a space--or series of spaces--that could serve a larger community-building purpose. In the months since the Firehouse opened, the main performance space has hosted a number of community events, meetings, fundraisers and even a multi-media art installation. As was mentioned above, the large windows into the main space serve as an enticement and advertisement for the institution and whomever from the community uses the space.

3. Describe the major challenges of designing this project and any design trade-offs or compromises required to complete the project.

The process was a very long and difficult one, as I can attest, having been part of the Board leadership from the conception of the project. As with any project that utilizes an historic building in a dense context, there was no opportunity to expand beyond the footprint given. Creating a fully-accessible venue was therefore one of the primary challenges that required tinkering with the floor plan to make the accessible route convenient while not detracting from the clarity of the open plan on the performance floor. Insertion of an expensive elevator and a new egress stair consumed a lot of psychic energy and negotiation with the Zoning Board.

Initially, ZUMIX wanted the radio station to be visible from the front door; a great mental image developed of the ON AIR light and the DJs' activities visible from the street that became a sticking point later in design development. While everyone loved the idea, once the acoustical engineers came onto the team it became clear that the isolation required to make a sound-proof studio would compromise not only the visibility of the rest of the performance space from the street, it would also render the large doors inoperable and reduce the overall size of the main space. It was very difficult to let go of the idea, but in the end it was decided that the trade-offs were too great, and the radio station ended up on the lower floor. The project is much better for it.

Keeping the LEED documentation on track, and the sustainable design elements within budget, was also a major challenge in the process. The same held for the expensive equipment required for the programming (computers, AV and recording equipment). Given ZUMIX's excellent connections in the greater Boston community--with funders as well as artistic and technical commercial entities--there was always the possibility to ask for help. Help came in the form of technical assistance, such as the fantastic acoustical engineer who volunteered countless hours over the 3-4 year process, as well as re-purposed and new equipment donated. In all, the challenge to make the project a success turned into an opportunity to reach out to the many supporters over the years as well as new contacts who have since become friends and supporters.

4. Describe the ways in which the design relates to its urban context.

Maverick Square is arguably the most active urban nexus in East Boston. It is the entryway from the City proper into the neighborhood of East Boston, a neighborhood that, because of its location across the Harbor, is virtually unknown to many Bostonians. Recently, a new and improved T Station was opened at Maverick, accompanied by long-awaited streetscape improvements. These changes signalled an upward trajectory in the neighborhood to which ZUMIX is a crucial contributor. ZUMIX's Firehouse sits on a prominent corner near Maverick Square, at a seam between the commercial activity of the Square and the residential sub-neighborhood of Jeffries Point. Its most public faces are kept open and transparent and directed toward the Square.

From its inception, ZUMIX sought to be a safe place for underprivileged kids in the neighborhood, and its proximity to the former Maverick Gardens housing project, on the other side of Maverick Square, was no coincidence. Maverick Gardens was razed in the early 2000's under the Hope VI program, as has since been re-built as Maverick Landing, a mixed-income project. Still, many of the students who participate in ZUMIX's programs come from Maverick Landing, making ZUMIX, in effect, a community center that serves these at-risk youth. The path between ZUMIX and Maverick Landing is a well-worn path, and one that the rest of the community perceives as a positive one; the kids are heading to a place where they can expend their energy in a positive way.

The new ZUMIX Firehouse renovation has also sparked a mini urban renaissance along Sumner Street on which it sits. This former commercial spine had been "residentialized"--its storefronts converted to apartments--to such an extent that the zoning code had shifted: commercial activity is no longer even allowed by-right except in a few spotty locations. Still, over the past two years a number of commercial establishments have braved the zoning board and a small collection of restaurants and stores have opened within a stone's throw from ZUMIX along Sumner Street. This is no coincidence; the Firehouse (which had the placard announcing ZUMIX long before sufficient money had been raised to allow the project to begin) was to be, and is, a marker of cultural vibrancy that has allowed activity to stretch beyond Maverick Square in an ordered way down into the residential neighborhood.

2011
RUDY BRUNER AWARD
PROFESSIONAL
CONSULTANT
PERSPECTIVE



PROFESSIONAL CONSULTANT PERSPECTIVE

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This sheet is to be filled out by a professional who worked as a consultant on the project providing services other than physical design or planning (e.g., legal services).

Name	Ioana N. Pieleanu	Title	Consultant in Acoustics
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Signature **Ioana N. Pieleanu** Digitally signed by Ioana N. Pieleanu
DN: cn=US, e=ipieleanu@acentech.com, o=Acentech Incorporated, cn=Ioana N. Pieleanu
Reason: I am the author of this document
Date: 2010.11.10 12:45:24 -0500 Date **November 10, 2010**

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

Working collaboratively with architects Utile Design, Acentech provided architectural acoustics and audiovisual consulting services to transform the former firehouse into a hopping musical facility. The acoustical design included strategically locating rooms for sound isolation, shaping and sizing rooms to optimize acoustics, and selecting materials, finishes and building systems that meet the acoustical goals of the building. Because the project was striving for LEED silver certification, materials were considered for their sustainable, aesthetic and acoustical qualities. For example, the selection of an air recirculating HVAC system, while energy efficient for LEED certification, also meets the rigorous acoustical requirements of the building. The sound absorptive wall and ceiling treatments were also selected with low VOC contents consistent with LEED requirements.

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

ZUMIX provides top-quality cultural programming as an alternative way for young people to express their creativity and apply their bountiful energies, and as a method of building cultural understanding and acceptance in one of Boston's most diverse neighborhoods. The new firehouse building was designed with youth in mind, so the designers looked at the building through multiple filters: safety, environmental impact, acoustics, aesthetics, cost, and durability.

With great design and acoustical considerations, this abandoned former firehouse was restored and renovated for its second act as an acoustically pleasing cultural arts center.

3. How might this project be instructive to others in your profession?

The project is the proof that regardless of budget, name, or geographical location, an arts center is a great factor in the education, health and well being of a young generation. Historically, ZUMIX showed that students that attended its courses had a higher chance of being accepted in higher education institutions and in receiving financial help toward attending those, than others with a similar background. Therefore, this project demonstrated that it is our duty and pride as professionals to treat the development of such institutions with the most care and ensure that we give children the chance to grow in a positive, creative environment.

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

Witnessing the commitment, effort and enthusiasm that the leaders of this institution dedicated toward bringing this project to completion, it would be quite difficult to identify any "least successful" aspects of it. The project was a success step after step, day after day, and it has been a pleasure contributing to its development and seeing its successful resolution proudly standing at 260 Sumner Street in East Boston.

PROFESSIONAL CONSULTANT PERSPECTIVE

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This sheet is to be filled out by a professional who worked as a consultant on the project providing services other than physical design or planning (e.g., legal services).

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Signature Lauren Baumann Digially signed by Lauren Baumann
DN: cn=Lauren Baumann, o=New Ecology, Inc., ou=Vice President
email=baumann@newecology.org, c=US
Date: 2010.11.12 12:35:55 -0500 Date 11/18/10

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

New Ecology, Inc was the green design and sustainability consultant on the ZUMIX Firehouse project. We provided consulting services around energy and water efficiency, healthy indoor air quality, low impact materials, and green education. We coordinated and facilitated the LEED NC certification process for the building. We assisted ZUMIX with developing green goals and vision for the project, working with the design team to successfully integrate this vision into the design for the building, and coordinated construction oversight to ensure that the vision in the design documents was carried into the actual construction of the building. In addition, New Ecology assisted the ZUMIX team with the creation of a green educational program to educate both the children that use the building as well as visitors about the green design features of the building and how to incorporate sustainable living into their homes.

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

The Firehouse project is a shining example of ZUMIX's commitment to local youth, the arts, and the environment. It exemplifies the concept of care for community; both human and natural, local and global. Since the completion of the project, I have been fortunate to visit the Firehouse for a number of events and meetings. My experience has been that the building acts as a place of community gathering and support, and that local youth find in this place a second home and support structure. In addition, this building is serving as a sustainable model for other community-based development projects in the community, such as the East Boston branch of the Boston Public Library that is currently in early design stages. The building is a source of inspiration and pride for the East Boston community.

PROFESSIONAL CONSULTANT PERSPECTIVE (CONT'D)

3. How might this project be instructive to others in your profession?

The project provides a unique example of how to engage the community, specifically the youth community, in the sustainable development process. ZUMIX was very deliberate to involve and educate their youth in both the design and construction process related to the building. In addition to attending charrettes and design team meetings, students tracked the building during construction, and developed an educational building tour that highlights the green features of the building, learning about the building as they put together a tool to teach others. While the green building profession, by and large, has developed materials and systems that reduce energy and water use as well as environmental impact, the biggest part of the environmental equation that has not been successfully bridged at this point relates to occupant education and behavior change. The ZUMIX team recognized the importance of this and has taken great strides to ensure that occupants use the building in a sustainable way, and bring these behaviors home with them as well.

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

From a sustainability perspective, the building exceeded the original LEED certification goals that were set (silver level of certification), achieving a gold designation. In addition, the team did a great job of creating a modern, comfortable, healthy, green building, while working within the confines of a historic designation, which can be a very challenging thing to do. The building did face some challenges related to the age of the building, its proximity to the water table, and ground water flooding, but these issues were quickly corrected through proper implementation of water control features. For all intents and purposes, the the ZUMIX Firehouse Building is an extremely successful project that has exceeded expectations.

2011
RUDY BRUNER AWARD
DEVELOPER
PERSPECTIVE



DEVELOPER PERSPECTIVE

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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.

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Signature	<i>David Ennis</i>	Date	11/12/2010
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1. What role did you or your company play in the development of this project? Describe the scope of involvement.

Affirmative Investments, Inc. worked closely with the sponsor, ZUMIX, as both a development consultant and a finance consultant. Affirmative was involved in responding to a Request for Proposals from the City of Boston to purchase and develop Firehouse 40, the new home of ZUMIX. Affirmative worked with the Sponsor on a range of community meetings to engage the community in the development plans and to seek community input. Affirmative worked with ZUMIX through design development and a change of architects, worked closely with the green consultants to make the retrofit of a 1920's firehouse into a Gold LEED project. Affirmative brought in an historic consultant who helped secure Massachusetts historic tax credits to assist in project financing. Affirmative helped ZUMIX in the selection of a contractor, the negotiation of the construction contract, requisition process during construction and oversight during construction. Affirmative helped to structure the legal entity necessary to best utilize the New Markets Tax Credits that helped finance the project. Affirmative coordinated the lawyers and financial closing of the transaction.

Affirmative took the lead in structuring the financing, the key to which was securing New Markets Tax Credits from two Community Development Entities - Massachusetts Housing Investment Corporation and Nuestra Commercial Markets Fund, which brought \$1.3 million of equity to a non-profit project. In addition, Affirmative secured the state historic tax credits and a buyer of those credits. Affirmative found a bridge lender to make a loan to ZUMIX secured by pledges from individuals and foundations that came in over the course of 3 years. The New Markets transactions requires that all project funds be available at the closing, so the bridge funds allowed ZUMIX to fully utilize future pledges.

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

All projects require a balance and set of compromises in order to move forward. The vision for the new ZUMIX emerged from a master planning process involving multiple constituencies - the staff, the Board, the kids involved in the programs, the neighbors, the City, the architects and engineers, the CDC partner. The vision included many elements - the building needed to be LEED-certified. It needed to have sound-proof materials throughout. It needed multiple performance spaces to allow for a range of groups working at the same time. It needed a first class recording studio and radio station. It needed 10 individual classroom/rehearsal spaces. It needed a rooftop deck overseeing the Boston harbor and skyline. But like all projects, the vision must live within a budget and the budget forced the task force and development team to confront head-on the critical choices - what is core and what is not? What do we absolutely need, and what can we live without? What do we need today, and what we can hope for tomorrow? It was a remarkable process, shaped by the charismatic, yet pragmatic Executive Director, Madeleine Steczynski. who knew how to be inclusive, demanding and yet, compromising.

The building itself forced a set of compromises. Firehouse 40 was a solid structure that had been a vital community resource for 53 years. At the same time, the building was small, it was tight, it had limited natural light, it had almost no exterior space, it required an elevator to make it accessible to all, it had 1/3 of its space underground. All of these constraints were confronted with bold ideas - the rehearsal/classroom spaces in the basement have no windows, but through use of creative lighting and use of color, the spaces are alive and not claustrophobic. An elevator shaft was added outside the existing building envelope to preserve the limited interior space for kids and programs. The large windowed doors that served the fire engines were replaced with historically sensitive doors that open to the light and the community to expand the physical presence of the building.

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

The project used a combination of New Markets Tax Credits, Massachusetts historic tax credits, a major gift from a local Community Development Corporation and foundation grants to fully fund the \$4.0 million development budget. The use of New Markets Tax Credits allowed ZUMIX to fund its building costs with no serviceable debt, thereby freeing the organization to dedicate its revenues almost entirely to programming. The New Markets Tax Credits are a fairly new tool that brings major capital subsidies to projects located in highly-distressed neighborhoods. The goal of the New Markets Tax Credits is to stimulate economic activity, community revitalization and create jobs. The ZUMIX project was a perfect use of the New Markets Tax Credits, a program which aims to fill the capital gap in projects in Low-Income Communities that serve Low Income Persons. Without the New Markets Tax Credits, the ZUMIX project would not have happened. The New Markets Tax Credits create an incentive for an investor to contribute funds for the project. Instead of a financial return, the investor receives a stream of tax credits that it can use against its tax liability.

Another critical component of the capital stack was a gift of \$900,000 from East Boston CDC, a local community development corporation that partnered with ZUMIX to win the building from the City, oversee the construction process and provide a major capital grant. East Boston CDC is a member of the board of the entity that owns the building, ZUMIX Firehouse Inc. and provides support with facilities issues.

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

The most successful aspect of the project is that the strategic vision of creating a vibrant, reclaimed community space was achieved and the new home of ZUMIX has greatly expanded the capacity to reach and teach kids and to welcome in the neighborhood and the community to the life of the center. The building plays a role in the outreach and the dialogue with the community - it is open, welcoming, and tied to mission. A second successful aspect of the project was the highly creative financing that allows ZUMIX to dedicate almost all of its revenues and resources to programming rather than occupancy costs. With the new building, ZUMIX no longer pays rent and as a result, it has been able to bring on more teachers and expand its offerings. A third successful aspect of the project is the commitment to a Silver LEED project in an old firehouse building. It is very difficult and expensive to retrofit older buildings to achieve LEED standards, but through thoughtful work by our engineers, architect and contractor, we were able to achieve a Gold level of LEED certification. A fourth successful aspect of the project was the serious inclusion of input from our kids who were involved in all aspects of the project - grilling the architect, taking the lead in some of our community meetings, meeting with Board and staff to discuss how to bring our mission to life in the new building. A fifth successful aspect of the project is the impact this project has had in helping ZUMIX reach its many constituencies. East Boston has long been an immigrant community. It is certified as highly-distressed by census tract data. At the same time, the process of gentrification is beginning. One of ZUMIX's goals is to bring music and performance to school-children with limited opportunities and to make ZUMIX a centre that brings different groups together - Colombian and Brazilian immigrants, the older Italian community, the new population of young professionals and the smaller South East Asian population. All of these groups share a small piece of land hemmed in by water and the airport - the new ZUMIX center creates an opportunity to bring these groups together and it is exciting to watch this interaction. The least successful aspect of the project is the limited size of the building - we are constrained by our limited space and believe that our reach could be greatly expanded with more classroom space. But we see the centre as a model that we aim to replicate and to teach others.

DEVELOPER PERSPECTIVE

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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.

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Signature	Kathleen McGilvray	Date	11/9/10
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1. What role did you or your company play in the development of this project? Describe the scope of involvement.

MHIC is a private non-profit lender and investor specializing in financing affordable housing and community development. MHIC provided a \$3.59 million allocation of New Markets Tax Credit (NMTC) authority to the Zumix Firehouse project. NMTC is a federal tax credit designed to promote investment and community benefits in low-income communities. As a certified Community Development Entity (CDE), MHIC is eligible to apply to the CDFI Fund (a division of Treasury) for an allocation of NMTC each year. We have been awarded a total of \$454 million in authority in six of the seven competitive rounds since the program started. Once awarded, MHIC must decide how to allocate this authority to projects throughout the 6 New England states to: a) generate the most transformational impact in our low-income communities; and b) ensure the benefits of our financing create a direct and measurable benefit for residents of the low-income communities in which we invest. The Zumix Firehouse project was a perfect candidate. Not only did the project transform a long-abandoned building into an inspiring neighborhood oriented space, it also allowed Zumix to double the number of at risk, lower-income youth it serves.

MHIC took the lead role in structuring the financing for the project. We combined our \$3.59 million in NMTC authority with \$565,000 from a partner CDE. Together, these allocations generated nearly \$1 million in net NMTC equity for the project, which allowed the project to proceed without Zumix taking on a traditional bank loan, which might have drained the organization's resources from its important programs.

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

In terms of MHIC's involvement (i.e. the financing), the biggest trade-off a project needs to make when considering financing a project using NMTC is deal complexity versus the gap financing the NMTC equity can generate. While the financing was complex, the team ultimately decided the added upfront costs (primarily legal) were more than offset by the gap financing provided by the NMTC equity.

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

The project was financed with a combination of Zumix fundraising and New Markets Tax Credit equity from MHIC's multi-investor fund. The New Markets Tax Credit program is an innovative, but complex, financing vehicle in and of itself.

In addition, as the project moved toward closing, MHIC was approached by another CDE, an affiliate of a local non-profit community development corporation (CDC), to assess whether MHIC could assist this CDE in utilizing the remains of their NMTC allocation. The CDC was an early recipient of a very small NMTC allocation and was at risk of being out of compliance with the CDFI Fund, which they depended on for funding of other programs, if they did not utilize their allocation. The Zumix project could use the additional allocation, and MHIC was able to obtain investor consent to invest in the allocation of a non-affiliated CDE. This was the first and only time MHIC has invested in another CDE's allocation. The critical importance of both Zumix and the CDC to the low-income communities in which they work were the key factor in obtaining investor consent.

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

While not a failure in any way on the part of the Zumix Firehouse project, as a general rule, the entire NMTC/community development industry needs to work to make the structuring of these transactions simpler in order to reduce the time and money it takes to close the financing. That said, team members worked together through the complexity to ultimately bring the project to fruition as efficiently as possible. The project has been an immense success in improving the streetscape at its key corner location, as well as preserving a beautiful historic landmark for the City. It turned an under-utilized location into a vibrant youth-oriented community center. There is no doubt that the community benefits expected for this project will be delivered.

2011
RUDY BRUNER AWARD
COMMUNITY
REPRESENTATIVE
PERSPECTIVE



COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

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Signature		Date	December 2nd, 2010
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1. How did you, or the organization you represent, become involved in this project? What role did you play?

I became a part of ZUMIX on March 17th, 2008 through my mother. I had been recently introduced to the wonders of music and the amazing possibilities that came along with it and I needed an ideal place where I would be able to further explore my creativity and professionalism as a young musician and artist. I started off taking group programs in song writing and performance as well as music technology and eventually started taking individual music lessons for the bass guitar and drums. Since then, I have become more involved in various aspects of ZUMIX as a whole; helping to plan events, fund-raisers, concerts, working there and giving my opinion on the construction of the new Firehouse before we moved. I would like to think I took the position of a leader amongst the youth that were there with me. One thing ZUMIX definitely provided for me was lack of shyness; after that, I was so comfortable in sharing my opinions and giving input on various topics and subjects that I found myself being a part of many different projects and assisting in any ways I could. My role in ZUMIX has been, and continues to be, that of a young musician, a youth staff member, motivator, helper and leader. Since the opening and beginning phases of the Firehouse, there has been a teamwork mentality and dynamic amongst all the participants and staff members. Everyone has, one way or another, dedicated some time into the development of the project to make sure that it turned out to be exactly what we wanted and expected. I spent some time on the youth development board during the planning phase of the building, which was where I was able to give my input into design proposals and other ideas, things of that nature. I was present during the demolition process (helping break down the old firehouse so the construction of the project could begin from scratch) and also helped with the moving process and settling in. I was honored and excited to have played a part in the development of the project, one of ZUMIX's greatest successes.

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

During the course of completion, participants and others involved in ZUMIX expressed concerns on the moving process and other aspects of the new building. At one point, ZUMIX was located in two buildings (the old building and the recently-renovated Firehouse). The awkward transition of having staff members and students divided in two locations was disconcerting and at times disorganized. But we eventually got through it and finished moving all our equipment and necessities into the new building on January 2010. Also, during the period of time in which the move was dawning on us, a major concern amongst the participants was the issue of comfortability and whether the new building would deliver. The old building, despite its shortcomings, was famous for having a warm, comfortable and family-oriented vibe to it. The idea of 3 different floors and students being dispersed on them was not welcomed by the majority of the participants initially. Once the move happened, however, everyone gradually became accustomed to the changes and began appreciating the building for what it was. In the end, everyone got through their initial hesitation and realized what a blessing and great achievement this building is.

COMMUNITY REPRESENTATIVE PERSPECTIVE (CONT'D)

3. Has this project made the community a better place to live or work? If so, how?

I can honestly say that one of the best things that has happened to East Boston and its surrounding communities in the past 20 years is ZUMIX. Never have I heard of any organization that has achieved so much and given so much to its participants to aid them in their futures anywhere else; I believe that ZUMIX is the only one of its kind and I am extremely happy and proud to be a part of it. I have lived in East Boston for my entire life and my only regret about ZUMIX is not learning about it sooner; I do not understand how I only became a part of it 15 years later, but I would rather be involved for any small amount of time than not at all. Even in the old space, ZUMIX had the power of bringing the community together and making it a safer place for youth and just a better place to live in general. With the move into the new Firehouse, our achievements have vastly increased in comparison to the old building. Moving into this brand new and beautiful facility definitely opened doors to more expansive projects and the inclusiveness of a greater number of youth. The larger space and better tools and facilities at our disposal allow for a greater number of kids and teens to be serviced and exposed to the wonders of music; without the Firehouse, it would not be possible. Offering such a variety of programs that range from the technological aspects of music (live sound, recording, etc.) to the performance aspects of it (original compositions, forming bands, etc.) really branches out to the different interests amongst the youth. The extravagant visual appeal, both inside and out, its functions and immense space really draw out a more diverse and larger group of kids, which in turn keeps them off the streets and focused on more productive activities that interest them. Having youth excited about coming to a place that delivers and betters their lives in more ways than one is definitely making the community a better place to live and work. Since the project, the community has been a much safer and happier place; it seems that there is a mutual happiness and sort of calmness that comes with such an organization as ZUMIX, keeping kids off the streets and fulfilling an inspiring mission statement, time and time again.

4. Would you change anything about this project or the development process you went through?

I, as well as many other youth and staff members, are extremely pleased with the outcome of the project. I did not know what to expect as an end result after so much work and thought being put into it. I had seen blueprints and pictures, virtual designs and had been described the space through word of mouth, but none of that could compare to the actual completed project. Seeing the finished product for the first time literally took my breath away; I was so moved and overjoyed at the outcome of so many years of constant planning and dedication. The Firehouse came out better than anything I could ever expect, there is nothing I would change about it or the development process I went through. If the end result was this amazing, then the process we went through to achieve was definitely worth it.

COMMUNITY REPRESENTATIVE PERSPECTIVE

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This sheet is to be filled out by someone who was involved, or who represents an organization that was involved, in helping the project respond to neighborhood issues.

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Signature



Date

11.20.10

1. How did you, or the organization you represent, become involved in this project? What role did you play?

As a resident of East Boston and father of two children, I have been aware of the importance of Zumix's work and its tremendous impact on the community for many years. Neighbors and their children have repeatedly confirmed my own feelings referring to Zumix as a "home away from home" and a place where young people, particularly adolescents, can use music and art to bring about positive change in their own lives and the lives of others. After years of indirect involvement, in 2004 Executive Director, Madeleine Steczynski, asked me to join the Zumix Board of Directors. Serving for six years as a Board Member, I served as a representative on the Strategic Planning Committee (developing a 3-year plan to see the organization through purchase, design, and build-out of the firehouse building) and the Fundraising Committee (working with other Board Members and Zumix staff to help secure funds for the new building).

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

As a neighborhood resident, I have long understood the value of Zumix for both the young people it serves and the broader community. I knew that Zumix served 300 kids and had a waiting list equally long. Despite working out of a sub-standard facility (with leaks in the roof, inadequate sound quality, poor heating, skunks somehow infiltrating the basement), Zumix had become one of the premier youth-arts organizations in the city. Throughout its history, Zumix has always been an organization that has genuinely engaged and reached out to the community. Whether through free concerts in Piers Park, Maverick Square, or Bremen Street Park, sound engineering work at community meetings, the community radio station, or hosting community forums, there has never been a doubt in my mind that Zumix is ALL about community and the neighborhood that it serves. In planning leading up to the purchase and build-out of the space, Zumix held numerous community meetings and involved community representatives in the planning process. Honestly, the community's biggest concern was that the city was charging Zumix too much for the building! The community understood the value of Zumix, knew that Zumix is key to our neighborhood's strength, and the organization to find a space suitable to its value.

3. Has this project made the community a better place to live or work? If so, how?

The project definitely helped to engage even more local residents in Zumix's work and the new building has been made available in off-hours for community groups to hold meetings and various events. In the earlier days of planning for the project, youth, parents, staff, and community residents all said that they hoped that the new building would serve as a "beacon" of hope for young people and the community at-large. With the large firehouse doors, tall windows, and expansive first-floor practice/performance space, the amazing thing is that Zumix has become a literal "beacon" for neighborhood residents. In the early evening hours, the firehouse building glows with positive activity. As parents and neighbors head home from work, Zumix serves as a welcoming site to all passersby. When you attend a meeting at Zumix, day or night, you will be surprised by the amount of positive curiosity and engagement encouraged by the new building. With frequency, neighbors will stop at the tall windows just to take in any activity inside. Drop-in visits by neighbors and parents seem to be just as frequent as those by young people in the new space (not any easy feat in a space primarily serving teenagers!).

4. Would you change anything about this project or the development process you went through?

As a community resident, there is little that I would change about the process. The amount of meetings with youth, parents, and community members was well worth it. Over the course of several years of planning, outreach, fundraising, and engagement, the new building has become more than just the Zumix building. Local residents now proudly view the building, and the activities it supports, as their own. Whenever someone visits East Boston for the first time, I give them a neighborhood tour. The new Zumix building is always one of the first places we visit and my friends and family always remember the space and ask about how the organization is doing. Through its programming, performances, and now through its new home, Zumix always makes an impression. Of course, the project ended costing a few more dollars than we naively initially estimated, but there is little that I would change in the overall process and the end result. The new space holds great value to the neighborhood. It is inviting and engaging to youth and neighbors, and it makes a very positive impression on all newcomers.

2011
RUDY BRUNER AWARD
OTHER
PERSPECTIVE



OTHER PERSPECTIVE

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Signature		Date	11/15/2010
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1. What role did you play in the development of this project?

The role that I played in the development of this project consisted mainly as a youth staff member helping to design the firehouse. When I was a freshman in high school (about 6 years ago) I had been chosen to be a Zumix youth who would help to design some aspects of the firehouse. Twice a week we would go to Mosteu and Associates and look at floor samples, wall colors, various "green" materials, and acoustic materials for the performance space. I was very excited to help with this project because it gave me a chance to contribute and help one of my favorite places on earth to grow. As a youth staff I still feel that my input was taken very seriously. When I first walked into the new building, after it was completely renovated, I looked around and recognized all of the choices the youth staff made years earlier. The bamboo hardwood flooring in the main room, the rubber floors upstairs and downstairs, and the colored walls in the practice rooms, were all suggestions that the youth staff made. I feel proud when I am in ZUMIX because I know that I had a hand in creating this new and beautiful space. Even after the building was mostly complete, I suggested to Madeleine that the curtain behind the stage should be black. A few weeks later I got a phone call from Madeleine telling me that they ended up choosing the black curtain. Not only am I glad that they chose the black curtain because it looks absolutely beautiful as a backdrop to the stage, but she took my opinion seriously. I feel like my thoughts and idea's matter to the ZUMIX community. My role might have been just one of a youth staff member, but not for one second did I feel like I was treated that way. Now walking into the new firehouse I can see little pieces of what I contributed to the project. It makes me so proud and happy to know that now other ZUMIX youth get to use this building for learning music, gaining friendships, and creating memories that will last a lifetime.

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

This project has impacted the East Boston community in the most positive way possible. Never before have I felt a sense of community in the area were ZUMIX is located. Many of the shops are always changing owners and people would usually keep to themselves as they walk down Sumner Street. ZUMIX provides a stability and consistency to the area. The large windows on the first floor provide easy access for the community to see what is going on inside. There have been countless occasions where I have been standing by the front door and a neighbor from the community has come up to me and just asked about ZUMIX and what we do. During the summer there were many music related events that took place in the firehouse. It was really awesome to see the firehouse doors open and the people walking by stop and look inside. You could tell that they were impressed by the building and wanted to learn more. More often than not, the people walking by will come in and ask questions. There were also many moments over the summer when I would be watching friends rehearse on stage or be playing my guitar in the main room and have people walking by and just stop and watch us through the window. Some parents would lift their kids up to the window so that they could get a better look. I loved being a part of moments like that; seeing both the parent and the child's faces light up while looking at the instruments. I don't think that East Boston, especially the Maverick Station area was ever looked at as a place where youth can come together and learn, create, and produce beautiful and meaning work. Now that ZUMIX has more exposure and can teach more kids (due to the larger space) I strongly feel that people are starting to shift that mind set. ZUMIX has the ability to help shape and develop the East Boston community for the better. So many more people are now aware of its presence and that number will only grow.

+

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

In many of the compromises that were required during the development of this project I did not directly participate in making them. I know that although ZUMIX raised an amazing amount of money to renovate the firehouse, they have other plans and idea to make the space even better. I can remember when we were making decisions at Mosteu and Associates about acoustics, it become difficult to finalize any decisions because the cost for those materials are so expensive. One aspect of the project that I was very excited for dealt with the lighting for the stage. I spent a few years studying lighting design and had a vision of what the ZUMIX performance stage could be. Due to the way the funds were split up for the firehouse that was also something that was not able to happen. Many of these compromises I did not participate in so it is hard for me to speak too much about them. I know that everyone who worked on the building did their best to make sure it was the best new "home" for the ZUMIX community. Whether or not many compromises had to be made I'm not sure, but what I do know is that the firehouse is an amazing space and like a second home to me.

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

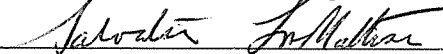
The most successful aspects of this project include the availability to provide more space for youth who want to be a part of ZUMIX and the deeper connection that ZUMIX now has with their community. This gorgeous firehouse is such an amazing addition to community. This structure itself, adds character to the East Boston community and what goes on inside gives children of all ages the chance to learn about music and themselves. Having the practice rooms be downstairs and in there own part of the building gives each lesson a quiet space. In the old building most of the lessons were happing in rooms that were sometimes being used by other people. Having separate rooms, that are sound proof, really helps the students to focus. The main aspects of this project that I feel are the most successful and the most important is the availability to bring more and more kids into the ZUMIX community.

OTHER PERSPECTIVE

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Signature  Date 11/5/2010

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

In 2004, when the City's Department of Neighborhood Development requested proposals for the development of the Engine Company 40 Firehouse on Sumner Street in my district of East Boston, I wholeheartedly supported Zumix's proposal. As the City Councilor for District 1 and a life-long resident of East Boston, I not only appreciate but fully endorse Zumix's mission to better our community by reaching out to our youth through the arts. Seeing the impact this organization has had on our community firsthand, I pledged my support for this project, encouraging their expansion in the hopes that Zumix could continue their admirable work.

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

Zumix started in 1991 in an effort to reach out to Boston youth who were surrounded by a dangerous atmosphere of drugs and violence. They began recruiting young people, encouraging them to pursue their passion for the arts, specifically for music. Through performance and song-writing activities, Zumix engaged the city youth, cultivating their creativity. Zumix established a Community Arts program and opened a facility in Maverick Square in East Boston. Their success in engaging and supporting the talents of our young people has had a profound effect on the community.

OTHER PERSPECTIVE (CONT'D)

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

Because of the extraordinary community support, I was unaware of any tradeoffs or compromises. In my capacity as a City Councilor, I was a supportive advocate and voice for the project's success.

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

Zumix's expansion into the Engine 40 Firehouse has been entirely successful. They are now able to grow their current programs, activities, and events while also increasing outreach and creating new opportunities for young participants and community members. The project has transformed a long-abandoned building into a beautiful, functional, and inspiring performance space. By using "green" technology during the renovation, Zumix has not only saved a historic building and improved our neighborhood, but also contributed to a healthier environment and the program's financial sustainability. The Firehouse redevelopment undertaken by Zumix received Gold LEED Certification for the construction, setting a precedent for future developments in our environmentally-conscious community.

OTHER PERSPECTIVE

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Signature Reebee Garofalo Date 11/20/10

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

I have been on the Zumix Board of Directors since 1994 and have recently moved to Emeritus status. As a longstanding board member, I have watched Zumix move from a program in the living room of its founding directors' loft, to rented facilities, to the beautiful rehabilitated firehouse it now occupies. Throughout my tenure at Zumix, I have been involved in a range of activities that have included decisions about programming, budgeting, and fundraising, as well as the design, financing, and construction of the current facility. In the case of the firehouse, I was involved with committees that dealt with the interface between programming and physical space and the infrastructure needed to support it. As someone who has been active on a number of community boards over the past few decades, I have been involved in helping a number of community-based programs make the move to permanent facilities. I can say unequivocally that the process that Zumix went through was the most thoughtful, creative, and participatory that I have ever seen. The result has been a beautifully designed facility, which has engendered a sense of pride and ownership among all who were involved.

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

Zumix has long been a significant and respected player in the community and cultural life of East Boston. Particularly in a community like East Boston, which has experienced profound cultural upheaval and change over the last few decades, using music as a way of fostering a sense of self-development and identity among youth from diverse cultures has enabled Zumix to generate an awareness of and tolerance toward emerging cultural groups. As such, Zumix often plays the role of cultural ambassador as well as cultural mediator in its community. The rehabilitation of the firehouse has transformed a building that had fallen into disuse into a welcoming gathering place where diverse cultural traditions can be explored and new ones created; where young people can build stable identities and experience a feeling of accomplishment; and where employment-related skills can be learned and practiced. In short, the rehabilitation of the firehouse has institutionalized the valuable cultural work Zumix does and has lent a sense of permanence to their presence in the community.

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

There are inevitable compromises and trade-offs in any project like the Zumix rehabilitation of the East Boston firehouse, which involves multiple agencies, competing agendas, and challenging financial realities. Something as simple as wanting to do green construction knowing that green construction methods and materials cost more, can present serious financial challenges. I remember countless discussions over which building materials would be selected and how proud everyone was when we were awarded Gold LEED certification. The amount of physical space available can also present a challenge. Zumix is a popular program that can easily outgrow the confines of the space available in the firehouse. Given that reality, decisions over what proportion of space to allocate to programming vs administration, practice vs performance, not to mention the relative importance of each program element—individual rehearsal space, song writing and composition, digital recording, sound reinforcement, the radio station, and public performance. In the end, there are compromises—the radio station gave up a visible street presence for the sake of other design elements—which hopefully serve the synergy of the program as a whole. Perhaps the most difficult tensions were those between architects and other professionals, used to applying their expertise in relative isolation, and the needs of a client centered youth program, dedicated to participation in all aspects of its operation. In the end, Zumix insisted on a participatory planning process and I believe the project is better for it. I participated to one extent or another in all these challenges.

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

This is the most difficult question to answer, because I think of unsuccessful aspects as things that could have been done better. And it is unclear to me what, if anything, could have been done better. The Zumix Firehouse stands as a monument to youth cultural programming in East Boston. It is a stunningly beautiful facility in the heart of the community, two blocks from the busiest T-stop in the neighborhood. The building is well used and the programs are thriving. When I think of what would have made this project more successful, I think of things like: It would have been nice to have a larger facility that could accommodate more and larger programs; it would have been nice to have a lot size large enough to include on site parking. But East Boston is a densely populated urban area where surplus space for youth programs is at a premium, which is precisely why East Boston needs a program like Zumix in the first place.


OTHER PERSPECTIVE

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Signature



Date

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

In the initial phase I filled the role of conceptualizing and visioning the build of the firehouse from the Z-Tech perspective. Z-Tech stands for Zumix Technology and is the area of youth programming where kids learn about music technology (studio recording, live sound, electronic music production, etc). I thought about the types of programming, events, recordings, and general A/V functionality we wanted to be able to have and visualized the A/V and acoustic infrastructure that would get us there. This included the acoustic design of various critical rooms, the wiring systems, equipment selection, and even relevant details of the basic construction of the spaces. In this phase I often sat in on meetings with the architect, general contractor, electrician, HVAC engineer, plumber, green consultant, and Zumix Executive Director as the design of the firehouse was unfolding. My role was to analyze the plans as they were being developed to the best of my ability, set forth ideas, goals, guidelines and occasionally raise a red flag. I also drew up sketches and had 1 on 1 meetings with relevant parties when necessary.

In phase 2 I would describe my role as the unofficial A/V Project Manager. Of course our architect was coordinating everyone on a project-wide level resolving any confusion and making sure the construction matched the design. In addition we had the services of our A/V installer and acoustic consultants, as well as various subcontractors dealing with performance lighting, our radio station and the install of acoustic materials. Because the A/V component of the firehouse was such an important feature, rather complicated and with many highly specific technical details, these individuals needed to be coordinated to function as one organism to meet the A/V design goals. During this phase I spent a great deal of time sending emails, speaking on the phone and meeting in person to iron out design details, connecting parties, and researching and ordering supplies and equipment.

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

The firehouse stands alone as a model structure in many regards. Zumix is a one of a kind organization. At least in the Boston area there is no other organization that serves youth with the breadth and depth of music programming that we offer. The Firehouse is an incredible space for this learning to take place in. From the music technology side of things it is an extraordinary teaching space and teaching tool. It is flexible enough to handle a variety of events, recording methodologies and broadcast opportunities and classroom settings yet simple and intuitive enough to be usable on a day to day basis without reading a stack of manuals. It is both beautiful and inspiring, yet robust and "bulletproof". The A/V systems in place in the performance space, multimedia lab, radio station and studio incorporate state of the art hardware and software but never sacrifice teachability for "up to dateness." It is clear to anyone who walks in the building that Zumix involved youth have the opportunity to learn incredible skills and become better at expressing themselves in a nurturing environment. The community can only benefit from the social, cultural (and technical) growth it's youth experience while here.

From a green perspective the building demonstrates a strong commitment to reusing an existing space while leaving a small footprint on the earth in terms of sustainable building practices and the ongoing day to day use of the space.

I also believe that building a structure like this one in our community tells the neighborhood "we believe in the youth and the arts, and their power." We are proud of our building and hope the community is too.

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

The whole process of designing and constructing the firehouse was one of many compromises. The only way it could have been otherwise would have been if there were unlimited space and funds. We were constantly dialoging and shuffling priorities around to come to an approach that served all primary goals and intended uses as best as possible. The studio is an excellent example. Because sound is such an omnipresent and inexorable force the buildout of a recording studio requires far more square footage and construction materials (and therefore money) than most any other type of room. This meant that we had to be very selective about which construction details we needed to commit to and where we could make sacrifices. Ideally recording studios are built with a floating construction where a room is built within a larger room in order to isolate unwanted noise from entering the microphones. This would have required the floating floor to be constructed on top of the existing concrete floor on the 2nd floor. Either this would mean an elaborate ramp up into the doorway of the studio or the entire 2nd floor (administrative offices, conference room, etc) would have to be built up this way. Either way (the already tight) ceiling clearance would be reduced. We decided to forego this approach and accepted that it might mean that sound from a performing ensemble on the 1st floor might leak through to the recording studio directly above the stage.

Another compromise was the inclusion of a radio training room. Initially the design called for the radio station – which hopefully would be live on the air during most of our business hours – and a radio training room, which would enable students to learn on a mock-up of the broadcast studio during afterschool hours. As the plans developed it became clear that the 1st floor performance space was being crowded into a size we felt was not ideal. The decision was made to eliminate the training room. Instead we purchased some portable equipment to be able to setup a training environment in the multimedia lab and some live on-air hours in the broadcast studio are being used for group programming.

Throughout the process there were many conversations between myself, general contractors, HVAC engineers, electrician, architect, A/V installer, Zumix ED and others where priorities were juggled and a solution was crafted that fit within our budget and design goals from all perspectives.

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

One of the most successful aspects of the project was the flexibility that we built in to the firehouse in terms of space usage, A/V signal routing, and music technology learning styles. Our 1st floor can function as a music performance venue, theatre, group program space, function room, movie theater, lecture hall, recording room, or art gallery. Our conference room is excellent for meetings but can also be used as a recording space. Our teaching rooms can accommodate many types of lessons as well as small ensemble rehearsals and recording. These are just a few examples.

The flexibility of the A/V wiring system has also been a great success. We are able to have a live performance of a full band on the 1st floor while recording them in the studio in a controlled environment to multitrack recording software while simultaneously sending a mix to the radio station for broadcast. Although our actual studio recording room is medium-small we have built in incredible flexibility to utilize different acoustic spaces. This enables us to record from many different locations with minimal cable mess and setup time.

Although the green aspect of the building was also highly successful (gold LEED certification) I would have liked to see a more holistic approach. For example -integrated trainings for staff and youth so that the ongoing use of the building (in terms of waste, reuse, recycling and energy consumption) could be as lightfooted on the environment as the approach to choosing building materials was. Fortunately, now that we have moved into the facility we have the opportunity to offer these types of trainings on a broader scale than would have initially been possible. Hopefully they will be successful in challenging staff, youth, and our community to rethink their approach to green principles given that the Firehouse can be used as a teaching tool.

OTHER PERSPECTIVE

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Name	Michelle Botticelli	Title	Parent Volunteer/Fundraiser Committee Member
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Signature Michelle Botticelli

Digitally signed by Michelle Botticelli
DN: cn=Michelle Botticelli, o=Zumix, ou=Zumix, email=momofamb@yahoo.com,
c=US
Date: 2010.11.08 20:52:41 -0500

Date 11/08/2010

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

When Angelina became an active member of Zumix I too became active. Watching all the wonderful and exciting events and motivational exercises within the "old" Maverick street building made me excited and hopeful. When I learned of the new building they had acquired, I felt an overwhelming need to help.

I joined the Fundraising Committee and sat on many parent/student panels. I expressed (sometimes too much I feel) my feelings moving into a bigger space and not losing the closeness, warmth and family-like atmosphere. We brainstormed ways to utilize the front open space to bring in revenue as well as the need to get Alumni involved.

I find myself daily talking about how amazing Zumix is and how everyone needs to support the program. Non-profits survive through fundraising, grants, generous donations and commitment.

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

First, cleaning up a large space that has been vacant for so long brought beauty to the neighborhood. Walking home from work or school, as you pass Zumix you notice alot of activity coming from inside. You can hear students performing on stage, you hear the Zumix Radio Station broadcasting live outside of the Firehouse.

Zumix has provided a space for new students easy access to take classes or just stop by and talk with the staff. The door is always open here. Since moving I notice more people stopping and looking in wondering what happy things are going on.

Music brings people together. No matter what your culture is, music is universal

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

I can only answer this question from a personal perspective. My biggest concern was losing the warmth and closeness of the old building. The old building was all on one floor. It was easy to see everyone, give out your hugs, kisses, and how are you doing today.

In the new building, you have to go to the second floor to say hello to the administration and to the basement to see the teachers. The building is so sound proof one has to listen really hard to hear the music. Though this may sound negative it is not. The Firehouse has taken on its own warmth and inviting feeling. Actually, I find myself comparing the beauty of the Firehouse to the old location. I enjoy meeting with the staff and discussing ways to raise money for Zumix or just talking about life, away from the classes. I visit my daughter during her lesson and enjoy not being interrupted by students coming and going.

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

First let me say, I don't think there is a least successful aspect to this project.

The most successful aspects are: Cleaner air quality; Larger performance space; individual rooms for lessons; bright open atmosphere; larger space means more students can participate in programs; opportunity for community members to utilize great room space for meetings, swing dancing, fundraising, etc...

OTHER PERSPECTIVE

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Signature  Date 11/11/2010

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

Soon after we moved to East Boston in 2006, we discovered ZUMIX and its ambitious plan to renovate and move into the Sumner Street firehouse. Chrissy started volunteering with ZUMIX within six months of our move, and we can say with sincerity that meeting Madeleine and working with the organization was one of the primary ways we became integrated into the fabric of the neighborhood.

When Chrissy joined the ZUMIX board in November 2008, her first role was to chair the moving committee to the new building. In that role, she coordinated volunteers that assisted in planning the physical move from Maverick Street to the firehouse. This process engaged local volunteers as well as those from suburban communities to plan everything from where art would go in the new building to finalizing plans for the actual moving brigade. On a cold, icy day last Winter, hundreds of dedicated volunteers showed up to help with the move. Together they passed boxes, guitars, drums and furniture from one building to the next. In a matter of hours, most of the work was done and 200 shared hot chocolate and live music in ZUMIX's new home.

Since then, Chrissy assumed the Treasurer post on the board, heading up the committee that manages ZUMIX's finances. In 2010, Steve served on the planning committee for the first annual Massport & ZUMIX Run to the Beat 5K race, a fundraiser that attracted 250 runners and raised nearly \$11,000. We take friends and family members through the building at every opportunity, so proud of both the organization and its new headquarters.

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

ZUMIX has been impacting our neighborhood for the last 20 years, and the Firehouse will quite simply magnify its efforts to empower youth through music and the arts. The most obvious improvement is the space: with over 9,000 square feet of programming space at the Firehouse, ZUMIX can comfortably serve many more youth than they could at their previous (and much smaller) location. And with an increase in quantity came one in quality as well. State-of-the-art equipment and instruments throughout the building give ZUMIX's youth the very best tools with which to learn, as well as the pride of knowing ZUMIX is giving them the best.

But beyond youth programming, the Firehouse is an outpost for goodness in our neighborhood. The building rarely sits empty, with community groups using it for parties and meetings, bands playing shows on its top-tier sound system, neighbors dancing swing or salsa late into the night, or art enthusiasts viewing a stirring new installation.

One of the proudest moments for us came as we were walking home from the T one night. We heard the music first: it was a hip-swaying, foot-tapping salsa beat, not too uncommon for East Boston. But as we got closer to the Firehouse, we saw a ZUMIX filled to capacity, the crowd spilling onto the sidewalk outside. Those at the back were craning their necks to catch a glimpse of the band on stage. As we looked closer, we noticed the crowd primarily reflected the Hispanic flavor of East Boston, and we realized that the Firehouse was being used just as it was planned -- for everyone in our community.

OTHER PERSPECTIVE (CONT'D)

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

We don't know of any compromises required with the community to complete the Firehouse. If anything, the Firehouse was wholeheartedly welcomed by the community because of ZUMIX's sterling reputation and the fact that ZUMIX was restoring an unused, historic building, and that the organization's presence has contributed to the transformation of East Boston into an arts hub.

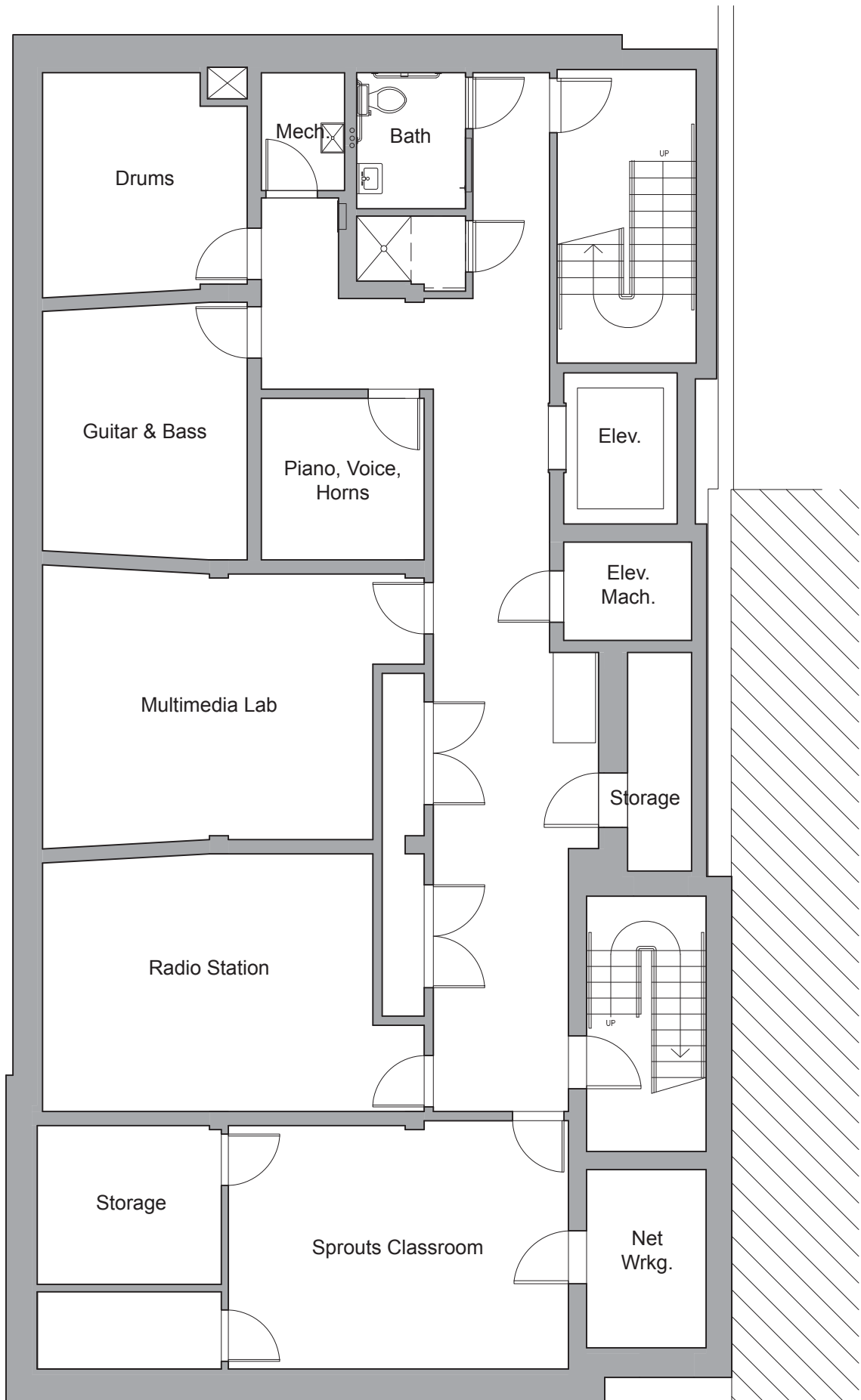
4. What do you consider to be the the most and least successful aspects of this project?

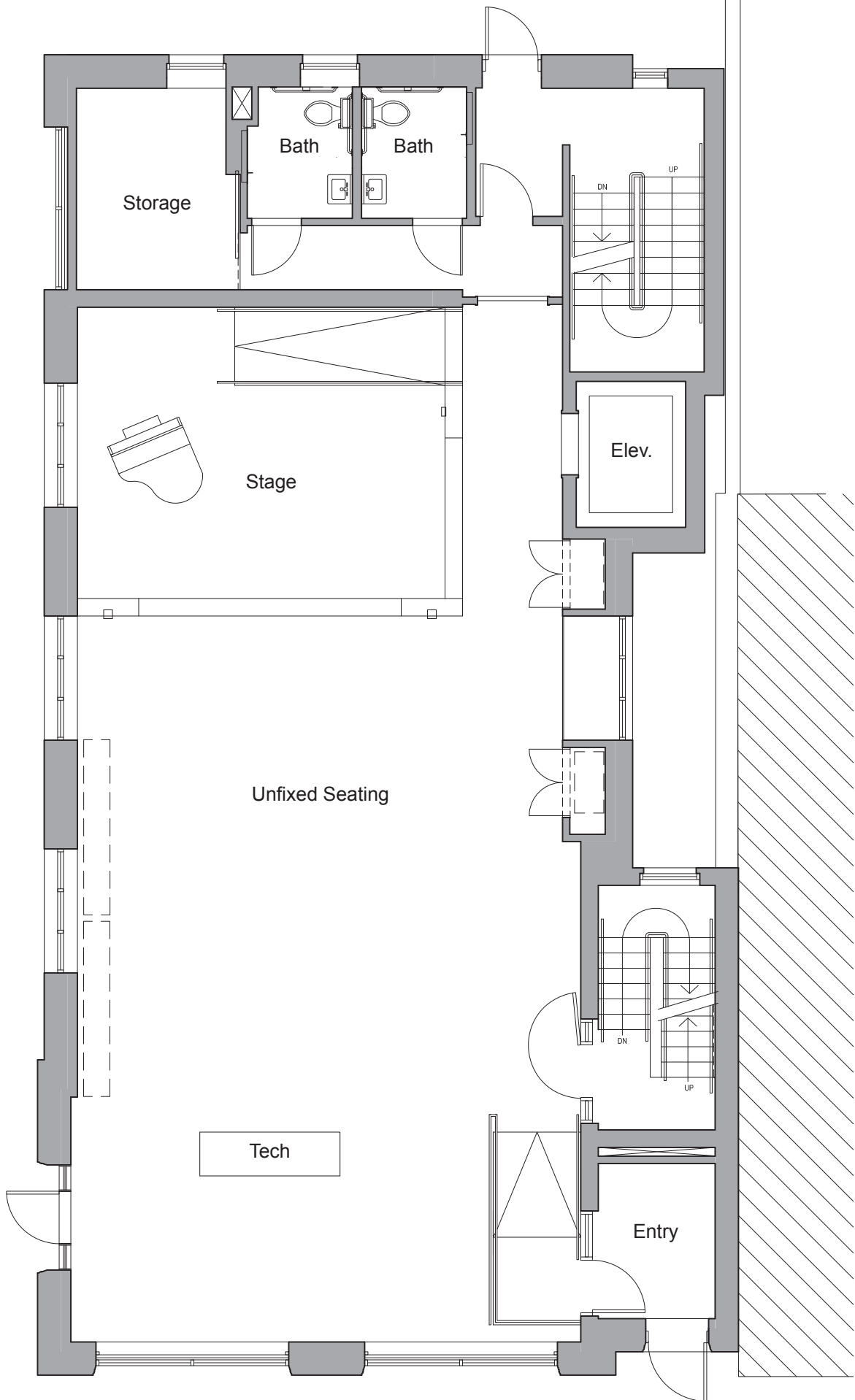
Without a doubt, the Firehouse development has been much more successes than not. Here are a few of the many successes we've noticed, both in the development process and implementation of the Firehouse space:

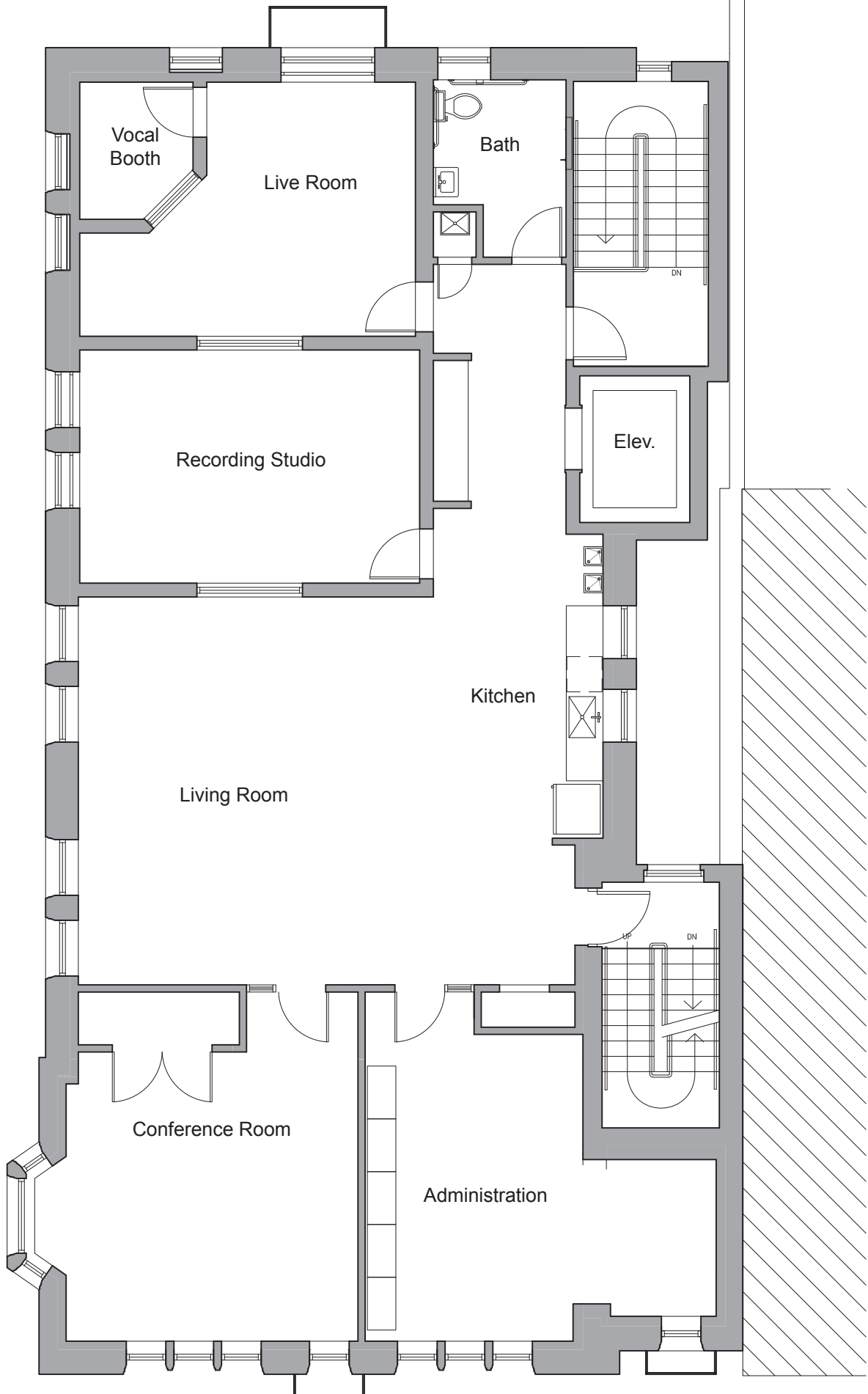
- The building's central location provides greater community awareness of ZUMIX and its programming opportunities
- Its innovative design serves as an example for other nonprofits in green architecture and good design
- Broadens the scope of "the arts" and creativity within East Boston, from Saturday night swing dancing to an auction benefitting a preschool co-op
- For five years, a large chunk of the East Boston community (of all races and creeds) came together to support ZUMIX and the Firehouse effort, and as a result many dozens more people are now active within the neighborhood

Less successful aspects:

- That it took five years from inception to move-in (though, as mentioned above, this was also a positive because it integrated many new people in the process)
- With such community anticipation and build-up to the Firehouse move-in, excitement has dropped off a bit. There is now a need to shift the narrative to focus more on programming rather than the Firehouse facility.







Each room in the Firehouse was thoughtfully designed to accommodate the varying needs of ZUMIX's programs.



The ZUMIX Firehouse, as a Gold LEED Certified project, continues the trend of Green community space in East Boston.



The ZUMIX Firehouse is quickly becoming a lively destination for arts and community events



Photograph by Erik Jacobs/Jacobs Photographic



Photograph by Erik Jacobs/Jacobs Photographic

From the very first demolitions, to fundraising, moving day, and our Ribbon Cutting Ceremony, the Firehouse has been a community effort.





The ZUMIX Story

Background

1990 marked the worst year of gang violence in Boston's history with 152 homicides recorded. To make matters worse, many of the victims and perpetrators were youth.

ZUMIX was founded in 1991 in response to this terrible wave of violence. Our goal was very simple - to improve the lives of at-risk teens by involving them in music.

With \$200 in start-up funds, we launched a songwriting and performance program designed to help young people explore who they were, what they wanted to be, and how societal issues such as violence affected their lives.

With the power of music, ZUMIX challenged young people to step out of their realities and imagine a better world. Through original songwriting, youth transformed their personal life challenges into inspiring stories of strength and resiliency. Public performance allowed them to share these strong messages with the community and with audiences of their peers, through the universal language of music.



Jennifer Aldana (14) at the Sacred Heart Festival, Summer 2007

Mission

The mission of ZUMIX is to empower youth to use music to make strong positive changes in their lives, their communities, and the world. We believe that arts and cultural opportunities are fundamental to human progress and are the most powerful means to building community.

Programs

ZUMIX offers award-winning **Hands-On** programs in four distinct areas: original songwriting, vocal & instrumental music, audio technology, and low-powered community radio.

Programs are designed to involve youth in activities that help them articulate their dreams, examine their obstacles, and navigate successfully from adolescence to young adulthood.

Community Arts programs such as concerts and festivals provide young people with a real-life context for their work, giving them opportunities to share their expertise as artists and technicians, with the community at large.





Matt DiFeo (16) received a full scholarship to Berklee's summer 2008 SYSTEM 5 program

Neighborhood

East Boston is a geographically and socially isolated working-class community, separated from the city by the Boston harbor. Home to Logan International Airport, East Boston struggles with issues of noise, air quality and traffic congestion. However, with spectacular waterfront views and near completion of the MBTA Blue Line renovations, East Boston is becoming a desirable place to live and to work.

Social Problem

- One in four East Boston teenagers lives in poverty
- 40% of East Boston adults over 18 do not have high school diplomas (compared to 21% for Boston overall)
- East Boston is the East Coast hub for two California-based Latino gangs
- Public schools in East Boston do not provide solid music programs
- Only 1% of the City's cultural programs for youth are located in East Boston

Key Accomplishments & Social Impact

- Started with \$200 out of the founder's home
- Serve 300 youth per year in after-school and summer programs
- Received the Best Practice Award for "Teen Centered Environment," from The Boston Foundation & Boston's After-School for All
- Root Cause and Social Innovation Forum - Arts Innovator for 2006
- Selected through a competitive process by the City of Boston to renovate a neighborhood firehouse in partnership with the East Boston Community Development Corporation





Melissa and Fabiola Palomino have studied music at ZUMIX for over six years

Population Served

According to the 2000 Census, Latinos now comprise 39% of the East Boston community, compared with 14% of Boston as a whole. The median per capita income in East Boston is \$15,168. The poverty rate is nearly 20% - and 40% for female-headed households with children under age 18. Forty percent of East Boston adults over 18 do not have high school diplomas, compared to 21% for Boston overall.

Participation in our programs reflects these local demographics. We serve a mixture of 42% Latino; 30% White; 20% Black, and 8% Asian youth. Most of the young people we serve come from families headed by single mothers, many from immigrant families where the language spoken at home is not English.

Participants range in age from 5 to 25 with outreach focused on youth ages 12 to 16. Seventy percent of ZUMIX youth live in East Boston; youth from other areas of Boston are also welcome. Some ZUMIX participants are court involved, roughly 20% live in public housing and 40% receive public assistance. Ninety-five percent are low or moderate income by HUD standards.



Jose Resto (18) performs his original hip hop tune at "Know What's Up!"

Collaboration

ZUMIX collaborates with numerous organizations providing important resources for participants and staff. Boston-based partners include: Berklee College of Music, giving priority to ZUMIX participants for their summer System-5 program; The New England Institute of Arts and Communications, providing interns to support our music and technology programs; and The Greater Boston Center for Healthy Communities, providing training for ZUMIX staff and youth leaders. Local collaboration is also an important part of our work. East Boston collaborators include: East Boston Main Streets, connecting ZUMIX with the support of local businesses; Mario Umana Academy Middle School, where we offer on-site instrumental lessons as part of their Whole School Improvement Plan; and Excel Academy Charter School, who contracted with us to provide exclusive classes for Excel students on-site at ZUMIX as part of their Friday enrichment curriculum.

Organizational Structure

ZUMIX's 10-member Board of Directors meets monthly. Members have a broad range of financial, strategic planning, arts programming, facilities development and fundraising expertise. A Board assessment survey has identified desired Board composition with regard to demographics, skill sets, experience and resources. All of these efforts have improved our ability to reach our constituents while significantly enhancing our skill base and fundraising potential.



Artist's rendering of the firehouse performance space scheduled to open in summer 2009

New Development

In May of 2005, The City of Boston awarded ZUMIX and our development partner, the East Boston Community Development Corporation, the Engine Company 40 Firehouse. This new location offers a very special opportunity: the potential to transform a long-abandoned building into a beautiful, functional, and inspiring cultural and performance space for ZUMIX programs, our young participants, and the East Boston community at large.

Goals

- Raise \$4.2 million to support the development of the firehouse
- Develop the building to LEED Silver Certification standards
- Complete renovations with an anticipated move-in date of summer 2009
- Increase annual enrollment from 300 to 450 youth per year
- Increase audience for ZUMIX Radio broadcast at 1630Am & on the web

Current Budget

Operating: \$518,000 Capital Campaign: \$4.2 million

ZUMIX

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W: (617) 568-9777
www.zumix.org

East Boston, MA 02128
F: (617) 568-9797
zumixmail@zumix.org



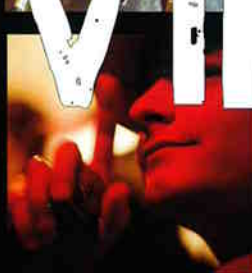
ZUMIX sound engineers *Pam Nuñez* and *Hector Granados*. Pam will attend MIT this summer

Capital Needs Overview



I CHOOSE TO COME TO

ZUMMIX



Tocsin
(tòk sìn)

- n. 1. a) An alarm sounded on a bell.
b) A bell used to sound an alarm.
2. A warning; an omen.



ZUMIX FIREHOUSE

OFFERS PROGRAMS FOR AGES 7-18 IN

Instrumental Music
Performance
Song Writing
Recording
Audio Engineering
Zumix Radio

260 Sumner Street
East Boston, MA 02128
(two blocks from Maverick Sq).
(617)-568-9777
www.zumix.org

Tocsin

A non-narrative multimedia
installation by Liz Nofziger

260 Sumner Street
East Boston, MA
02128

12.05.09—12.20.09*

Reception: Sat., 12.12.09, 3—6 pm

Hours: Wed.—Fri. 4—6 pm
Sat.—Sun. 12—4 pm

*Also by appointment through 01.03.2010
call 617.504.1237 or email liz@tocsin.us

www.tocsin.us

Special thanks to the LEF Foundation and Zumix.



T 2 blocks to Maverick Square Station

