

STAFF REPORT 8/8/2018 MEETING
APPLICATION NUMBER 18-5810

PREPARED BY: J.ROSS

ADDRESS: 3001-3035 BEAUBIEN; 2968-2994 BRUSH 418-432 WATSON, and 429-437
WILKINS

HISTORIC DISTRICT: BRUSH PARK

APPLICANT: MIKE ESIAN

PROPOSAL

As per the attached, the project area includes the empty block of land which encompasses parcels addressed at 3001-3035 Beaubien, 2968-2994 Brush, 418-432 Watson, and 429-437 Wilkins. Non-historic age apartment are located to the direct south and east of the project area. A small historic-age brick church and gas station are located to the north, across Watson Street. Empty lots with ca. 1890 and 1900 historic-age, single-family brick homes are to the east of the development.

The current application is a proposal for the erection of three new buildings: two within the boundaries of the district (labeled as “The Flats at Brush” and “The Urban Studios”) and one outside, but adjacent to the district (located at the corner of Wilkins and Beaubien). With the current proposal, the applicant is seeking the Commission’s approval of the two buildings within the district’s boundaries. They are presenting information on the third building outside of boundaries for Commission comment. Specifically, as per the submitted, the following buildings will be erected within the district boundaries:

The Flats at Brush (located at the corner at Brush and Watson)

This building shall display a rectangular plan which measures 189’-6”x56’-0”. The building will be 62’-high and include 5 stories. The roof is flat and exteriors will be clad with grey masonry at stories 2-5. The first story will display aluminum storefront windows and doors with concrete columns. The northeast corner will be inset at stories 1-4 and shall be clad with a red brick. The storefronts at the front (northwest corner) and rear elevation (southwest corner) will be canted to allow for a covered/sheltered entry porch area. All windows shall be aluminum (operation and dimensions not identified, specs not provided). Portions of the building at the second and fourth story will be inset to allow for the location of decks with planters in those areas.

Urban Studios (midblock on Watson)

This building shall display an irregular plan which measures 189’-6”x80’-8”. The building will be 31’-high and include 2-3 stories. The roof is flat and exteriors will be clad cement board and metal panels. All doors and windows will be aluminum (operation and dimensions not identified, specs not provided).

Please note that the third building, known as “The Flats at Beaubien” is directly outside of the district. The applicant is seeking the Commission’s comment on the design. Please see the attached proposal for a description of this building. Note that staff did request that the applicant provide a letter of opinion on the project from the Brush Park Community Development Corporation. However, such a letter has not been submitted with the current proposal. Also, please note that a landscape plan has not been submitted with the proposal. Finally, note that the applicant has provided a narrative which outlines the manner in which they feel that their project conforms to the district’s Elements of Design.

APPLICABLE ELEMENTS OF DESIGN

- (1) *Height.* Height varies in the district from one (1) to eleven (11) stories. In the area between Woodward and Brush, the original development was almost exclusively two and one-half (2 1/2) story houses. Later changes included the construction of apartment buildings among the houses, the majority of which are three (3) stories in height. The tallest building, the former Detroit Hotel, is located on Woodward Avenue in the commercial strip. All other buildings more than four (4) stories in height are located between Woodward and John R., and generally on or immediately adjacent to buildings on those streets. East of Brush, the original development ranged from one (1) to two and one-half (2 1/2) stories. Later redevelopment includes apartment buildings not more than four (4) stories tall, most often located on Brush. In the case of the nineteenth century houses located between Woodward and Brush, the two and one-half (2 1/2) story height implies more height in feet than usual, since ceiling heights in these houses are unusually high.
- (2) *Proportion of building's front facade.* Buildings in the district are usually taller than wide; horizontal proportions exist only in incompatible later buildings, except for row house buildings.
- (3) *Proportion of openings within the facade.* Areas of void generally constitute between fifteen (15) percent and thirty-five (35) percent of the total facade area, excluding roof. Proportions of the openings themselves are generally taller than wide; in some cases, vertically proportioned units are combined to fill an opening wider than tall.
- (4) *Rhythm of solids to voids in front facade.* Victorian structures in the district often display great freedom in the placement of openings in the facades, although older examples are generally more regular in such placement than later examples. In later apartments, openings tend to be very regular.
- (5) *Rhythm of spacing of buildings on streets.* The area between Woodward and Brush appears to have been developed in a very regular spacing, with fifty (50) foot lots. This regularity has been disrupted by the demolition of many of the houses, and the vacant land resulting, as well as the occasional combination of lots for larger structures, particularly close to Woodward. East of Brush, smaller lots were used in subdividing, but many buildings stand on more land than one lot, and the parcel sizes are now quite irregular, as is the placement of buildings.
- (6) *Rhythm of entrance and/or porch projections.* Most buildings have or had a porch or entrance projection. The variety inherent in Victorian design precludes the establishment of any absolute rhythm, but such projections were often centered. On Woodward, the commercial nature of most buildings and the widening of Woodward has effectively eliminated such projections.
- (7) *Relationship of materials.* By far the most prevalent material in the district is common brick; other forms of brick, stone and wood trim are common; wood is used as a structural material only east of Brush. Some later buildings have stucco wall surfaces. Originally,

roofs were wood or slate with an occasional example of tile; asphalt replacement roofs are common.

- (8) *Relationship of textures.* The most common relationship of textures in the district is the low-relief pattern of mortar joints in brick contrasted to the smoother or rougher surfaces of stone or wood trim. Slate, wood, or tile roofs contribute particular textural values where they exist, especially in the case of slates or shingles of other than rectangular shape.
- (9) *Relationship of colors.* Brick red predominates, both in the form of natural color brick and in the form of painted brick. Other natural brick and stone colors are also present. These relate to painted woodwork in various colors, and there is an occasional example of stained woodwork. Roofs of other than asphalt are in natural colors; older slate roofs are often laid in patterns with various colors of slate. Original color schemes for any given building may be determined by professional analysis of the paint layers on the building, and when so determined are always appropriate for that building.
- (10) *Relationship of architectural detail.* On the buildings of the Victorian period, elaborate detail in wood, stone, or sheet metal was common; areas treated include porches, window and door surrounds, cornices, dormers, and other areas. Later buildings are generally simpler, but include less elaborate detail in similar areas.
- (11) *Relationship of roof shapes.* Examples of many roof shapes, including pitched gable roofs, hip roofs, mansard roofs, and gambrel roofs are present. Different types are sometimes combined in a single structure, and tower roofs, cupolas, lanterns, belvideres, monitors, conical roofs are used on various Victorian houses. Flat roof areas in the center of hip or mansard roofs are frequent. Later apartment and commercial buildings generally have flat roofs not visible from the ground. The generally tall roofs add height to the houses of the Victorian period.
- (12) *Walls of continuity.* Between Woodward and Brush, the houses originally honored common setbacks which provided for front lawns. Some of the later apartments have not been set back to the same line as the houses amongst which they were built, thus disturbing the original line of continuity. On Woodward, the commercial development is typically at the sidewalk, creating a wall of continuity; this is not entirely continuous due to parking lots and some buildings set well back. On John R. and Brush, and east of Brush, buildings are typically placed at or near the sidewalk with little or no front yard. Where buildings are continuous, a wall of continuity is created.
- (13) *Relationship of significant landscape features and surface treatments.* The major landscape feature of the district is the vacant land, which creates a feeling that buildings are missing in the district. Some houses have more than the standard fifty (50) foot lot, and have wide side yards. Individual houses have front lawns often subdivided by walks leading to the entrance; lawns are exceedingly shallow or non-existent in the area between Beaubien and Brush. Side drives are rare, access to garages or coach houses being from the alleys. The closing of Watson and Edmund Place between John R. and Brush has created landscaped malls uncharacteristic to the district. Some walks of stone slabs have

survived; others have been replaced in concrete. Sidewalks are characteristically close to the curb.

- (14) *Relationship of open space to structures.* There is a large quantity of open space in the area, due to demolition of buildings. The character of this open space is haphazard as it relates to buildings, and indicates the unplanned nature of demolitions due to decline. The feeling created is that buildings are missing and should be present. On Watson and Edmund between John R. and Brush, the streets have been removed and replaced with landscaped malls. The traditional relationship of houses to street has thus become a relationship between houses and landscaped strip open space.
- (15) *Scale of facades and facade elements.* In the large houses between John R. and Brush, the scale tends to be large, and the facade elements scaled and disposed to emphasize the large size of the houses. Towers, setbacks, porches and the like divide facades into large elements. On Woodward, the scale ranges from very large, and emphasized by many small window openings, as in the former Detroit Hotel, and very large, made up of large architectonic elements, such as the churches, down to quite small, with large windows emphasizing the small size, as in some commercial fronts. East of Brush, the scale is smaller and the detail less elaborate, creating a more intimate setting with the buildings closer to the street. Later apartments are large in scale with simple but large elements near the ground and repetitive window openings above, frequently capped by a substantial cornice.
- (16) *Directional expression of front facades.* A substantial majority of the buildings in the district have front facades vertically expressed. Exceptions are some commercial buildings on Woodward, row houses on John R. or Brush, and some duplexes or row houses east of Brush.
- (17) *Rhythm of building setbacks.* Buildings on the north-south streets generally have little or no setback, while older houses on the east-west streets between Woodward and Brush have some setback, which varies from street to street, though generally consistent in any one block. Later apartments and commercial structures in that area often ignore the previously established setback. Between Brush and Beaubien, setback is generally very limited, only a few feet, if any, lawn space being provided between sidewalk and building.
- (18) *Relationship of lot coverage.* Older single family houses between Woodward and Brush generally occupy about twenty-five (25) to thirty (30) percent of the building lot, not including coach houses or garages. Later apartments and commercial buildings often fill a much higher percentage of the lot, sometimes approaching or reaching complete lot coverage. Between Brush and Beaubien, lot coverage for residential structures is generally about forty (40) percent, with commercial and later apartment buildings again occupying larger percentage of their lots.
- (19) *Degree of complexity with the facades.* The older houses in the district are generally characterized by a high degree of complexity within the facades, with bay windows, towers, porches, window and door hoods, elaborate cornices, and other devices used to

decorate the buildings. Newer houses in the northern end of the district and older houses in the southern end tend to be somewhat simpler than high Victorian structures between them; later apartments and commercial buildings tend to more classical decorative elements of a simpler kind.

- (20) *Orientation, vistas, overviews.* Houses are generally oriented to the east-west streets, while apartments and commercial structures are more often oriented to the north-south streets. The construction of the Fisher Freeway has created an artificial public view of the rear yards on Winder between Woodward and Brush. The vacant land in the area, largely the result of demolition, creates long-distance views and views of individual buildings from unusual angles which are foreign to the character of the neighborhood as an intensely developed urban area. Garages and coach houses are located in the rear of residential properties, and are generally oriented to the alley.
- (21) *Symmetric or asymmetric appearance.* In the Victorian structures, examples of both symmetric and asymmetric design occur; symmetry is more characteristic of the earlier houses, while the high Victorian examples are more likely to assemble elements in a romantic, asymmetric composition. Later houses to the north are more often symmetrical, especially when derived from classical precedent. Asymmetrical but balanced compositions are common. Later apartments are generally symmetrical.
- (22) *General environmental character.* The environmental character is of an old urban neighborhood which has undergone, and is undergoing, considerable change. The original development, reflected in the Victorian period houses, has been altered by the provision of more intensive residential development in the early twentieth century, the change in character of Woodward from residential to commercial at about the same time, and a long period of decline. (Ord. No. 369-H, ' 1, 1-23-80)

RECOMMENDATION

It is staff's opinion that the proposed new buildings are in keeping with the historic district's character. Staff therefore recommends that the Commission issue a Certificate of Appropriateness for the work as proposed because it meets the Secretary of the Interior Standards for Rehabilitation, standard number 9) *New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.* However, staff recommends that this COA be issued with the following conditions:

- HDC staff shall be afforded the opportunity to review and approve the final specs for the windows and doors
- HDC staff shall be afforded the opportunity to review and approve the final project's landscape plan
- HDC staff shall be afforded the opportunity to review and approve the final material and color palette for the project
- HDC staff shall be afforded the opportunity to review and approve and minor revisions to the project. If staff feels that any such changes do not meet the standards and/or are not in keeping with the originally-approved design, the project shall be forwarded to the Commission for

review and approval at their regular meeting.

An aerial photograph of a city, likely Atlanta, Georgia, showing a dense urban landscape with numerous skyscrapers in the background and residential or commercial buildings in the foreground. A prominent green rectangular area is highlighted in the lower-left quadrant of the image, indicating a specific site of interest. The text is overlaid on the right side of the image.

HISTORIC DISTRICT COMMISSION:

BRUSH AND WATSON

20180808

BRUSH AND WATSON

CONTEXT - EXISTING CONDITIONS

SITE PLAN - LANDSCAPE, ACCESS

AERIAL - PROGRAM

PLANS - ACCESS & DIMENSIONS

ELEVATIONS - MATERIALS

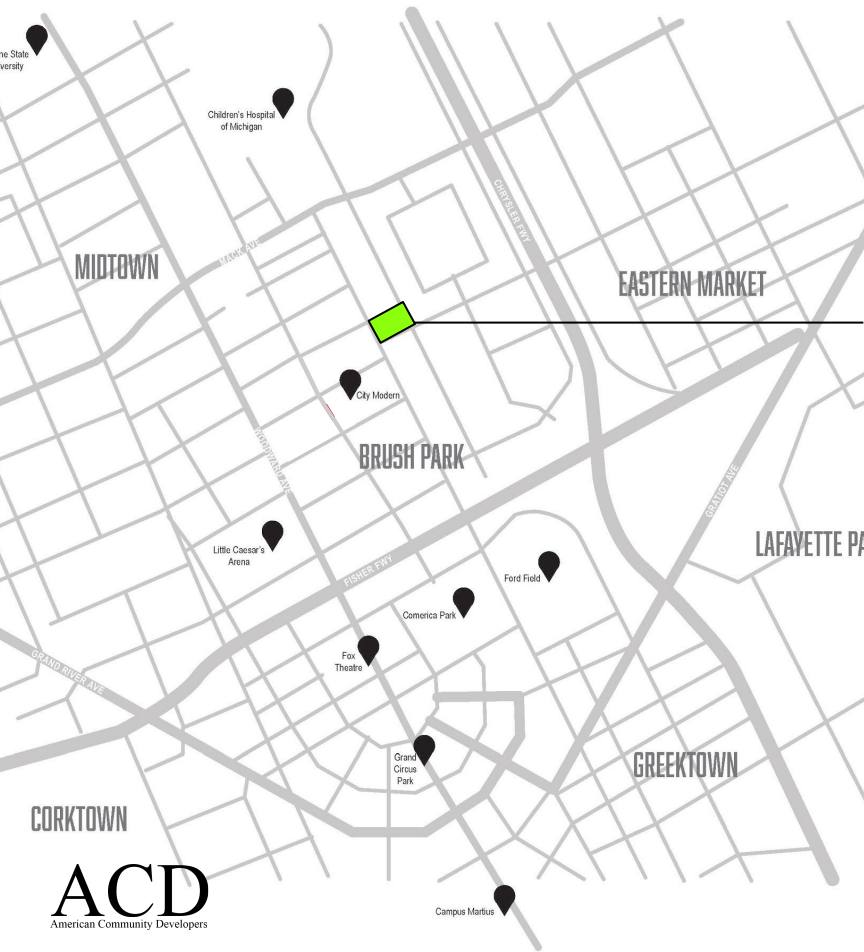
RENDERINGS - ELEMENTS OF DESIGN

APPENDIX : ELEMENTS OF DESIGN POINT BY POINT ANALYSIS



BETWEEN BRUSH STREET AND BEAUBIEN STREET & BETWEEN WATSON STREET AND WILKINS STREET

SITE LOCATION





BREWSTER
HOMES

VILLAGE BRUSH
PARK MANOR

REN CEN

DOWNTOWN

FUTURE
CITY MODERN

PROJECT SITE

WATSON STREET

BRUSH STREET

5

BREWSTER
HOMES

VILLAGE BRUSH
PARK MANOR

DOWNTOWN

FUTURE
CITY MODERN

PROJECT SITE

BEAUBIEN STREET

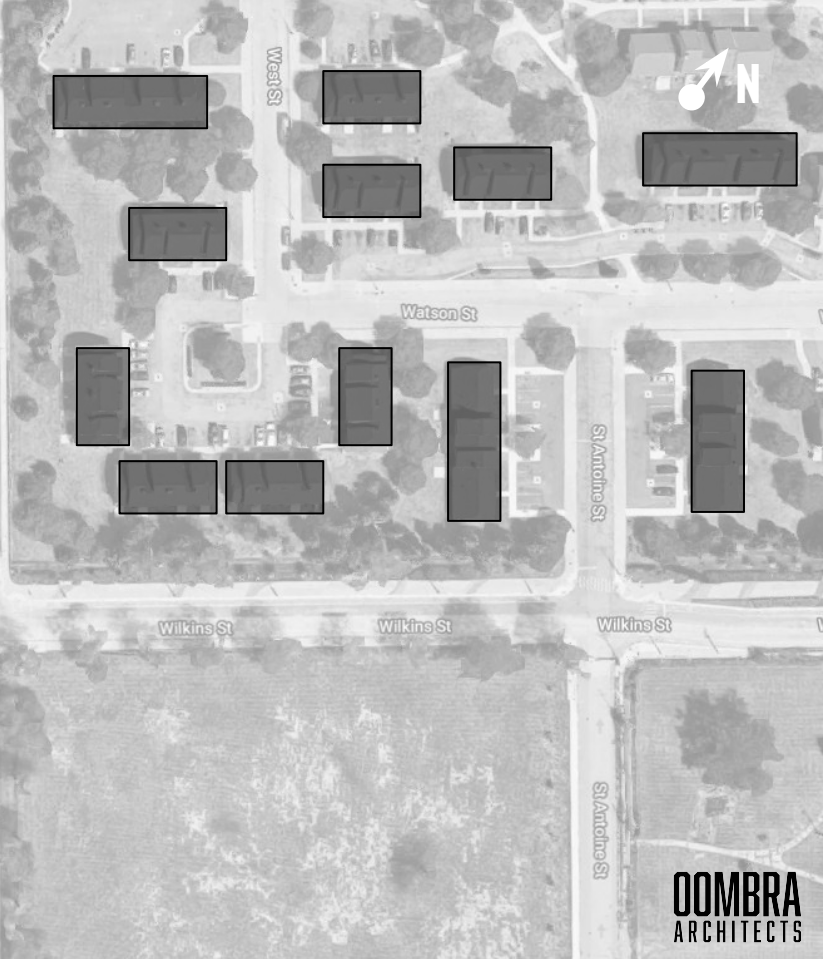
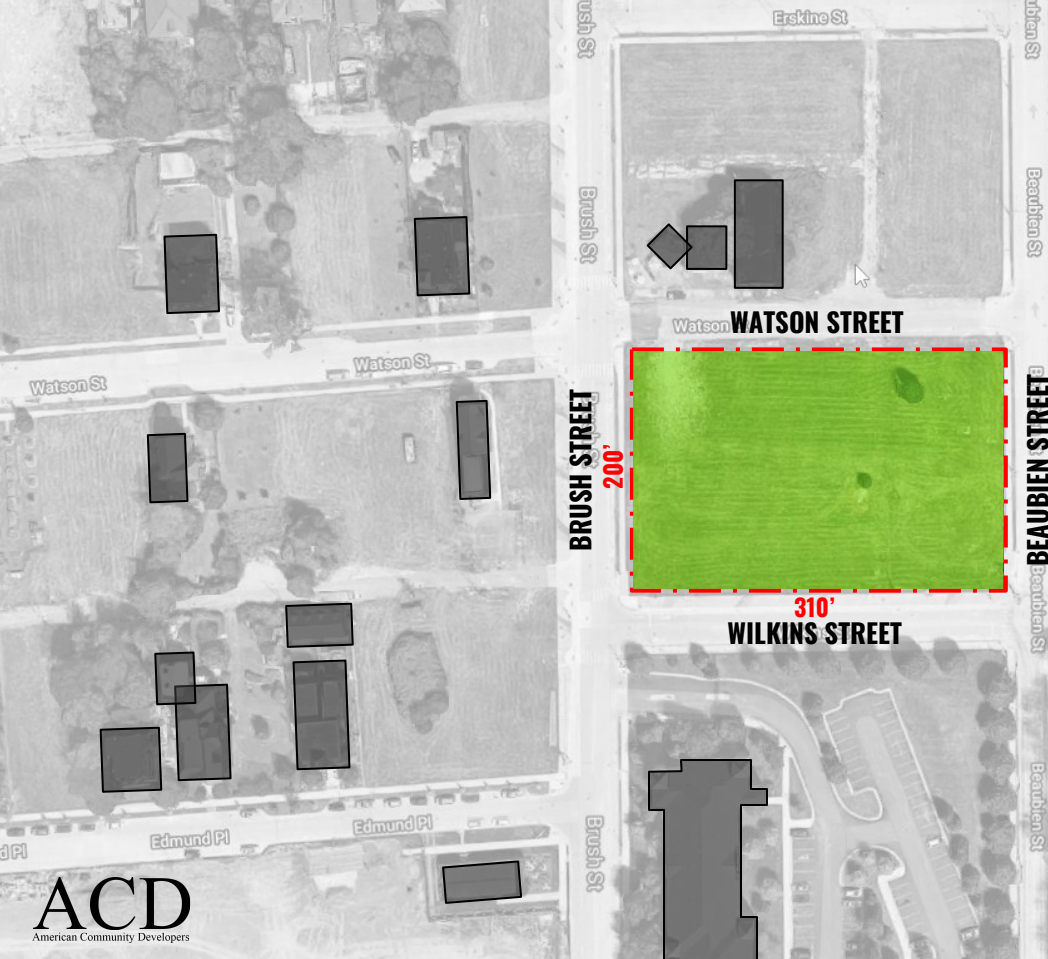
WATSON STREET

BRUSH STREET

312 WATSON

FUTURE
BRUSH HOUSE &
BRUSH 8





WATSON STREET HOMES



EDMUND PLACE HOMES



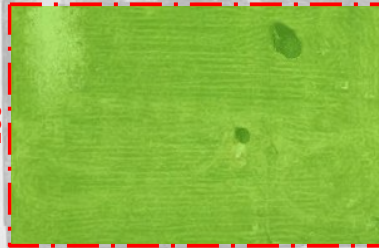
CITY MODERN



WATSON STREET CHURCH



WATSON STREET



WILKINS STREET

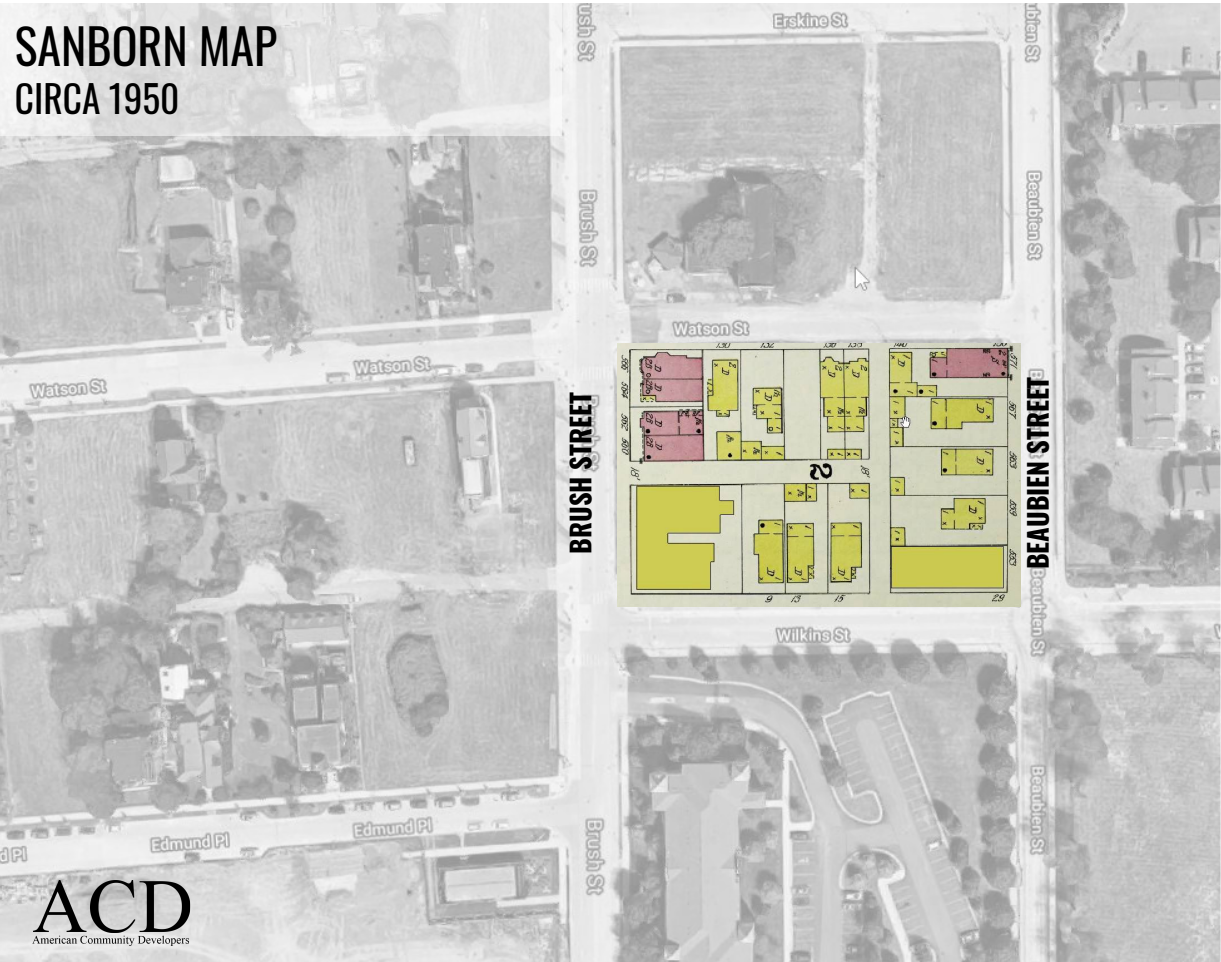
VILLAGE BRUSH PARK MANOR



BREWSTER HOMES

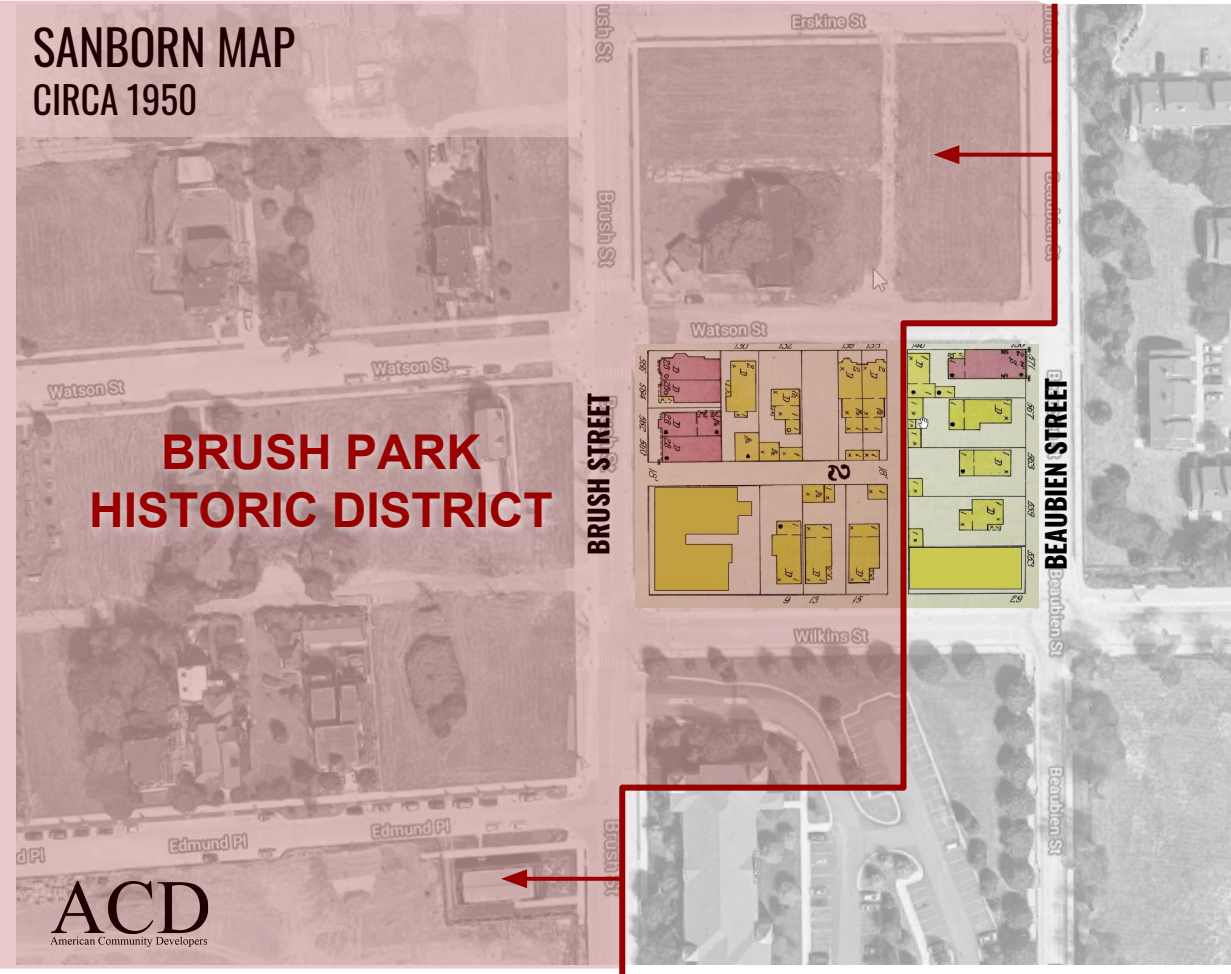


SANBORN MAP CIRCA 1950



SANBORN MAP
CIRCA 1950

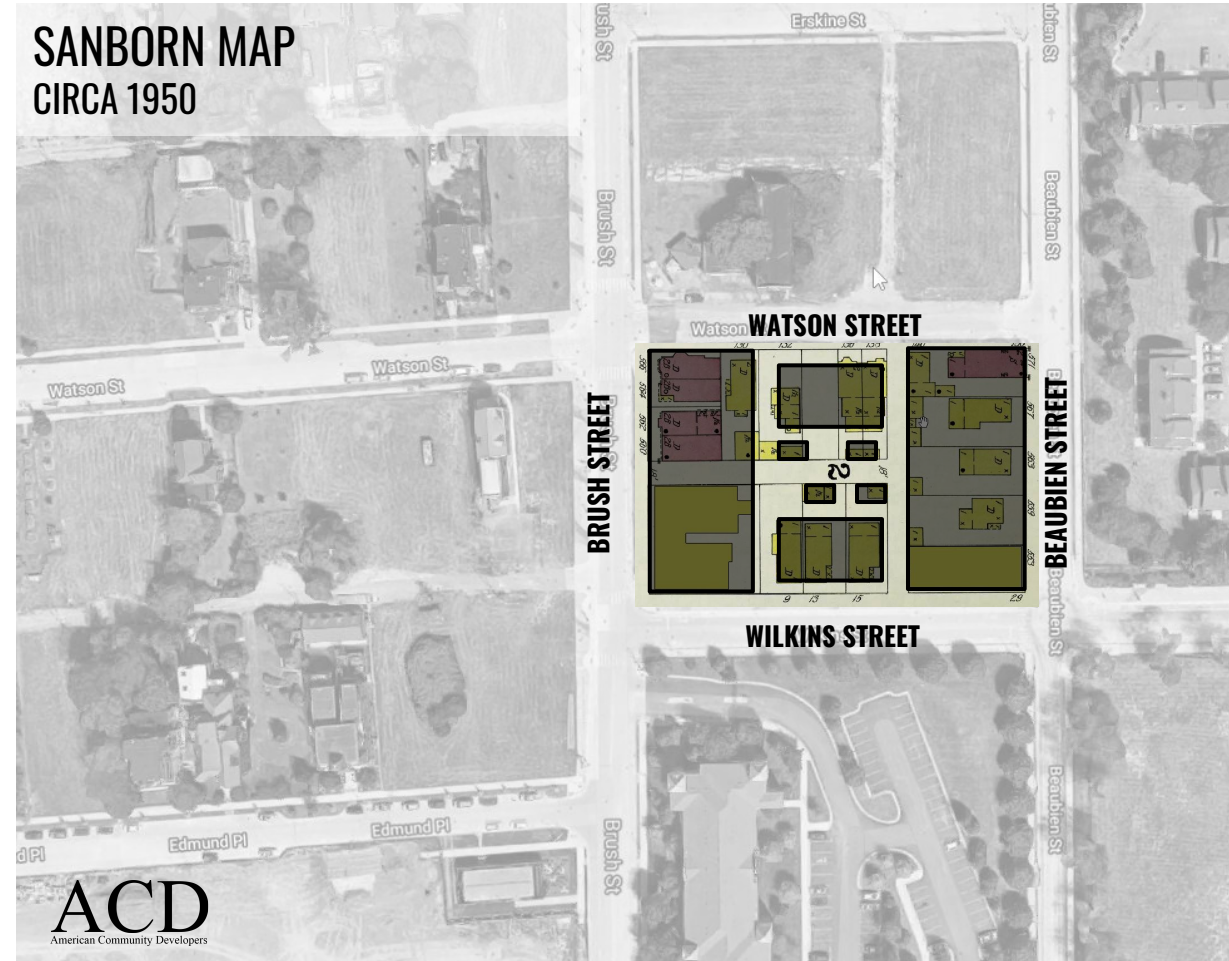
**BRUSH PARK
HISTORIC DISTRICT**



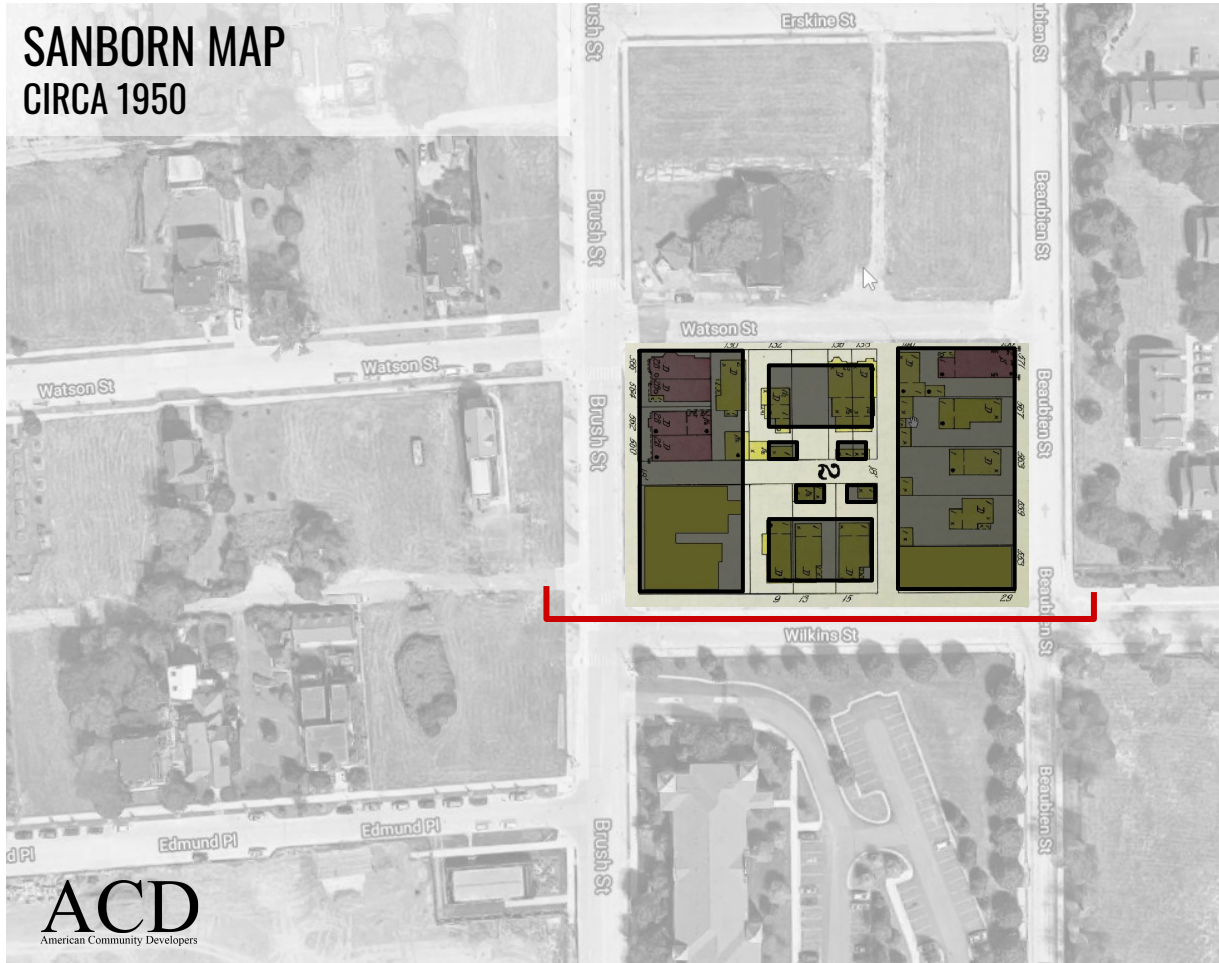
SANBORN MAP CIRCA 1950



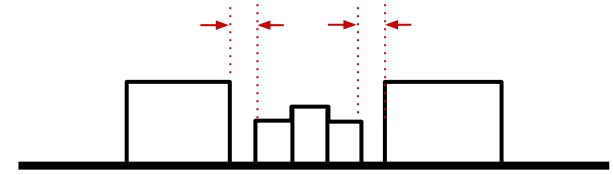
SANBORN MAP
CIRCA 1950



SANBORN MAP CIRCA 1950

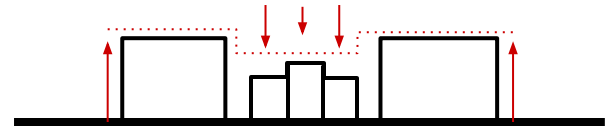


CONTEXT FORMAL CUES FROM THE PAST



WILKINS ELEVATION

SPACE BETWEEN BUILDINGS BUILDINGS



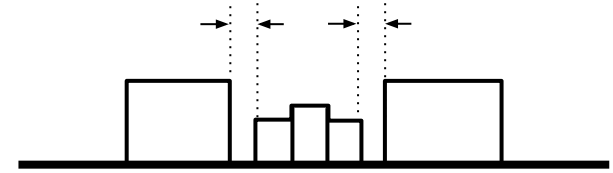
WILKINS ELEVATION

LARGER BUILDINGS ON BRUSH & BEAUBIEN
SMALLER BUILDINGS ON WATSON AND WILKINS

PROPOSED DEVELOPMENT

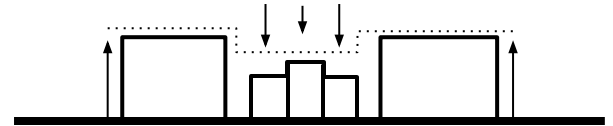


CONTEXT *FORMAL CUES FROM THE PAST*



WILKINS ELEVATION

SPACE BETWEEN BUILDINGS BUILDINGS



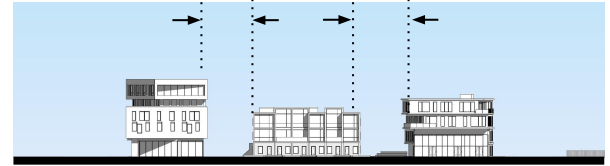
WILKINS ELEVATION

**LARGER BUILDINGS ON BRUSH & BEAUBIEN
SMALLER BUILDINGS ON WATSON AND WILKINS**

PROPOSED DEVELOPMENT

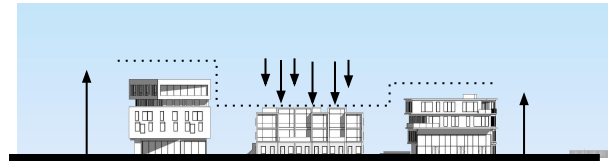


CONTEXT *FORMAL CUES FROM THE PAST*



WILKINS ELEVATION

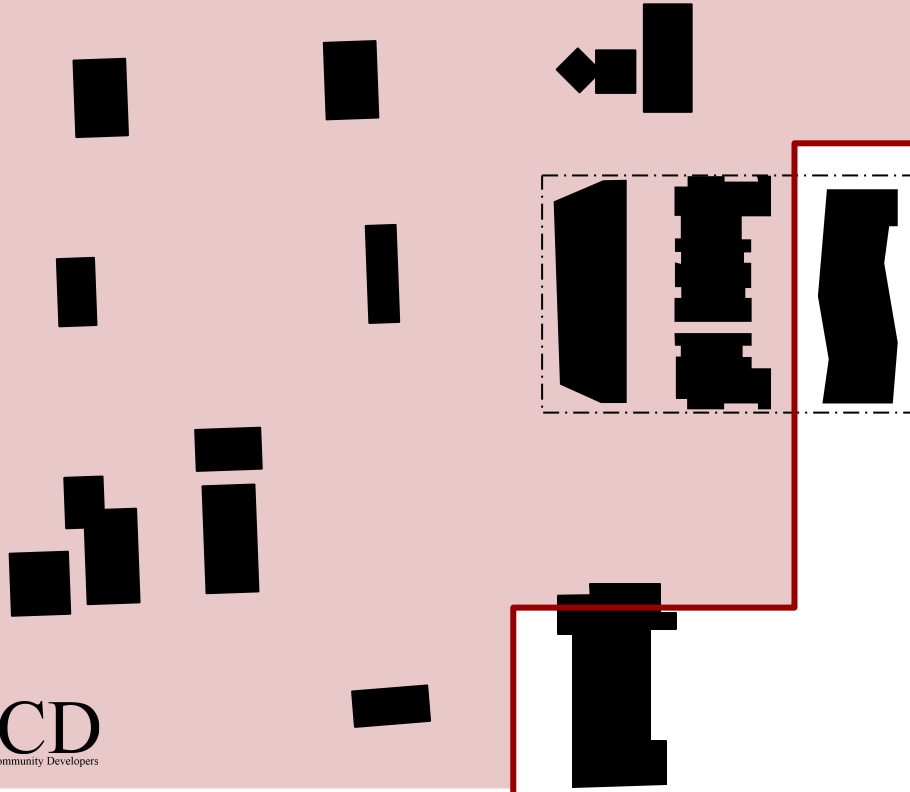
SPACE BETWEEN BUILDINGS BUILDINGS



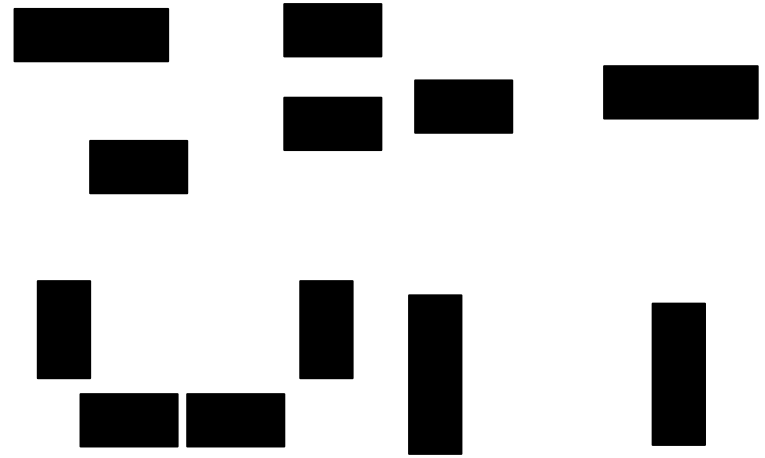
WILKINS ELEVATION

**LARGER BUILDINGS ON BRUSH & BEAUBIEN
SMALLER BUILDINGS ON WATSON AND WILKINS**

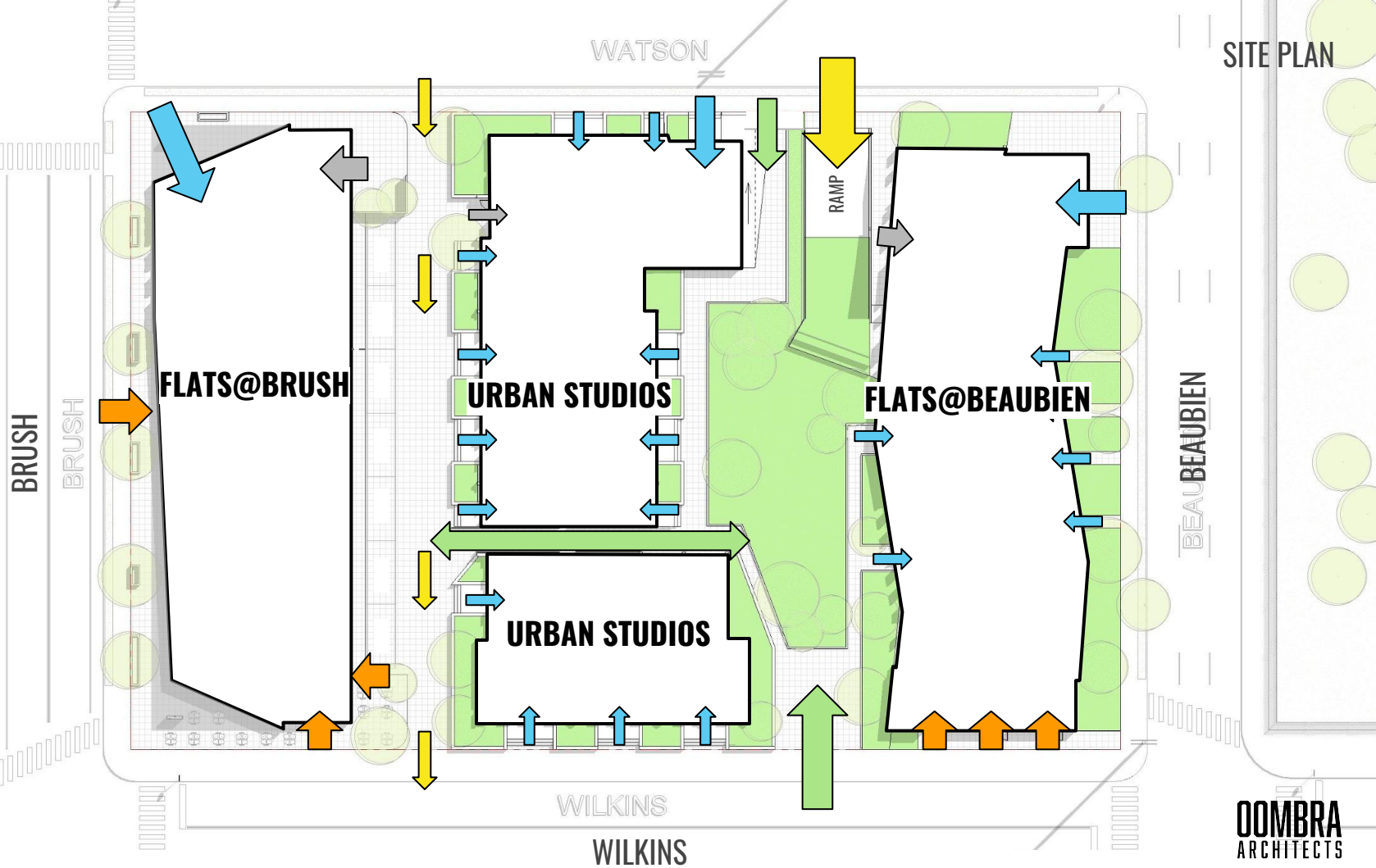
BRUSH PARK HISTORIC DISTRICT



CONTEXT *LOCATION WITHIN HISTORIC DISTRICT*



KEY:







FLATS@BRUSH
RESIDENTIAL &
8.5KSF RETAIL
5-STORIES

URBAN STUDIOS
RESIDENTIAL
3-STORIES

FLATS@BEAUBIEN
RESIDENTIAL
4-STORIES

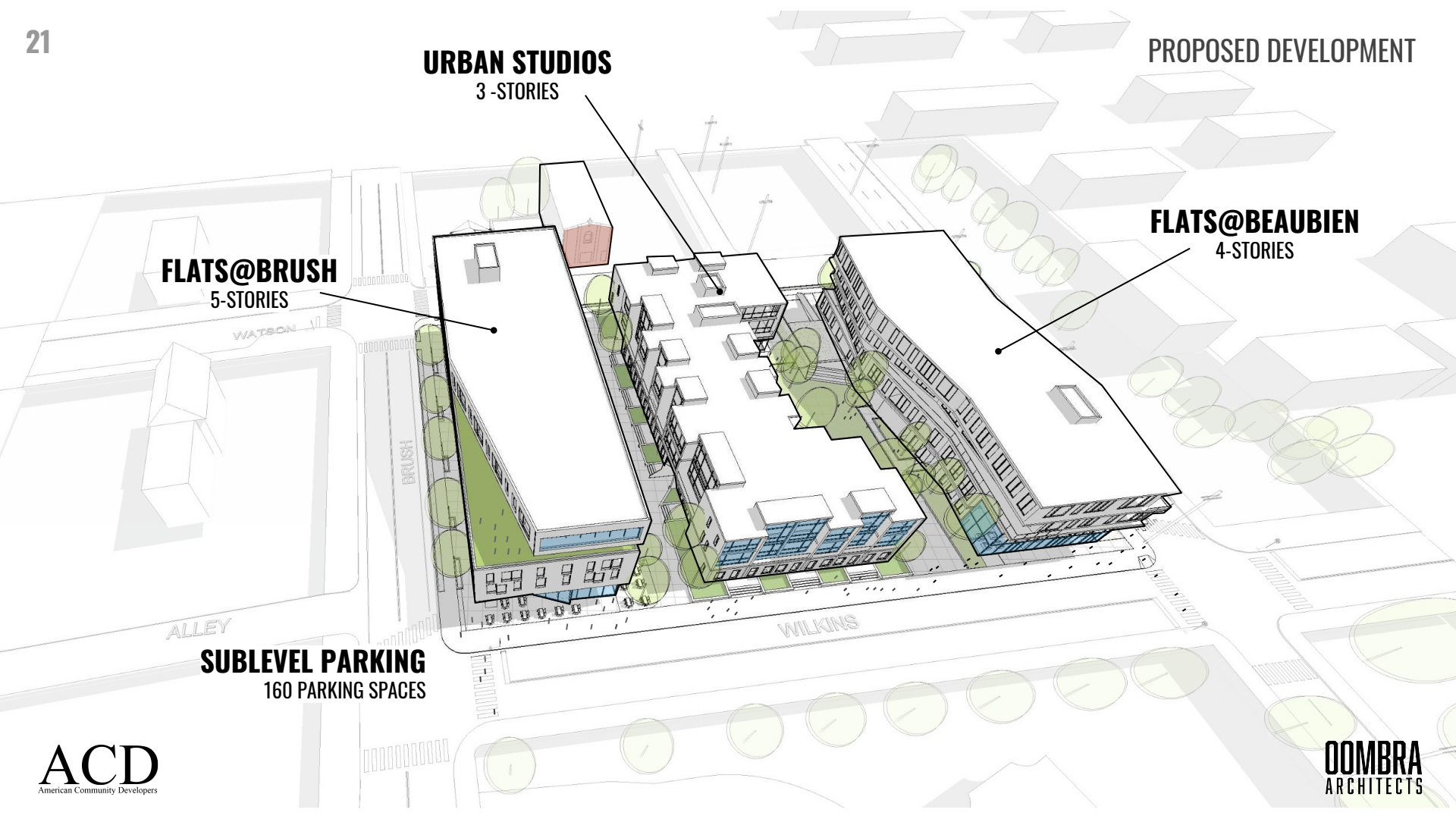
URBAN STUDIOS
3-STORIES

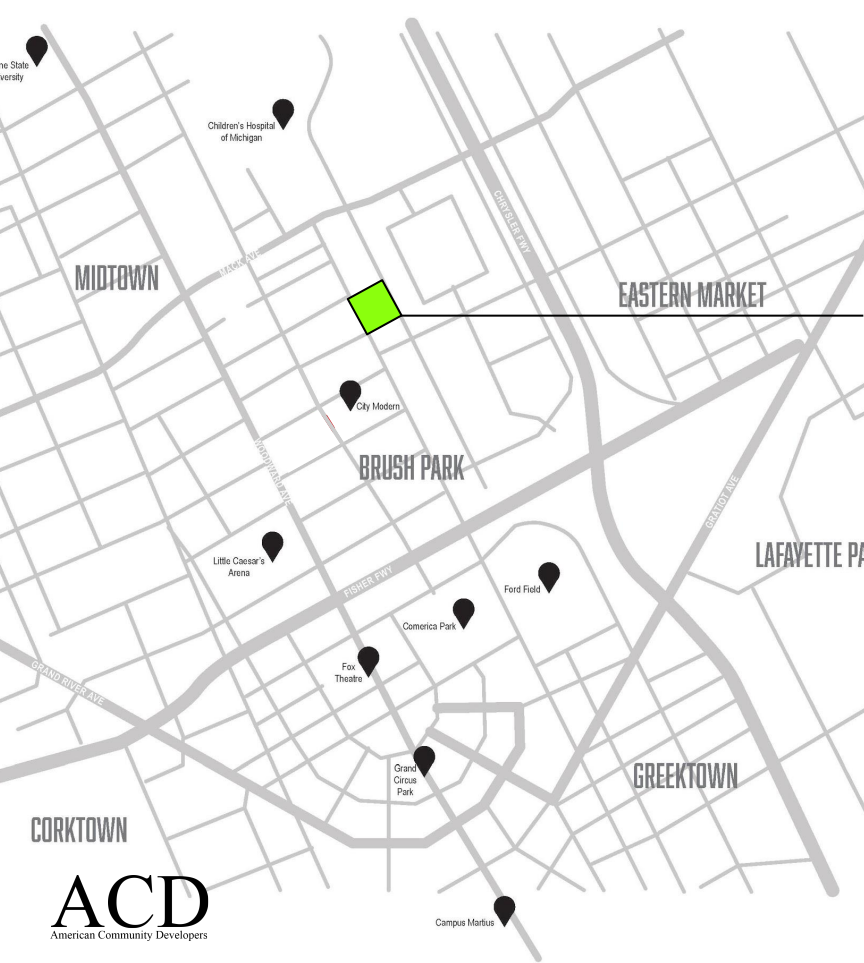
PROPOSED DEVELOPMENT

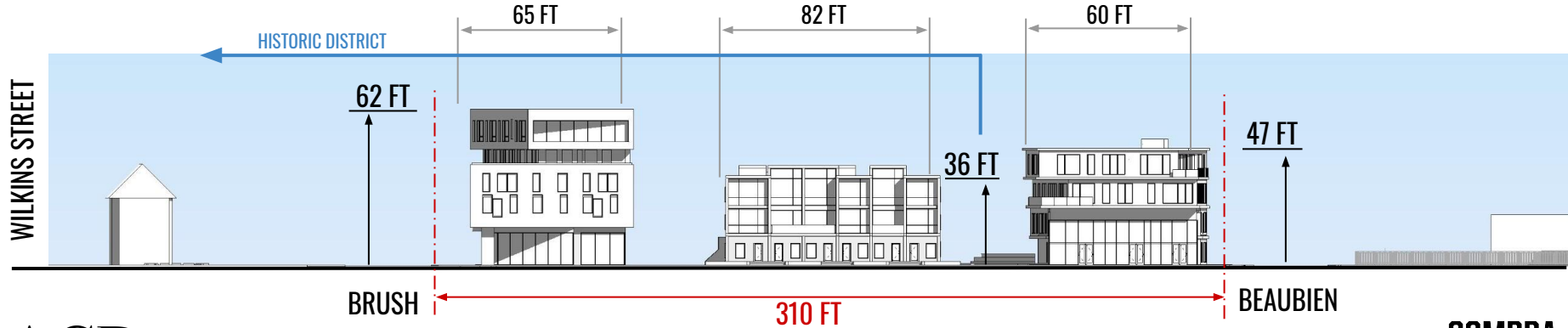
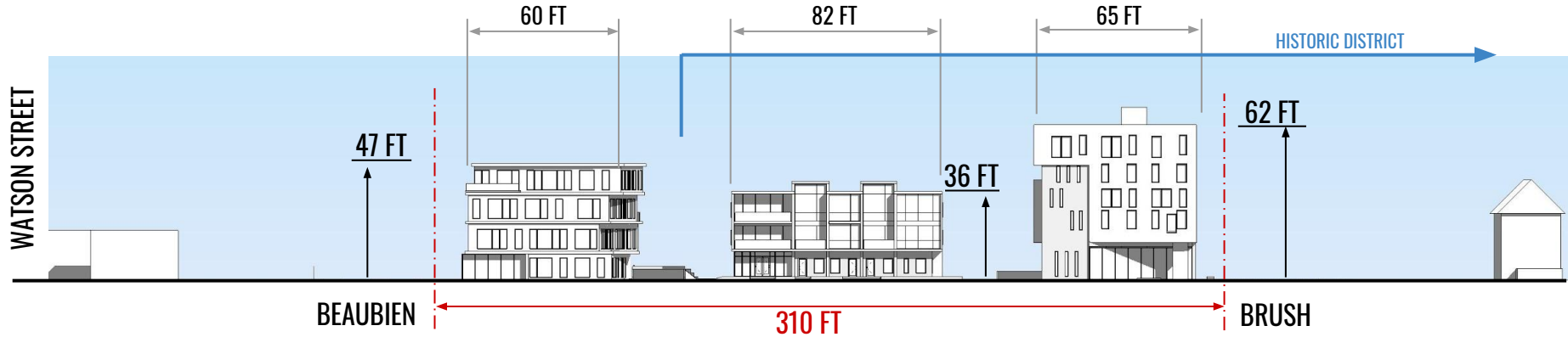
FLATS@BRUSH
5-STORIES

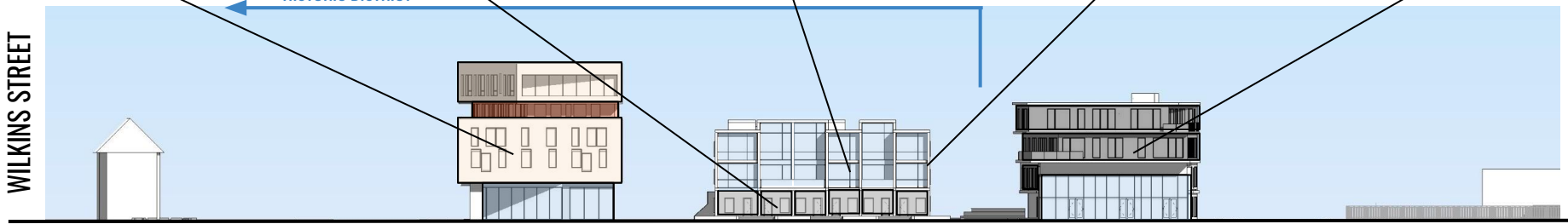
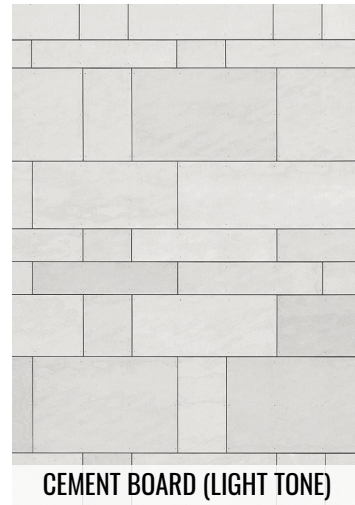
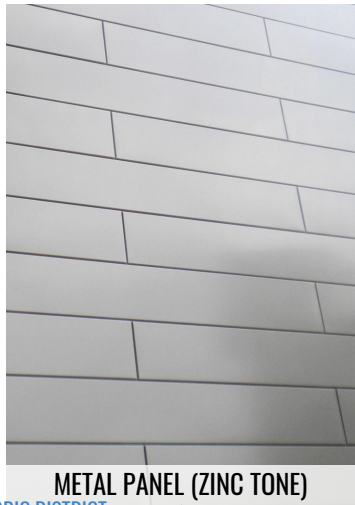
FLATS@BEAUBIEN
4-STORIES

SUBLEVEL PARKING
160 PARKING SPACES



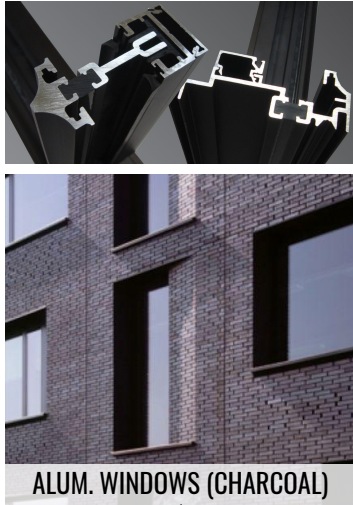








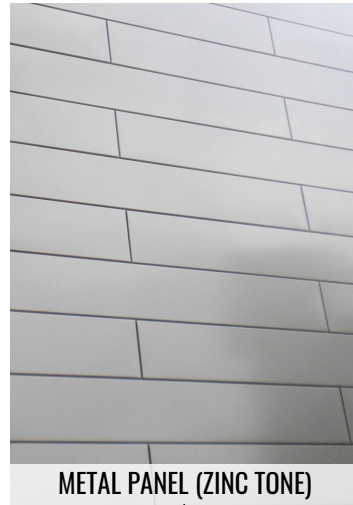
MASONRY (DARK)



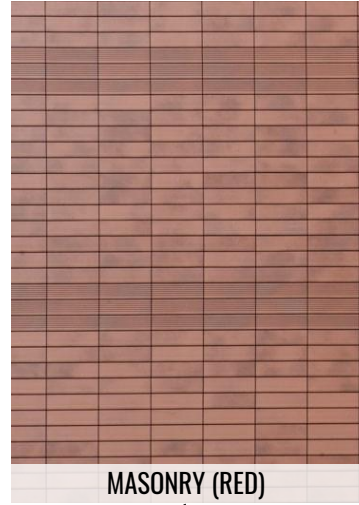
ALUM. WINDOWS (CHARCOAL)



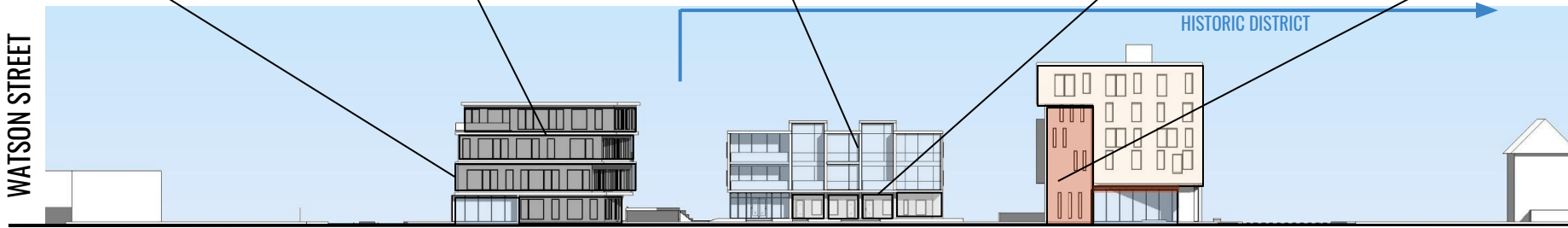
METAL PANEL (WARM TONE)



METAL PANEL (ZINC TONE)



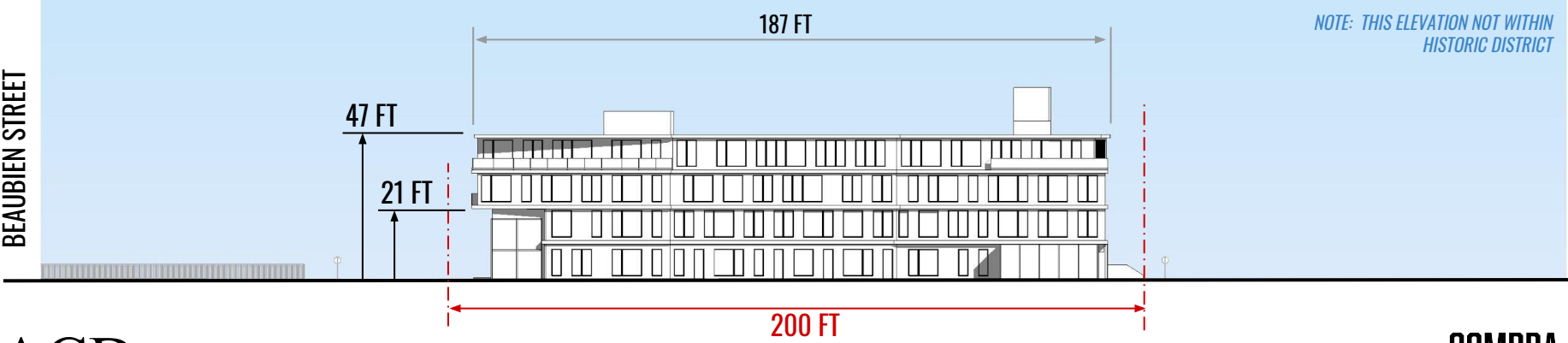
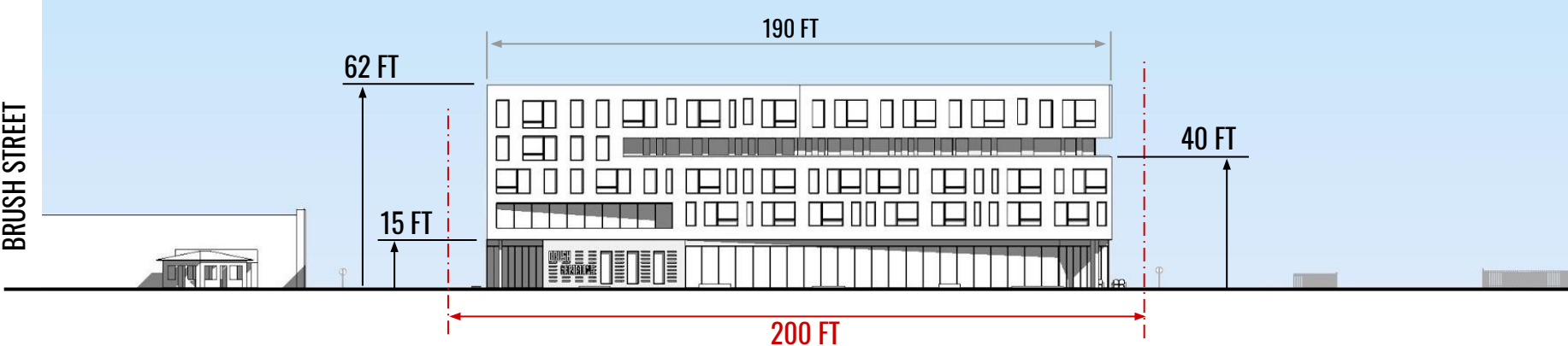
MASONRY (RED)



BEAUBIEN

BRUSH

ELEVATIONS & DIMENSIONS



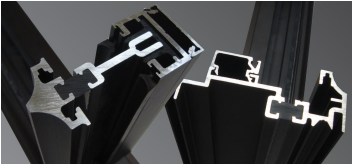
ELEVATIONS & MATERIALS



MASONRY (DARK)



GLASS GUARDRAIL



ALUM. WINDOWS (CHARCOAL)

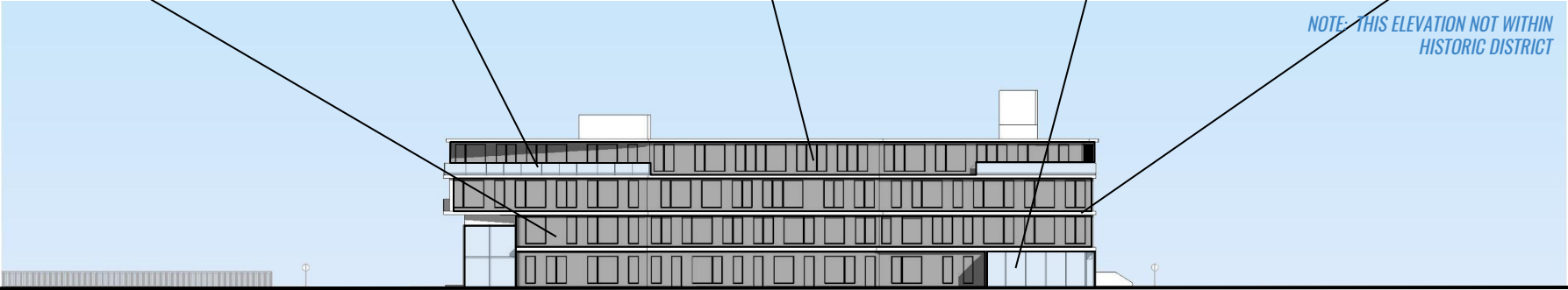


GLAZING SYSTEM



METAL SLAB EDGE

BEAUBIEN STREET



NOTE: THIS ELEVATION NOT WITHIN HISTORIC DISTRICT

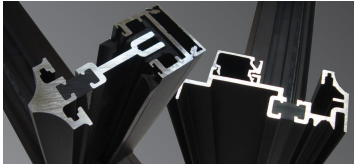
ELEVATIONS & MATERIALS



CW GLAZING SYSTEM



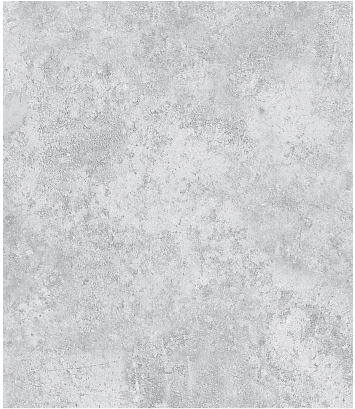
MASONRY (RED)



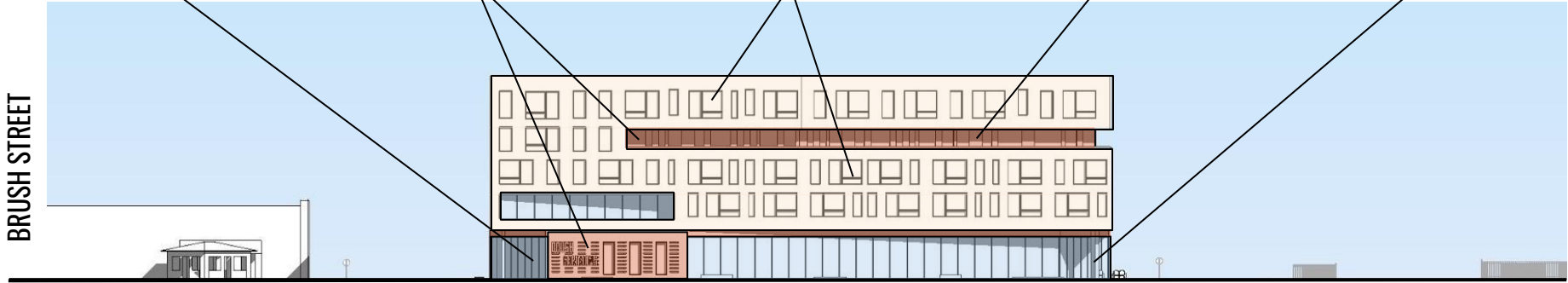
ALUM. WINDOWS (CHARCOAL)



MASONRY (LIGHT)

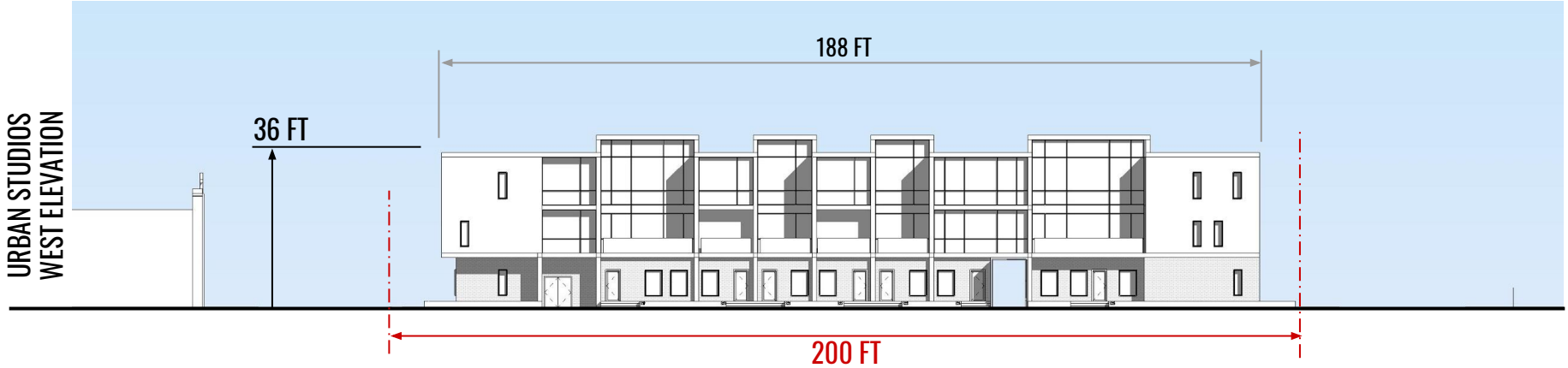


CONCRETE COLUMNS

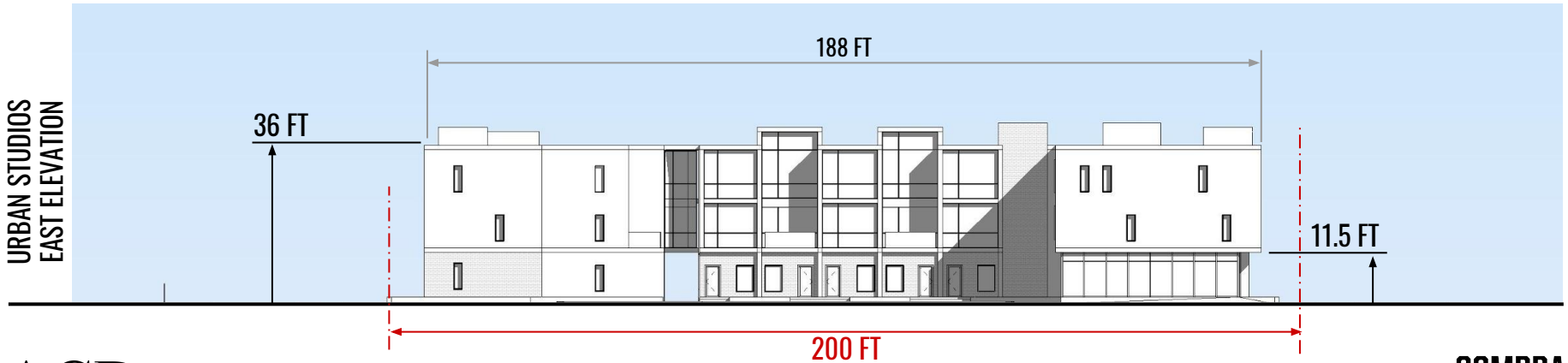


BRUSH STREET

URBAN STUDIOS
WEST ELEVATION



URBAN STUDIOS
EAST ELEVATION





CEMENT BOARD (LIGHT TONE)



METAL PANEL (ZINC TONE)



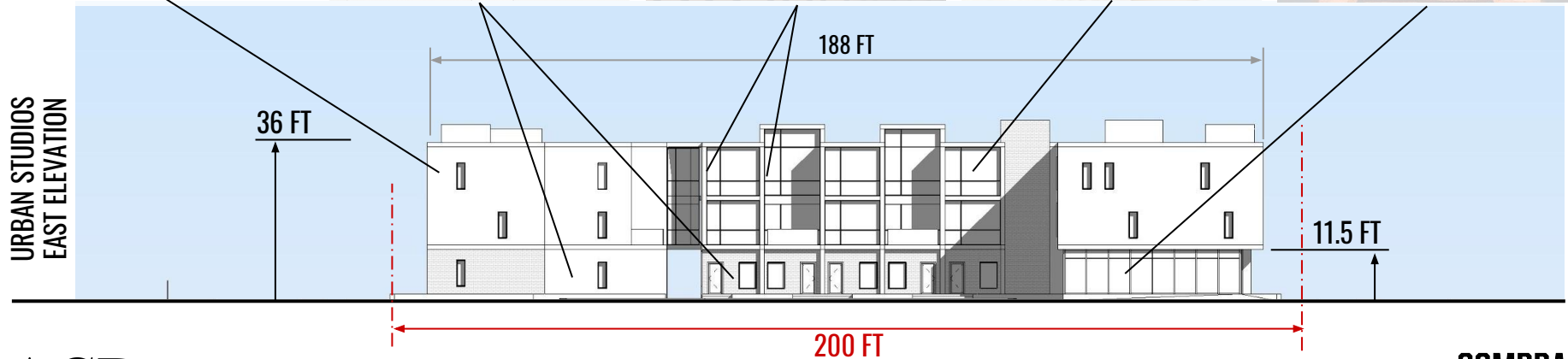
METAL PANEL (WARM TONE)



GLAZING SYSTEM



CW GLAZING SYSTEM



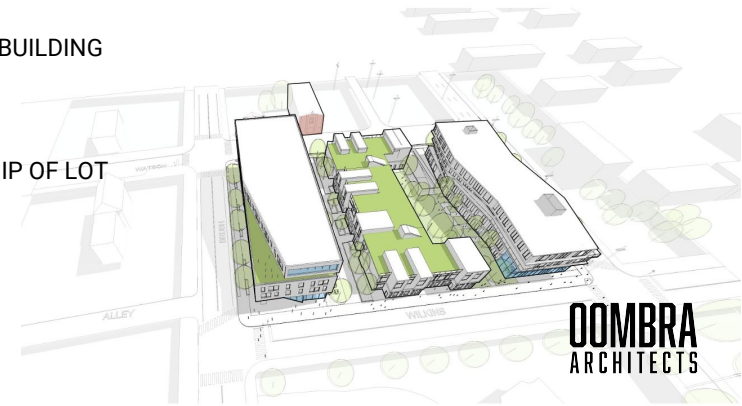
BRUSH PARK ELEMENTS OF DESIGN

- 1 HEIGHT
- 2 PROPORTION OF BUILDING'S FRONT FACADE
- 3 PROPORTION OF OPENINGS WITHIN THE FACADE
- 4 RHYTHM OF SOLIDS TO VOIDS IN FRONT FACADE
- 5 RHYTHM OF SPACING OF BUILDINGS ON STREETS
- 6 RHYTHM OF ENTRANCE AND/OR PORCH PROJECTIONS

- 7 RELATIONSHIP OF MATERIALS
- 8 RELATIONSHIP OF TEXTURES
- 9 RELATIONSHIP OF COLORS
- 10 RELATIONSHIP OF ARCHITECTURAL DETAIL
- 11 RELATIONSHIP OF ROOF SHAPES
- 12 WALLS OF CONTINUITY

- 13 RELATIONSHIP OF SIGNIFICANT LANDSCAPE FEATURES AND SURFACE TREATMENTS
- 14 RELATIONSHIP OF OPEN SPACE TO STRUCTURES
- 15 SCALE OF FACADES AND FACADE ELEMENTS
- 16 DIRECTIONAL EXPRESSION OF FRONT FACADES
- 17 RHYTHM OF BUILDING SETBACKS
- 18 RELATIONSHIP OF LOT COVERAGE

- 19 DEGREE OF COMPLEXITY WITH THE FACADES
- 20 ORIENTATION, VISTAS, OVERVIEWS
- 21 SYMMETRIC OR ASYMMETRIC APPEARANCE
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ELEMENTS OF DESIGN

1 **HEIGHT**
"East of Brush, the original development ranged from 1 to 2.5 stories. Later redevelopment includes apartment buildings not more than 4 stories tall, most often located on Brush."

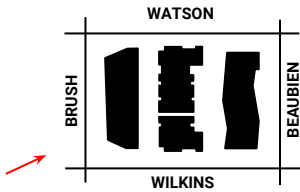
4 **RHYTHM OF SOLIDS TO VOIDS IN FRONT FACADE**
"Victorian structures . . . great freedom in the placement of openings within the facades, although older examples are generally more regular in such placement than later examples."

20 **ORIENTATION, VISTAS, OVERVIEWS**
"Houses are generally oriented to the east-west streets, while apartments and commercial structures are more often oriented to the north-south streets."

12 **WALLS OF CONTINUITY**
"On John R and Brush, and east of Brush, buildings are typically placed at or near the sidewalk with little or no front yard. Where buildings are continuous, a wall of continuity is created."



INTERSECTION OF BRUSH AND WILKINS LOOKING NORTH-EAST

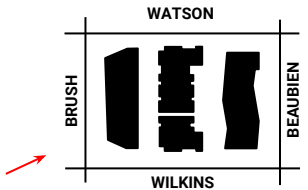


ELEMENTS OF DESIGN

- 1** **HEIGHT**
The horizontal line created by the 4th level step-back respects the height of adjacent buildings, while the 4th and 5th levels are stepped back and reach a height similar to ongoing development on Brush street.
- 4** **RHYTHM OF SOLIDS TO VOIDS IN FRONT FACADE**
Openings within the facade are generally regular with repeating variation in unit width. Window heights are consistent and create regular horizontal datums on the facade.
- 20** **ORIENTATION, VISTAS, OVERVIEWS**
Programmed with both commercial and multi-family residential uses, the building is appropriately oriented to Brush, a main thoroughfare.
- 12** **WALLS OF CONTINUITY**
Located along Brush, the building is set back, but located near the property line with no front yard. A dynamic wall of continuity is created at the sidewalk by the commercial storefront and residential lobby.



INTERSECTION OF BRUSH AND WILKINS *LOOKING NORTH-EAST*



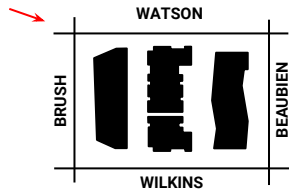
ELEMENTS OF DESIGN

7 **RELATIONSHIP OF MATERIALS**
"By far the most prevalent material in the district is common brick; other forms of brick, stone and wood trim are common."

3 **PROPORTION OF OPENINGS WITHIN THE FACADE**
"Areas of void generally constitute 15 and 35 percent of the total facade area. . . proportions of the openings themselves are generally taller than wide"

15 **SCALE OF FACADES AND FACADE ELEMENTS**
"East of Brush, the scale is smaller and the detail less elaborate, creating a more intimate setting with the buildings closer to the street. Later apartments are large in scale with simple but large elements near the ground and repetitive window openings above"

8 **RELATIONSHIP OF TEXTURES**
The most common relationship of textures in the district is the low-relief pattern of mortar joints in brick contrasted to the smoother or rougher surfaces of stone or wood trim."



INTERSECTION OF BRUSH AND WATSON *LOOKING SOUTH-EAST*

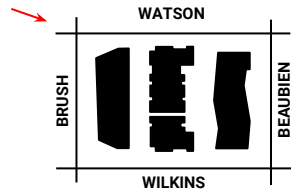
ELEMENTS OF DESIGN

7 **RELATIONSHIP OF MATERIALS**
The skin of the building is primarily masonry - the base at level 1 a traditional earthy red tone and the upper levels a heather of lighter tones.

3 **PROPORTION OF OPENINGS WITHIN THE FACADE**
"The area of void in the primary portion of the facade (levels 2-5) is about 35% of the total area of the facade. Most windows are taller than wide.

15 **SCALE OF FACADES AND FACADE ELEMENTS**
"As a new mixed use building (primarily apartments) the facade is large in scale with large elements including a masonry base and exposed concrete columns coming to the ground and a repetitive, clear fenestration pattern above.

8 **RELATIONSHIP OF TEXTURES**
The smoother surfaces of the base (which include a majority of glass storefront along with accents of smooth red masonry in solid walls and soffits) is contrasted with the more solid and more roughly textured masonry of the primary facade.



INTERSECTION OF BRUSH AND WATSON LOOKING SOUTH-EAST

ELEMENTS OF DESIGN

16 DIRECTIONAL EXPRESSION OF FRONT FACADES

"A substantial majority of the buildings in the district have front facades vertically expressed."

6 RHYTHM OF ENTRANCE AND/OR PORCH PROJECTIONS

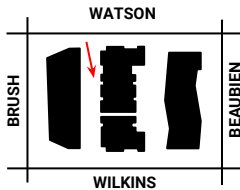
"Most buildings have or had a porch or entrance projection. The variety inherent in Victorian design precludes the establishment of an absolute rhythm, but such projections were often centered."

13 RELATIONSHIP OF OF SIGNIFICANT LANDSCAPE FEATURES AND SURFACE TREATMENTS

"Individual houses have front lawns often subdivided by walks leading to the entrance, lawns are exceedingly shallow or non-existent in the area between Beaubien and Brush."

14 RELATIONSHIP OF OPEN SPACE TO STRUCTURES

"The traditional relationship of houses to street has thus become a relationship between houses and landscaped strip open space."



URBAN STUDIOS ON PROMENADE LOOKING SOUTH

ELEMENTS OF DESIGN

16

DIRECTIONAL EXPRESSION OF FRONT FACADES

The urban studios facade is defined within a traditional mid-block scale. Vertically expressed elements of the facade vary in height, setback, and material.

6

RHYTHM OF ENTRANCE AND/OR PORCH PROJECTIONS

Residents of homes along the promenade have porches and overhead projections inherent in the rhythm of the building mass - an element of the architecture that is characteristic of homes in Brush Park.

13

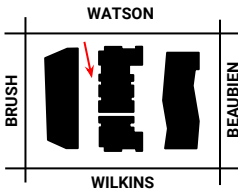
RELATIONSHIP OF OF SIGNIFICANT LANDSCAPE FEATURES AND SURFACE TREATMENTS

A generously landscaped buffer between the promenade and the homes is subdivided by walks leading to building entrances, consistent with other front yards in the neighborhood.

14

RELATIONSHIP OF OPEN SPACE TO STRUCTURES

The urban studios along the promenade aim to restore the relationship of home to the street that is critical for a vibrant urban residential community.



URBAN STUDIOS ON PROMENADE LOOKING SOUTH

ELEMENTS OF DESIGN

WILKINS STREET LOOKING NORTH-WEST

5 RHYTHM OF SPACING OF BUILDINGS ON STREETS

Regular spacing with fifty foot lots . . . East of Brush, smaller lots were used in subdividing, but many buildings stand on more land than one lot."

17 RHYTHM OF BUILDING SETBACKS

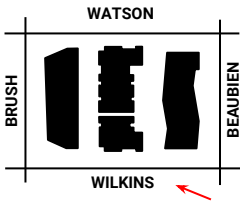
"Building on the north-south streets generally have little or no setback, while older houses on the east-west streets . . . have some setback which varies from street to street."

19 DEGREE OF COMPLEXITY WITH THE FACADES

"The older houses in the district are generally characterized by a high degree of complexity within the facade . . . with bay windows, towers, porches, window and door hoods . . ."

20 ORIENTATION, VISTAS, OVERVIEWS

"Houses are generally oriented to the east-west streets, while apartments and commercial structures are more often oriented to the north-south streets."



ELEMENTS OF DESIGN

WILKINS STREET LOOKING NORTH-WEST

5

RHYTHM OF SPACING OF BUILDINGS ON STREETS

The mid-block urban studios, inspired by the earlier rhythm of building spacing west of Brush street, a regular spacing is maintained between its mass and the mass of the flats buildings on either side.

17

RHYTHM OF BUILDING SETBACKS

The urban studios have a rhythm of setback entry created by recessed porches. This provides relief along the East-West streets where more relief in the street wall is typical.

19

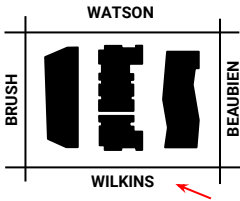
DEGREE OF COMPLEXITY WITH THE FACADES

The urban studios are more complex in their form with recessed protruding bay windows and porches that are simple and expressed in a modern fashion. This language of porch, entry, and bay window is typical of nearby residential buildings.

20

ORIENTATION, VISTAS, OVERVIEWS

The mid-block urban studios take a form more in line with the scale of residential homes that are oriented along the east-west streets.



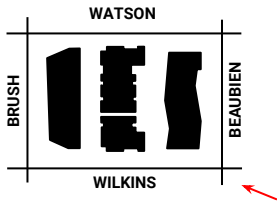
ELEMENTS OF DESIGN

1 **HEIGHT**
"East of Brush, the original development ranged from 1 to 2.5 stories. Later redevelopment includes apartment buildings not more than 4 stories tall, most often located on Brush."

21 **SYMMETRIC OR ASYMMETRIC APPEARANCE**
"Asymmetric but balanced compositions are common" Later apartments are generally symmetrical."

19 **DEGREE OF COMPLEXITY WITH THE FACADES**
"Later apartments and commercial buildings tend to more classical decorative elements of a simpler kind."

18 **RELATIONSHIP OF LOT COVERAGE**
"Later apartments and commercial buildings often fill a much higher percentage of the lot, sometimes approaching or reaching complete lot coverage."



INTERSECTION OF BEAUBIEN AND WILKINS LOOKING NORTH-WEST

NOTE: THIS BUILDING NOT WITHIN HISTORIC DISTRICT



ELEMENTS OF DESIGN

1

HEIGHT

The Beaubien building is 4 stories tall, and similar in height to the apartment buildings within a block both North and South of the site.

21

SYMMETRIC OR ASYMMETRIC APPEARANCE

The mass of the Beaubien building is angled twice in plan, giving a more dynamic relationship between it and the street. The symmetry of the angles gives balance to the asymmetric facade.

19

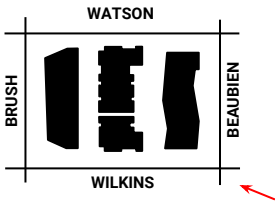
DEGREE OF COMPLEXITY WITH THE FACADES

The expression of the floor lines at each level by a metal fascia panel is one aspect of a more modern, simpler approach to detail as it relates to decoration / ornament.

18

RELATIONSHIP OF LOT COVERAGE

Combined, the total area of building footprints covers less than 40% of the property. A landscape buffer between the sidewalk and building is provided along a majority of the Beaubien building's perimeter to create privacy for ground level residences.



INTERSECTION OF BEAUBIEN AND WILKINS LOOKING NORTH-WEST

NOTE: THIS BUILDING NOT WITHIN HISTORIC DISTRICT



1

HEIGHT

The horizontal line created by the 4th level step-back respects the height of adjacent buildings, while the 4th and 5th levels are stepped back and reach a height similar to ongoing development on Brush street.

6

RHYTHM OF ENTRANCE AND/OR PORCH PROJECTIONS

Residents of homes along the promenade have porches and overhead projections inherent in the rhythm of the building mass - an element of the architecture that is characteristic of homes in Brush Park.

21

SYMMETRIC OR ASYMMETRIC APPEARANCE

The mass of the Beaubien building is angled twice in plan, giving a more dynamic relationship between it and the street. The symmetry of the angles gives balance to the asymmetric facade.

7

RELATIONSHIP OF MATERIALS

The skin of the building is primarily masonry - the base at level 1 a traditional earthy red tone and the upper levels a heather of lighter tones.

19

DEGREE OF COMPLEXITY WITH THE FACADES

The expression of the floor lines at each level by a metal fascia panel is one aspect of a more modern, simpler approach to detail as it relates to decoration / ornament.

12

WALLS OF CONTINUITY

Located along Brush, the building is set back, but located near the property line with no front yard. A dynamic wall of continuity is created at the sidewalk by the commercial storefront and residential lobby.

20

ORIENTATION, VISTAS, OVERVIEWS

Programmed with both commercial and multi-family residential uses, the building is appropriately oriented to Brush, a main thoroughfare.

4

RHYTHM OF SOLIDS TO VOIDS IN FRONT FACADE

Openings within the facade are generally regular with repeating variation in unit width. Window heights are consistent and create regular horizontal datums on the facade.

16

DIRECTIONAL EXPRESSION OF FRONT FACADES

The urban studios facade is defined within a traditional mid-block scale. Vertically expressed elements of the facade vary in height, setback, and material.

18

RELATIONSHIP OF LOT COVERAGE

Combined, the total area of building footprints covers less than 50% of the property. A landscape buffer between the sidewalk and building is provided along a majority of the Beaubien building's perimeter to create privacy for ground level residences.

An architectural rendering of a modern, multi-story building with a prominent rooftop garden. The building features large glass windows and a dark, textured facade. People are visible on the rooftop garden and walking on the sidewalk in front of the building. The scene is set in an urban environment with other buildings, trees, and a cloudy sky. The text 'HISTORIC DISTRICT COMMISSION: BRUSH AND WATSON 20180808' is overlaid on the right side of the image.

HISTORIC DISTRICT COMMISSION:

BRUSH AND WATSON

20180808

OOMBRA ARCHITECTS

HDC : BRUSH PARK ELEMENTS OF DESIGN

REFERENCE: PROPOSED DEVELOPMENT BETWEEN BRUSH & BEAUBIEN, WATSON & WILKINS

DATE: July 23, 2018

Note: The “Flats @ Beaubien” building is included in this analysis of the Brush Park Elements of Design as it is part of the overall proposed development, although, the building itself is not located within the historic district.

(1) Height. *Height varies in the district from one (1) to eleven (11) stories. In the area between Woodward and Brush, the original development was almost exclusively two and one-half (2 1/2) story houses. Later changes included the construction of apartment buildings among the houses, the majority of which are three (3) stories in height. The tallest building, the former Detroit Hotel, is located on Woodward Avenue in the commercial strip. All other buildings more than four (4) stories in height are located between Woodward and John R., and generally on or immediately adjacent to buildings on those streets. East of Brush, the original development ranged from one (1) to two and one-half (2 1/2) stories. Later redevelopment includes apartment buildings not more than four (4) stories tall, most often located on Brush. In the case of the nineteenth century houses located between Woodward and Brush, the two and one-half (2 1/2) story height implies more height in feet than usual, since ceiling heights in these houses are unusually high.*

OVERALL DEVELOPMENT MASSING PARTI Taller buildings on Brush St and Beaubien and a smaller building at midblock.

FLATS@BRUSH BUILDING The building overall height is five (5) stories above grade with a basement for building services and vehicular parking. The building mass is cleaved and broken down into a one-two-two story readings by means of setbacks and recesses on all four sides. As an example, the fourth (4th) and fifth (5th) floors along the southern end of Brush Street peel-back from the street edge and less the mass against the sky. Material and/or color change at these mass articulations further allow a reading of smaller masses.

MIDBLOCK URBAN STUDIOS BUILDING The building overall height is two (2) and three (3) stories above grade with a basement for building services and vehicular parking. The massing is sympathetic to its placement as a midblock structure between two larger buildings. The building mass is cleaved and broken down into a one-two-two story readings by means of setbacks, intermediately raised masses (internal two (2) story spaces) and material changes. The one-story base, as an example is a dark masonry.

FLATS@BEAUBIEN BUILDING The building overall height is four (4) stories above grade with a

basement for building services and vehicular parking. The building mass is horizontally broken down into mostly a one (1) story readings by means of setbacks and recesses on all four sides. A two (2) story glassy mass at ground level breaks this massing idea down further.

(2) Proportion of building's front facade. *Buildings in the district are usually taller than wide; horizontal proportions exist only in incompatible later buildings, except for row house buildings.*

FLATS@BRUSH BUILDING On Brush, the building is wider than it is tall. The building's length is mitigated by vertical elements such as vertical window elements and exposed structural columns. The proportion of the facade relates to the the facade of the Village-Brush Park Manor building to the south in its horizontal massing and its 3-story reading at the street. The 4th and 5th stories of the Brush building are isolated by a reveal in the massing and an angled setback that allows the shorter, 3-story reading to align with the adjacent context. On Wilkins Street, the reveal above the 3rd story wraps the corner of the building, continuing the 3-story reading of the facade. A narrow portion of the 5th story comes out to align with the primary mass of the building, giving the Wilkins facade a more vertical sense than the Brush facade. On Watson Street, the entirety of the 5-story mass of the building comes to the sidewalk except where the ground floor residential lobby is set back. Vertical expression is given by overall window orientation across the facade and a low-relief material separation that helps to float the primary lighter material of the building above its richer, darker base. On promenade, The general orientation of the facade is horizontal, broken into a base, middle, and top except at the North end where the base is pulled upward and aligned with the 4th-floor setback. The horizontality of this continuous facade is put in contrast with individually expressed, small-scale facades of the residences on the Promenade to its East.

MIDBLOCK URBAN STUDIOS BUILDING On Wilkins, the facade is organized into town-home scale proportions by setbacks and projections in the massing. Fenestration in this facade is designed to be consistent with the residential program behind this facade. The ground floor has smaller windows for more privacy at the street, while upper floors have larger scale openings for naturally lit interiors and wide views to the street. On Watson, the proportion of the facade is treated in the same fashion as the Wilkins facade, each unit is expressed on the facade and has the traditional vertical orientation of the townhome typology. On the Promenade, the language of the townhomes is continued through the block with recessed porches at home entrances. The intermittent setback at the second floor delineates one unit from the next and gives a depth and softness to this pedestrian friendly edge, lined with a planters to further soften the residential character of the promenade. On the Garden Space, the proportion and depth of the residential facades reads similar to those on the promenade, with planted buffer which sits proud of ground level, more solid facade and entry, which sits proud of upper levels more open and glassy facade. Again, the interplay of solid & void, setback & projection, creates an outward delineation of the interior residential program.

FLATS@BEAUBIEN BUILDING On Beaubien Street, the building is longer than it is tall and has, primarily, a horizontal expression to its facade. Floor lines are expressed continuously around the building, with the primary skin set back slightly from these lines. A regular organization of fenestration gives a residential reading and scale to the massing, similar to the Village-Brush Park Manor building to the South, only with a more contemporary tectonic language. On Wilkins Street, the mass of the building is lifted to provide double-height live-work spaces at the street with the intent of a more active urban corner. The mass of the building above overhangs the pedestrian space along Wilkins to give some level of protection from the elements to the

live-work storefront entrances. This overhang of the building mass at the intersection of Wilkins and Beaubien also highlights the more airy and pedestrian inclusive live-work units that are set into the facade as an anchor for the building and its program. On Watson Street, the facade has the same language and expression of elements as the Beaubien facade, however, the facade is much narrower in width, which is more appropriate and typical of facades on East-West streets. In the Garden Space, the facade has the same language and expression of elements as the Beaubien facade, except for a 3rd-floor reveal that creates a more intimate scale for the shared adjacent outdoor green space and walk-up units that are accessed at this area of the facade.

(3) Proportion of openings within the facade. *Areas of void generally constitute between fifteen (15) percent and thirty-five (35) percent of the total facade area, excluding roof. Proportions of the openings themselves are generally taller than wide; in some cases, vertically proportioned units are combined to fill an opening wider than tall.*

FLATS@BRUSH BUILDING On Brush, Wilkins and Watson Streets, as the ground level portion is retail and residential entry, it is a very 'open' facade. The retail area, by percentage it is approximate 90% open and the residential entry about 35%. The Promenade facing ground level one-story portion has a solid-to-void ratio of 15%. On all facades, the second, third, fourth and fifth levels which is a residential program, its openness is approximately 40%. 'Taller than it is wide' fenestration is mixed with 'slightly longer than tall' openings in a restrained composed manner. The openings that are not vertically proportioned, are broken down with vertical mullions to give a secondary, taller reading.

MIDBLOCK URBAN STUDIOS BUILDING On all facades facing public or semi-public streets, the facades are organized into town-home scale fenestration solid-to-void proportions. This combined with larger, loft-like larger openings create variety. Overall, the solid-to-void ratio is approximately 50%. Fenestration in this facade is designed to be consistent with the residential program behind this facade. The fenestration on the pedestrians' street level is 'taller than it is wide' for security and visual comfort. The facades facing the Garden Space are more 'open' and are approximately 60% open to take advantage of views and the inherent visual screening the trees and low shrubs offer. The large expanses of glass are intended to reflect the nature within the Garden.

FLATS@BEAUBIEN BUILDING With the exception of the small, two-story glassy mass (95% open) on the south end of the building, the fenestration is vertically proportioned and comprises approximately 35% of the facade. On the wider fenestration openings, the proportion is broken-down further with a single vertical mullion.

(4) Rhythm of solids to voids in front facade. *Victorian structures in the district often display great freedom in the placement of openings in the facades, although older examples are generally more regular in such placement than later examples. In later apartments, openings tend to be very regular.*

FLATS@BRUSH BUILDING On Brush, Wilkins and Watson Streets, as the ground level portion is retail and residential entry, it is a statically composed facade. The Promenade facing ground level one-story portion has an asymmetrically composed facade as a result of the program beyond. On all facades, the second, third, fourth and fifth levels which is a residential program, the facades' fenestration is mixed with 'slightly longer than tall' openings in a restrained, composed manner. There are slight, playful fenestration shifts between floors in the spirit of the 'great freedom' in

later Victorian structures.

MIDBLOCK URBAN STUDIOS BUILDING On all ground level facades facing public or semi-public streets, the facades' fenestration are more like later Victorian examples in their freedom of placement. There are some upper level artistically composed fenestration on end residential units. The facades facing the Garden Space are more 'open' and are statically composed to not compete with views and the inherent visual screening the trees and low shrubs offer.

FLATS@BEAUBIEN BUILDING With the exception of the simply composed, two-story glassy mass on the south, the fenestration on the residential units is composed more like later Victorian examples in their restrained freedom of placement.

(5) Rhythm of spacing of buildings on streets. *The area between Woodward and Brush appears to have been developed in a very regular spacing, with fifty (50) foot lots. This regularity has been disrupted by the demolition of many of the houses, and the vacant land resulting, as well as the occasional combination of lots for larger structures, particularly close to Woodward. East of Brush, smaller lots were used in subdividing, but many buildings stand on more land than one lot, and the parcel sizes are now quite irregular, as is the placement of buildings.*

BRUSH STREET The building massing and resultant spacing on the lot is more similar to latter combined lots. Though technically one connected building, the building mass is cleaved and broken down into a one-two-two story readings by means of setbacks, recesses and material changes.

WATSON and WILKINS STREETS Inspired by the earlier rhythm of building spacing of lots west of Brush Street, a regular spacing of approximately forty-feet is maintained between the FLATS@BRUSH, MIDBLOCK URBAN STUDIOS and FLATS@BEAUBIEN buildings.

BEAUBIEN STREET Like the FLATS@BRUSH, the building massing and resultant spacing on the lot is more similar to latter combined lots. Though technically one connected building, the building mass is cleaved and broken down into a one-story readings by means of setbacks, expressed slab edges, recesses and material changes.

(6) Rhythm of entrance and/or porch projections. *Most buildings have or had a porch or entrance projection. The variety inherent in Victorian design precludes the establishment of any absolute rhythm, but such projections were often centered. On Woodward, the commercial nature of most buildings and the widening of Woodward has effectively eliminated such projections.*

BRUSH STREET The residential entry at the north end of the building is set-off from the rest of the one-story piece by masonry. The retail space entrances are to be determined as far as exact location. Entrances will be integral with framing material. Like on Woodward, building projections are minimized.

WATSON and WILKINS STREETS As viewed from the street, the occupant entries are symmetrically located on the both buildings and set-off by a change in plane between entry and residential units each side.

BEAUBIEN STREET The residential entry to the lobby at the north end of the building is set-off from the rest of the one-story piece by extensive use of glass and projects the mass beyond the face

of building above. Overall and similar to Woodward, building projections are minimized and only occur where a change of program or use is present.

(7) Relationship of materials. *By far the most prevalent material in the district is common brick; other forms of brick, stone and wood trim are common; wood is used as a structural material only east of Brush. Some later buildings have stucco wall surfaces. Originally, roofs were wood or slate with an occasional example of tile; asphalt replacement roofs are common.*

FLATS@BRUSH BUILDING The building's exterior wall surface will be a varied, light colored masonry. Where building setbacks occur, a deeper colored masonry will be employed.

MIDBLOCK URBAN STUDIOS BUILDING Ground level facades will employ a dark masonry base with a complimentary colored, non-ferrous metal above. Wood or metal panel accents occur at fenestration to provide warmth and contrast.

FLATS@BEAUBIEN BUILDING The building's exterior wall surface will be a solid bodied, dark masonry. Expressed floor slab edges are in a high-contrast, light color.

(8) Relationship of textures. *The most common relationship of textures in the district is the low-relief pattern of mortar joints in brick contrasted to the smoother or rougher surfaces of stone or wood trim. Slate, wood, or tile roofs contribute particular textural values where they exist, especially in the case of slates or shingles of other than rectangular shape.*

FLATS@BRUSH BUILDING The building's exterior wall masonry surface will have a low-relief with a consistent pattern. The metal accents and trim has a smoother texture to provide a subtle contrast.

MIDBLOCK URBAN STUDIOS BUILDING Ground level facades will employ a masonry base with low-relief mortar joints. Smooth-textured metal above provides contrast.

FLATS@BEAUBIEN BUILDING The building's exterior wall surface will be a solid bodied, dark masonry. Expressed floor slab edges are in a high-contrast, light color.

(9) Relationship of colors. *Brick red predominates, both in the form of natural color brick and in the form of painted brick. Other natural brick and stone colors are also present. These relate to painted woodwork in various colors, and there is an occasional example of stained woodwork. Roofs of other than asphalt are in natural colors; older slate roofs are often laid in patterns with various colors of slate. Original color schemes for any given building may be determined by professional analysis of the paint layers on the building, and when so determined are always appropriate for that building.*

FLATS@BRUSH BUILDING The building's exterior wall masonry surface will have deep, reddish accents contrasting with the lighter field color.

MIDBLOCK URBAN STUDIOS BUILDING Ground level facades will employ a masonry base with low-relief mortar joints. Smooth-textured metal above provides contrast.

FLATS@BEAUBIEN BUILDING The building's exterior wall surface will be a solid bodied, dark masonry. Expressed floor slab edges are in a high-contrast, lighter color.

(10) Relationship of architectural detail. *On the buildings of the Victorian period, elaborate detail in wood, stone, or sheet metal was common; areas treated include porches, window and door surrounds, cornices, dormers, and other areas. Later buildings are generally simpler, but include less elaborate detail in similar areas.*

FLATS@BRUSH BUILDING The building's exterior wall surfaces and fenestration detailing is done in a simple, modern aesthetic. There are moments of deep window insets where the surrounds will be set-off from the wall surface field with metal trim in a contrasting color.

MIDBLOCK URBAN STUDIOS BUILDING The building's exterior wall surfaces and fenestration detailing is done in a simple, modern aesthetic. There are moments of deep window insets where the surrounds will be set-off from the wall surface field with warm metal panel and trim in a contrasting color.

FLATS@BEAUBIEN BUILDING The building's exterior wall surfaces and fenestration detailing is done in a simple, modern aesthetic. A historic architectural 'beltcourse' is reinterpreted as expressed floor slab edges are in a simply detailed metal in high-contrast, lighter color.

(11) Relationship of roof shapes. *Examples of many roof shapes, including pitched gable roofs, hip roofs, mansard roofs, and gambrel roofs are present. Different types are sometimes combined in a single structure, and tower roofs, cupolas, lanterns, belvederes, monitors, conical roofs are used on various Victorian houses. Flat roof areas in the center of hip or mansard roofs are frequent. Later apartment and commercial buildings generally have flat roofs not visible from the ground. The generally tall roofs add height to the houses of the Victorian period.*

FLATS@BRUSH BUILDING The new building has a flat roof. However, part of the uppermost story is stepped back and angled in plan giving the appearance when viewed from street level of an angled or mansard roof shape.

MIDBLOCK URBAN STUDIOS BUILDING The building has multiple flat roofs of differing heights, which adds variety and interest as viewed from the street.

FLATS@BEAUBIEN BUILDING The new building has a flat roof. However, part of the uppermost story is stepped back and angled in plan giving the appearance when viewed from street level of an angled or mansard roof shape.

(12) Walls of continuity. *Between Woodward and Brush, the houses originally honored common setbacks which provided for front lawns. Some of the later apartments have not been set back to the same line as the houses amongst which they were built, thus disturbing the original line of continuity. On Woodward, the commercial development is typically at the sidewalk, creating a wall of continuity; this is not entirely continuous due to parking lots and some buildings set well back. On John R. and Brush, and east of Brush, buildings are typically placed at or near the sidewalk with little or no front yard. Where buildings are continuous, a wall of continuity is created.*

BRUSH STREET The new building upper storeys placed off the property line (back edge of sidewalk) by seven-feet. The ground floor is set back even further; enhancing the pedestrian experience.

WATSON and WILKINS STREETS The street wall along both streets change plane at varying intervals; creating both visual and spatial interest along the continuous wall. The wall is further broken-down with a change of material at the tenant entries.

BEAUBIEN STREET The new building's, although technically continuous, is a 'zig-zag' form that creates pockets of space that creates relief along Beaubien.

(13) Relationship of significant landscape features and surface treatments. *The major landscape feature of the district is the vacant land, which creates a feeling that buildings are missing in the district. Some houses have more than the standard fifty (50) foot lot, and have wide side yards. Individual houses have front lawns often subdivided by walks leading to the entrance; lawns are exceedingly shallow or non-existent in the area between Beaubien Street and Brush Street. Side drives are rare, access to garages or coach houses being from the alleys. The closing of Watson and Edmund Place between John R. and Brush has created landscaped malls uncharacteristic to the district. Some walks of stone slabs have survived; others have been replaced in concrete. Sidewalks are characteristically close to the curb.*

BRUSH STREET Along Brush the building sets back at the ground level retail pulling the hardscape under cover along the storefront with landscape features of street trees and plantings to give a soft transition to the street.

WATSON and WILKINS STREETS Along these secondary streets, our walkup units are pulled closer to the property line with elevated porches, but entries are set back. The corner flats buildings have some plaza/hardscape in front of retail. Between the buildings we have a landscaped promenade on the west and a community green space and plaza to the east.

BEAUBIEN STREET The building is set back from the street with landscaped front yards to the walkup units along the street. The 'zig-zag' form creates varying depth pockets of space along the ground where giving landscaped and hardscaped relief to the length of the building.

(14) Relationship of open space to structures. *There is a large quantity of open space in the area, due to demolition of buildings. The character of this open space is haphazard as it relates to buildings, and indicates the unplanned nature of demolitions due to decline. The feeling created is that buildings are missing and should be present. On Watson and Edmund between John R. and Brush, the streets have been removed and replaced with landscaped malls. The traditional relationship of houses to street has thus become a relationship between houses and landscaped strip open space.*

GENERAL OPEN SPACE ON SITE This project site was once dense with housing, today the site is completely vacant and open, covered in grass. Our proposed buildings will bring density back to the site and neighborhood, but in a way that creates three building masses separated in the north/south direction with open space; a new vehicular and pedestrian promenade and a landscaped green space for residents and the public. Along our primary streets of **Brush and Beaubien**, the buildings maintain a street wall, with some setbacks of open space in front of the buildings. Our secondary streets of **Watson and Wilkins** provide more open space between the building masses along the edges and midblock.

(15) Scale of facades and facade elements. *In the large houses between John R. and Brush, the scale tends to be large, and the facade elements scaled and disposed to emphasize the large size of the*

houses. Towers, setbacks, porches and the like divide facades into large elements. On Woodward, the scale ranges from very large, and emphasized by many small window openings, as in the former Detroit Hotel, and very large, made up of large architectural elements, such as the churches, down to quite small, with large windows emphasizing the small size, as in some commercial fronts. East of Brush, the scale is smaller and the detail less elaborate, creating a more intimate setting with the buildings closer to the street. Later apartments are large in scale with simple but large elements near the ground and repetitive window openings above, frequently capped by a substantial cornice.

BRUSH STREET Along Brush the building has is broken into three scales, the 1-story base, 2-story middle with a reveal and 2-story top. This helps to break up the larger mass into smaller elements. The windows are generally in a stacked pattern above the retail level, with large openings to reduce the scale of the overall mass. The facade is simply detailed with no elaboration to play with the more intimate setting typically seen in the area East of Brush.

WATSON and WILKINS STREETS Along these secondary streets, the scale is lower and the building is broken up into many smaller elements, but again with larger glass elements. Architectural masses piece together to create form/element and function/use.

BEAUBIEN STREET This street is at the eastern edge of Brush Park and the facade has a horizontal reading from floor to floor, giving a series of stacked 1-story scaled elements to the building. This is further broken down by the use of larger windows with a more vertical reading to balance the horizontal ribbon effect.

(16) Directional expression of front facades. *A substantial majority of the buildings in the district have front facades vertically expressed. Exceptions are some commercial buildings on Woodward, row houses on John R. or Brush, and some duplexes or row houses east of Brush.*

FLATS@BRUSH BUILDING The Brush building is horizontally expressed, which is consistent with the buildings immediately north and south of it that are of the same multi-family residential use. Subtle angles and narrow voids in the form are introduced to break down the length of the mass.

MIDBLOCK URBAN STUDIOS BUILDING Facades of the urban studios are expressed vertically and more in line with directional expression of mid-block homes throughout the neighborhood. Vertically oriented bay windows, porches, and voids in the form help create the vertical reading of the architecture. A varied roofline along the urban studios as they step from one to the next gives clarity to the vertical expression of the overall building form.

FLATS@BEAUBIEN BUILDING Similar to the Brush building, the Beaubien building has a definite horizontal directionality. A majority of the fenestration is oriented vertically, but the horizontal nature of the building is otherwise highlighted by expressed floor lines on the facade. The length is mitigated by subtle angles in the facade, which creates increased pockets of space along the sidewalk.

(17) Rhythm of building setbacks. *Buildings on the north-south streets generally have little or no setback, while older houses on the east-west streets between Woodward and Brush have some setback, which varies from street to street, though generally consistent in any one block. Later apartments and commercial structures in that area often ignore the previously established setback. Between Brush and Beaubien, setback is generally very limited, only a few feet, if any, lawn space*

being provided between sidewalk and building.

FLATS@BRUSH BUILDING The setback along brush is minimal, which is typical of buildings in Brush Park that are oriented to the North-South streets. This creates an active street wall of retail and lobby uses that has a presence at the street and is appropriate for the urban condition of buildings along Brush.

MIDBLOCK URBAN STUDIOS BUILDING The urban studios have a rhythm of setback entry created by recessed porches. This provides relief along the East-West streets where more relief in the street wall is typical. The entry and setback of the mid-block buildings is consistent within the block. As noted in the elements of design, “Between Brush and Beaubien, setback is generally very limited, only a few feet, if any lawn space being provided” - the proposed development provides a minimal planted buffer and focuses on creating green space within the block.

FLATS@BEAUBIEN BUILDING All buildings are held near to the property line, as is typical in Brush Park between Brush and Beaubien. Some landscape buffer is provided, especially along the Beaubien building which serves to create some privacy for ground level residential units. It is important that the structures are held close enough to the property line so that they have a presence at the street, but at the same time, not too close that they crowd out the pedestrian space. All buildings aim for an appropriate setback along their respective street frontages.

(18) Relationship of lot coverage. *Older single family houses between Woodward and Brush generally occupy about twenty-five (25) to thirty (30) percent of the building lot, not including coach houses or garages. Later apartments and commercial buildings often fill a much higher percentage of the lot, sometimes approaching or reaching complete lot coverage. Between Brush and Beaubien, lot coverage for residential structures is generally about forty (40) percent, with commercial and later apartment buildings again occupying larger percentage of their lots.*

FLATS@BRUSH BUILDING The flats building along Brush is set closer to the street than the mid-block structures, creating a street wall of retail and lobby uses. Along the main thoroughfares of Brush and Beaubien, setbacks are minimal and lot coverage is higher, while green space is carved out of the mid-block space where lot coverage is traditionally lower and more sub-divided.

MIDBLOCK URBAN STUDIOS BUILDING There is exterior community space on both the East and West side of the Urban Studios building which provides a general feeling of openness and front/rear/side yards around the units. The studios building is lower in height to allow light into these open areas of the lot.

FLATS@BEAUBIEN BUILDING Combined, the total area of building footprints covers less than 40% of the property. A landscape buffer between the sidewalk and building is provided along a majority of the Beaubien building’s perimeter to create privacy for ground level residences.

(19) Degree of complexity with the facades. *The older houses in the district are generally characterized by a high degree of complexity within the facades, with bay windows, towers, porches, window and door hoods, elaborate cornices, and other devices used to decorate the buildings. Newer houses in the northern end of the district and older houses in the southern end tend to be somewhat simpler than high Victorian structures between them; later apartments and commercial buildings tend to more classical decorative elements of a simpler kind.*

FLATS@BRUSH BUILDING All buildings that are part of this development would fall into the category of “later apartments and commercial buildings tend to more classical decorative elements of a simpler kind.” The facade of the Brush building is simple in its expression of material and fenestration. The detail of the building is subtle and lies within the technology of the facade system. There is a minimal amount of added ornament or decoration.

MIDBLOCK URBAN STUDIOS BUILDING The urban studios are more complex in their form with recessed / protruding bay windows and porches that are simple and expressed in a modern fashion. This language of porch, entry, bay window and primary building mass is consistent with the language of other mid-block residential buildings in the neighborhood.

FLATS@BEAUBIEN BUILDING Similar to the Brush building, the facade is a simple composition of material and relies on contrast and texture rather than ornament and decoration for clear architectural expression. The expression of the floor lines at each level could be interpreted as a simpler sort of approach to ornament in a more modern sense.

(20) Orientation, vistas, overviews. *Houses are generally oriented to the east-west streets, while apartments and commercial structures are more often oriented to the north-south streets. The construction of the Fisher Freeway has created an artificial public view of the rear yards on Winder between Woodward and Brush. The vacant land in the area, largely the result of demolition, creates long-distance views and views of individual buildings from unusual angles which are foreign to the character of the neighborhood as an intensely developed urban area. Garages and coach houses are located in the rear of residential properties, and are generally oriented to the alley.*

FLATS@BRUSH BUILDING Programmed with both commercial and multi-family residential uses, the building is appropriately oriented to Brush, a main thoroughfare.

MIDBLOCK URBAN STUDIOS BUILDING The midblock urban studios take a form more similar to individual residential homes that are traditionally oriented toward the east-west streets. At 2.5 - 3 stories, the urban studios create a more intimate setting on Watson and Wilkins for neighborhood foot traffic and a soft edge along the public Joe Louis Greenway.

FLATS@BEAUBIEN BUILDING The easternmost building along Beaubien, as a multi-family residential apartment building is oriented to the North-South street, as is typical of apartment buildings in Brush Park. The landscape buffer between the sidewalk and building serves to provide a similar feeling of space between building and street as is existing on the East side of Beaubien, where a berm and landscape separates the low-rise development from the street.

(21) Symmetric or asymmetric appearance. *In the Victorian structures, examples of both symmetric and asymmetric design occur; symmetry is more characteristic of the earlier houses, while the high Victorian examples are more likely to assemble elements in a romantic, asymmetric composition. Later houses to the north are more often symmetrical, especially when derived from classical precedent. Asymmetrical but balanced compositions are common. Later apartments are generally symmetrical.*

FLATS@BRUSH BUILDING The symmetry of the middle portion of the building (levels 2-3) is contrasted by the asymmetric angled form of the building at the base and top of the building. The

asymmetry in the form is important to add variation along the length of the building as it runs parallel to Brush street. The symmetric and regular spacing of the structural columns brings the symmetry of the middle of the building to the ground where the community interfaces with the building

MIDBLOCK URBAN STUDIOS BUILDING The midblock urban studios, with respect to symmetry, fall more in line with the traditional Victorian structures in the neighborhood. Although they are not of the Victorian architectural style, they have a playful but organized asymmetry of elements that is reminiscent of the local historic homes.

FLATS@BEAUBIEN BUILDING The mass of the Beaubien building is angled twice in plan, giving a more dynamic relationship between it and the street. The symmetry of the angles gives balance to the asymmetric facade. With larger voids enclosed by full-height glass at the North and South ends of the building, there is a symmetry of public entry off of Beaubien Avenue.

(22)General environmental character. The environmental character is of an old urban neighborhood which has undergone, and is undergoing, considerable change. The original development, reflected in the Victorian period houses, has been altered by the provision of more intensive residential development in the early twentieth century, the change in character of Woodward from residential to commercial at about the same time and a long period of decline.

THE OVERALL CHARACTER OF THE DEVELOPMENT is representative of the “considerable change” that the neighborhood is currently undergoing. The introduction of a dense urban community to this vacant full city block will bring the space and people to Brush Park that will help it return to the vibrant neighborhood that it once was. Instead of being characterized by “vacant land and the feeling that buildings are missing,” the development aims to bring the feeling the buildings are sized and sited appropriately within their context. This development will be one of many in Brush Park that is bring people back to what is perhaps Detroit’s most historic neighborhood.