



HISTORIC DISTRICT COMMISSION:

BRUSH WATSON

14 APRIL 2021

BRUSH WATSON

CONTEXT - EXISTING CONDITIONS

SITE PLAN - LANDSCAPE, ACCESS

AERIAL - PROGRAM

PLANS - ACCESS & DIMENSIONS

ELEVATIONS - MATERIALS

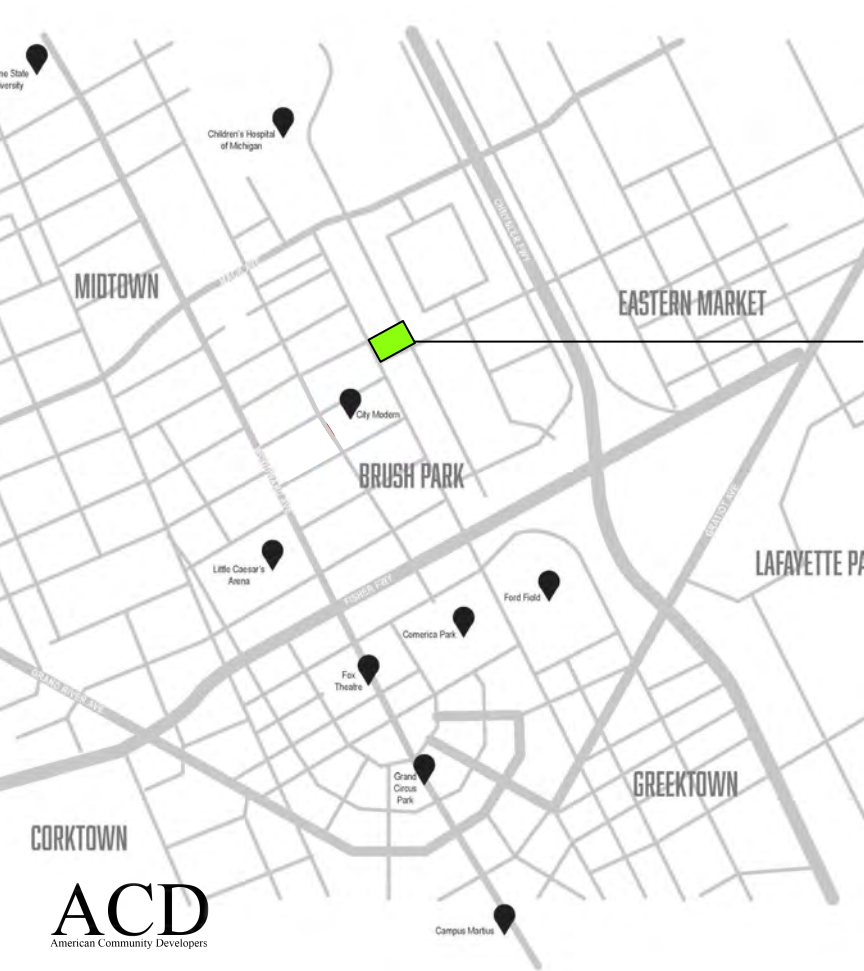
RENDERINGS - ELEMENTS OF DESIGN

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

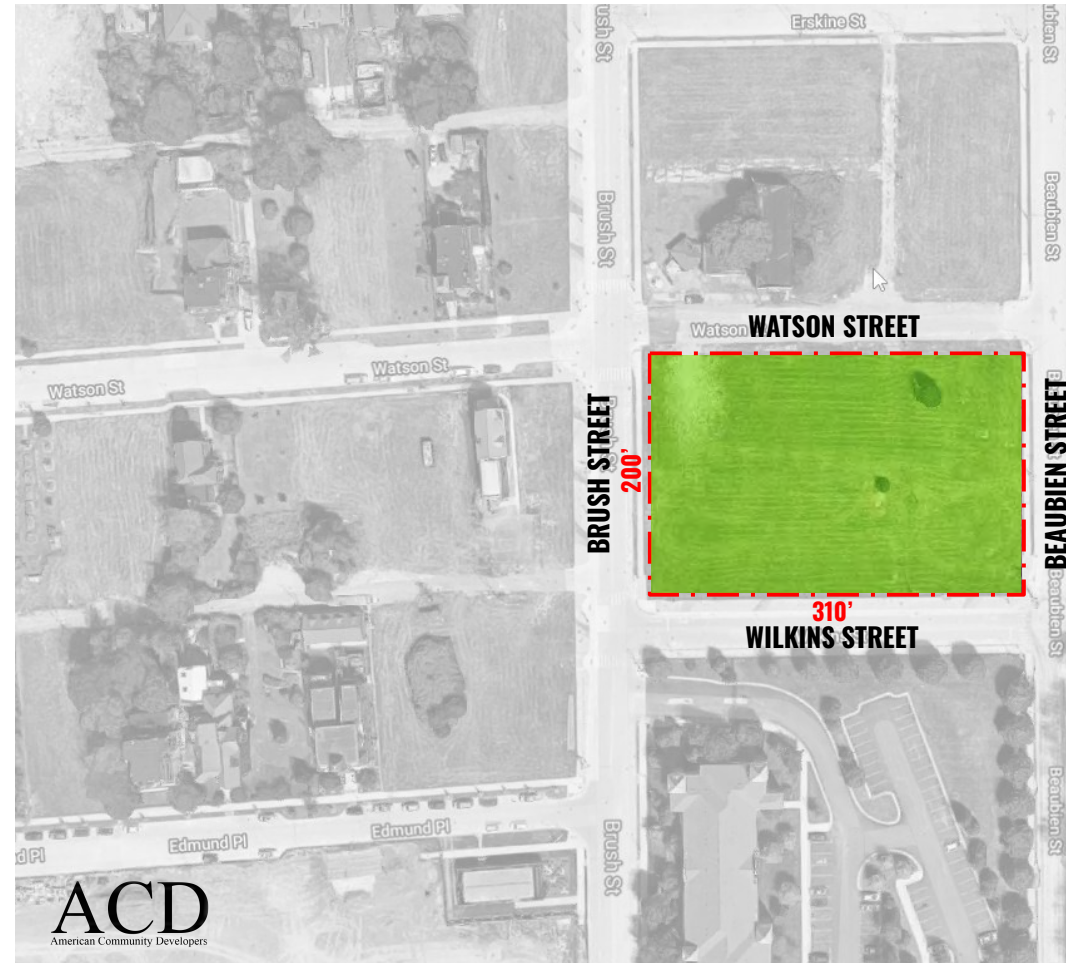
BEAUBIEN STREET

WATSON STREET

BRUSH STREET

312 WATSON

FUTURE
BRUSH HOUSE &
BRUSH 8





WATSON STREET HOMES



EDMUND PLACE HOMES



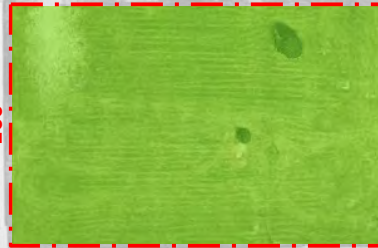
CITY MODERN



WATSON STREET CHURCH



WATSON STREET



WILKINS STREET

VILLAGE BRUSH PARK MANOR



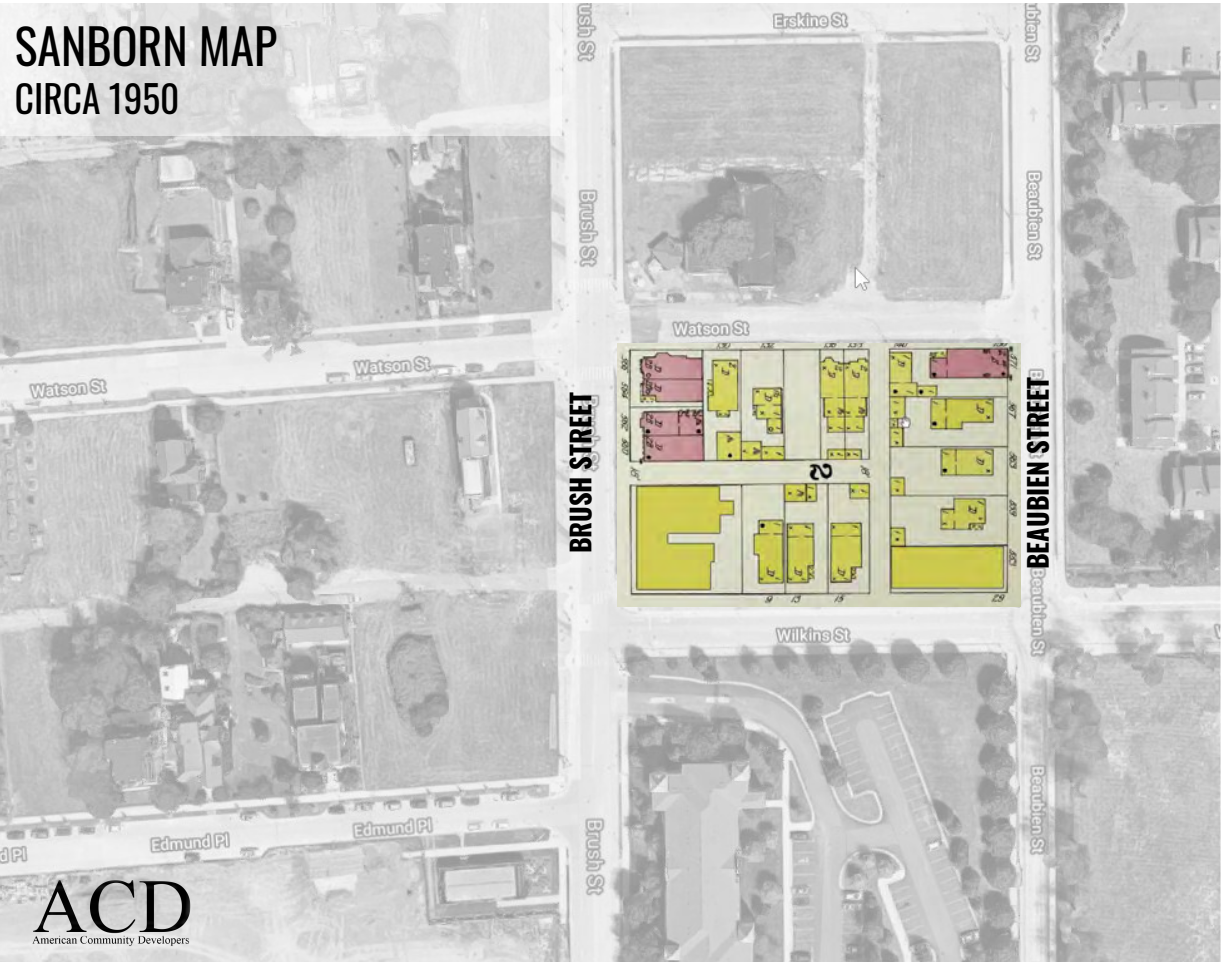
BREWSTER HOMES



Wilkins St

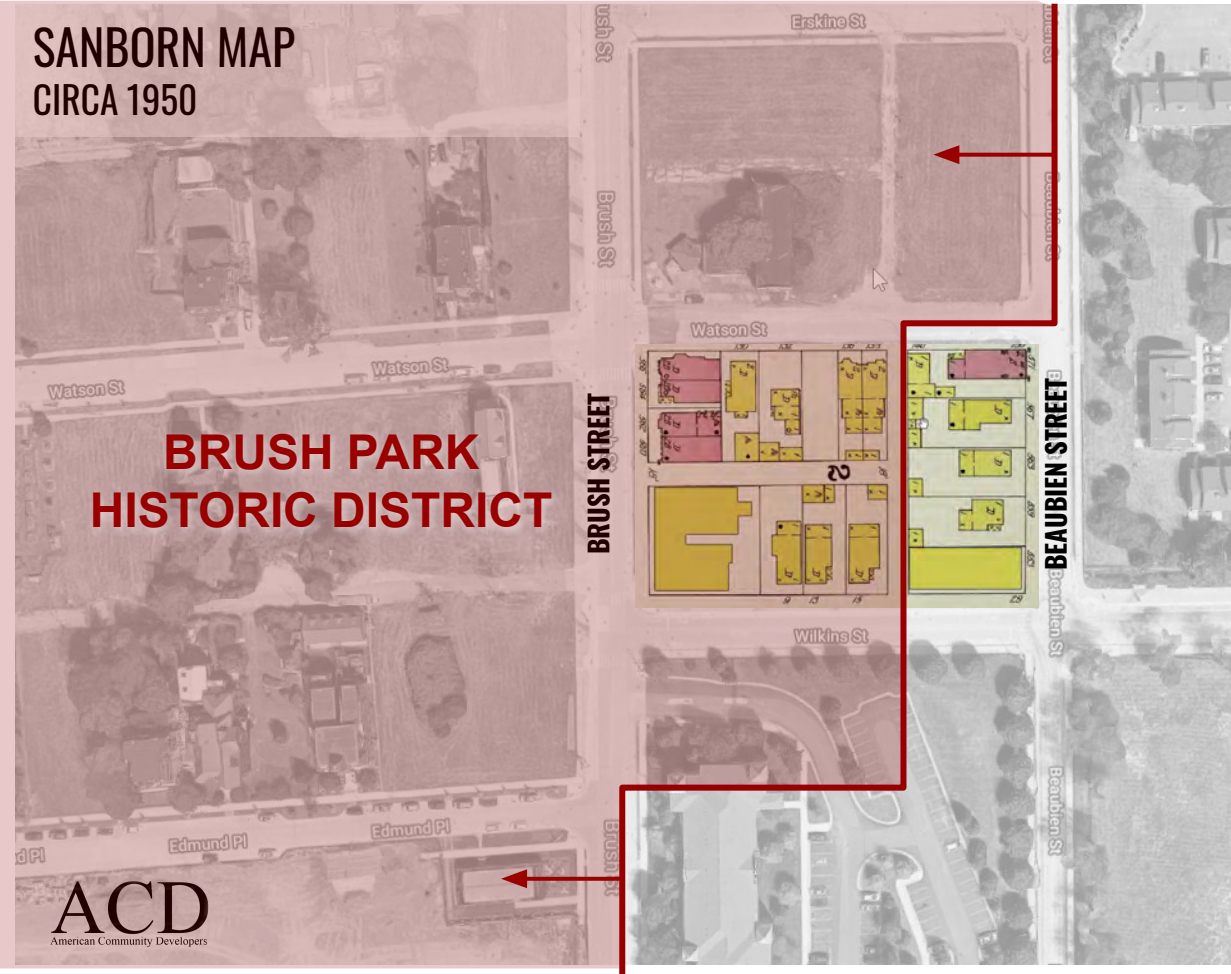


SANBORN MAP CIRCA 1950



SANBORN MAP
CIRCA 1950

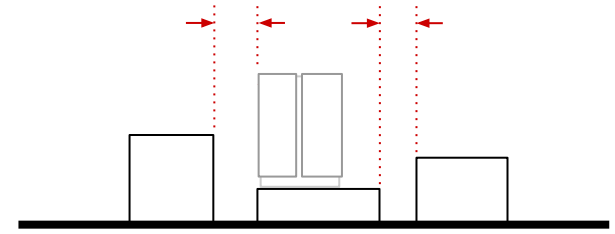
**BRUSH PARK
HISTORIC DISTRICT**



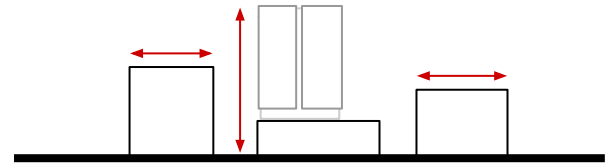
PROPOSED DEVELOPMENT



CONTEXT *FORMAL CUES FROM THE PAST*

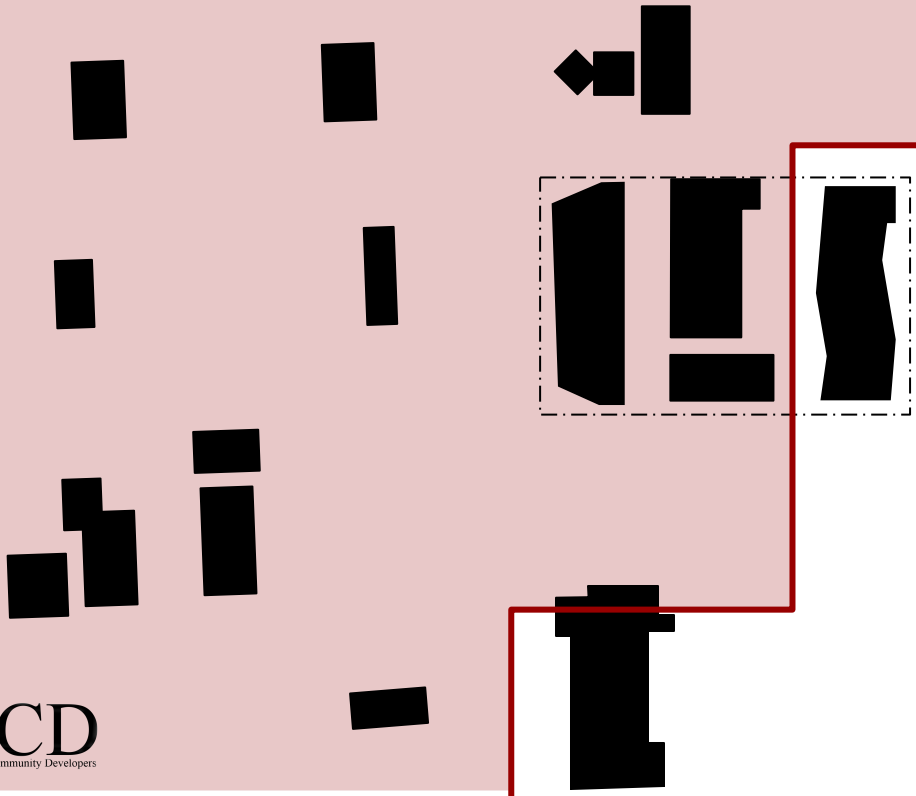


WILKINS ELEVATION
SPACE BETWEEN BUILDINGS

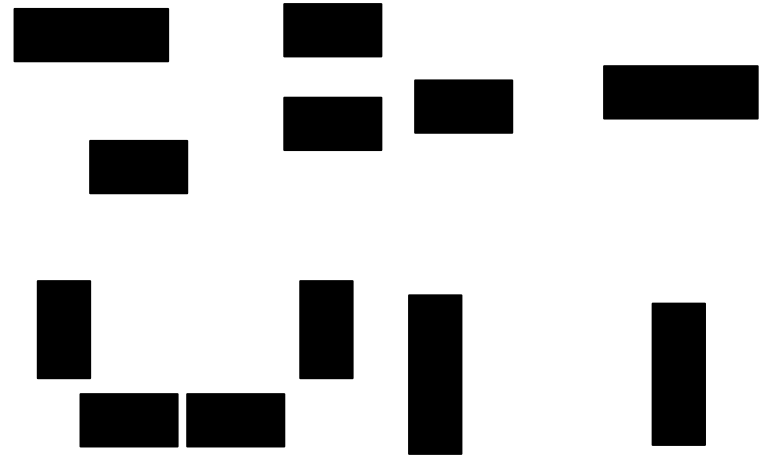


WILKINS ELEVATION
HORIZONTALLY ORIENTED BUILDINGS ON BRUSH & BEAUBIEN
VERTICALLY ORIENTED BUILDINGS ON WATSON AND WILKINS

BRUSH PARK HISTORIC DISTRICT



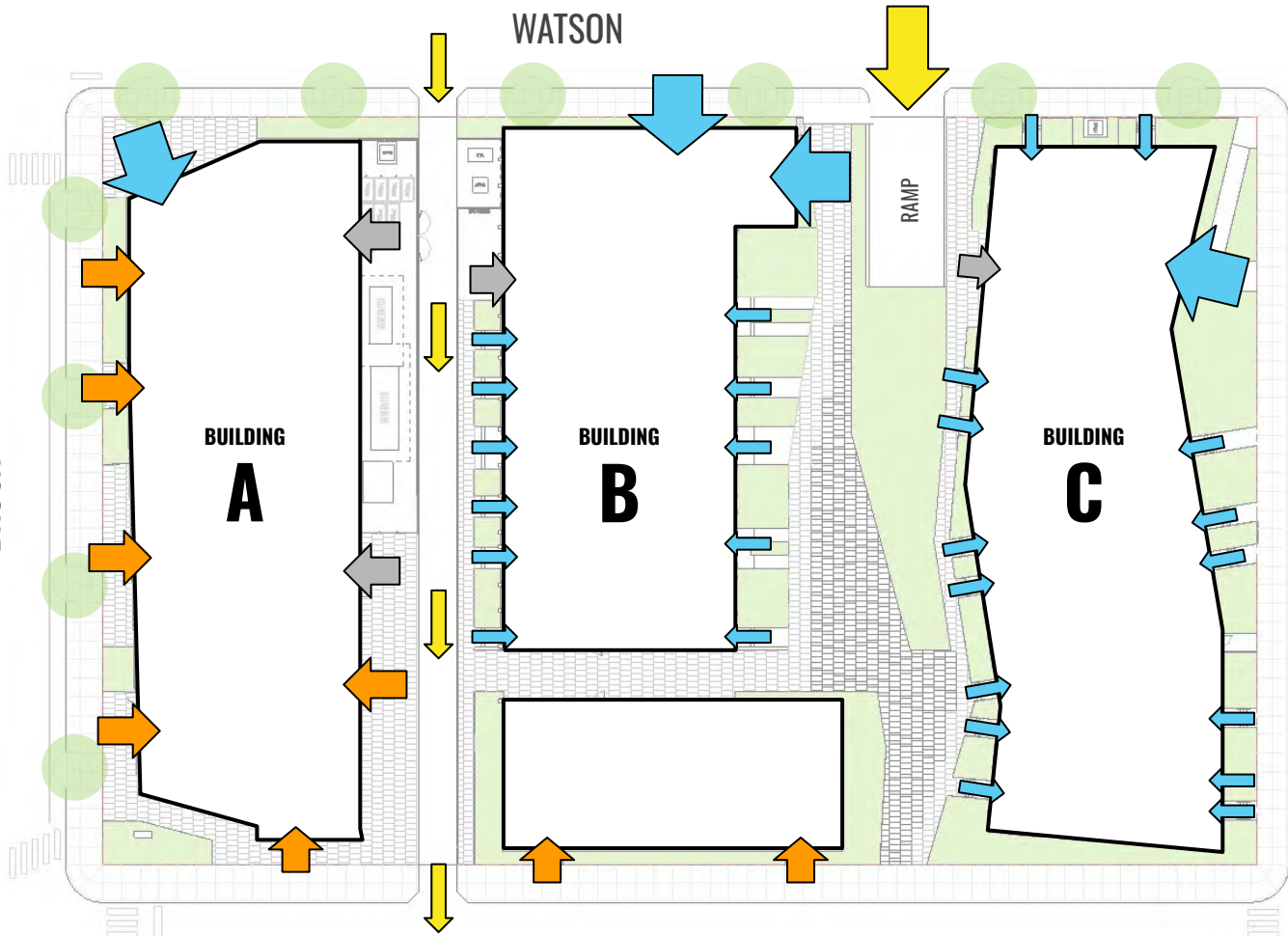
CONTEXT *LOCATION WITHIN HISTORIC DISTRICT*



KEY:



BRUSH



BUILDING A

BUILDING B

BUILDING C

RAMP

BEAUBIEN





LANDSCAPE PLAN



GINKGO TREE



AMELANCHIER



PACHYSANDRA



BOXWOOD

SITE DESIGN & LANDSCAPING NARRATIVE

THE MAJORITY OF THE SITE IS BUILT ATOP A 2-LEVEL UNDERGROUND PARKING STRUCTURE, MAKING LANDSCAPING A CHALLENGE. DROUGHT TOLERANT PERENNIALS, FLOWERING GROUND COVERS AND DWARF TREES ARE SELECTED FOR LIMITED WEIGHT AND SOIL DEPTH. PLANTINGS ALSO REQUIRE LIMITED MAINTENANCE.

STONE MULCH, CONCRETE PAVERS, CORTEN STEEL EDGING, AND CAST IRON TREE GRATES ARE SELECTED FOR DURABILITY AND EASE OF MAINTENANCE. THESE MATERIALS ARE CONSISTENT WITH THE BUILDING DESIGN AND THAT OF BRUSH PARK.



TREE GRATES



CONCRETE PAVERS



CORTEN EDGING



GRAY RIVER ROCK



VINCA MINOR

BUILDING A
5-STORIES

BUILDING B
10-STORIES

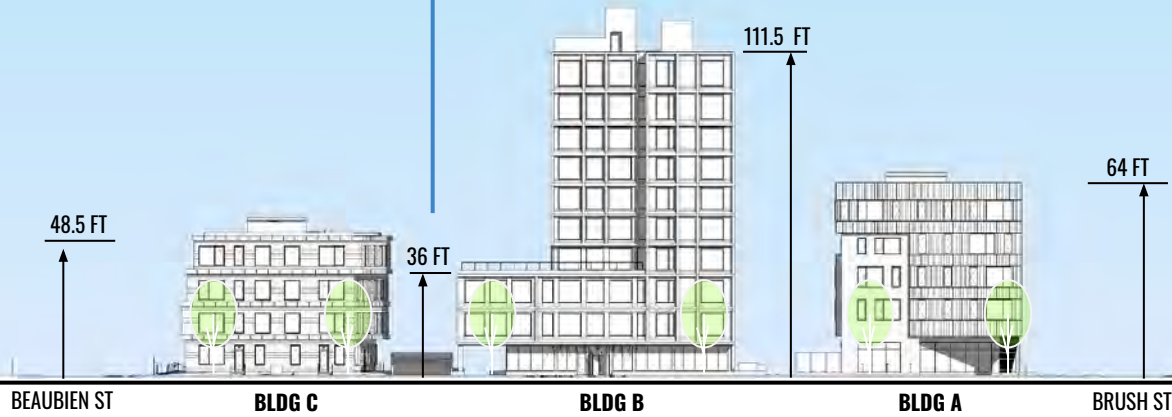
BUILDING C
4-STORIES



NORTH ELEVATION (WATSON)

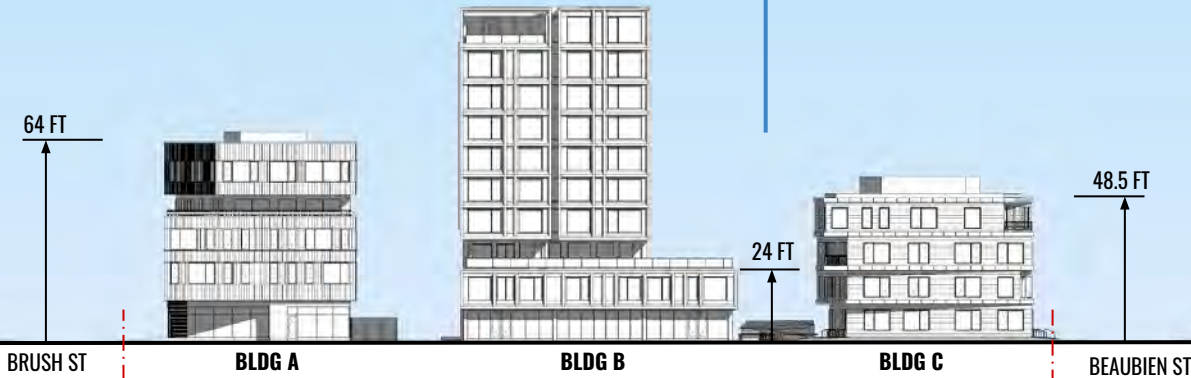
HISTORIC DISTRICT

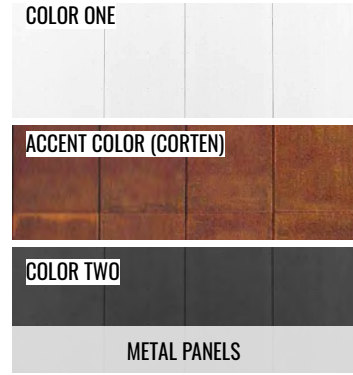
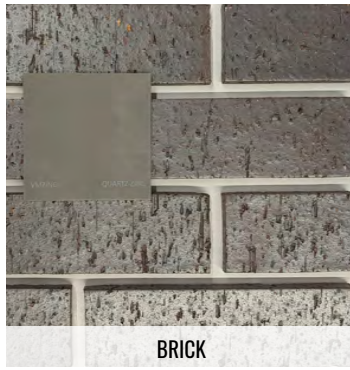
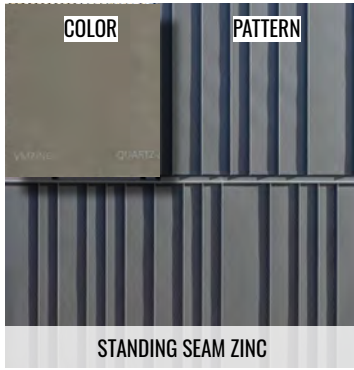
ELEVATIONS & DIMENSIONS



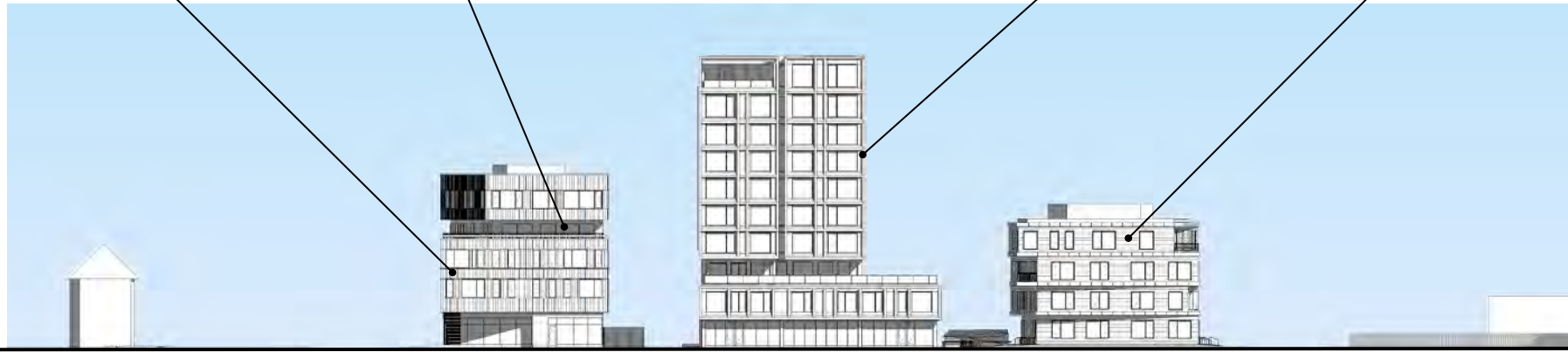
SOUTH ELEVATION (WILKINS)

HISTORIC DISTRICT





SOUTH ELEVATION (WILKINS)



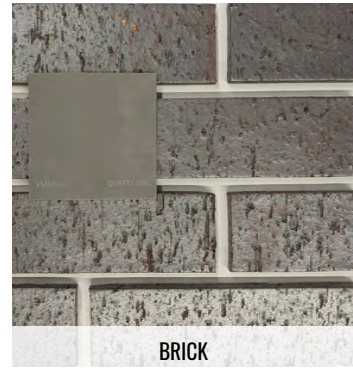
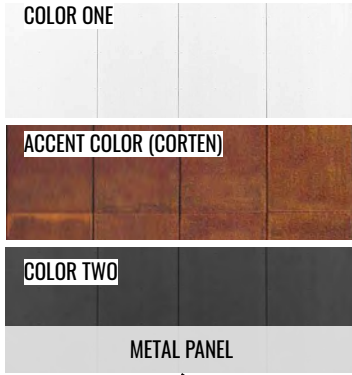
BRUSH ST

BLDG A

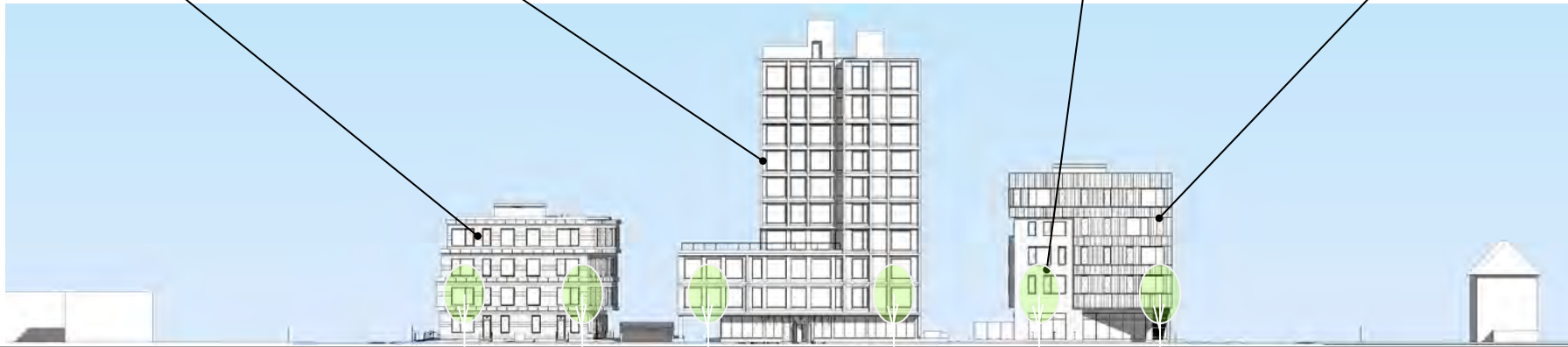
BLDG B

BLDG C

BEAUBIEN ST



NORTH ELEVATION (WATSON)



BEAUBIEN ST

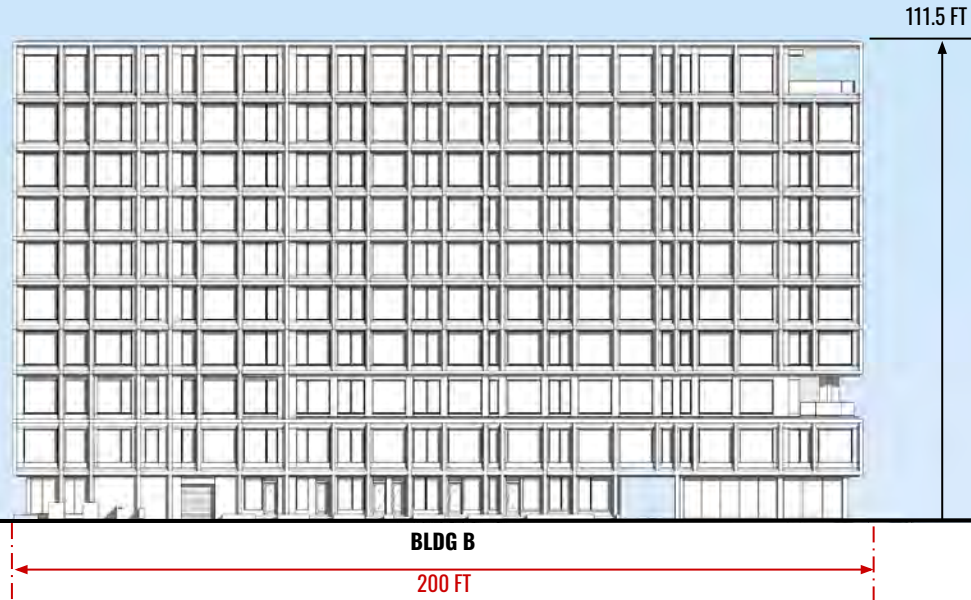
BLDG C

BLDG B

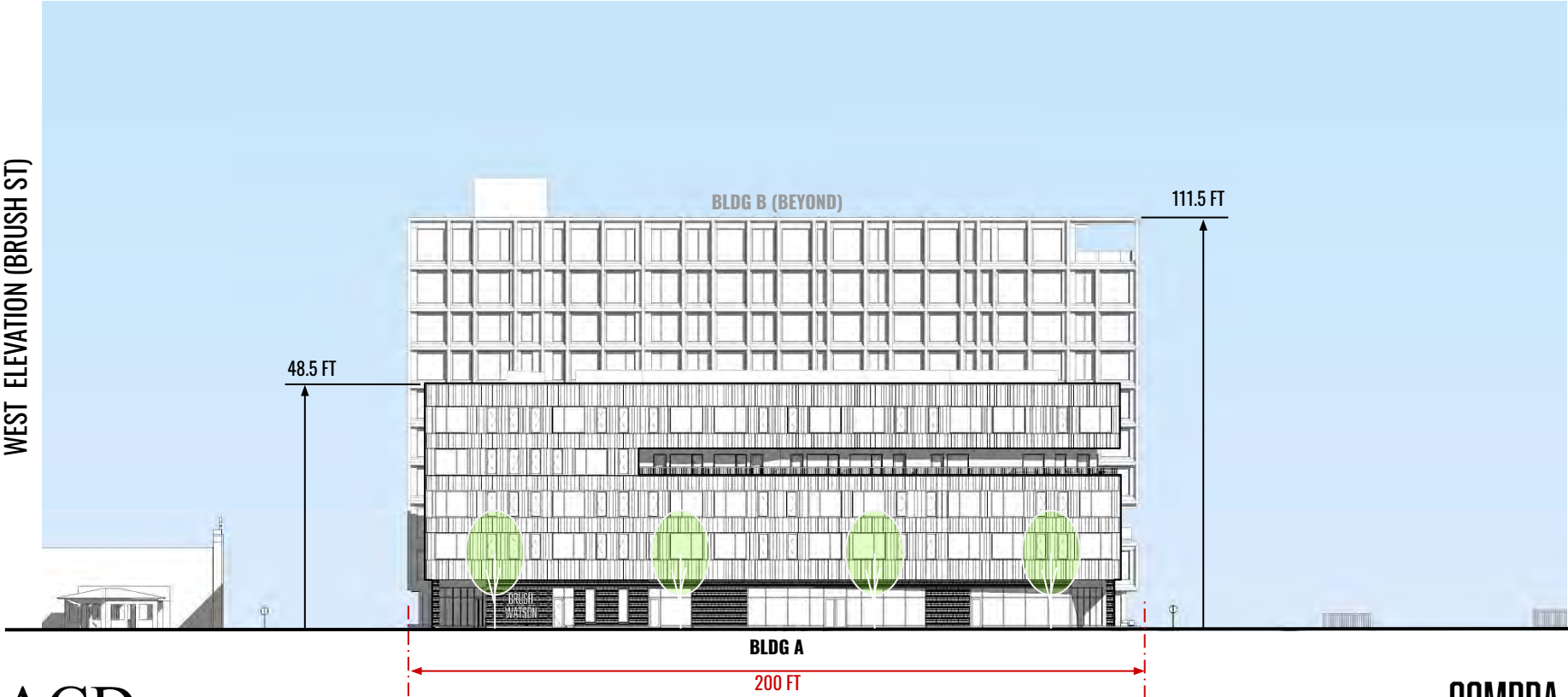
BLDG A

BRUSH ST

WEST ELEVATION (PROMENADE)



WEST ELEVATION (BRUSH ST)



WEST ELEVATION



METAL PANEL



WINDOW SYSTEM (DARK)

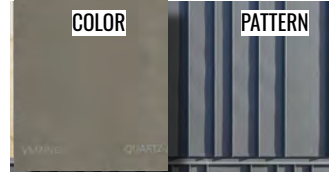


GLAZING SYSTEM (DARK)



BLDG B BEYOND

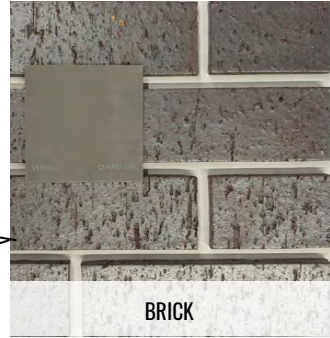
BLDG A



COLOR

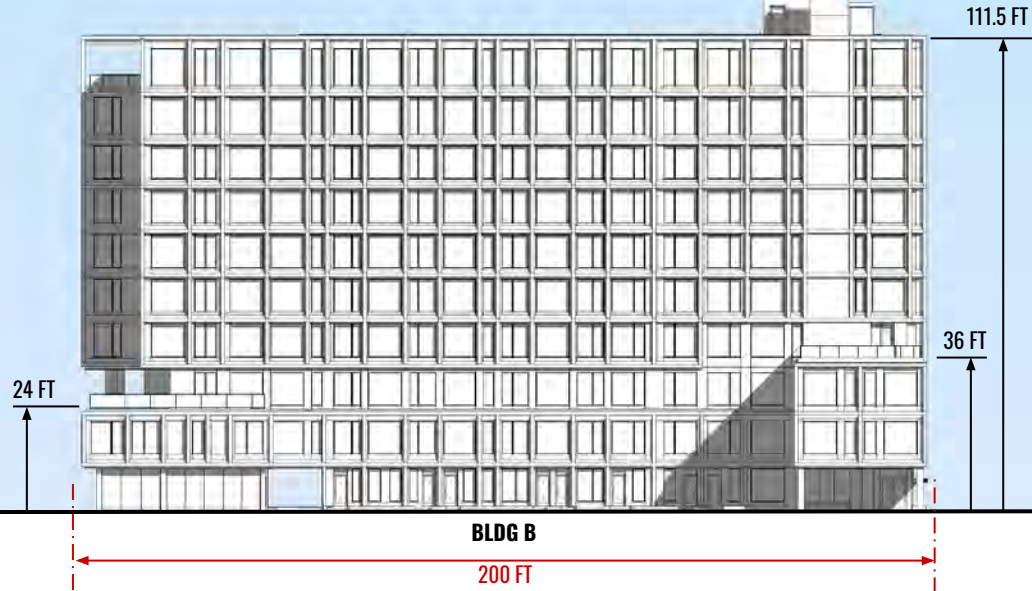
PATTERN

STANDING SEAM ZINC



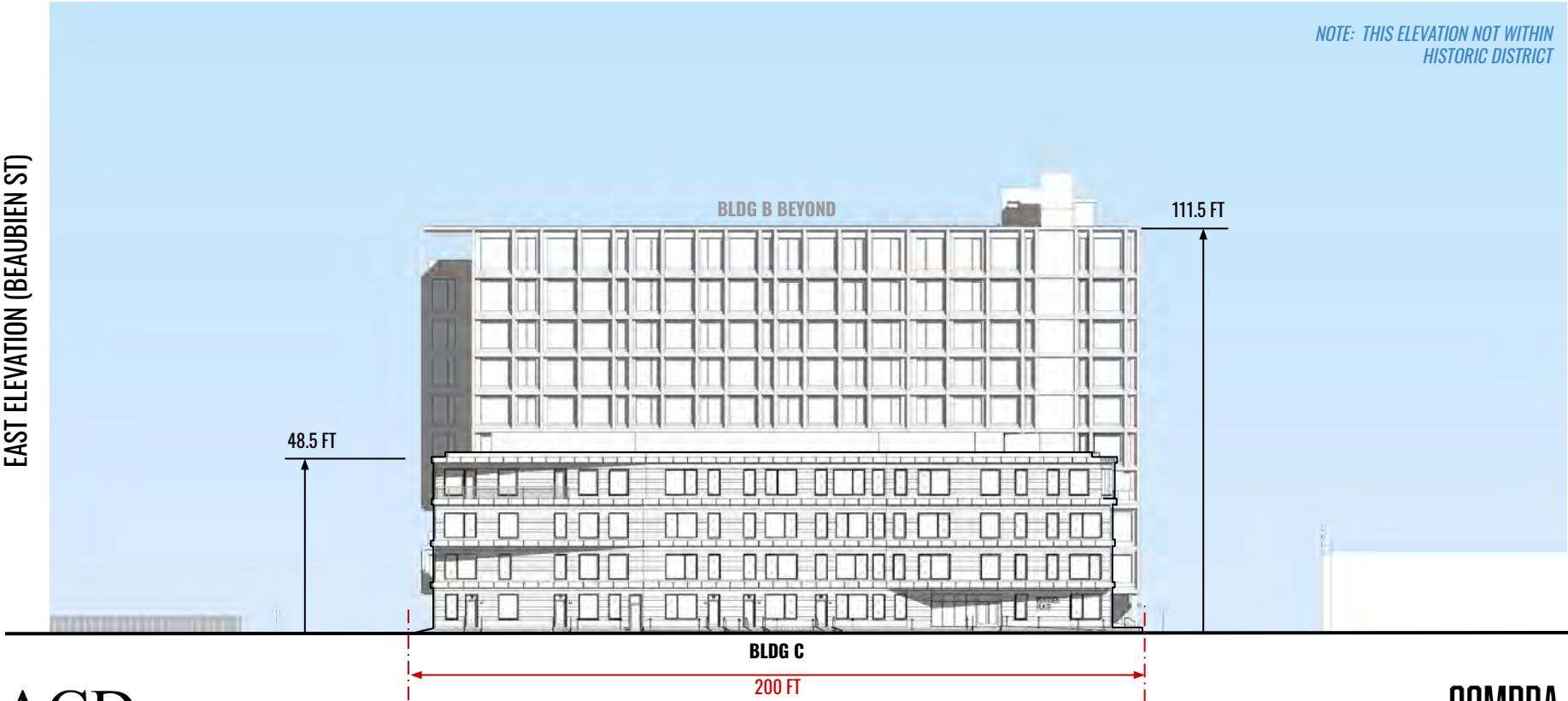
BRICK

EAST ELEVATION (COURTYARD)



*NOTE: THIS ELEVATION NOT WITHIN
HISTORIC DISTRICT*

EAST ELEVATION (BEAUBIEN ST)



NOTE: THIS ELEVATION NOT WITHIN HISTORIC DISTRICT

EAST ELEVATION



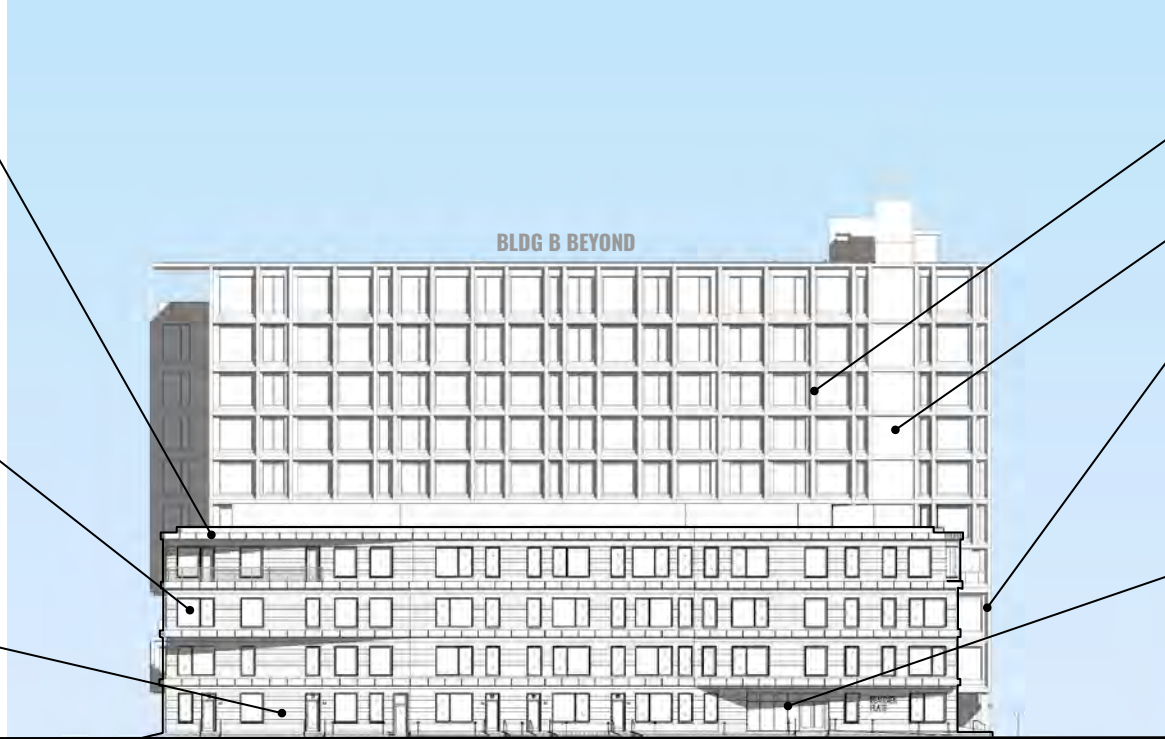
ZINC PANEL SLAB EDGE



WINDOW SYSTEM (DARK)



TERRACOTTA SHINGLE



BLDG C



METAL PANEL



GLAZING SYSTEM (DARK)

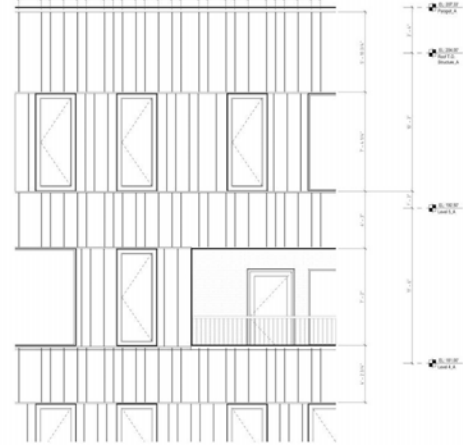
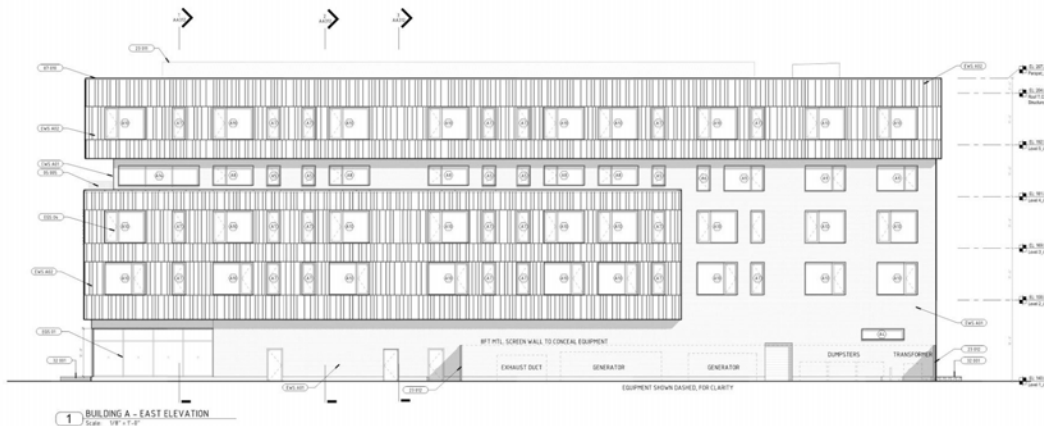
ELEVATIONS & DIMENSIONS

**SEE SEPARATE PDF FILES FOR FACADE NOTES, FULL RESOLUTION DRAWINGS & WINDOW SIZES



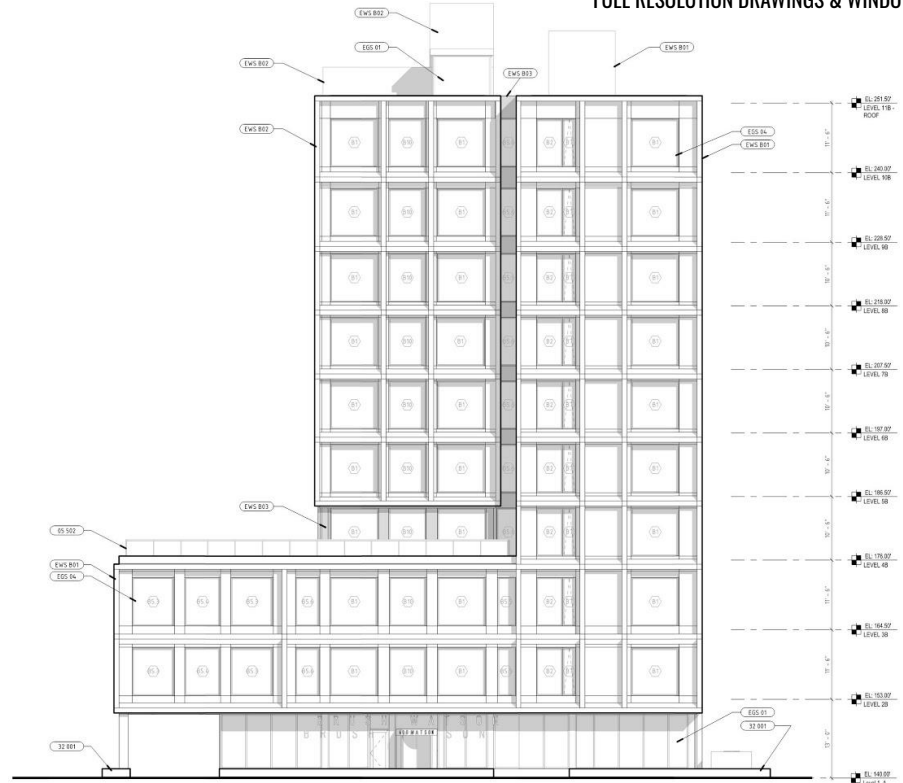
ELEVATIONS & DIMENSIONS

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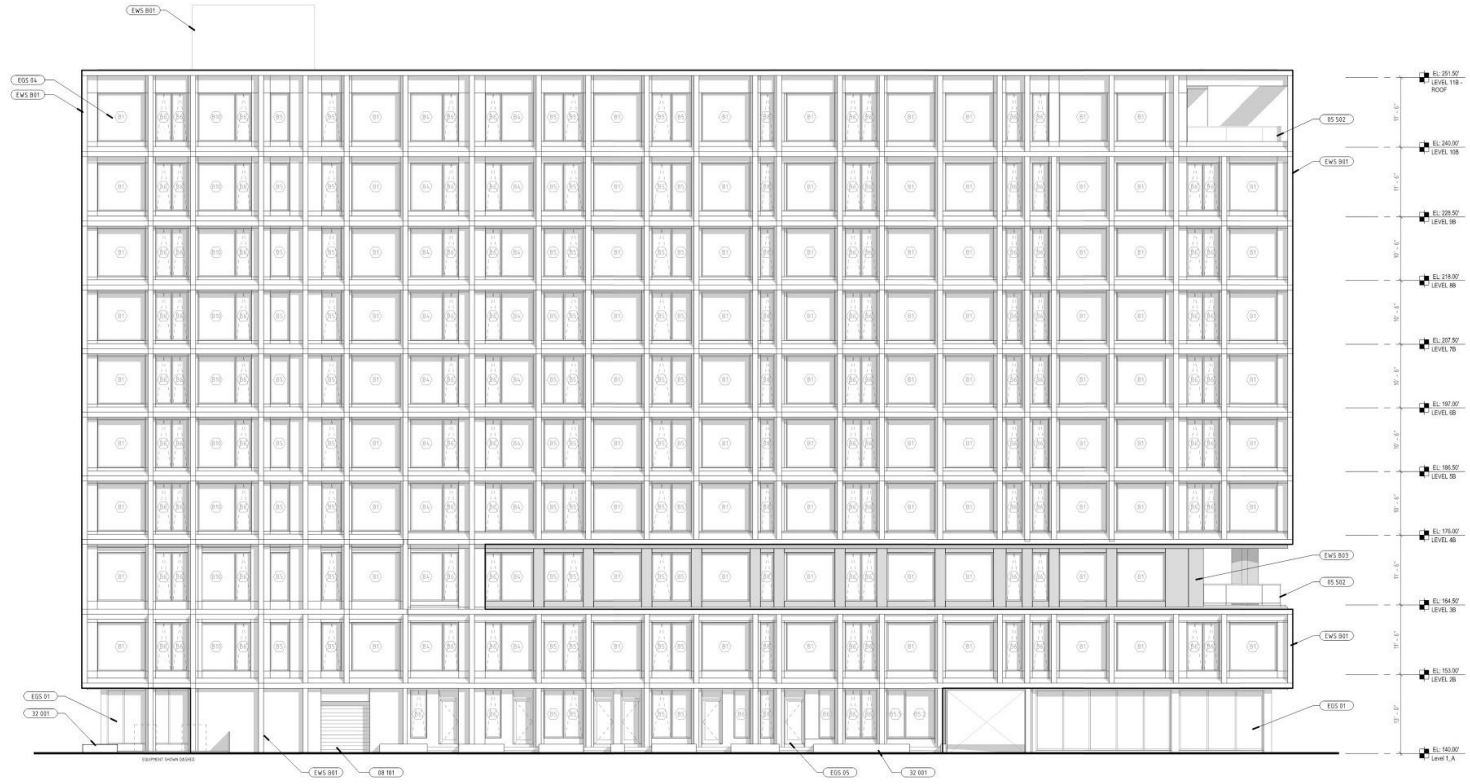
ELEVATIONS & DIMENSIONS

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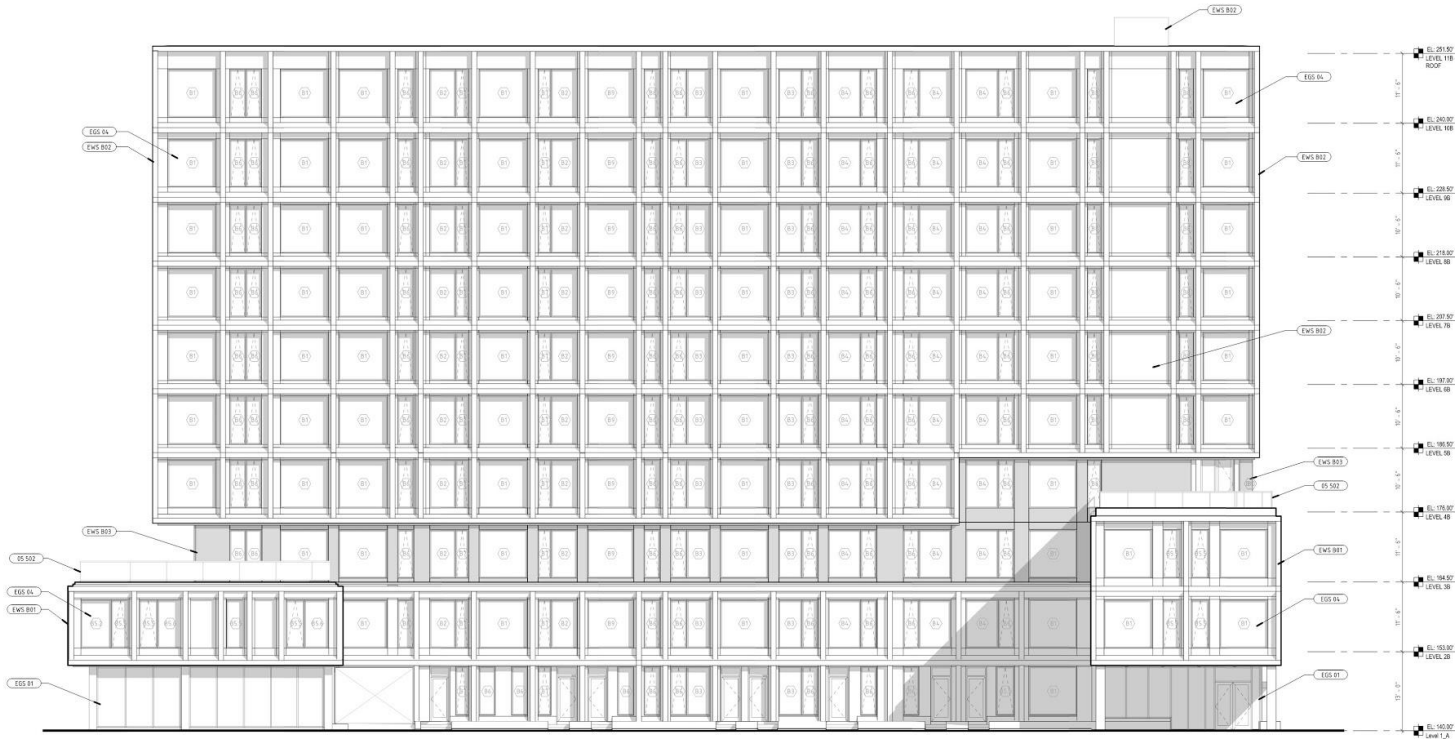
ELEVATIONS & DIMENSIONS

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ELEVATIONS & DIMENSIONS

**SEE SEPARATE PDF FILES FOR FACADE NOTES,
FULL RESOLUTION DRAWINGS & WINDOW SIZES



BRUSH PARK ELEMENTS OF DESIGN

- | | | | |
|---|---|--|--|
| 1 HEIGHT | 7 RELATIONSHIP OF MATERIALS | 13 RELATIONSHIP OF SIGNIFICANT LANDSCAPE FEATURES AND SURFACE TREATMENTS | 19 DEGREE OF COMPLEXITY WITH THE FACADES |
| 2 PROPORTION OF BUILDING'S FRONT FACADE | 8 RELATIONSHIP OF TEXTURES | 14 RELATIONSHIP OF OPEN SPACE TO STRUCTURES | 20 ORIENTATION, VISTAS, OVERVIEWS |
| 3 PROPORTION OF OPENINGS WITHIN THE FACADE | 9 RELATIONSHIP OF COLORS | 15 SCALE OF FACADES AND FACADE ELEMENTS | 21 SYMMETRIC OR ASYMMETRIC APPEARANCE |
| 4 RHYTHM OF SOLIDS TO VOIDS IN FRONT FACADE | 10 RELATIONSHIP OF ARCHITECTURAL DETAIL | 16 DIRECTIONAL EXPRESSION OF FRONT FACADES | 22 GENERAL ENVIRONMENTAL CHARACTER |
| 5 RHYTHM OF SPACING OF BUILDINGS ON STREETS | 11 RELATIONSHIP OF ROOF SHAPES | 17 RHYTHM OF BUILDING SETBACKS | |
| 6 RHYTHM OF ENTRANCE AND/OR PORCH PROJECTIONS | 12 WALLS OF CONTINUITY | 18 RELATIONSHIP OF LOT COVERAGE | |



INTERSECTION OF BRUSH AND WATSON
LOOKING SOUTH-EAST



16

DIRECTIONAL EXPRESSION OF FRONT FACADES

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

21

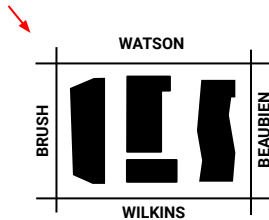
SYMMETRIC OR ASYMMETRIC APPEARANCE

"Examples of both symmetric and asymmetric design occur. Asymmetrical but balanced compositions are common. Later apartments are generally symmetrical."

18

RELATIONSHIP OF LOT COVERAGE

"Later apartment 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 40%"



16

DIRECTIONAL EXPRESSION OF FRONT FACADES

The horizontal base of Building B is limited to a height aligning with the typical 3-story homes in the district while the upper portion of the building is vertically expressed, consistent with the majority of structures in the district.

21

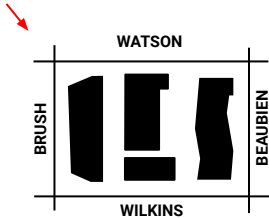
SYMMETRIC OR ASYMMETRIC APPEARANCE

The symmetry of the upper levels of Building B is relieved by a subtle shift in massing and an absolute contrast in color. There is a balanced asymmetry between base and top.

18

RELATIONSHIP OF LOT COVERAGE

Combined, the total area of building footprints covers less than 50% of the property. All buildings are set back to various degrees, giving relief to the space of the block while maintaining a continuous activated streetwall. Planted buffers and shared green space fill the voids.



BRUSH STREET



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

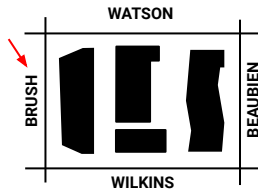
PROPORTION OF OPENINGS WITHIN THE FACADE
"Areas of void generally constitute 15 and 35 percent of the total facade area . . . proportions of the openings themselves are generally taller than wide"

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."



7

RELATIONSHIP OF MATERIALS

The base of the building is primarily darker brick, which extends into the upper reaches on some facades. Above the base, the facade is primarily lighter zinc panel, contrasting in texture and color with the brick base, accentuating the historic tradition of base and top.

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 they are wide.

15

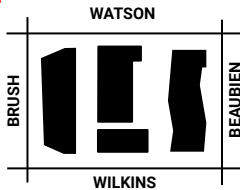
SCALE OF FACADES AND FACADE ELEMENTS

As a new mixed use building (primarily apartments) the facade is large in scale with large elements including a masonry base and 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 masonry in solid walls and soffits) is contrasted with the more solid and more textured reading of the primary facade.



INTERSECTION OF BRUSH AND WILKINS
LOOKING NORTH-EAST



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

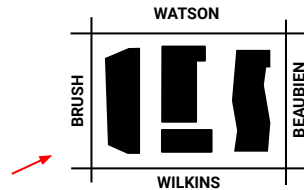
RHYTHM OF SOLIDS TO VOIDS IN FRONT FACADE
"Victorian structures . . . great freedom in the placement of openings within the facades, although older examples are generally more regular in such placement than later examples."

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."



40 ELEMENTS OF DESIGN

INTERSECTION OF BRUSH AND WILKINS LOOKING NORTH-EAST

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

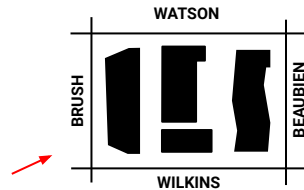
RHYTHM OF SOLIDS TO VOIDS IN FRONT FACADE
Openings within the facade are generally regular with repeating variation in unit width. Window heights are consistent and create regular horizontal datums on the facade.

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.



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

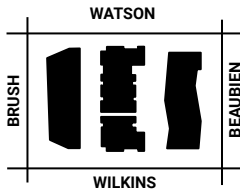
"Building on the north-south streets generally have little or no setback, while older houses on the east-west streets . . . have some setback which varies from street to street."

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 . . . with bay windows, towers, porches, window and door hoods . . ."

19 DEGREE OF COMPLEXITY WITH THE FACADES

"Later apartments and commercial buildings tend to more classical decorative elements of a simpler kind."



5

RHYTHM OF SPACING OF BUILDINGS ON STREETS

The mid-block Building B, inspired by the earlier rhythm of building spacing west of Brush street, a regular spacing is maintained between its mass and the mass of Buildings A&C on either side.

17

RHYTHM OF BUILDING SETBACKS

The primary mass of Building B is setback giving relief to the mid-block section of Wilkins Street. This is consistent with the existing character of the district, as buildings are often setback on East-West streets, especially mid-block.

19

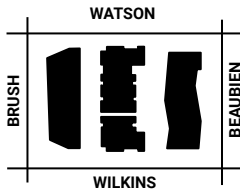
DEGREE OF COMPLEXITY WITH THE FACADES

The facade composition of the mid-block building is implicative of the typical characteristic of homes in the neighborhood where large bay windows are often stacked vertically on simply expressed on the primary facade. Large undivided windows are centered on living spaces while smaller divided lite windows are placed at bed and bath rooms.

19

DEGREE OF COMPLEXITY WITH THE FACADES

The facade of the mid-block building is also consistent with the more simply expressed nature of the more recent apartment buildings in the 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.

7

RELATIONSHIP OF MATERIALS

The base of the building is primarily darker brick, which extends into the upper reaches on some facades. Above the base, the facade is primarily lighter zinc panel, contrasting in texture and color with the brick base, accentuating the historic tradition of base and top.

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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.

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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 horizontal base of Building B is limited to a height aligning with the typical 3-story homes in the district while the upper portion of the building is vertically expressed, consistent with the majority of structures in the district.

21

SYMMETRIC OR ASYMMETRIC APPEARANCE

The symmetry of the upper levels of Building B is relieved by a subtle shift in massing and an absolute contrast in color. There is a balanced asymmetry between base and top.

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 50% of the property. All buildings are set back to various degrees, giving relief to the space of the block while maintaining a continuous activated streetwall. Planted buffers and shared green space fill the voids.

**WILKINS STREET
LOOKING NORTH-WEST**





HISTORIC DISTRICT COMMISSION:

BRUSH WATSON

14 APRIL 2021