

AGENDA

STAFF REPORT 5-8-2019 MEETING
APPLICATION NUMBER 19-6186
ADDRESS: 112 EDMUND PLACE
APPLICANT: JOHN SKOK
HISTORIC DISTRICT: BRUSH PARK
DATE OF STAFF VISIT: 5-2-2019

PREPARED BY: J. ROSS

PROPOSAL

As per the attached photos, the proposed project area is a vacant lot that is located in the Brush Park Historic District. The project parcel sits in an area which is dominated by residential uses. An historic-age, 2-1/2 story dwelling, known as the Lucien Moore House, is located to the east of the 112 Edmund parcel. A paved parking lot and an 8-story apartment building, known as the Carlton, is north of the 112 Edmund parcel, across Edmund Place. The historic-age, 2-1/2 story JL Hudson house is west of the 2827 John R/105 Alfred building.

Please see the attached staff report from the 6/13/2018 HDC regular meeting which notes that the property owners presented an application to this body which included a proposal to erect a new 7-story building (with underground parking) at 112 Edmund. The proposed design called for the installation of cement fiberboard cladding at much of the building's exterior walls, the canting of the west elevation, a raised soffit line at stories 2 and 3, a brick-clad balcony with integrated brick planter at the 2nd story, and a fully glazed elevation at the front/north façade, stories 1 and 2. The proposed new building was presented as part of a larger development which also included the erection of a new building at 105 Alfred and an addition to the carriage house at 2827 John R. The Commission approved the entire development proposal at the 6/13/2018 meeting, to include the design of the new building at 112 Edmund.

With the current proposal, the applicant has revised 112 Edmund's design, to include a reduction in height, from 80'-0" to a height of 68'-0" at the northern 2/3 of the building (5 stories) and 55'-6" at southern 1/3 of the building (4 stories) and cladding the entire building in white brick. Metal mesh balconies will also be added at all elevations. Also, please note that the building's front elevation will not share the same setback as the Lucien Moore House. Specifically, it will push 25 feet north of the historic building's front face at zero lot line. Please see the attached renderings, which present images that compare the initially submitted/approved design to the current proposal/revised design.

STAFF OBSERVATIONS

Note that the applicant has also attached a narrative which outlines the manner in which they feel that their design conforms to the district's Elements of Design. Also, see the submitted letter from the Brush Park CDC, which indicates that the organization had concerns re: the initial design's 7-story height. Several residents from the nearby Carlton Building had also expressed concerns with the proposed 7-story/80' height proposed in the original design. The applicant has noted that they dropped the height to 5 stories (primary/northern portion of the building) and 4 stories (rear portion of the building) in a bid to address those concerns. A review of the below-listed Elements of Design for the district state that "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 (21/2) story houses.... **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.” The building height does conform to the Elements of Design.

In re: the fact that the building does not share the Lucien Moore building’s setback, the applicant has noted that they had to max out the lot due to the elimination of the underground parking and for the development to meet city parking requirements. The applicant has made a number of gestures towards mitigating the new building’s impact on the adjacent historic home, to include the height reduction and canting the building at the 2nd-story, primary elevation to allow for a clear siteline to the Lucien Moore Mansion.

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 (21/2) 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 (21/2) 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 (21/2) 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 building design revisions generally conform to the district's Elements of Design and the new building will not detract from the district's historic character. Staff therefore recommends that the Commission issue a Certificate of Appropriateness for the proposal because the design meets the Secretary of the Interior's 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 the Commission issue the COA with the following conditions:

- Staff shall have the authority to review and approve any minor revisions to the current design. If staff determines that any revision does not conform to the spirit of the current approved design, or does not meet the Standards, staff shall forward the proposed work to the Commission for review at a hearing.
- Staff shall be given the opportunity to review and approve the final project plans prior to the issuance of the building permit
- The applicant shall provide a final detailed landscape plan to Planning and Development staff landscape architects for review and comment. HDC staff shall forward any elements which do not meet the Standards to the Commission for review at a hearing.

Motion DRAFT

I move that the Commission issue a Certificate of Appropriateness for the proposal because the design meets the Secretary of the Interior's 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,* with the following conditions:

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- The applicant shall provide a final detailed landscape plan to Planning and Development staff landscape architects for review and comment. HDC staff shall forward any elements which do not meet the Standards to the Commission for review at a hearing.



REPORT











REPORT



LOCATION MAPS

1002.01

112 EDMUND PLACE
DETROIT MI 48201

ARCHITECT OF RECORD

MCINTOSH PORIS ASSOCIATES
36801 WOODWARD AVENUE, SUITE 200
BIRMINGHAM, MICHIGAN 48009
248.258.9346

DESIGN ARCHITECT

OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

OOMBRA
ARCHITECTS

OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

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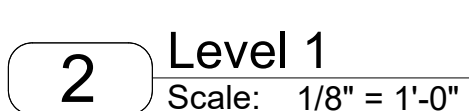
COVER SHEET

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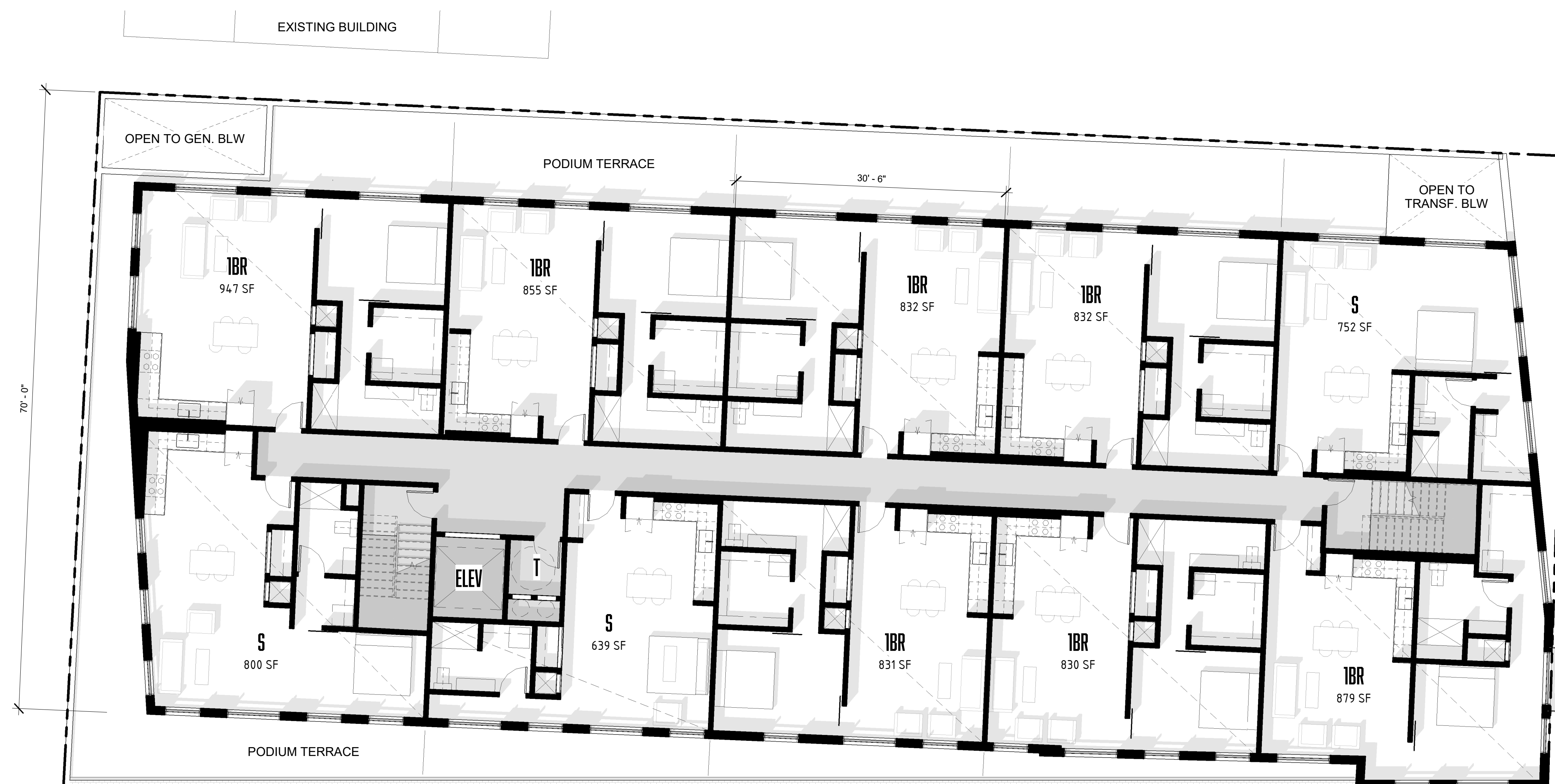
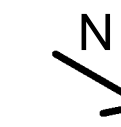
OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

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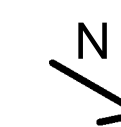
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2 Level 3
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1 Level 2
Scale: 1/8" = 1'-0"



1002.01

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BIRMINGHAM, MICHIGAN 48009
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PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

DRAWING ISSUE	DATE
HDC SUBMISSION	05.08.2019

FLOOR PLANS

A202

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OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

FLOOR PLANS

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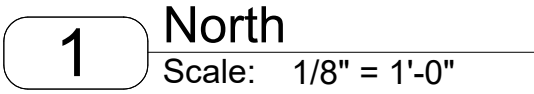
112 EDMUND PLACE
DETROIT MI 48201

ARCHITECT OF RECORD

MCINTOSH PORIS ASSOCIATES
36801 WOODWARD AVENUE, SUITE 200
BIRMINGHAM, MICHIGAN 48009
248.258.9346

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OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564



OOMBRA
ARCHITECTS

OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

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BUILDING ELEVATIONS

A302

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INTERSECTION OF JOHN R STREET & EDMUND PLACE



EAST ELEVATION



NORTH ON JOHN R STREET



LOCATION MAPS

1002.01

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BIRMINGHAM, MICHIGAN 48009
248.258.9346

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OOMBRA
ARCHITECTS

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PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

UNIT SCHEDULE

Name	Area
S	639 SF
S	639 SF
S	639 SF
S	752 SF
S	800 SF
1BR	830 SF
1BR	831 SF
1BR	831 SF
1BR	831 SF
1BR	832 SF
1BR	832 SF
1BR	832 SF
1BR	832 SF
1BR	832 SF
1BR	832 SF
1BR	832 SF
1BR	832 SF
1BR	849 SF
1BR	849 SF
1BR	849 SF

Name	Area
1BR	853 SF
1BR	853 SF
1BR	853 SF
1BR	855 SF
1BR	855 SF
1BR	855 SF
1BR	879 SF
1BR	879 SF
1BR	879 SF
1BR	920 SF
1BR	920 SF
1BR	920 SF
1BR	947 SF
1BR	949 SF
1BR	949 SF
2BR	1,294 SF
2BR	1,294 SF
TOTAL: 36	31,117 SF

GROSS BUILDING AREA

Level	Area
Level 5	7,345 SF
Level 4	9,808 SF
Level 3	9,808 SF
Level 2	9,553 SF
Level 1	12,246 SF
Level 0	780 SF
TOTAL	49,540 SF

DRAWING LIST

Sheet #	Sheet Name
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ARCHITECTURAL

A000	COVER SHEET
A201	FLOOR PLANS
A202	FLOOR PLANS
A203	FLOOR PLANS
A301	BUILDING ELEVATIONS
A302	BUILDING ELEVATIONS

DRAWING ISSUE	DATE
HDC SUBMISSION	05.08.2019

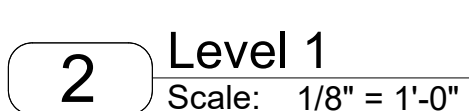
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OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

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OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564



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Scale: $1/8" = 1'-0"$

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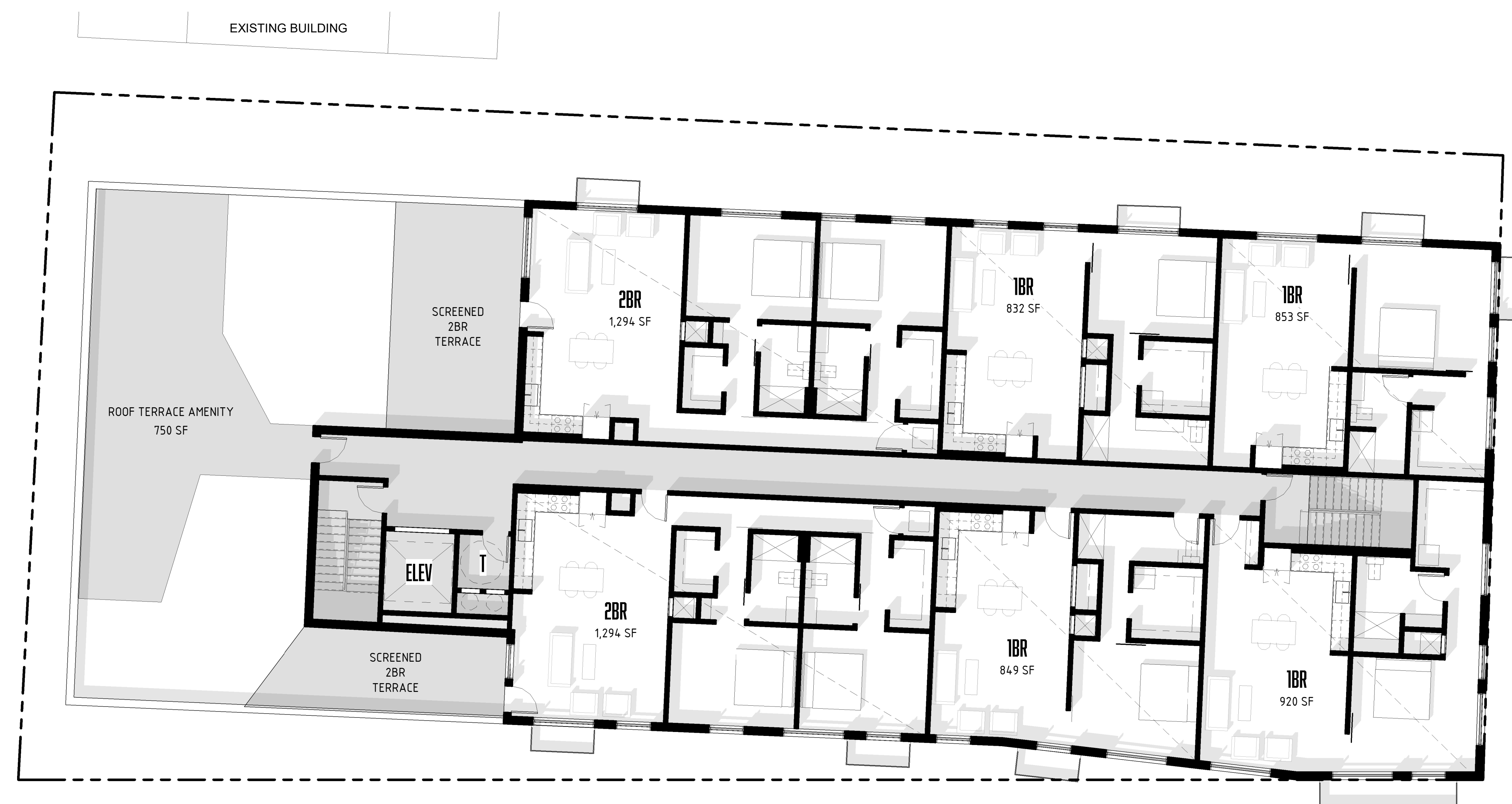
112 EDMUND PLACE
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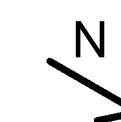
MCINTOSH PORIS ASSOCIATES
36801 WOODWARD AVENUE, SUITE 200
BIRMINGHAM, MICHIGAN 48009
248.258.9346

DESIGN ARCHITECT

OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564



2 Level 5
Scale: 1/8" = 1'-0"



OOMBRA
ARCHITECTS

OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

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FLOOR PLANS

A203

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OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

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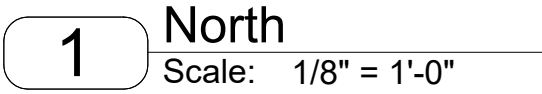
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DETROIT MI 48201

ARCHITECT OF RECORD

MCINTOSH PORIS ASSOCIATES
36801 WOODWARD AVENUE, SUITE 200
BIRMINGHAM, MICHIGAN 48009
248.258.9346

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OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564



OOMBRA
ARCHITECTS

OOMBRA ARCHITECTS, LLC.
PHILADELPHIA, PA
WWW.OOMBRA.COM
215.948.2564

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BUILDING ELEVATIONS

A302

SCALE : AS INDICATED 4/18/2019 3:02:10 PM

An architectural rendering of a modern multi-story building with a light-colored brick facade and large windows. The building features several balconies and a ground-floor glass-walled section. Stylized human figures are placed throughout the scene to provide a sense of scale and life. The figures are seen on balconies, walking on the sidewalk, and inside the ground-floor glass section. The overall tone is professional and artistic.

112 EDMUND PLACE HISTORIC DISTRICT COMMISSION

MAY 8, 2019



MCINTOSH
PORIS ASSOCIATES

OOMBRA
ARCHITECTS



234 Winder Street
Detroit, MI 48201
www.BrushParkCDC.org
BrushParkCDC@Gmail.com



June 29, 2018

City Planning Commission
208 Coleman A. Young Municipal Center
Detroit, Michigan 48226

Re: Brush Park CDC Response Letter – 112 Edmund, 2827 John R. and 105 Alfred Project

Brush Park Community Development Corporation (the “CDC”) forwards this letter to provide our formal response regarding the development project presented with respect to the property located at 112 Edmund, 2827 John R. and 105 Alfred (the “Project”).

The Project has a long history of review before the CDC and the Brush Park community. The attached Exhibit A outlines our understanding of the Brush Park Properties, LLC and 112 Edmund, LLC (collectively, the “Developer”) community engagement on this project. The latest version of the Project was presented before the CDC and the Brush Park community at a public meeting held on Tuesday, June 12, 2018 (the “Meeting”). The majority of the community members present at this meeting expressed concerns and objections to this project. The specific questions and issues raised by the community during this meeting are summarized on the attached Exhibit B.

Much consideration was given to the Project by the CDC Board. By a vote of the Board of 1 in favor, 4 objections and 4 abstentions, the Board has voted to not support this project. The general consensus of the board is that while there are positive aspects of this project, critical issues that we believe may have a lasting negative impact on Brush Park remain unresolved. These issues have been previously communicated to the CPC and the Developer, but are restated here for clarity:

1. **Parking.** Several Board Members believe that the Developer is using conservative and outdated parking standards. The total provided is 140 spaces for 39 units + commercial/retail space. Other neighborhood developments within the Greater Downtown area are using more progressive standards (1 space per unit; often 0 spaces for commercial use), and the DRAFT Form Based Code ("FBC") suggests more reasonable standards (1 space per unit max.; 1 space per 500 SF commercial max.); however, the developer is using the City of Detroit's generic zoning standard (rather than one of the City's more recent standards for transit-oriented neighborhoods) which leads to excessive parking spaces and induces driving as a mode of transportation. While recognizing that both residents and retail visitors still need some parking, a more reasonable amount might be around 94 total spaces provided (39 residential spaces + 55 commercial/retail spaces, using the Draft FBC ratios).

Several Board members feel that the parking deck concern is a derivative or responsible for most other concerns of the community: curb cut concerns, building height concern, and density. By reducing the height of the Edmund Building, utilizing the proposed "Commercial space" as residential to replace the lost floors on Edmund--possibly with highly profitable micro-apartments, many of which would be students that are moving away from vehicles and embracing the walkable neighborhood concept, you would greatly reduce the amount of parking needed for the project, and possibly remove the need for a parking deck. At a minimum, CPC should request a traffic study to demonstrate the potential impact that the parking deck could have on the community and the immediate adjacent neighbors in particular.

The CDC recognizes the need for parking to support developments and that the community is also generally opposed to additional surface parking lots¹. The CDC also acknowledges the Developer's assertions that they have built the smaller parking deck possible on this parcel. However, we are concerned about the precedent that this project may set for parking decks within our neighborhood, particularly as we are conveniently located near sports venues. To start building parking decks--which in a stadium district is highly profitable--on the east/west streets opens up the possibility of parking decks "tied to a business" going into every vacant lot in Brush Park.

2. **Curb cuts on Edmund and Alfred.** Several board members would prefer to adhere to the historic precedence of the neighborhood and avoid curb cuts. We recognize that previous development (e.g. Crosswinds) have incorporated them, however the curb cuts designed for this Project aren't intended for residents to park, but for thousands of retail/commercial patrons to use frequently, diminishing the safety and comfort for pedestrians on the street.

Additionally, some board members are concerned about the use of the alley for parking deck egress. Residents that use that alley as their only means of parking (since they don't have curb cuts) will likely be locked in to their parking spots during high traffic times, and will have to deal with the additional noise and pollution of those 1000s of vehicles standing and idling next to and behind their residences.

4. **Building Height.** We acknowledge that the CDC previously voted to support the 7 story height of the 112 Edmund building, but add that this vote was taken prior to concerns from owners and residents of the Carlton being brought to the CDC's attention. Several of our board members continue to express concerns regarding the height of 112 Edmund, irrespective of its effect on views at the Carlton. Some are concerned that an additional 7 story building may set a new, undesirable precedent for the neighborhood and whether the height is in the spirit of the

HEIGHT:

- REDUCED BUILDING HEIGHT FROM SEVEN TO FIVE STORIES (82' TO 68')

MASSING:

- REDUCED OVERALL BUILDING SQUARE FOOTAGE FROM 82KSF TO 50KSF

CURB CUTS:

- REMOVED STREET CURB CUT FROM EDMUND PLACE - ONLY ACCESSED FROM ALLEY

PARKING:

- REDUCED PARKING COUNT FROM 48 SPACE TO 31 SPACES - NO UNDERGROUND PARKING

PROGRAM:

- REDUCED RETAIL PROGRAM FROM 5KSF TO 1.2KSF (NO PARKING REQ'D FOR RETAIL)
- REMOVED COMMERCIAL OFFICE PROGRAM (REDUCED AMOUNT OF PARKING REQ'D)
- INCREASED UNIT COUNT FROM 32 TO 36

PREVIOUS DESIGN



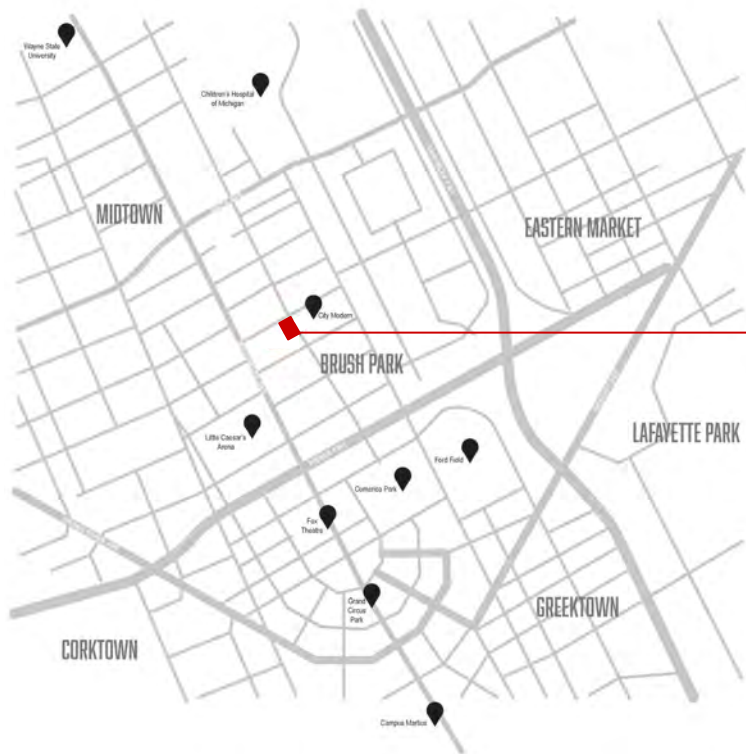
OOMBRA
ARCHITECTS

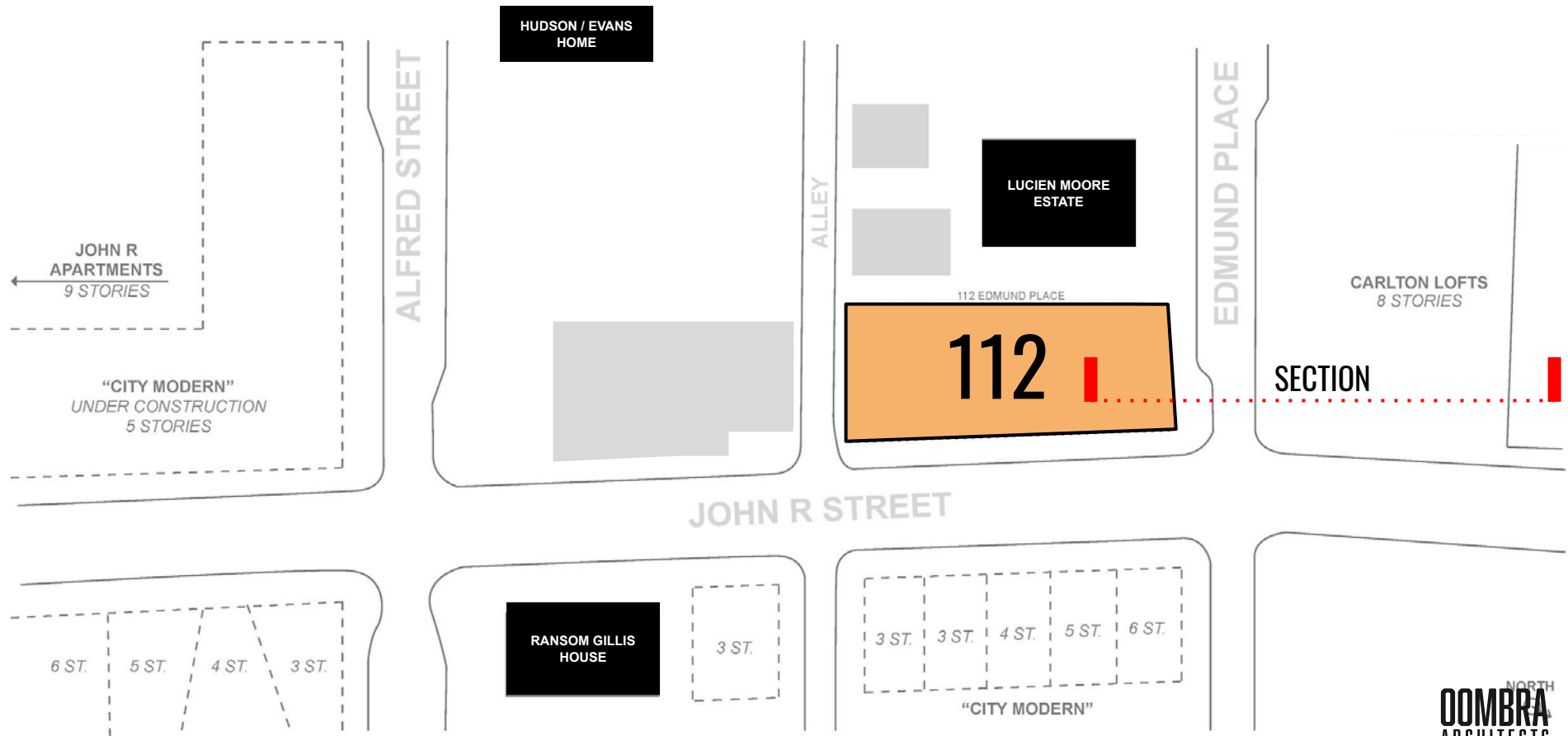
CURRENT DESIGN

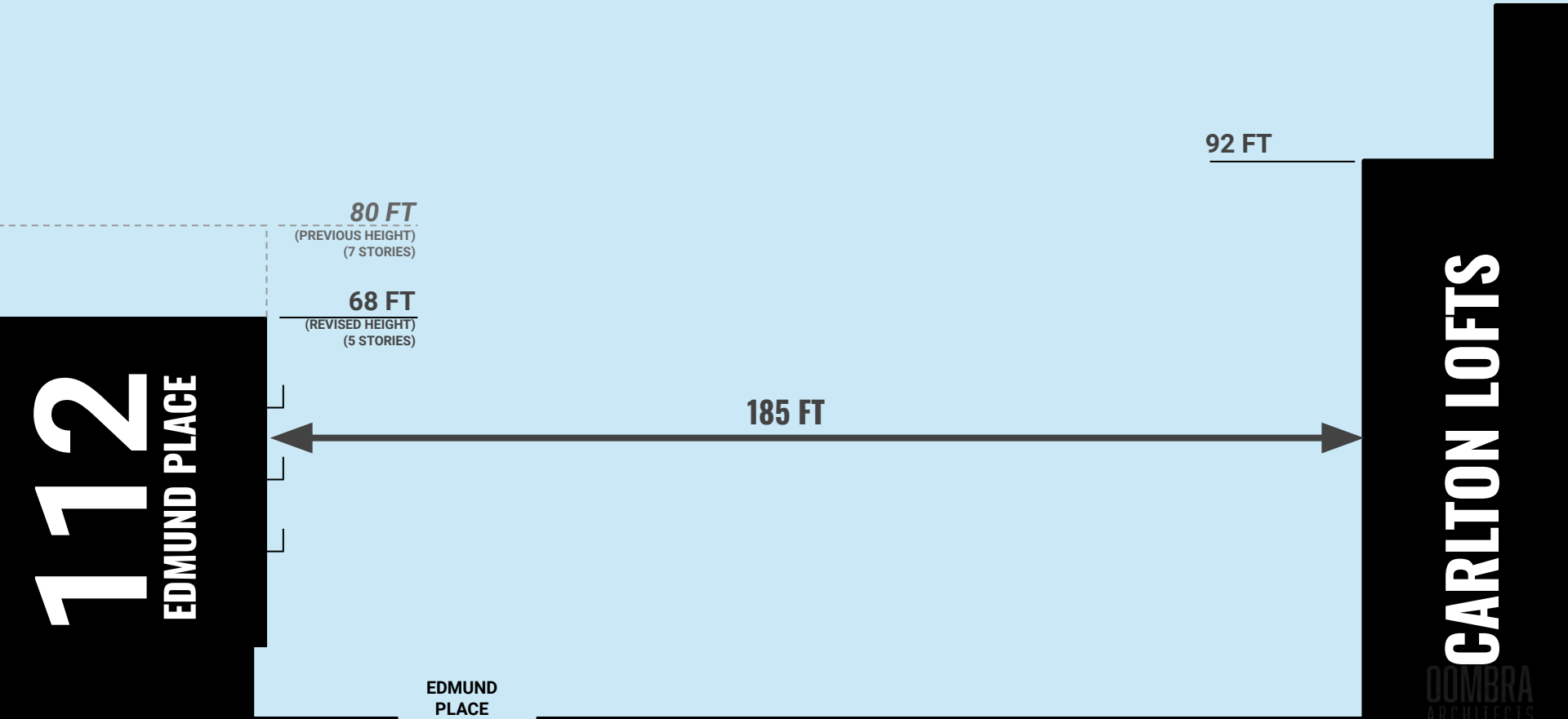


OOMBRA
ARCHITECTS

ON JOHN R ST BETWEEN ALFRED ST AND EDMUND PL







112
EDMUND PLACE

80 FT
(PREVIOUS HEIGHT)
(7 STORIES)

68 FT
(REVISED HEIGHT)
(5 STORIES)

185 FT

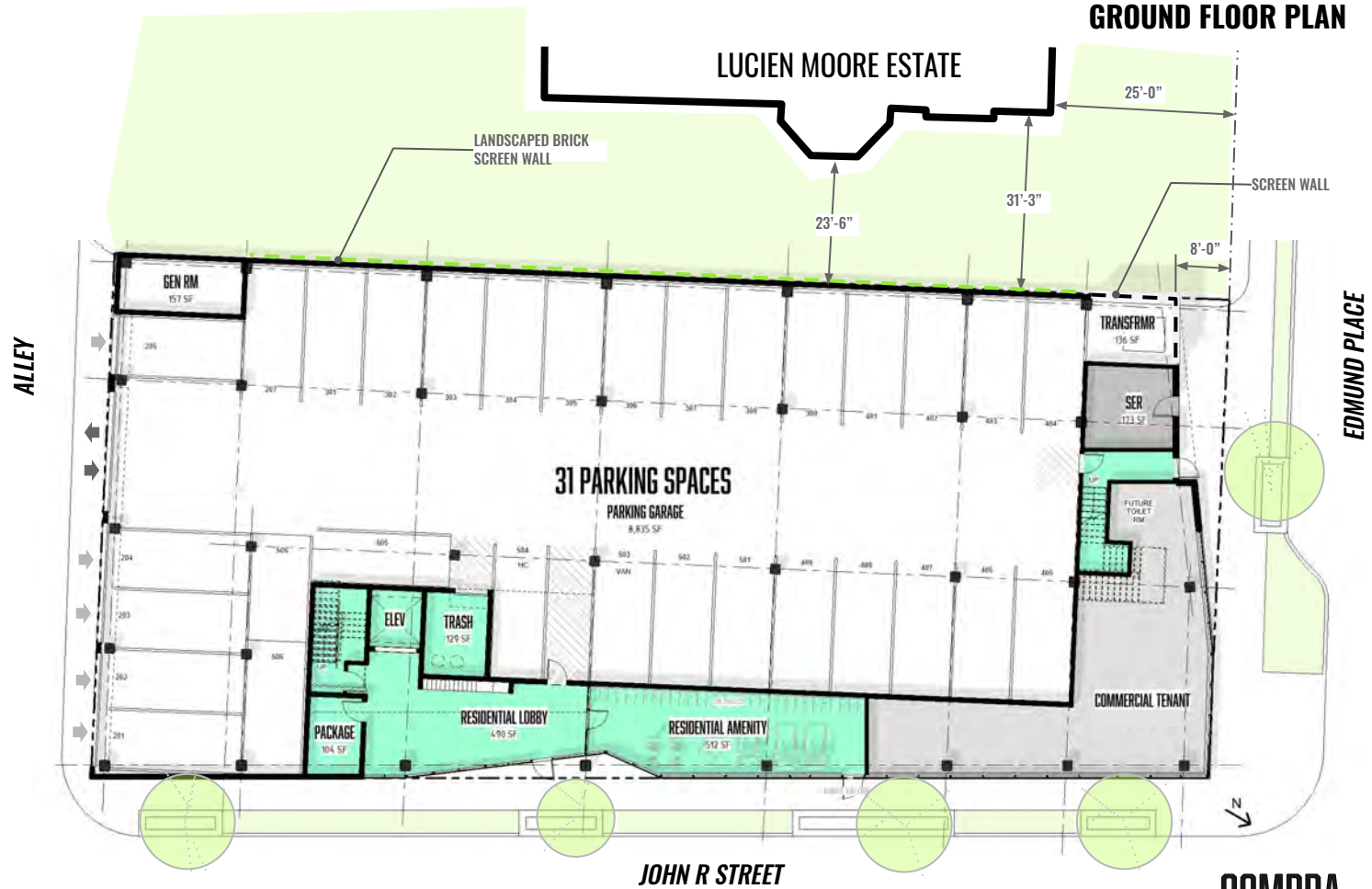
92 FT

**EDMUND
PLACE**

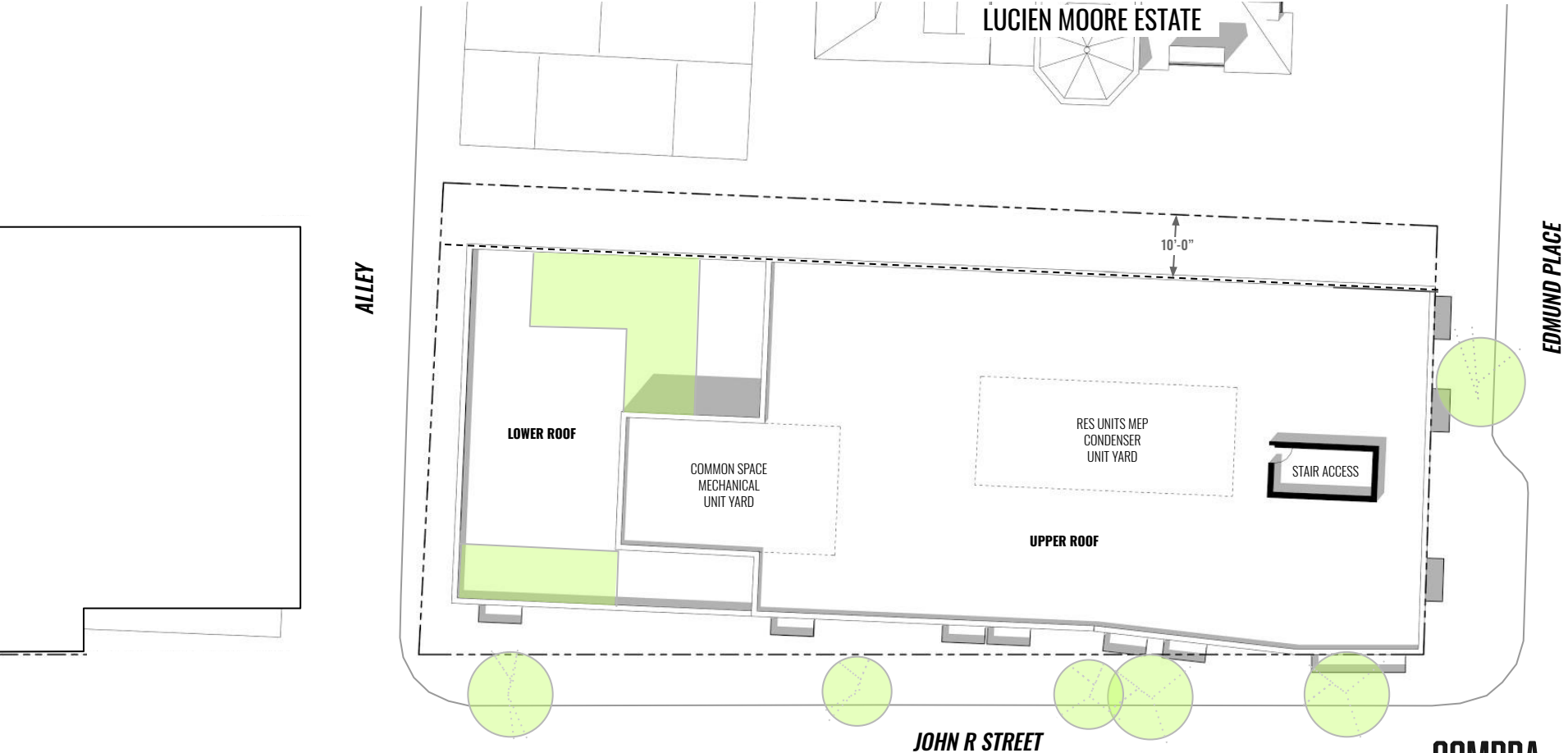
CARLTON LOFTS

**DOOMBRA
ARCHITECTS**

GROUND FLOOR PLAN



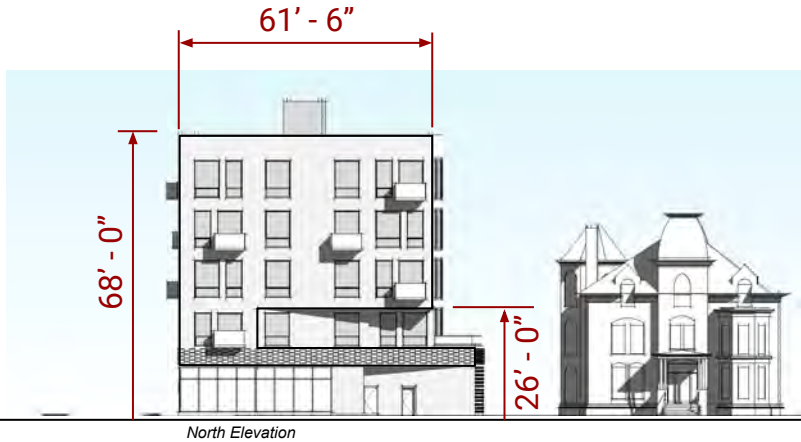
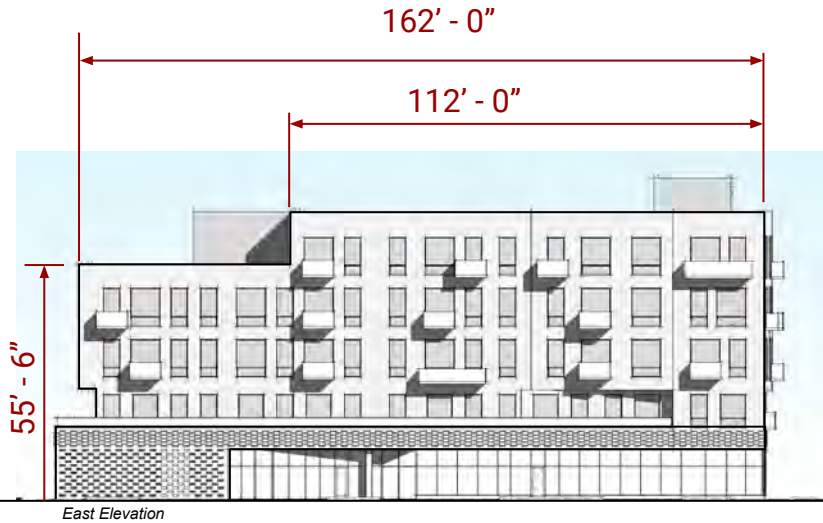
ROOF PLAN



LUCIEN MOORE ESTATE

JOHN R STREET

OOMBRA
ARCHITECTS



METAL MESH GUARD
Dark Bronze



BRICK
Light Grey at overruns and accents

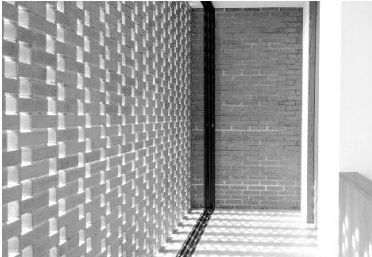


WINDOWS
Dark Bronze fiberglass @ residential units

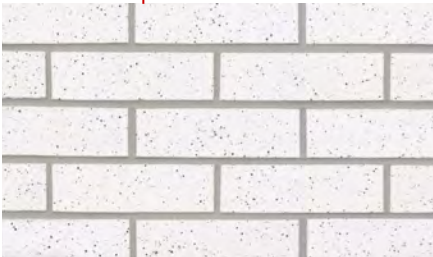


East Elevation

North Elevation



BRICK SCREEN
White running bond with openings (saxon or norman style)



BRICK
White running bond (saxon or norman style) in main field



BRICK
White with relief pattern @ fascia band



STOREFRONT
Dark bronze @ ground floor lobby/retail

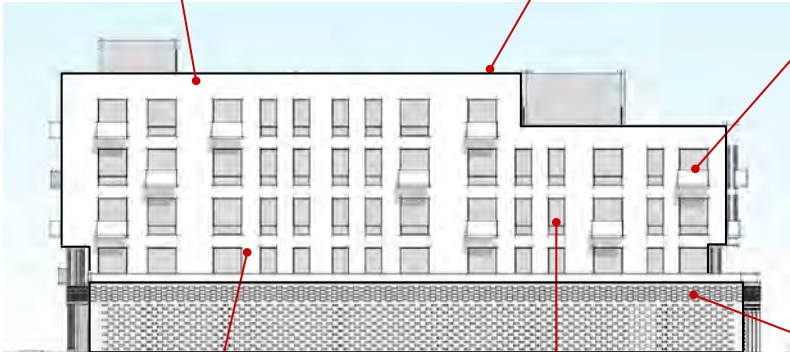
BRICK
White running bond (saxon or norman style) in main field



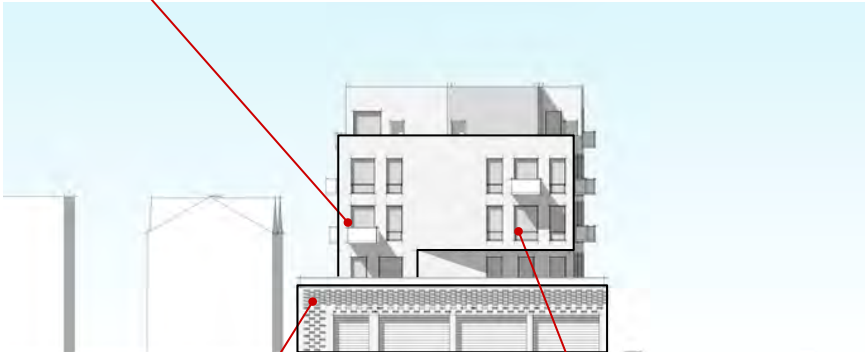
WINDOWS
Dark Bronze fiberglass @ residential units



METAL MESH GUARD
Dark Bronze



West Elevation



South Elevation



LIGHT BRICK (PATTERSON TERRACE)



REGULAR WINDOW PATTERN (CARLTON LOFTS)



PATTERNED BRICK (2827 CARRIAGE HOUSE)



DARK BRONZE WINDOWS (VARIOUS)

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

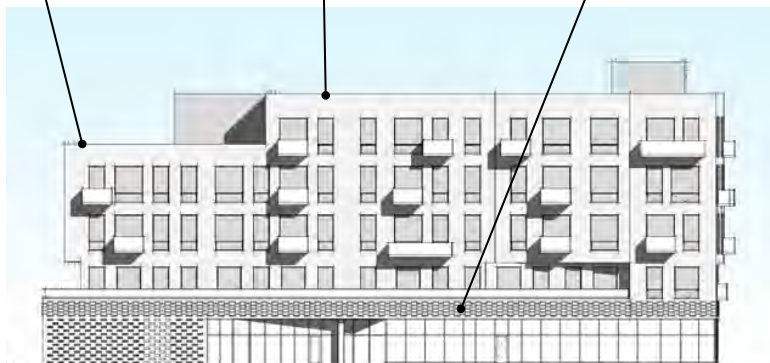
12

WALLS OF CONTINUITY

18

RELATIONSHIP OF LOT
COVERAGE

- 21 SYMMETRIC OR ASYMMETRIC APPEARANCE**
"Asymmetric but balanced compositions are common"
- 1 HEIGHT**
"Height varies in the district from one (1) to eleven (11) stories."
- 19 DEGREE OF COMPLEXITY WITH THE FACADES**
"Later apartments and commercial buildings tend to have more classical decorative elements of a simpler kind"



East Elevation

- 8 RELATIONSHIP OF TEXTURES**
"low-relief pattern of mortar joints in brick contrasted to smoother or rougher surfaces"
- 17 RHYTHM OF BUILDING SETBACKS**
"Buildings on the North South streets generally have little or no setback"



North Elevation

- 21 SYMMETRIC OR ASYMMETRIC APPEARANCE**
The windows and massing are generally symmetrical, with select asymmetrical, but balanced formal moves above the symmetrical base elements.
- 1 HEIGHT**
On John R Street, story height is five stories. Ultimate height of the building is 68 feet.
- 19 DEGREE OF COMPLEXITY WITH THE FACADES**
The facade has a restrained complexity on the upper portion with a static edge created by the brick base at the street.

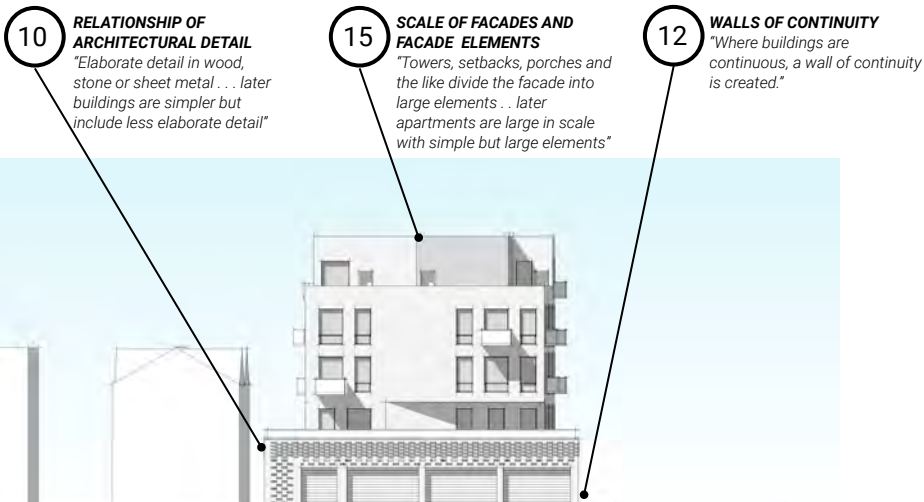


East Elevation

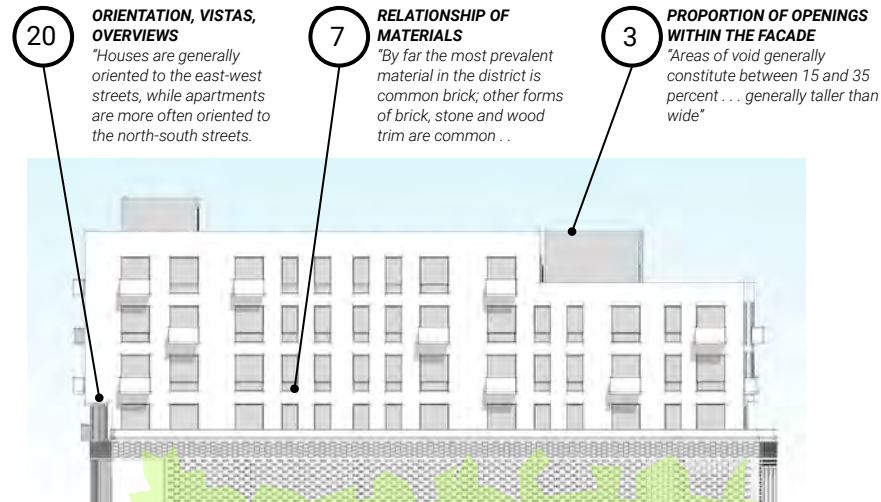
- 8 RELATIONSHIP OF TEXTURES**
The textured and varied relief of the brick base of the building contrasts with the smooth and consistent texture of the brick above.
- 17 RHYTHM OF BUILDING SETBACKS**
The base is set back on the north-west corner in order to relate to the established rhythm of building setback along Edmund Place.



North Elevation



South Elevation



West Elevation

10 **RELATIONSHIP OF ARCHITECTURAL DETAIL**
"Elaborate detail in wood, stone or sheet metal . . . later buildings are simpler but include less elaborate detail"

15 **SCALE OF FACADES AND FACADE ELEMENTS**
"Towers, setbacks, porches and the like divide the facade into large elements . . . later apartments are large in scale with simple but large elements"

12 **WALLS OF CONTINUITY**
"Where buildings are continuous, a wall of continuity is created."

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

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 between 15 and 35 percent . . . generally taller than wide"

10

RELATIONSHIP OF ARCHITECTURAL DETAIL

The simple and varied, but repeating relief pattern of the brick base provides the pedestrian with a familiar texture.

15

SCALE OF FACADES AND FACADE ELEMENTS

The scale of the facade is smaller than, but of the magnitude of the other apt. Buildings to the North and South on John R, with a similar regular window patterning.

12

WALLS OF CONTINUITY

Although the residential entry is marked by a subtle setback in the glass, the brick base holds a continuous edge around the building, creating a wall of continuity along the sidewalk.

20

ORIENTATION, VISTAS, OVERVIEWS

The building is oriented to the north-south John R Street, consistent with other apartment buildings along the John R corridor.

7

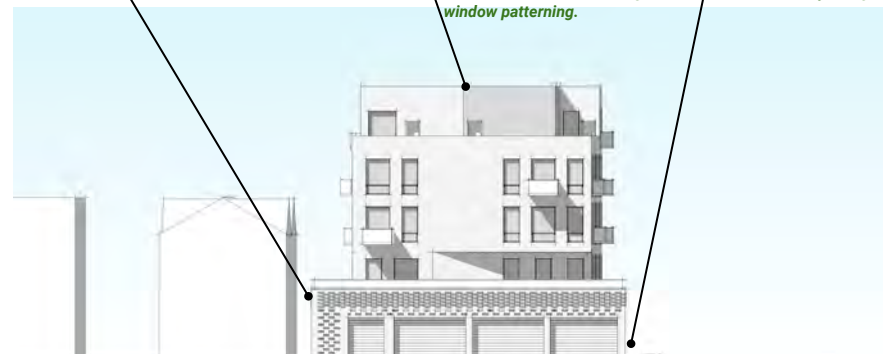
RELATIONSHIP OF MATERIALS

The traditional material of brick is used continuously around the building, relating to the prevalence of brick in the neighborhood as a common building material.

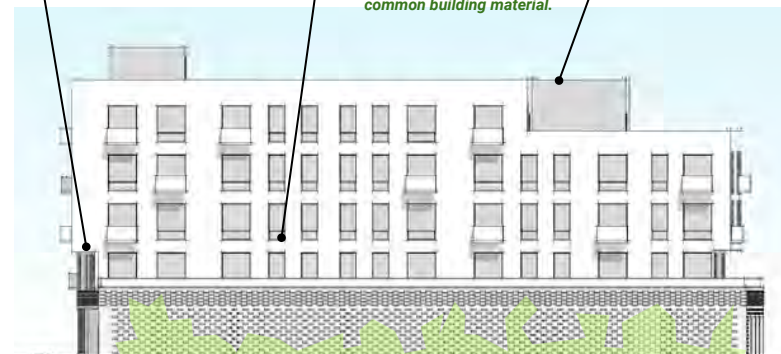
3

PROPORTION OF OPENINGS WITHIN THE FACADE

Fenestration is generally taller than wide and stacked vertically within the facade.



South Elevation



West Elevation

EAST ELEVATION ALONG JOHN R



LOOKING NORTH ON JOHN R



INTERSECTION OF EDMUND AND JOHN R



OOMBRA
ARCHITECTS

OMBRA ARCHITECTS



HDC : BRUSH PARK ELEMENTS OF DESIGN

Reference: 112 Edmund Place

Date: May 8, 2019

(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.

112 EDMUND

- On John R Street, story height is five (5) with a four (4) story step down. Ultimate height of building is 68' which is lower than the height of the Carlton Lofts (formally Plaza Hotel) building (92') on the next block north and the John R Apartments (95') to the south.
 - On Edmund Place, story height is five (5).
 - On Alley, story height is four (4).
 - Along the historic Lucien Moore Estate, story height is six (5).
-

(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.

112 EDMUND

- On John R Street, 112's side is longer than it is tall. However, grouping of tall windows and balconies provide a secondary vertical reading.
- 112's front façade mass on Edmund Place has a vertical read.
- On the Alley, the mass reading is similar to Edmund Place
- Along the historic Lucien Moore Estate, the reading is longer than it is tall. But, like the John R elevations, grouping of tall windows and balconies soften the horizontal reading.

(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.

112 EDMUND

- On John R, as the ground level portion is the retail and residential entry, it is a very 'open' facade. By percentage it is approximate 60% open. Levels two through seven which is a residential program embody a facade that is approx. 45% open. All window openings are taller than they are wide.

(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.*

112 EDMUND

- The window patterning is regular. However balconies are strategically placed in asymmetric pattern against the regular window grid.

(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.*

112 EDMUND

- On John R, Edmund and the alley, it is one lot and the building essentially occupies the full frontage with some relief from openings and setbacks.

(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.*

112 EDMUND

- On John R, the residential entrance sets back and is centered on the face of the building

(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.*

112 EDMUND

- The entire building is predominantly brick material with some detailed relief patterning and openings in screen walls. On John R, a brick base with ornate detailing is provided.

(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.

112 EDMUND

- The main field of brick on our building contrasts with the smoother texture of stucco soffits and storefront glass walls along the street edge.

(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.*

112 EDMUND

- The building has a light gray/white color tone in a familiar brick material, meant to compliment in material but contrast in color some of the neighboring historic homes.

(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.*

112 EDMUND

- The brick base of 112 will have a raised brick detail (relief) that repeats across all four faces of the facade and contrasting opening brick screen detail along the base.

(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.*

112 EDMUND

- The new building has a flat roof. However, the parapet is 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.*

112 EDMUND

- The residential entry is set back off the property line to create a covered entry off the street, which allows for a wall of continuity which is only broken to represent building entry.

(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.*

112 EDMUND

- The new building creates an appropriate urban corner and is set twenty three feet off the side of Lucien Moore's closest projection.

(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.*

112 EDMUND

- The building fills in a critical, currently vacant urban corner visually stitching together the historic Lucien Moore Estate to the West with the Carriage House to the South creating Place.
- With a building across the street (currently under construction) at a similar height and scale as the proposed 112 Edmund, the "vacant" and "missing building" feel at the existing 112 site would only be amplified without development. The mass of the proposed building relates to the scale of the existing adjacent structures and this new building as well.

(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.*

112 EDMUND

- The proposed building is in-line with the contextual note that "later apartments are large in scale with simple but large elements near the ground and repetitive window openings above" The scale of the facade is slightly smaller scale than the John R apartments to the South and the Carlton Lofts to the North. The window patterning of the proposed building also relates to these existing buildings and the regular, simple, alignment of window openings within the facade.

(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.

112 EDMUND

- On John R and along the west property line, the facade is more horizontal with vertical expression of windows, which break down the scale of the building in the vertical direction.
- On Edmund Place, the building has a more vertical directional expression that relates to homes along the street. The sloped soffit exacerbates the directional rising-up gesture of the facade.
- On the Alley, the building is slightly wider than, but treated similarly to, the facade on Edmund Place. An additional element of verticality is created by a subtle material change in the vertical direction to help break up the building's width.

(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.*

112 EDMUND

- On John R, being a North-South street, the building has no setback at levels 2-6, consistent with this element of design and other buildings on the John R corridor. The ground level is fronted by a folded plane of brick and storefront that is setback of 4 - 8 feet to provide more of a pedestrian space that is shared by tables, chairs and bike racks associated with the retail spaces within the building.
- On Edmund Place, the building is set back more dramatically at the corner adjacent to the historic Lucien Moore home.
- Along Historic Home, the building is setback 10 feet from the property line above the ground level which sits along the edge of the property.

(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.*

112 EDMUND

- 112 will be similar to the later apartments buildings' lot coverage with the coverage approximately ninety-percent. The new building holds the street edge along John R with the open space strategically placed between the new building and the Lucien Moore Estate along the upper levels to add relief between the two.

(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.

112 EDMUND

- On John R, Edmund Place and the Alley, 112's facade has a restrained complexity on the upper portion with a static brick with a simple, but patterned brick walls at the pedestrian's ground level that creates both an interesting public zone spatially and visually due to the shadow-play. The ornamentation offered by the unique brick pattern of the soffit band harkens back to some of the traditional brickwork found in the neighborhood.
- Along Historic Home, in addition to a similar treatment to the other three facades, a large area of unadorned brickwork acts as a simple backdrop to The Lucien Moore Estate allowing this great existing building to be enjoyed without a lot of background visual clutter.

*(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.*

112 EDMUND

- The broad front facade of the building is oriented toward the main thoroughfare, as are the other existing apartment buildings of its kind. Windows and balconies are regularly ordered on the facade and oriented perpendicularly to John R.

*(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.*

112 EDMUND

- On John R, the windows and massing are symmetrical, with select asymmetric formal moves meant to balance the composition of the facade.
- On Edmund Place, the building is intentionally symmetrical in elevation to mirror the symmetric reading of the Lucien Moore Estate, but in plan, in similar fashion, asymmetric moves give relief to the facade.
- On Alley, the base and residential program is symmetric in elevation.
- Along Historic Home, the building is mostly symmetric, especially along the backdrop of the Lucien Moore Estate, to provide balance.

*(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 proposed building is characteristic of the "considerable change" going on in Brush Park. By

concealing required parking space behind retail and residential space that will bring life to the streets, the neighborhood is given the opportunity to evolve from a largely vacant expanse with a few historic gems into a vibrant urban neighborhood with a dense population of folks who can enjoy the history that surrounds them.

- “The environmental character is of an old urban neighborhood which has undergone, and is undergoing, considerable change.” Of all the considerations, this, perhaps more than any other has driven the design of the proposed building. It is that quality of maintaining historic character in the presence of considerable change that will help Brush Park realize its bright future.

REPORT

AGENDA

STAFF REPORT 6/13/2018 MEETING

PREPARED BY: J. ROSS

APPLICATION NUMBER 18-5708

ADDRESS: 112 EDMUND PLACE & 2827 JOHN R/105 ALFRED

APPLICANT: AJ RILEY/CARLO LIBURDI

HISTORIC DISTRICT: BRUSH PARK

PROPOSAL

As per the below aerial photo, the proposed project includes three parcels that are located within the Brush Park Historic District: 112 Edmund, 2827 John R, and 105 Alfred. The parcels at 112 Edmund and 105 Alfred are empty, grassy lots, while 2827 John R. includes an existing historic-age building. The building is one story and appears to have been built in three stages. Specifically, includes a two-story, brick carriage house that was erected ca. 1880, a ca. 1925 brick one-story shop addition and a ca. 1945 brick and concrete block one-story shop addition. As per the submitted structural report and photos, the building is in poor condition, as it suffered from a fire. The project area sits in an area which is dominated by residential uses. An historic-age, 2-1/2 story dwelling, known as the Lucian Moore House, is located to the east of the 112 Edmund parcel. A paved parking lot and an 8-story apartment building, known as the Carlton, is north of the 112 Edmund parcel, across Edmund Pl. The historic-age, 2-1/2 story JL Hudson house is west of the 2827 John R/105 Alfred building.

With the current proposal, the applicant is seeking approval for the following:

Erect a new mixed-use, 7-story, 80'-0" tall building with one level of below-grade parking at 112 Edmund as per the submitted plans and renderings and the below description:

- The new building will feature brick and metal fins at the first/commercial story. Storefront windows and doors will be aluminum (dark bronze in color). The second story also features aluminum storefront windows and built in planters. Upper stories are primarily clad with cement fiberboard with brick at the west elevation. Balconies with metal mesh railings are located at stories 4-6, which are the residential stories. The roof is flat. Note that several gestures have been employed in order to allow for a clear siteline to the Lucian Moore House, to include the stepping back of the front entrance, the canting of the west elevation and raised soffit line at stories 2 and 3, and the brick treatment at the west elevation.

Erect a new three-story addition atop the existing building at 2827 John R. A new 4-story addition will be erected as well and shall extend into the parcel at 105 Alfred as per the submitted plans and renderings. Finally, an outdoor patio area will be established to the south of the existing buildings.

- The existing building envelope at 2827 John R. will be retained, cleaned and repaired where necessary with brick to match the historic appearance. New windows and doors (material not specified) will be added to the original carriage house. Existing window openings at the flat-roof portion of the building will be enlarged and new aluminum upward- folding doors will be installed. The rooftop addition will feature glass curtain

wall and insulated wood window, and insulated folding wood door curtain wall systems. Integral balconies and soffit are projecting and will be clad with zinc panels. Charred, slatted cedar screens will provide visual interest. Glass panel railing will be located at the balconies

- A one-story mass (exterior material and exterior door and window material not specified) will be erected to connect the existing, historic building to the new 4-story garage/residential addition.
- The new the new 4-story garage/residential addition will be primarily be clad with glazed brick. Charred cedar vertical wood panels will be employed to screen the garage openings at the 4th story, rear, and side elevations. Climbing vines (species not specified) will be added to the screen. The front elevation, which is located at the residential liner, will feature aluminum windows and doors. Please do note that the new building's setback is inconsistent with the setback of the existing historic building as it steps forward towards the street well south of the two remaining neighboring historic buildings on the north side of the street.
- **As per the attached plan**, landscaping (species not identified) will define the parcel's southern edges. An 18"-tall planter wall will enclose a concrete and slate patio. A freestanding projection wall, which will be constructed of 2x8 vertical boards with furred steel panels will be erected to screen the patio from the garage. Decorative vehicular and pedestrian pavers will be installed at the walkway and driveway which lead to the residential/garage side addition.

ADDITIONAL SUBMISSION MATERIALS

The applicant has submitted the **attached section drawing**, which indicates the system of bracing they will employ in order to ensure that the construction necessary for the underground parking will not damage the historic Lucian Moor Home. It is unclear to staff how this bracing will guarantee that the neighboring historic home will not be damaged by the planned excavations, so she has requested that the applicant provide an explanation at the 6/13/2018 meeting. Please see the attached **narrative** and **renderings**, which outline the manner in which the applicant feels that their project's design complies with the district's Elements of Design. The applicant has also supplied an **outline of the meetings** they have attended around the socialization of their design. The **renderings** also note the revisions which the applicants have made in order to accommodate some concerns voiced by neighboring residents. Finally, please see the attached, which depicts the **historic density** within the neighborhood. However, please also see the **attached letters** which have been submitted in opposition to the design of the 112 Edmund building. In general, it appears that the opposition surrounds the height of the building.

STAFF OBSERVATIONS

In regard to 112 Edmund, please see the below Elements of Design for the district which notes that "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.... **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." Also, the applicant has made a number of gestures towards mitigating the height of 112 Edmund in relation to the historic 2 1/2-story Lucien Moore Mansion. Based upon these factor, in addition to the proposed materiality, form, and massing, staff feels the proposed building

design meets Elements of Design and the Standards.

In regard to the proposal for the 2827 John R/105 Alfred building, it is staff's opinion that the existing building does contribute to the district's historic fabric. Typically, the Standards do not allow for the addition of such a large mass to the rooftop of an existing contributing historic building. However, please note that the applicant has provided ample evidence that the building is in poor structural condition and, as per the submitted structural report, is in danger of collapse if exposed to an extreme wind event. For this reason, staff feels that a review of this portion of the project via the Notice to Proceed is appropriate under the following condition:

(1). The resource constitutes a hazard to the safety of the public or the occupants

To reiterate, the applicant is not seeking to demolish this deteriorated building, rather, they propose to retain and incorporate this building into the new construction.

Finally, the side addition/garage does appear to conform to the district's character in terms of massing, materiality, and height. However, as noted above, it does not conform to the prevailing setback along this block of Alfred Street. It is recognized that the building is mixed-use and is not a traditional detached single-family home with a front and back yard.

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

As noted above, it is staff's opinion that the 112 Edmund building design and the addition proposed for the garage (sited at 105 Alfred) generally conform to the district's Elements of Design. Staff therefore recommends that the Commission issue a Certificate of Appropriateness for the proposal because the design meets the Secretary of the Interior's 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 the Commission issue the COA with the following conditions:

- Staff shall have the authority to review and approve any minor revisions to the current design. If staff determines that any revision does not conform to the spirit of the current approved design, or does not meet the standards, staff shall forward the proposed work to the Commission for review at a hearing.
- Staff shall be given the opportunity to review and approve the final project plans prior to the issuance of the building permit
- The applicant shall provide a final detailed landscape plan to Planning and Development staff landscape architects for review and comment. HDC staff shall forward any elements which do not meet the standards to the Commission for review at a hearing.

In regard to the rooftop additions proposed for 2827 John R. please note that staff does not proffer recommendations for the Notice to Proceed/work which does not meet the Standards. Staff therefore withholds rendering a recommendation regarding the approval of this portion of the proposals.







2827 John R. This building to be rebuilt and rooftop additions and side addition erected



Side addition to 2827 John R. to be erected at this location (105 Alfred)

Side addition to 2827
John R. to be erected at
this location (105
Alfred)

