

SUMMARY REPORT

prepared for
University Cultural Center Association

prepared by
Cooper, Robertson + Partners
311 West 43rd Street New York City 10036

Schervish Vogel Merz
1995 E. Woodbridge Detroit MI 48207

D e t r o i t U n i v e r s i t y C u l t u r a l C e n t e r

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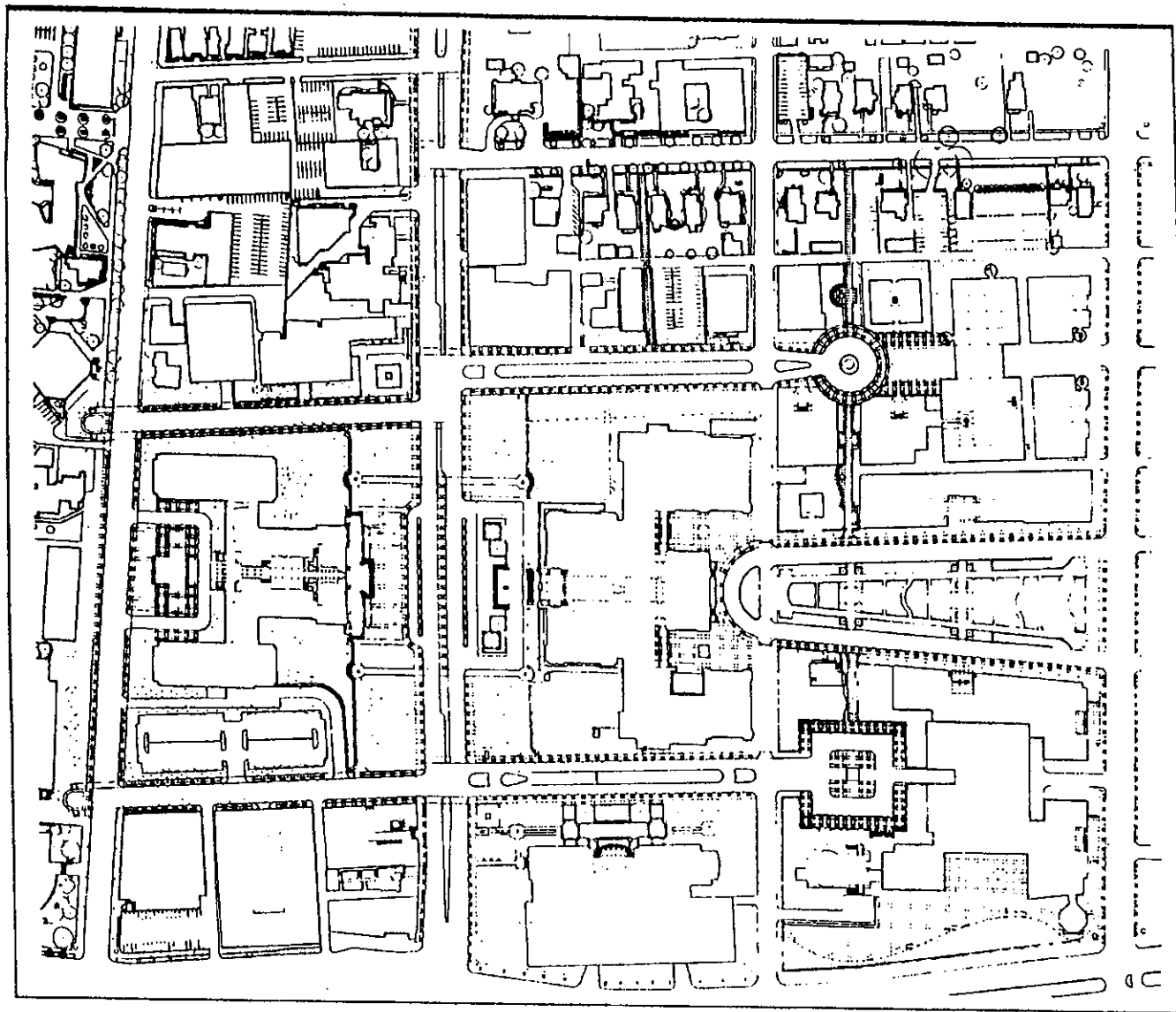
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INTRODUCTION

1

The University Cultural Center presents Detroit with an exceptional opportunity to create an harmonious cultural district on Woodward Avenue to be enjoyed by residents and visitors alike as impressive evidence of Detroit's diverse cultural strengths. This opportunity arises from a unique set of converging developments.

First, the City of Detroit has made a major commitment to the revitalization of the Woodward Corridor. The University Cultural Center is the most prominent group of public, civic buildings along the Woodward Corridor and could become one of its most distinctive assets. Second, major planning efforts are underway for the areas neighboring the University Cultural Center in the Detroit Medical Center to the south and the residential community to the east. These planning efforts will be complemented by the successful development of the University Cultural Center. And finally, a commitment to cooperation has been undertaken by a substantial group of cultural institutions themselves under the University Cultural Center Association. Plans for half a million square feet of building expansion and new construction are in progress among these cultural institutions. They have agreed to shape those plans under a joint master plan.

To take advantage of this unique opportunity, the University Cultural Center Association has undertaken a two-year master planning effort that is presented in this Summary Report. The planning effort is directed at



a 56 acre area bordered by Cass Avenue, the alley south of Ferry Street, Brush Street, Warren Avenue, and Putnam Street. (See Fig. 1, Study Area and Adjacent Context.) The cultural institutions within these boundaries are: Center for Creative Studies, Children's Museum, Detroit Historical Museum, Detroit Institute of Arts, Detroit Public Library, Detroit Science Center, Engineering Society of Detroit, International Institute, Museum of African American History, and Scarab Club. The planning effort also considered the areas adjacent to the specific study area containing Wayne State University, the East Ferry Avenue Historic District, the residential neighborhood east of Brush Street, and the Detroit Medical Center.

To assist in the master planning, University Cultural Center Association retained Cooper, Robertson + Partners as the lead consultant, assisted by Schervish Vogel Merz and a team of special consultants. A listing of the consultants who have contributed to this study appears at the end of this report.

This Summary Report is divided into two volumes. The first volume contains this introduction, two other chapters and the consultant acknowledgements. The second volume contains an appendix of technical material.

Chapter One of the first volume contains this introduction and a summary of the site analysis and program. Chapter Two describes the 1989 Master Plan for the University Cultural Center. The principles that organize





Study Area &
Surrounding
Communities
Figure 1

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the Plan are discussed first, followed by a description of the proposed open space system and of each major open space. Vehicular and pedestrian circulation are discussed next, along with car and bus parking. The chapter concludes with design guidelines to govern new construction within the Master Plan.

Chapter Three addresses strategies for implementing the Master Plan. The major steps required for implementation are discussed in detail in separate sections on land redistribution; public policy considerations and required technical changes; and the estimated costs of construction along with financial tools to meet those costs. The consultant acknowledgements appear after Chapter Three and conclude this volume of the Summary Report.

The Appendix is a separate volume containing the Parking Report covering on- and off-street parking (its utilization, accumulation, and future demand) and bus activity, the Access and Circulation Report, and the detailed Cost Estimate.

The 1989 Master Plan summarized in this report offers a highly desirable approach to the development of the University Cultural Center. It contains numerous direct and attractive public benefits. The Master Plan makes Woodward Avenue its front door and creates a distinctive civic presence on the Woodward Corridor. The University Cultural Center plan is coordinated with the planning efforts underway for the neighboring areas and reinforces them. The Master Plan also unifies the construction plans of each of the participating cultural institutions



and configures those plans for the enhancement of the entire University Cultural Center. Implementation calls for the combined assistance of both the public and private sectors to achieve mutual goals. The combination of these advantages makes the Master Plan a compelling proposal for stepping up to the exceptional opportunity at hand and should help provide the impetus for the cooperative public and private investment needed to turn the University Cultural Center into a reality.



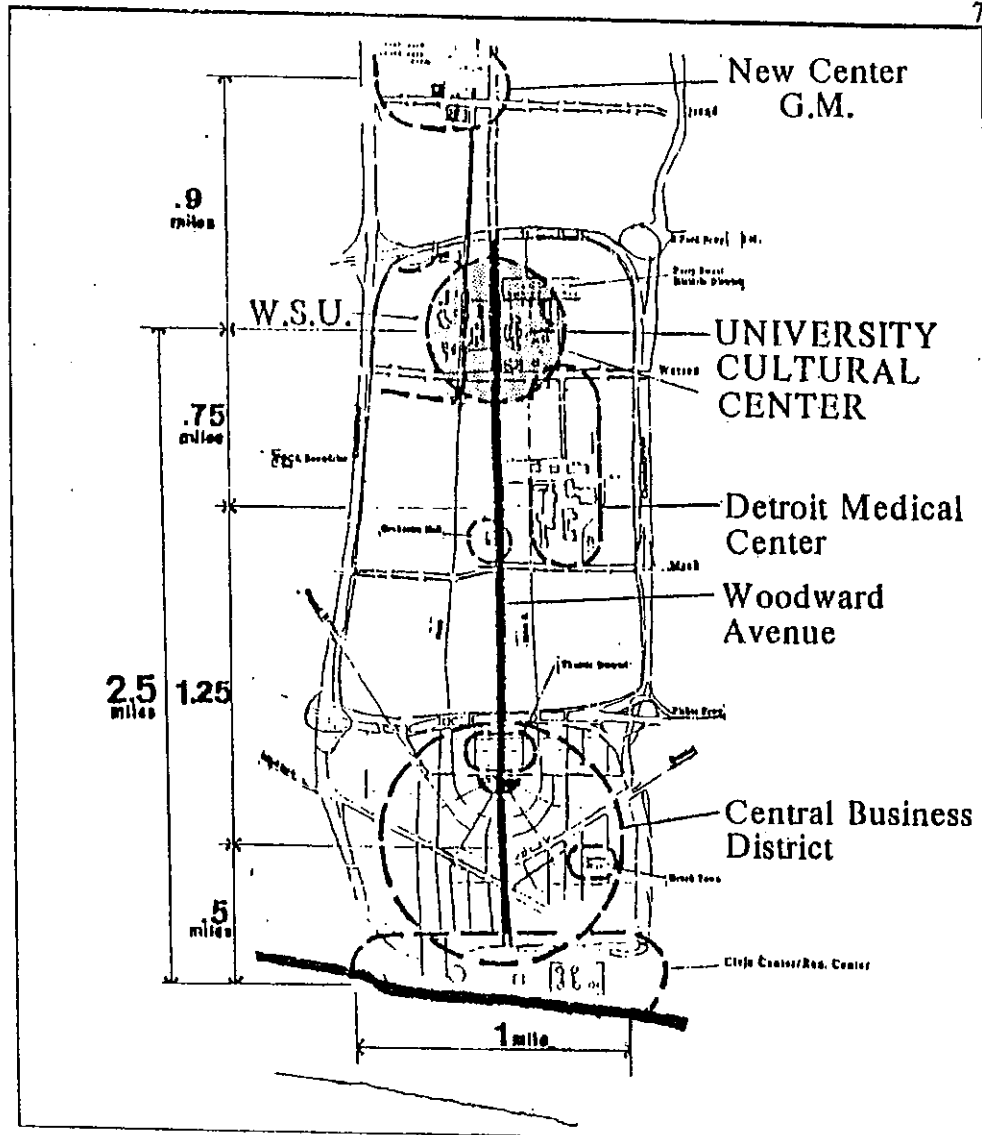
The Master Plan for the University Cultural Center evolved out of an extensive site analysis which examined the physical components of the existing urban context both within and adjacent to the study area. Concurrently, each of the participating cultural institutions was interviewed to learn its goals, current size, expansion plans, usage, major issues, transportation needs, and desired amenities. Summaries of these two interrelated processes can be found in the following sections.

Site Analysis

The University Cultural Center is located about two and a half miles north of the Detroit River waterfront in a strategic position on Woodward Avenue, Detroit's main artery. (See Fig. 2, Woodward Avenue.) The University Cultural Center is also strategically located in an area of Detroit that is close to the convergence of the Lodge, Chrysler, and Ford Freeways.

Despite its strategic location, it is currently difficult to reach the University Cultural Center from the freeways along the local streets. From both the Ford and the Lodge, access to the University Cultural Center requires moving through local neighborhoods. From the Chrysler, access is along Warren Street which carries high speed traffic and is 180 feet wide. The John R Street exit from the Ford creates a heavy traffic flow through the University Cultural Center cutting off the





Woodward Avenue

Figure 2

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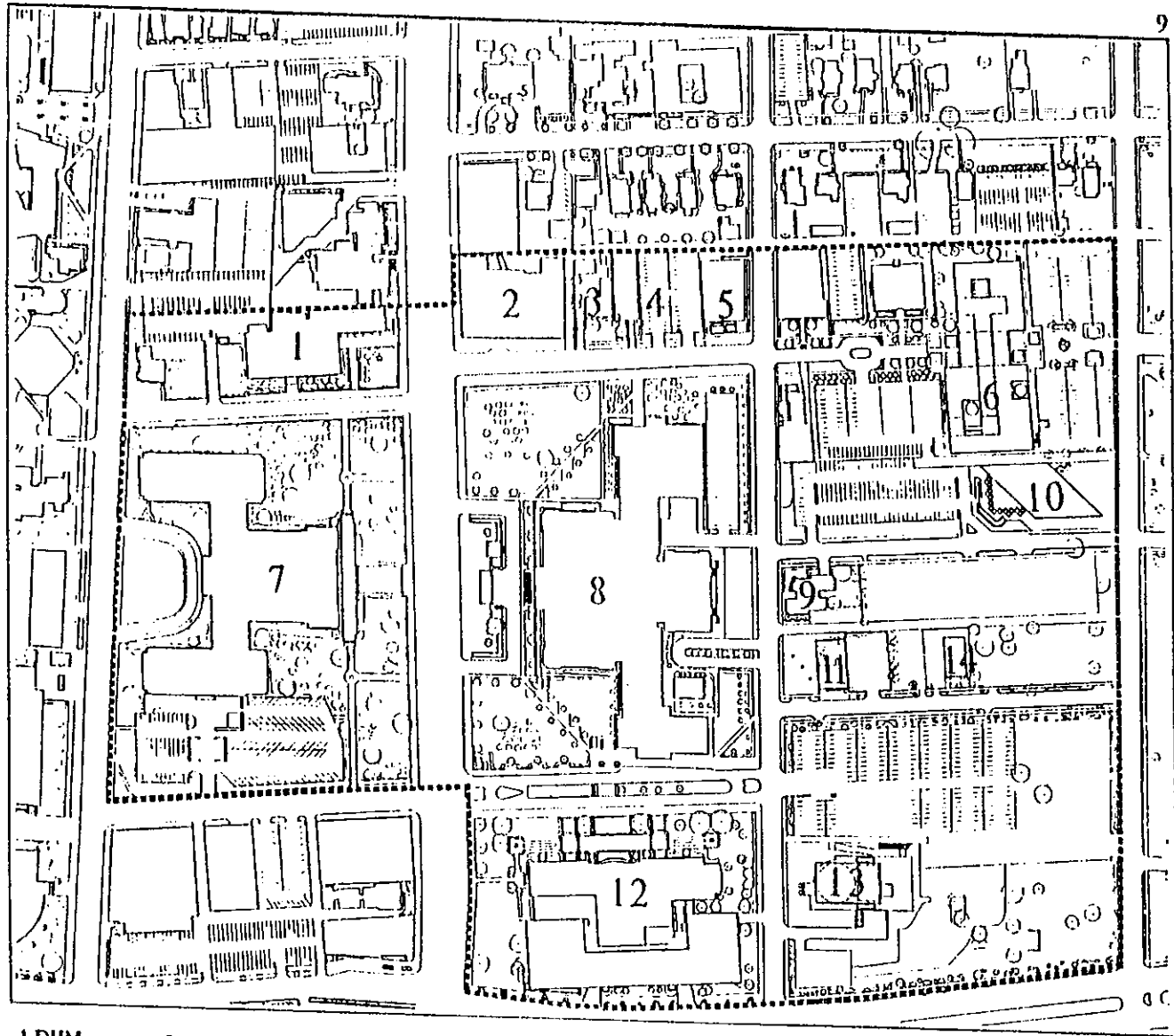


institutions on the west of John R from the rest of the cultural district to the east. Similarly, Woodward Avenue, while providing a prominent address, contains eight moving lanes of traffic during rush hour and acts as a barrier isolating the Detroit Public Library, Detroit Historical Museum, and Wayne State University on the west from the other institutions on the east. (See Fig. 3, Existing Site Plan.)

The University Cultural Center is not only difficult to approach from the standpoint of vehicular circulation, it also offers no visual identity from a distance to guide approaching visitors. From the north or south along Woodward, the most highly visible buildings are the Maccabees Building and the Park Shelton Apartments, neither of which represent cultural institutions. From the west on Warren Avenue, views of the University Cultural Center are exclusively of Wayne State University. From the east on Warren Avenue, views are dominated by the rear of the Detroit Institute of Arts across parking areas and vacant lots.

Upon arriving in the area, visitors' first destinations are the parking lots. At the moment, parking facilities are located in scattered lots unrelated to the front doors of the buildings. The Parking Report in the Appendix discusses the inefficiency of these individual parking facilities and how parking resources could operate more effectively if garages are shared. Another concern is that once visitors park their cars and continue on foot, they are disoriented from the entries to the buildings and often must cross heavy traffic at either John R or





- | | | | |
|-----------------|--------|----------------|------------|
| 1. DIIM | 5. H | 9. Barat House | 13. DSC |
| 2. Park Shelton | 6. CCS | 10. MAAH | 14. Church |
| 3. CM | 7. DPL | 11. Scarab | |
| 4. Founders | 8. DIA | 12. ESD | |

Existing Site Plan

Figure 3

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Woodward Avenue. Entries to separate buildings do not reinforce each other except for the axial relationship of the front doors of the Detroit Institute of Arts and Detroit Public Library and a clustering of entries at Center for Creative Studies. This further discourages the pedestrian, who is isolated while approaching an entry.

Children visiting the area with their parents or with their school classes have an especially difficult time as pedestrians crossing John R and Woodward Avenue. Although children's destinations are scattered throughout the area from the Children's Museum, Detroit Historical Museum, Detroit Institute of Arts, Detroit Public Library, Detroit Science Center, and Museum of African American History to other buildings on Ferry Street, children's visits are often limited to only one destination.

Interestingly, the entire area of the University Cultural Center fits within a circle of a quarter mile radius. This means that all the cultural institutions are within less than a fifteen minute walk from each other and have the potential to interact as a rich pedestrian environment.

Once visitors, both children and adults, have arrived at the University Cultural Center, their experience of the physical environment is based on interrelationships between streets, blocks, buildings, and open spaces. The street grid in this area of Detroit is made up of wide, continuous north/south streets and narrower east/west streets which are



purposely offset on either side of Woodward Avenue producing a discontinuous traffic flow. This street grid implies that traffic on the north/south streets will be relatively heavier and have more vehicles moving through the area to other locations than that on the east/west streets, which will be relatively lighter and have more local traffic. The street grid, therefore, sets up a pattern of more public vs. more private environments corresponding to north/south vs. east/west streets. This pattern is problematic for the University Cultural Center where the basic goal is to establish a public cultural district throughout the area.

Fortunately, Farnsworth and Putnam Streets are an exception to the east/west grid and line up across Woodward Avenue on one edge. Kirby Street follows the typical pattern and is offset. But fortunately the Detroit Institute of Arts is set back from its north property line far enough that at least a visual connection can be maintained from East to West Kirby Streets across Woodward Avenue. These east/west connections should be optimized to reshape the area for a public district.

The block pattern in the area is a product of the street grid. The grid places north/south streets farther apart and east/west streets closer together, resulting in a rectangular block that has its short dimension in the north/south direction. This short frontage is problematic when it comes to orienting the front doors of large public buildings on the more public north/south streets. In the case of the Detroit Institute of Arts and Detroit Public Library, various east/west streets were



vacated to create larger blocks with ample north/south frontage on Woodward Avenue.

While solving one problem, the creation of these two superblocks produces another: it prevents the east/west streets on the next blocks from connecting across Woodward Avenue, thereby isolating institutions on those blocks. The presence of more superblocks at Wayne State University, the housing to the east, and the Detroit Medical Center to the south compound the discontinuity and isolation of the remaining original blocks.

The creation of large superblocks and the vacating of streets also means that buildings begin to lose their traditional urban relationship to the public street. Large monumental buildings in the classical tradition such as the Detroit Institute of Arts and Detroit Public Library can still establish a strong enough presence to relate to the few remaining streets and activate positive public open spaces between their own mass and the street. Smaller buildings, such as the Detroit Science Center, however, appear to float on superblocks surrounded by unused, leftover space.

Currently at the University Cultural Center, these large leftover spaces predominate in the area east of John R. Despite their present unsightly use as surface parking areas or vacant lots, these leftover spaces hold considerable potential. This open property provides the best land reserve for accommodating new expansion and construction in the



University Cultural Center.

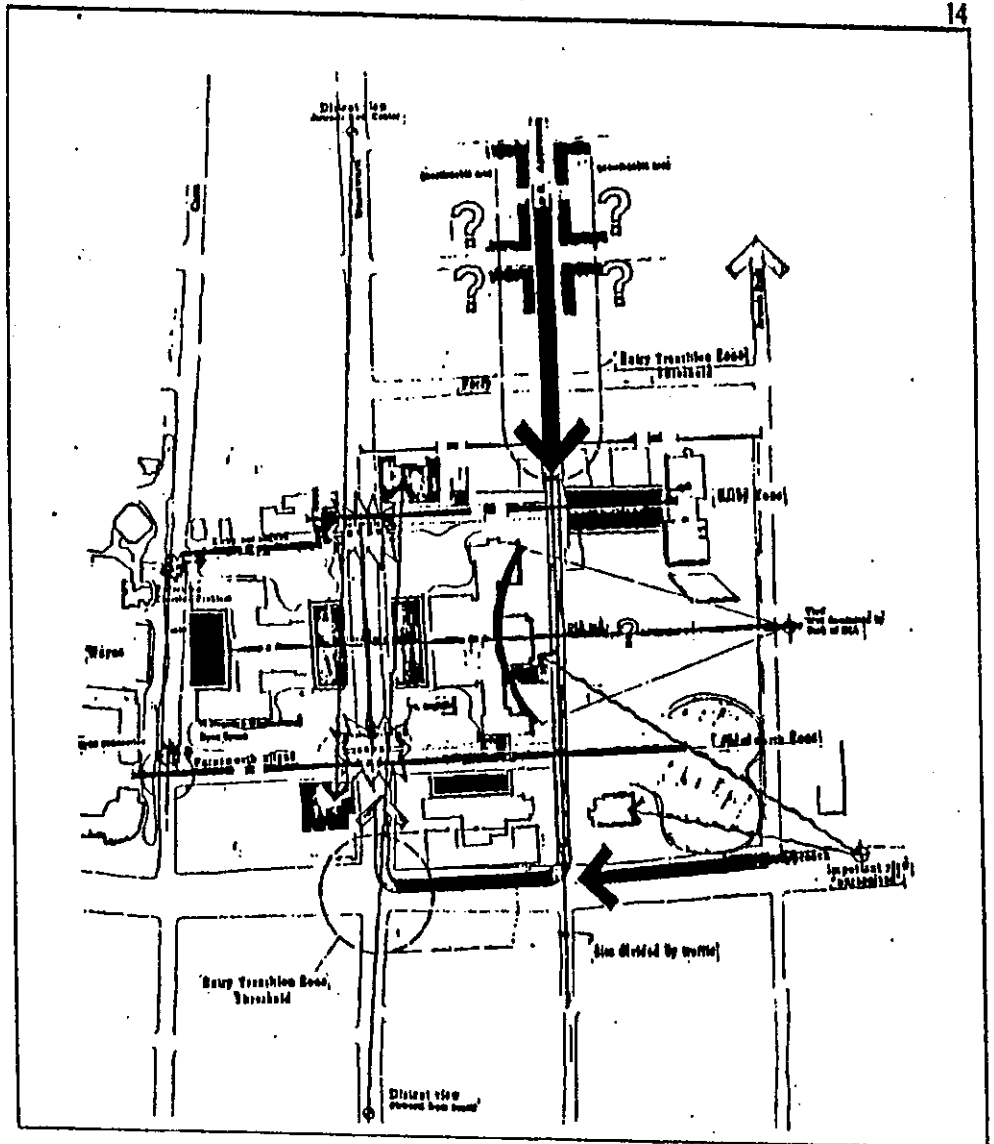
In summary, while the University Cultural Center is strategically located on Woodward Avenue close to the freeway system, the approach to the area needs improvement from the standpoint of local circulation and visual identity. Parking facilities are inefficiently distributed. Pedestrian movement from the parking lots to entries and across the north/south streets is difficult. This especially limits children's visits to the area. The street grid and resulting block pattern are not structured for a public cultural district and require basic adjustments. The building and open space patterns need to be reconfigured to take advantage of the many exceptional existing buildings and large reserves of land to create a successful urban cultural district. (See Fig. 4, Summary of Site Analysis.)

Program

In addition to the site analysis described above, extensive interviews took place with representatives from each of the participating institutions. The results of these interviews are summarized below.

Goals: As the title "University Cultural Center" suggests, the institutions here have similar goals focussing on either contemporary cultural activities or our cultural heritage and on education for the general public or a particular group.





Summary of Site Analysis

Figure 4

Size: Land parcels vary considerably in size from the Detroit Institute of Arts' lot at approximately 9.8 acres to the Scarab Club's at approximately .3 acres. Similarly, building sizes vary from 600,000 square feet at the Detroit Institute of Arts down to 10,000 square feet at the Scarab Club.

The following chart shows the sizes of the existing buildings and the proposed expansions arranged in order of magnitude.

<u>Institution</u>	<u>Existing Size</u>	<u>Proposed Expansion</u>	<u>Proposed Total</u>
DIA	600,000 s.f.	175,000 s.f.	775,000 s.f.
CCS	288,420 s.f.	160,000 s.f.	448,420 s.f.
DPL	400,000 s.f.	-	400,000 s.f.
ESD	130,000 s.f.	-	130,000 s.f.
DHM	88,000 s.f.	-	88,000 s.f.
DSC	36,250 s.f.	50,000 - 60,000 s.f.	86,250 - 96,250 s.f.
CM	13,000 s.f.	68,772 s.f.*	81,772 s.f.
MAAH	22,000 s.f.	22,000 - 40,000 s.f.	44,000 - 62,000 s.f.
II	25,000 s.f.	-	25,000 s.f.
SC	10,000 s.f.	-	10,000 s.f.
	1,612,670 s.f.	475,772 - 503,772 s.f.	2,088,442 - 2,116,442 s.f.

*(Additional square footage in proposed new building.)



Usage: All institutions for which figures are available show that their usage is heavier during the school year than during the summer. The Scarab Club actually closes in late summer. Nighttime uses are restricted to special events, performances at the Detroit Institute of Arts, some evening classes at Center for Creative Studies and the International Institute, and staffs working late. Twenty-four hour uses occur only at the Barat House, the Park Shelton, and the Art Centre Apartments.

During the school year, most of the museums reach peak usage on the weekends (Children's Museum, Detroit Historical Museum, Detroit Institute of Arts, Detroit Science Center, Museum of African American History, Scarab Club) whereas the other institutions found peaks occurring during the weekdays (Detroit Public Library and International Institute). Center for Creative Studies has a weekday peak for the College of Art and Design, but a weekend peak for the Institute of Music and Dance. These offset peaks suggest the possibility of sharing parking garages.

Expansions: The proposed expansions are in various different stages of planning and programming. Interesting to note, however, were that some expansion needs overlap. New exhibit and gallery space are required by five of the institutions: Center for Creative Studies, Children's Museum, Detroit Historical Museum, Detroit Institute of Arts and Detroit Science Center. New auditoriums are proposed for both Center for Creative Studies and Museum of African American History. Food services,



which are needed by several institutions, were included in the expansion plans only by Center for Creative Studies.

Issues: Six common issues were articulated repeatedly in the different interviews. (1) Expansion - A majority of the members are planning to expand, renovate or modernize their buildings and hope to shape those expansions within an overall Master Plan. (2) Parking - Half of the institutions felt a need for more parking spaces in more convenient locations. (3) Pedestrian Circulation - Half of the institutions also expressed a concern for improving pedestrian activities in the area and allowing visitors to walk from one building to another in a campus-like atmosphere. (4) Buses - Four members noted bus drop-offs and parking as an issue for their visitors, particularly school children. (5) Safety - There is a strong shared concern about a negative perception of the University Cultural Center as an insecure area despite its low crime figures. (6) Food - Four members who are currently without food services brought up the lack of convenient restaurants and family dining facilities as a concern.

Amenities: The lack of convenient retail shopping in the area was referred to several times, particularly as a missing ingredient for staff. However, the most unanimously desired amenity was an improvement in public outdoor spaces. People spoke eloquently about shade and flowers, places to sit, meet friends, eat lunch, watch performances, view exhibits of sculpture or art work, take walks, and enjoy gardens.



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2. The 1989 Master Plan for the Detroit University Cultural Center

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June 1989

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ORGANIZING PRINCIPLES

The Master Plan for the University Cultural Center is organized by ten principles. These principles evolved out of both an extensive site analysis and interviews of the participating institutions, which are summarized in the preceding chapter. The principles establish the basic framework within which the specific design elements of the Master Plan have been generated. They have been adopted by each of the participating institutions.

The ten organizing principles are listed as a group on the next page and then discussed individually in the pages that follow. (See Fig. 5, Principles.) The principles deal with the University Cultural Center's overall goal of a unified cultural district, its prominence on the Woodward Avenue Corridor, the importance of linkages, the optimization of existing land by "shared" facilities, the integrating of activities and events, the priority of pedestrian circulation, vehicular movement and parking, the order of buildings, the sequence of public open spaces, common design elements, the perception of security, and the heightening of public awareness of the benefits of the University Cultural Center within the region.



1. The University Cultural Center should become a unified cultural district and offer maximum visual and physical access to its wide range of cultural resources.
2. The University Cultural Center should become a distinctive area within the Woodward Avenue Corridor.
3. The University Cultural Center should strengthen physical and programmatic linkages among constituent institutions and among other facilities adjacent to the district.
4. The institutions within the University Cultural Center should utilize "sharing" as a method of optimizing existing land. In particular, some expansion and/or parking requirements could be accommodated within shared facilities.
5. Each institution should extend its programming by integrating its activities and events with others' within the University Cultural Center.
6. A new street pattern should give priority to the pedestrian, permitting direct access to each institution. The circulation system should facilitate vehicular access from the freeway system, clarify entry and exit points from the surrounding streets, and provide parking for both cars and buses at the most convenient and secure locations.
7. The physical layout should create a recognizable order of buildings, both existing and proposed. An organized sequence of secure, public open spaces could provide linkages among compatible facilities.
8. Common design elements such as lighting, landscaping and signage should be used throughout the property to convey a common identity.
9. The University Cultural Center must overcome the perception of a security problem to attract the greatest variety and numbers of people.
10. A public awareness program should be undertaken to heighten the identification and benefits of the University Cultural Center within the region.



PRINCIPLE ONE: THE UNIVERSITY CULTURAL CENTER SHOULD BECOME A UNIFIED CULTURAL DISTRICT AND OFFER MAXIMUM VISUAL AND PHYSICAL ACCESS TO ITS WIDE RANGE OF CULTURAL RESOURCES.

The cultural resources offered by the University Cultural Center range from the magnificent fine arts collections of the Detroit Institute of Arts to the antique toy collection at the Detroit Historical Museum and the industrial design classes at the Center for Creative Studies. Currently, this wealth of resources is fragmented. Visitors arrive with one destination in mind and seldom take advantage of the treasures housed next door or in another nearby building.

By creating a unified cultural district at the University Cultural Center, the entire area will be perceived as a harmonious whole and the reputation of each individual institution will be enhanced by its association with the others.

When this project began it was entitled the "Cultural Quadrangle," a title that implied a campus atmosphere with perhaps a central quadrangle. As the project has evolved, the impulse has shifted from a centripetal concept of campus quadrangle to a centrifugal concept of a cultural district opening itself outward and offering the public many open spaces. By maximizing both visual and physical access to its wide range of cultural and educational resources, the University Cultural Center will be perceived as a welcoming, open place and attract the greatest variety and numbers of people.



PRINCIPLE TWO: THE UNIVERSITY CULTURAL CENTER SHOULD BECOME A DISTINCTIVE AREA WITHIN THE WOODWARD AVENUE CORRIDOR.

The University Cultural Center is the most significant grouping of public buildings on the Woodward Corridor. (See Fig. 2, Woodward Avenue, pg. 7.) Just as the Renaissance Center on the waterfront symbolizes Detroit's commercial resources, the magnificent grouping of the Italian Renaissance Detroit Public Library and Detroit Institute of Arts at the University Cultural Center presents an opportunity to symbolize Detroit's cultural resources.

PRINCIPLE THREE: THE UNIVERSITY CULTURAL CENTER SHOULD STRENGTHEN PHYSICAL AND PROGRAMMATIC LINKAGES AMONG CONSTITUENT INSTITUTIONS AND AMONG OTHER FACILITIES ADJACENT TO THE DISTRICT.

There is a wealth of cultural resources and programs both within the University Cultural Center itself and among other facilities adjacent to the district. The Master Plan is conceived primarily as a set of linkages among the institutions of the University Cultural Center and from those institutions to these neighboring areas.

PRINCIPLE FOUR: THE INSTITUTIONS WITHIN THE UNIVERSITY CULTURAL CENTER SHOULD UTILIZE 'SHARING' AS A METHOD OF OPTIMIZING EXISTING LAND. IN PARTICULAR, SOME EXPANSION AND/OR PARKING REQUIREMENTS COULD BE ACCOMMODATED WITHIN SHARED FACILITIES.



Analysis of the existing land allocation within the University Cultural Center revealed that the current utilization of land is as follows:

	<u>Acres</u>	<u>%</u>
Building Coverage	10.9 Acres	19.4%
Streets	10.3 Acres	18.3%
Private Open Space	23.8 Acres	42.3%
Surface Parking Lots	<u>11.2 Acres</u>	<u>20.0%</u>
	56.3 Acres	100.0%

Increased efficiency in the University Cultural Center's allocation of land is possible by accommodating some common needs within shared facilities. For example, peak parking requirements at some institutions were found to be offset by peaks at others thereby allowing both institutions to utilize the same parking spaces at different times of the day or week. Similarly, some expansion needs such as food services, auditoriums and exhibition space may be accommodated in shared facilities.

PRINCIPLE FIVE: EACH INSTITUTION SHOULD EXTEND ITS PROGRAMMING BY INTEGRATING ITS ACTIVITIES AND EVENTS WITH OTHERS WITHIN THE UNIVERSITY CULTURAL CENTER.

The principle of integrating programs and events is already successfully at work within the University Cultural Center. The principle was included here to express the intention that the physical plans will



facilitate this integration of programs and events to an even greater degree.

PRINCIPLE SIX: A NEW STREET PATTERN SHOULD GIVE PRIORITY TO THE PEDESTRIAN, PERMITTING DIRECT ACCESS TO EACH INSTITUTION. THE CIRCULATION SYSTEM SHOULD FACILITATE VEHICULAR ACCESS FROM THE FREEWAY SYSTEM, CLARIFY ENTRY AND EXIT POINTS FROM THE SURROUNDING STREETS, AND PROVIDE PARKING FOR BOTH CARS AND BUSES AT THE MOST CONVENIENT AND SECURE LOCATIONS.

Analysis of the existing circulation and parking pattern revealed that the current street pattern is a major obstacle to pedestrian movement within the site, that vehicular circulation to and from the freeway system is problematic, that neither entry nor exit points to the University Cultural Center are clearly marked from the surrounding streets, and that parking for cars and buses is not always provided at convenient locations. All of these elements present obstacles to visitors and detract from the University Cultural Center.

During a recent period in modern planning many large-scale projects proposed the separation of pedestrian and vehicular movements. In hindsight, it is clear that this concept has hampered the success of many new projects and created many unintended security consequences.

A more convenient and secure approach is proposed for the University Cultural Center: to balance vehicles and pedestrians in a comfortable



street level pattern. Access to cars and buses is at the ground level where it is most convenient to the entries of buildings. Street crossings are proposed at street level, rather than in underground or overhead walkways which are difficult to secure. Pedestrian medians are proposed for the wider streets to allow pedestrians, especially children and the elderly, a safe place to rest and wait while crossing. The proposed vehicular circulation is simplified by the layout and direction of streets to reduce high volume, through-traffic.

PRINCIPLE SEVEN: THE PHYSICAL LAYOUT SHOULD CREATE A RECOGNIZABLE ORDER OF BUILDINGS, BOTH EXISTING AND PROPOSED. AN ORGANIZED SEQUENCE OF SECURE, PUBLIC OPEN SPACES COULD PROVIDE LINKAGES AMONG COMPATIBLE FACILITIES.

The new construction and expansions planned by the cultural institutions within the University Cultural Center offer an opportunity to reshape the relationships of buildings and open spaces. Separate public open spaces are proposed to be connected in a way that will unify the University Cultural Center as a whole. Each of these open spaces generates linkages among compatible facilities by providing visitors with visual connections to other buildings and enjoyable paths by which to reach their front doors. New buildings, in turn, can be shaped to frame the major open spaces and can orient their entries to best reinforce linkages. These simple elements will create a recognizable, urban order.



PRINCIPLE EIGHT: COMMON DESIGN ELEMENTS SUCH AS LIGHTING, LANDSCAPING AND SIGNAGE SHOULD BE USED THROUGHOUT THE PROPERTY TO CONVEY A COMMON IDENTITY.

While the architecture of the many buildings within the University Cultural Center is quite diverse and expresses the wide variety of the different institutions, the University Cultural Center's common design elements can be used throughout the cultural district to unify the area and convey a common identity. These common design elements are proposed for public features such as lighting, landscaping and signage. They can also include banners and other graphics, street trees, paving, cross walks, benches, gates, entry and exit posts, and other public features.

PRINCIPLE NINE: THE UNIVERSITY CULTURAL CENTER MUST OVERCOME THE PERCEPTION OF A SECURITY PROBLEM TO ATTRACT THE GREATEST VARIETY AND NUMBERS OF PEOPLE.

One of the major deterrents to attracting the greatest variety and numbers of visitors to the University Cultural Center is a perception that the area is insecure. Although the actual crime statistics in the area are low, in fact less than many suburban communities, the perception of a security problem persists. Along with the physical improvements of the University Cultural Center taking place under the Master Plan, the public will also need to be reassured about their physical security in the area.



PRINCIPLE TEN: A PUBLIC AWARENESS PROGRAM SHOULD BE UNDERTAKEN TO HEIGHTEN THE IDENTIFICATION AND BENEFITS OF THE UNIVERSITY CULTURAL CENTER WITHIN THE REGION.

The University Cultural Center is a prominent resource, containing many significant collections and offering a concentration of fascinating and diverse cultural and educational experiences, that is unique within the region. A public awareness program should be undertaken along with the Master Plan to heighten the identification of the exceptional benefits of the University Cultural Center within the region.

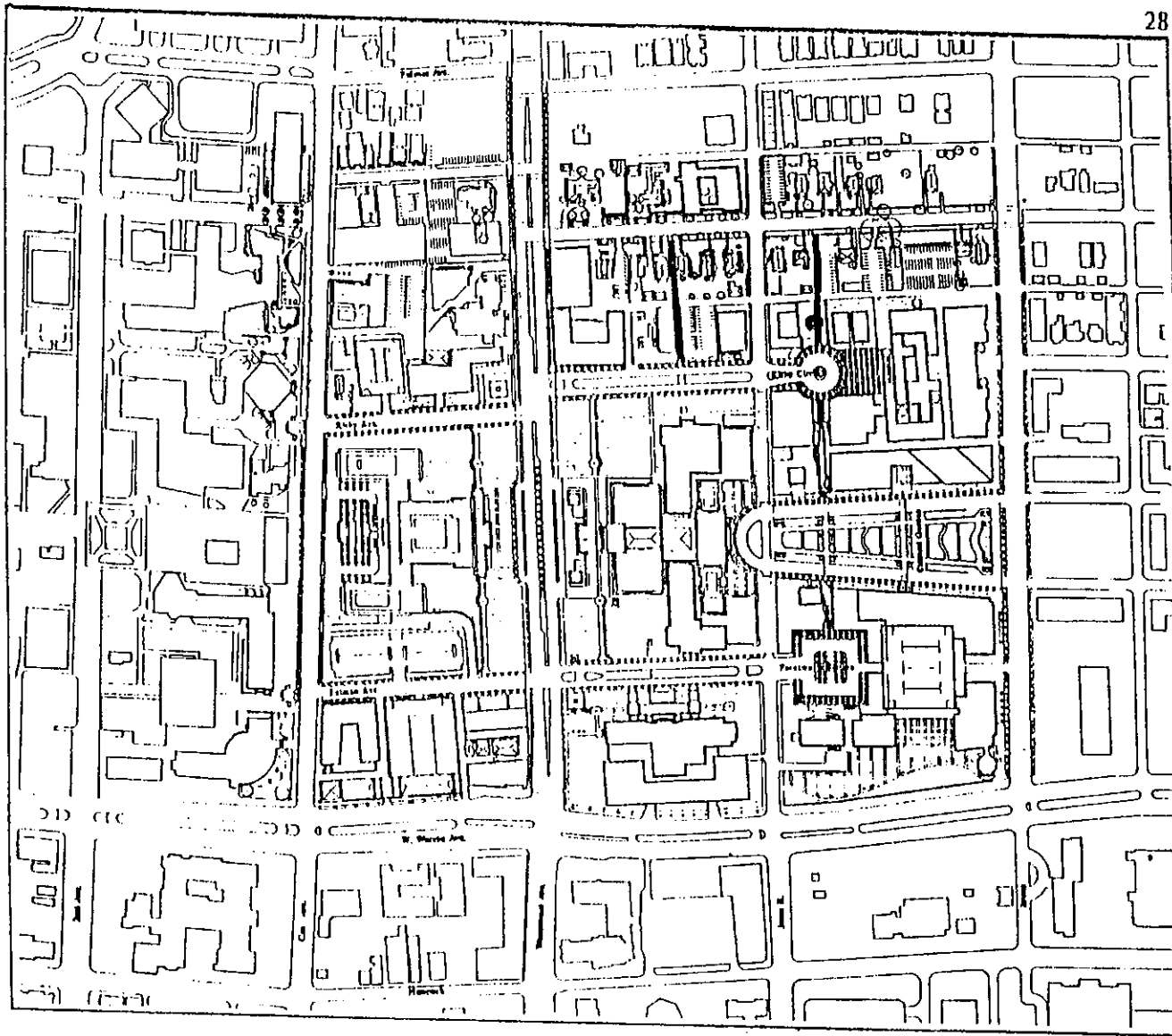


MASTER PLAN

The 1989 Master Plan for the University Cultural Center proposes that a unified cultural district offering maximum visual and physical access to its wide range of cultural resources be created by redesigning the shared public realm into a hierarchy of varied public open spaces linked by a common, cohesive open space system. The Master Plan proposes to facilitate access from the freeways for millions of visitors and to create a pleasurable pedestrian environment by the reconfiguration of the street pattern and of the vehicular and pedestrian circulation. Existing land is proposed to be optimized by the placement of new, shared parking facilities at convenient and secure locations. Complementing the public realm, the Master Plan proposed a recognizable order of building by using the new private building expansions to reinforce and frame the shared public spaces. (See Fig. 6, Master Plan: Roof Level.)

Each of these physical elements of the Master Plan for the University Cultural Center is described in detail in the sections that follow: Open Space System, Open Spaces, Surrounding Communities, Circulation and Parking, and Proposed Expansions.





Master Plan:
Roof Level

Figure 6

Cooper, Robertson + Partners
Schervish Vogel Merz
June 1989

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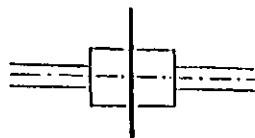
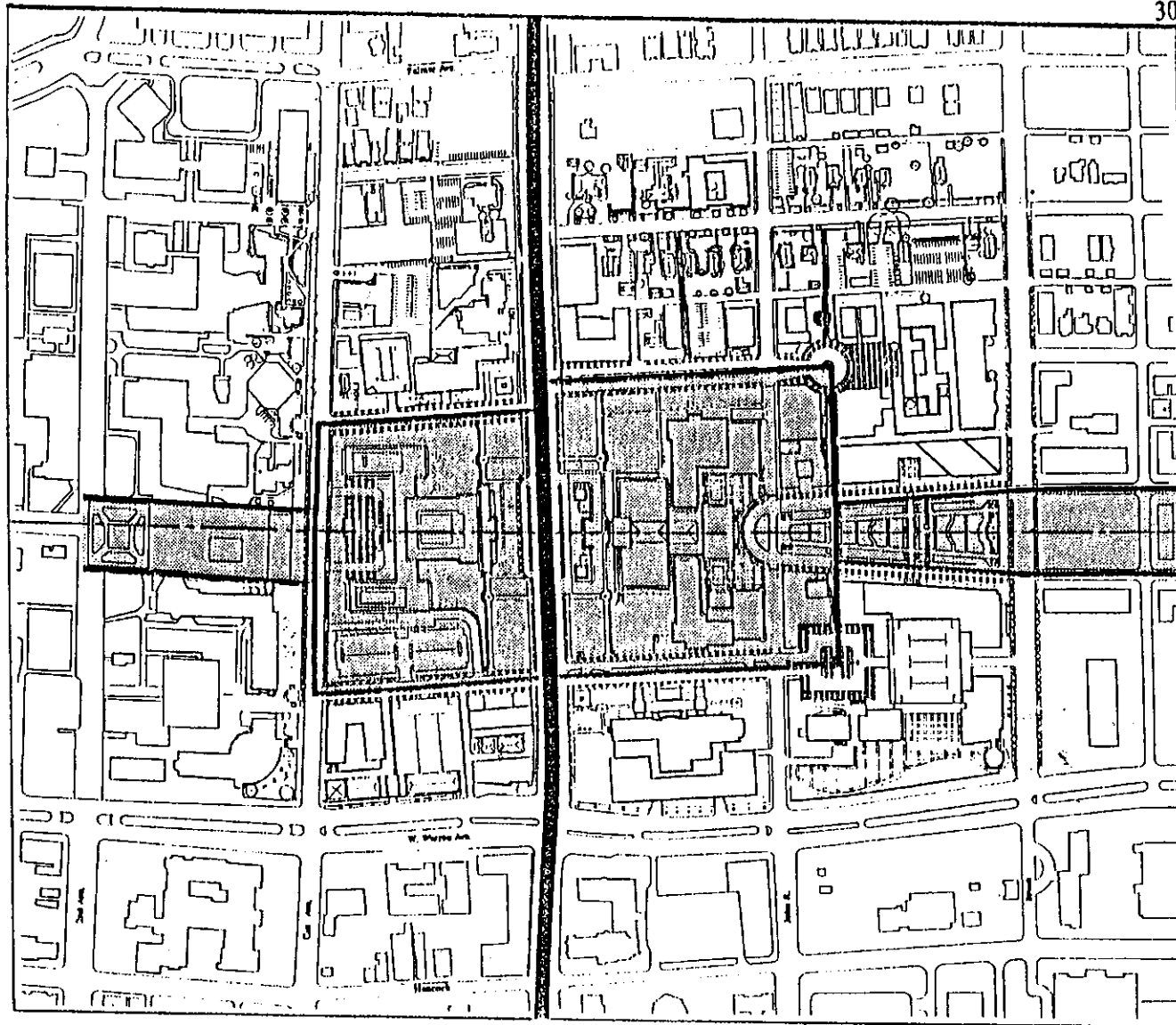
OPEN SPACE SYSTEM

At the heart of the Master Plan for the University Cultural Center is its proposal that a unified cultural district offering maximum visual and physical access to its wide range of cultural and educational resources be created by redesigning the shared public realm into a hierarchy of varied public open spaces linked by a common, cohesive open space system.

The basic linkages proposed for the University Cultural Center form a rectangle balanced around Woodward Avenue. (See Fig. 7, Master Plan: Conceptual Diagram.) Secondary linkages extend along Frederick Street opening to the residential neighborhood east of Brush Street, and extend west into the Wayne State University campus connecting to its pedestrian spine.

The open space system is the shared public realm along the basic linkages and as such is fundamental in creating cohesiveness for the whole University Cultural Center. Its' design and material make-up can be thought of as a specific system which helps to achieve a variety of differentiated and discrete spaces which are at the same time connected to other spaces and have an identity which is common to the whole cultural center. Stated differently, the system intends a coherent cultural district which is comprised of a wide variety of contained settings which vary from primary and formal to secondary, informal and intimate.





Master Plan:
Conceptual
Diagram
Figure 7

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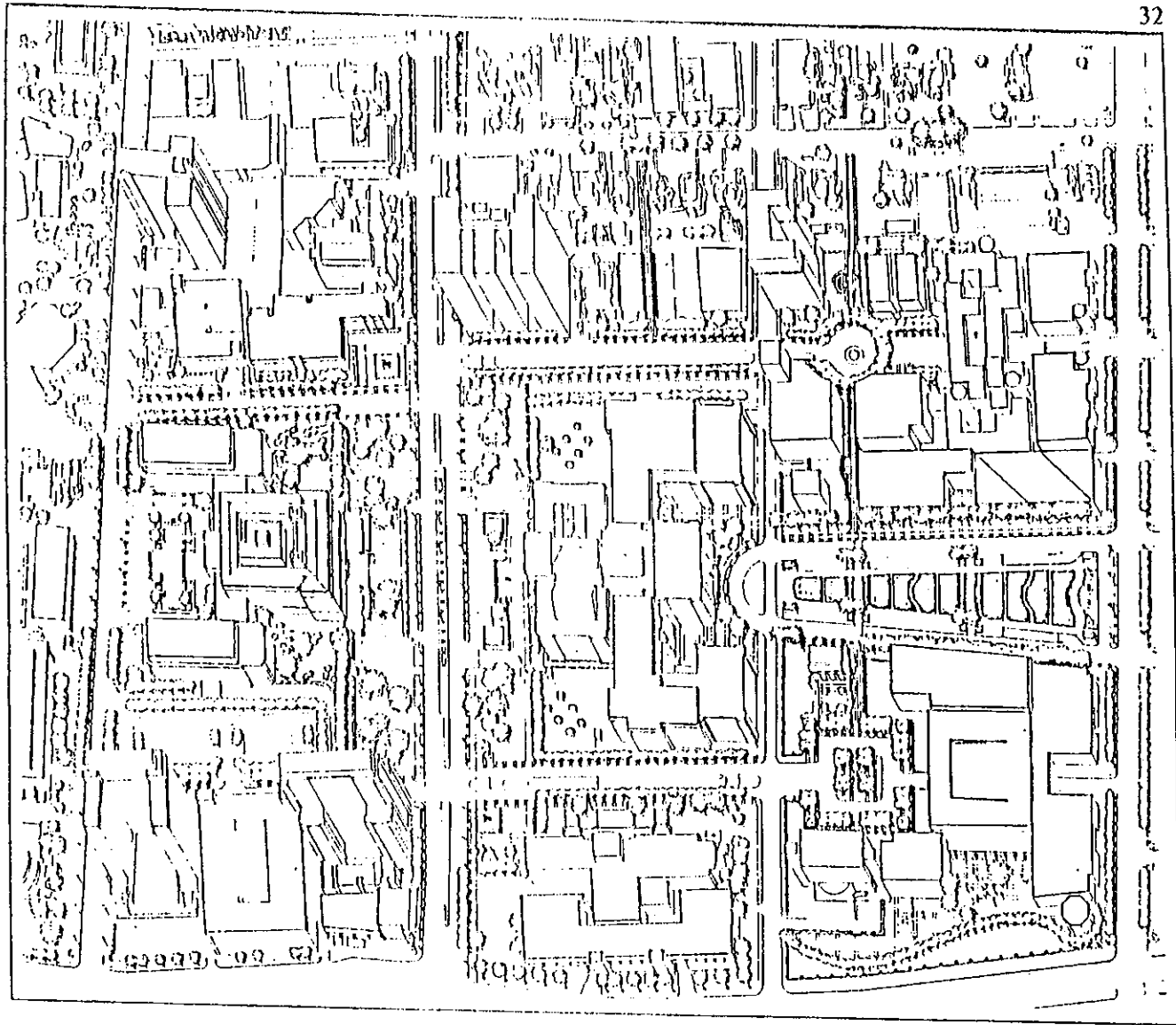


The attempt to create a system which would achieve the above was generated by taking into consideration the elements of trees, signage, light posts, banners, seating, landscaping and paving. This was achieved by creating an overall language which assumes basic characteristics of regulated dimension, repetition and coordination of materials which combine to make streets, sidewalks, walkways, public spaces, gardens, building to building and building to street interfaces and entrance areas. It positions trees, light posts, posts to carry banners and entrance pylons. It logically expands to form plazas, building entrances and building lobbies. (See Fig. 8, Master Plan: Axonometric.)

It accommodates special conditions such as seating, planting, water features and seating pavilions. It sets up a logic for wall pillars and gates and suggests articulation of information and graphic kiosks and even new architecture. In fact it is the relationship between the existing buildings, the proposed expansions, and the resulting public spaces which produce the character of the whole.

On another level the open space system is intended to nurture the experiential journey of the visitor or the user be they motorist, bus passenger or pedestrian. Arrival or entering into the district, orientation to a drop-off or parking facility and finding one's way to a building entrance are all facilitated through the public space network. Encouraging the design principle of a sharing of the public domain and of institutional facilities, the open space system is seen as an opportunity to create outdoor rooms which accommodate much more than





Master Plan:
Axonometric

Figure 8



pathways between institutions, but rather encourage a variety of activities. They could include choices for a group to gather and meet, walking tours, outdoor exhibits, an outdoor focus for children where elements could be tactile, colorful and with a focus on the floor, to the accommodation of the individual for a stroll or to find an intimate sheltered place to read.

All the common elements described above are capable of being combined to create a hierarchy of individual open spaces which have very differing qualities. These different open spaces are described in the following sections.



OPEN SPACES

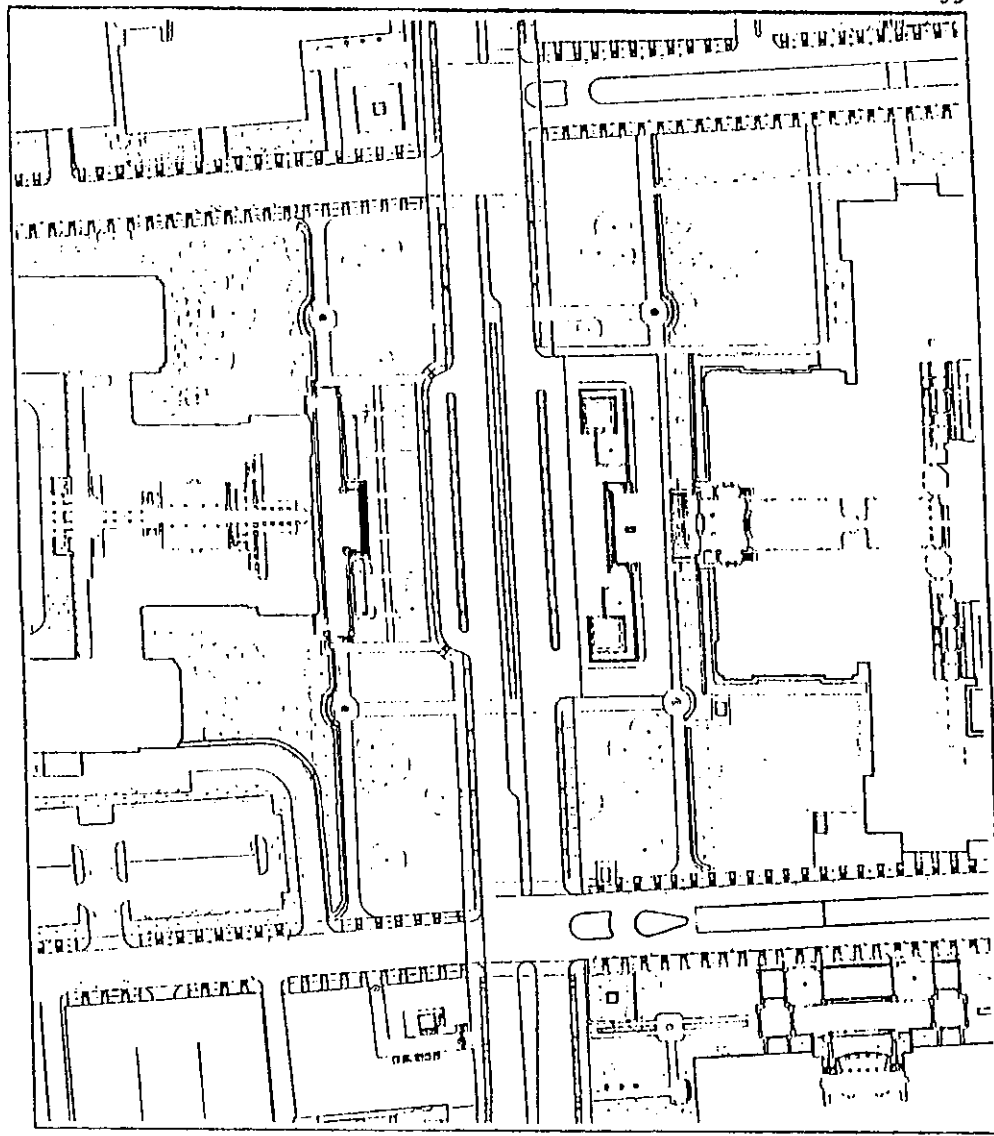
The Master Plan for the University Cultural Center proposes to become a distinctive area within the Woodward Avenue Corridor and create an organized sequence of secure, public open spaces providing common settings for compatible facilities by means of a hierarchy of five public open spaces within the open space system: Woodward Plaza, Cultural Gardens, Farnsworth Square, Kirby Circle, and Cass Terrace.

Woodward Plaza

Woodward Plaza is the formal "front door" to the University Cultural Center. (See Fig. 9, Open Spaces: Woodward Plaza.) The term plaza is significant in two respects. It is intended to create the strong experience of entering a significant public place which occurs as one crosses the threshold into the cultural district from Woodward Avenue. This is also enhanced by making Woodward special along the part which passes through the University Cultural Center with a paved median and repetitive banners. Secondly the enormous presence of the two classical facades of the Detroit Institute of Arts and the Detroit Public Library facing each other on axis is reinforced to strengthen the notion of one cohesive plaza rather than the disparate entrance terraces on either side of Woodward which exist at present.

A spatial openness is achieved by establishing a solid edge of trees along Woodward and then stepping it perpendicularly away from Woodward





Open Spaces :
Woodward
Plaza
Figure 9

Cooper, Robertson + Partners
Schervish Vogel Merz
June 1989

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all the way to meet the line of each of the classical facades of the Detroit Public Library and the Detroit Institute of Arts. The trees then run parallel to Woodward to frame the classical facades and together with them form the "walls of the room" that create Woodward Plaza.

The floor of the room is edged by rectangular lawns spaced in front of the classical facades. The lawns surround the central paved plaza sitting directly between the facades. The central plaza is bordered by paved pathways situated in front of both the Detroit Public Library and the Detroit Institute of Arts forming a square which links with crosswalks across Woodward. The corners of the squared pathways are to be marked by large flag poles and semi-circular benches. In addition to making the buildings feel part of the same space, the pathways are intended, assisted by the coordination of traffic lights, to encourage east/west movement across Woodward. Finally, vehicular drop-off inlets to the Detroit Institute of Arts and Detroit Public Library are located centrally.

The northwest and the southeast corners of the rectangular room are balanced with formal lawns, flower beds, and sculpture in front of the Detroit Historical Museum and the Engineering Society of Detroit respectively. These horizontal elements balance the vertical elements of the tall buildings on the opposite corners, the Park Shelton Apartments on the northeast and the Maccabees Building on the southwest corners.



Woodward Plaza, because of its central place on the north/south axis of Woodward Avenue and the strong east/west axis of the Detroit Public Library and the Detroit Institute of Arts, helps to set up the logic of the axial hierarchy generating the location of the other open spaces.



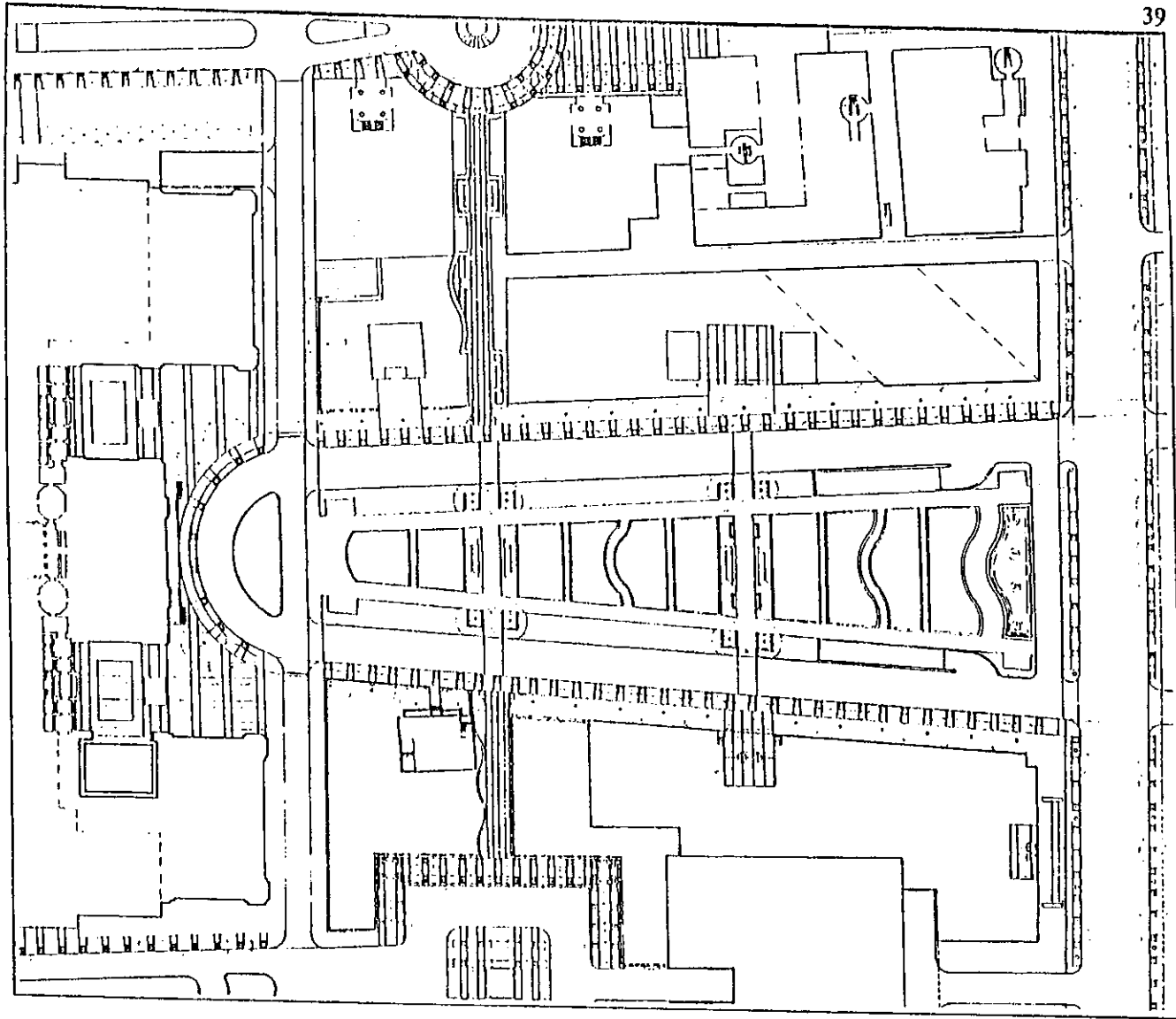
Cultural Gardens

The Cultural Gardens are the central feature which comprises the movement of the east/west axis of the Detroit Public Library and Detroit Institute of Arts to the east. A corresponding gesture to the west is across Cass to the Wayne State Campus. (See Fig. 10, Open Spaces: Cultural Gardens.)

The Cultural Gardens are significant in a number of ways. Besides being a major public open space facility they are the setting for several major institutional expansions, the entry to the scheme from the largest new parking structure, the crossing of the pedestrian connection from Kirby Circle to Farnsworth Square, the suggestion for interaction of the Cultural Center with the neighborhood to the east of Brush, and the enhancement of the axis meeting the classical facade of the Detroit Institute of Arts auditorium.

In so far as people are encouraged to make use of the open space areas, it is anticipated that the Cultural Gardens will be very popular. The gardens are intended to provide a pleasant and interesting environment for passive activities but at the same time to read as a consistent whole as the setting for the fronts of the institutions. The shaped flower beds, which are terraced at changing heights, would allow for change and variety to occur in immediate proximity to the cross paths and the seating areas, but when viewed as a whole would present consistent planes of planting gently rising and falling which could be





Open Spaces :
Cultural
Gardens
Figure 10

Cooper, Robertson + Partners
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seen as making up a single element. The intent is that the flower beds' planting would be commissioned as collaborations between an artist and landscape architect to create a work of art that responds to changing seasons. The unity of the Gardens is completed by a strong border of trees lining the edges of the Cultural Gardens behind which the existing and expanded institutions would form the outer wall.

Along the length of the gardens are a number of subtle but significant changes. The University Cultural Center presents a formal edge of development along Brush and the Cultural Gardens become the visual "entrance door" to the whole district from the east. It is also the vehicular entry to a number of the institutions and to a major car parking garage. The flower beds end in a formal water fountain which breaks the pattern of trees and banner posts along Brush in a dramatic manner which announces the entrance. This also helps to resolve the composition of the eastern edge which includes the lay-by and entry ramps to the parking garage, the access pavilions and skylights to the parking, seating, and the beginning of the flower beds.

A principle of the project is to facilitate and encourage movement between the different institutions through the public spaces. The grouping of entrances of the Museum of African American History opposite the new Children's Museum to the south with a formal link between the flower beds and lined with seating helps these connections to occur.

Further west the flower beds again separate to allow for a crossing. On



this occasion the informal, relatively organic, and solely pedestrian path looks on a slight upward grade northward to Kirby Circle and further north to Ferry Street and also on a slight upward grade southward to Farnsworth Square. As the path nears the Cultural Gardens on the north, the space of the path opens to the garden of the Cultural Building containing an information center and food services for the University Cultural Center which is planned as a symmetrical counterpoint to the Scarab Club building and its new garden. These smaller buildings in their gardens with handsome stone and wrought iron fences help to achieve a transition from the lower institutions to the larger mass of the Detroit Institute of Arts.

Finally, there is a break for the service lane of John R and the gardens angle inward to the drop off point on axis with the powerful mass of the Detroit Institute of Arts auditorium.

The importance of the Cultural Gardens cannot be overestimated and its faithful implementation is of the highest priority if the cultural district is to be realized.



Farnsworth Square

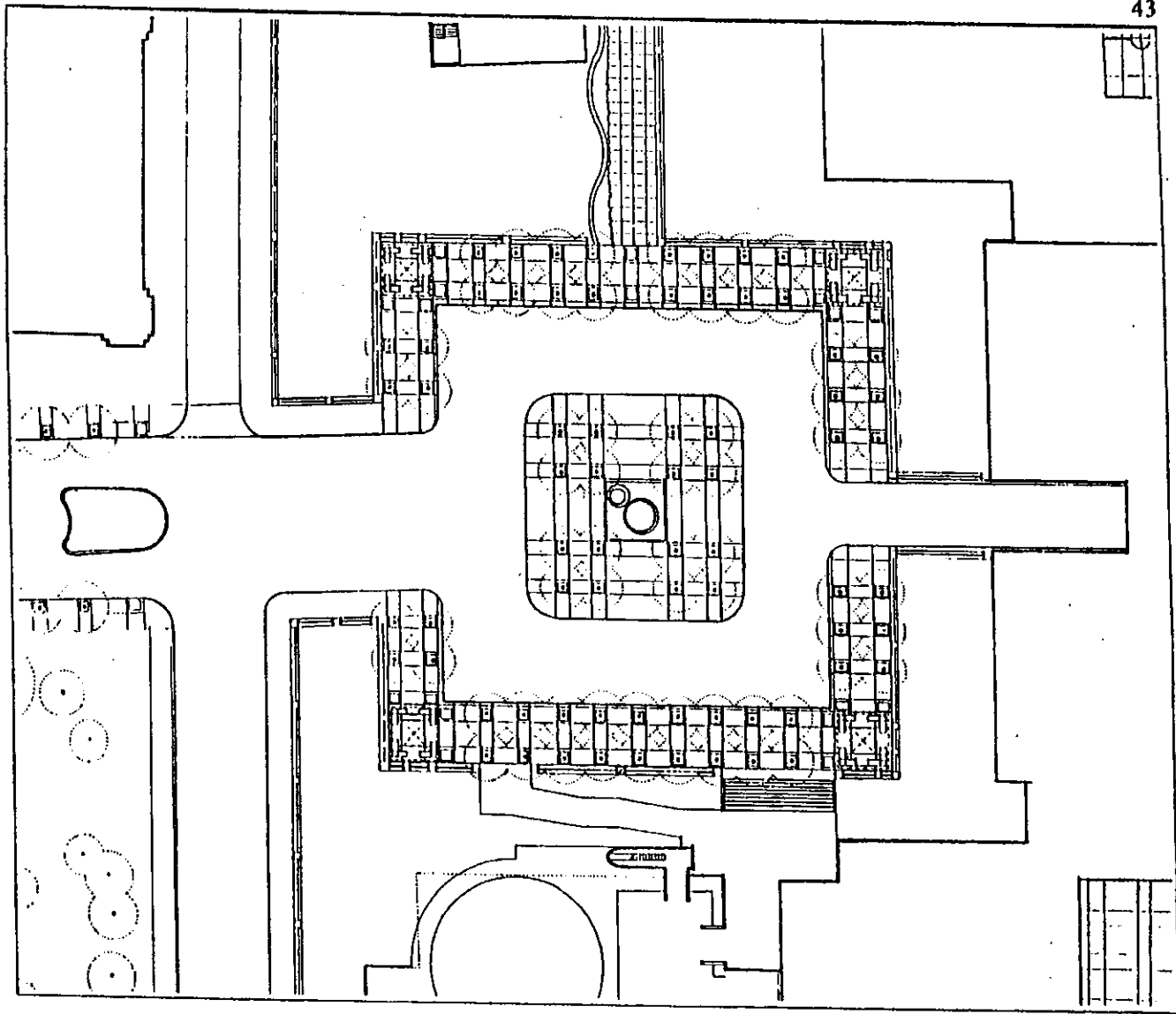
Farnsworth Square is intended as a setting to give a common context to a grouping of buildings with a special emphasis on children. (See Fig. 11, Open Spaces: Farnsworth Square.)

While it is obviously the end of a street and accommodates vehicular entry, drop off and access to the Farnsworth Square garage, it is also intended to accommodate and be suggestive of many other uses. As has been stated repeatedly, while each institution will maintain a sense of secure property, the proposed master plan emphasizes the public spaces and those spaces in-between the institutions so that the perceived spaces and the uses of each institution are extended into the public space.

Farnsworth Square can be seen as a form of layering in which each component can be thought of as both independent and also as part of a progressive layering which builds up to the facades of the institutions. To the north is the Children's Museum; the east, the facade of the Farnsworth Square parking garage; and to the south, the Detroit Science Center and its expansion.

The paving around the Square, according to principles described in the overall open space system, expands to its full potential. The repetitive paving plan expands to form a square center module which repeats around the Square. An inner row of trees forms an allee which is accentuated at the corners with pavilions containing seating and





Open Spaces :
Farnsworth
Square
Figure 11



possible entrances, through the fence, into the institutions' gardens. The resulting floor pattern along the allee makes floor murals possible. These could be replicas of items in the museums. Alternatively the floor could be designed with the goal of being of interest to children, since it is next to the Children's Museum. The pavilions are especially designed to a child's scale and each can accommodate a group of children, such as a school class. The inner square in the center is a continuation of the paving. This time the pattern is seen as being the point of connection to the end of the Farnsworth (Putnam) axis on the Wayne State University campus and has matching colorful flowering trees. The suggestion here is also to use tall elements in the center of the square, such as rocket ships from the Detroit Science Center, so as to be both visible from the Wayne State campus and provide a special place for children.

Surrounding the allee of trees is the stone pillar and wrought iron fence whose positioning and order is derived from the paving pattern. The fence is broken by Farnsworth itself and further to the east by the entry into the Farnsworth Square parking garage. It is also broken, very importantly, by the informal pedestrian path which enters between Scarab Club and the Children's Museum. This path connects to the allee of trees and is on the cross-axis of the tall objects in the center of the square. This cross-axis moves to the north where the path crosses the Cultural Gardens then runs into Kirby Circle and on to Ferry Street. The stone pillared wall, while enclosing the square, allows for visual access into the institutional gardens which in turn is backed by



the walls of the institutions. It is hoped the parking garage will complete the Square's backdrop of buildings. The intention is for interrelated use of the spaces to occur as much as possible.



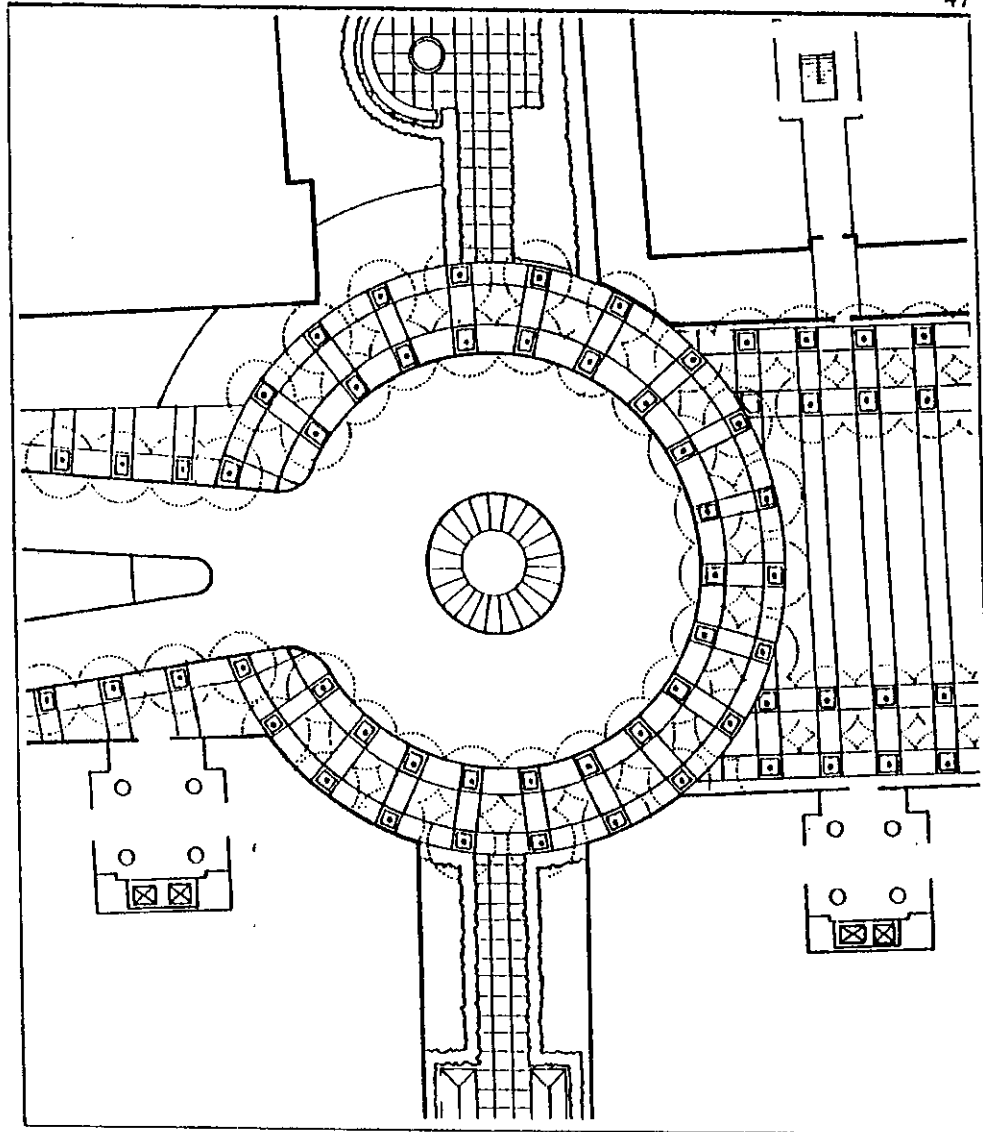
Kirby Circle

Kirby Circle is very similar to Farnsworth Square with the exception that it has a major advantage. It is surrounded by buildings which are all part of the same institution. This means that the most public space can also become the heart of the Center for Creative Studies, whose new buildings will be much closer to the circle of trees, helping to define the space. A visual element which can be seen from the Wayne State campus is located at the northwest corner of the western most building. This is explained by the shift of Kirby between Cass and Woodward which makes the corner described above as that vertical element which is most visible as the Kirby axis enters the Wayne State Campus. (See Fig. 12, Open Spaces: Kirby Circle.)

As with Farnsworth Square, the north/south informal pedestrian path coming from Ferry Street and connecting the center of Kirby Circle through the Cultural Gardens to the center of Farnsworth Square is very important because of the design principle which aims to create space for the pedestrian and also because it connects a number of the most important open spaces.

In the discussion of the geometry of the paving pattern in the open space system, one of the objectives informing its design was an ability to expand to form a plaza including a logic to place trees, seats, and open space. This is what happens to the east of Kirby Circle, where the approximately 100' x 120' plaza which is in fine scale with the heights





Open Spaces :
Kirby Circle.

Figure 12



of the surrounding buildings serves as a campus square which could accommodate a number of Center for Creative Studies activities from performances to exhibitions to the more passive activities of outdoor campus space.

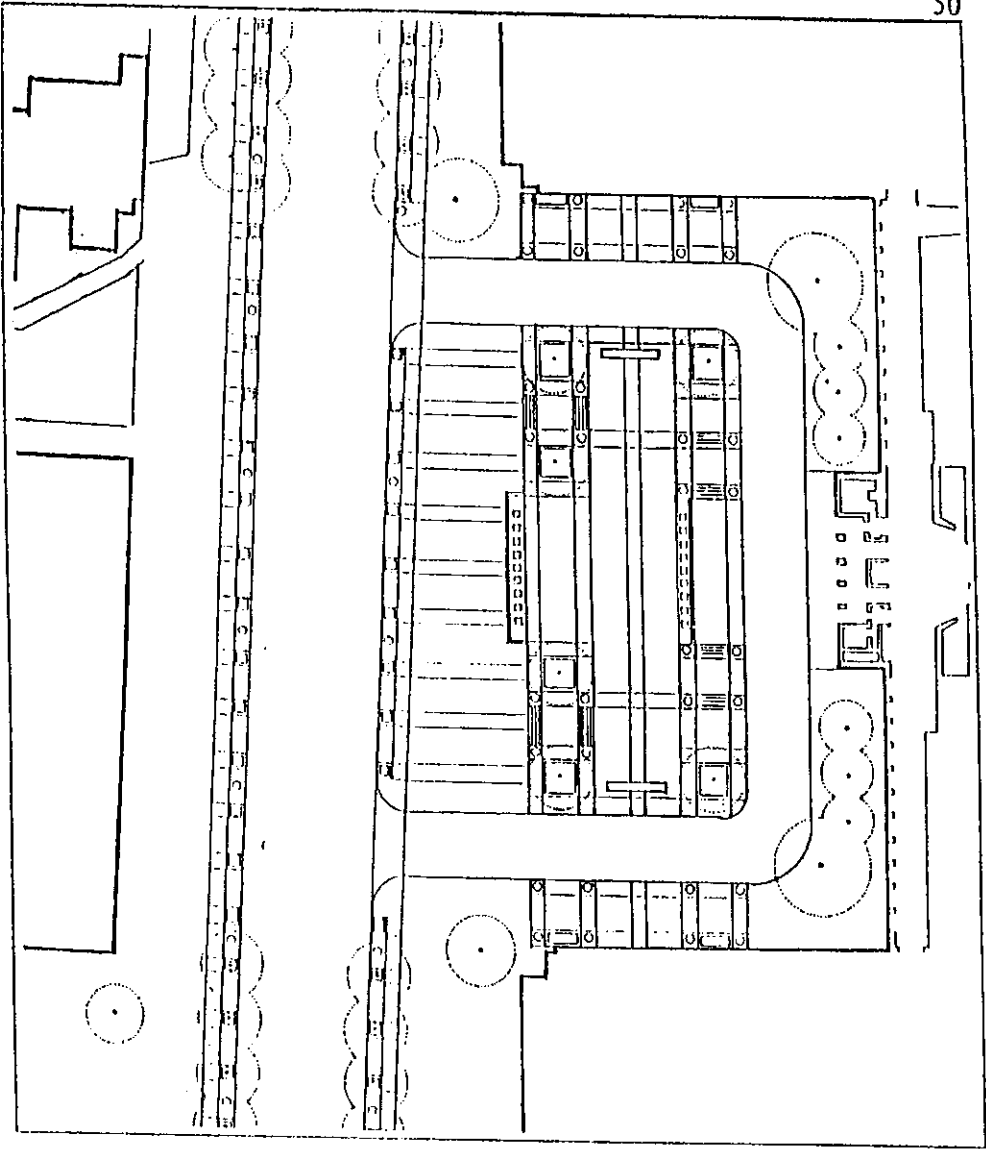


Cass Terrace

Cass Terrace serves two major functions and these should not be lost in the detail that has been shown on the design. (See Fig. 13, Open Spaces: Cass Terrace.) Firstly, Cass Terrace serves very much the same functions as Woodward Plaza but, of course, on a much smaller scale. These are the linking of the two sides of the street so as to make them feel like opposite sides of the same space, and the announcing of the presence of the University Cultural Center on Cass by using the axial placement of the elements of the classical composition of the Detroit Public Library to create the center of the place whose east/west axis then extends into the Wayne State University campus.

The second function Cass Terrace is aimed at serving is to have the outdoor activity within the Wayne State campus leap over to the east side of Cass and so begin to populate Cass Terrace with the hope of activating the whole open space system. As described in Kirby Circle, an objective of the design of the paving pattern was to be able to achieve a wide variety of design forms. In this case, terraces, hidden stairs, seating and planting are all done in a manner which complements the classical geometry of the Detroit Public Library's architecture. The vehicular drop off lane would still be in place but now sharing the space with the other activities already described. The landscaping then continues on the edges of the building on the north and south. This is particularly important for the space outside the Children's Library, firstly to support alternative activity or simply to serve as a





Open Spaces :
Cass Terrace

Figure 13



gathering space, but secondly to begin to have a way of including children's needs in the open space system so that the whole environment of the University Cultural Center becomes something worth a visit in and of itself.



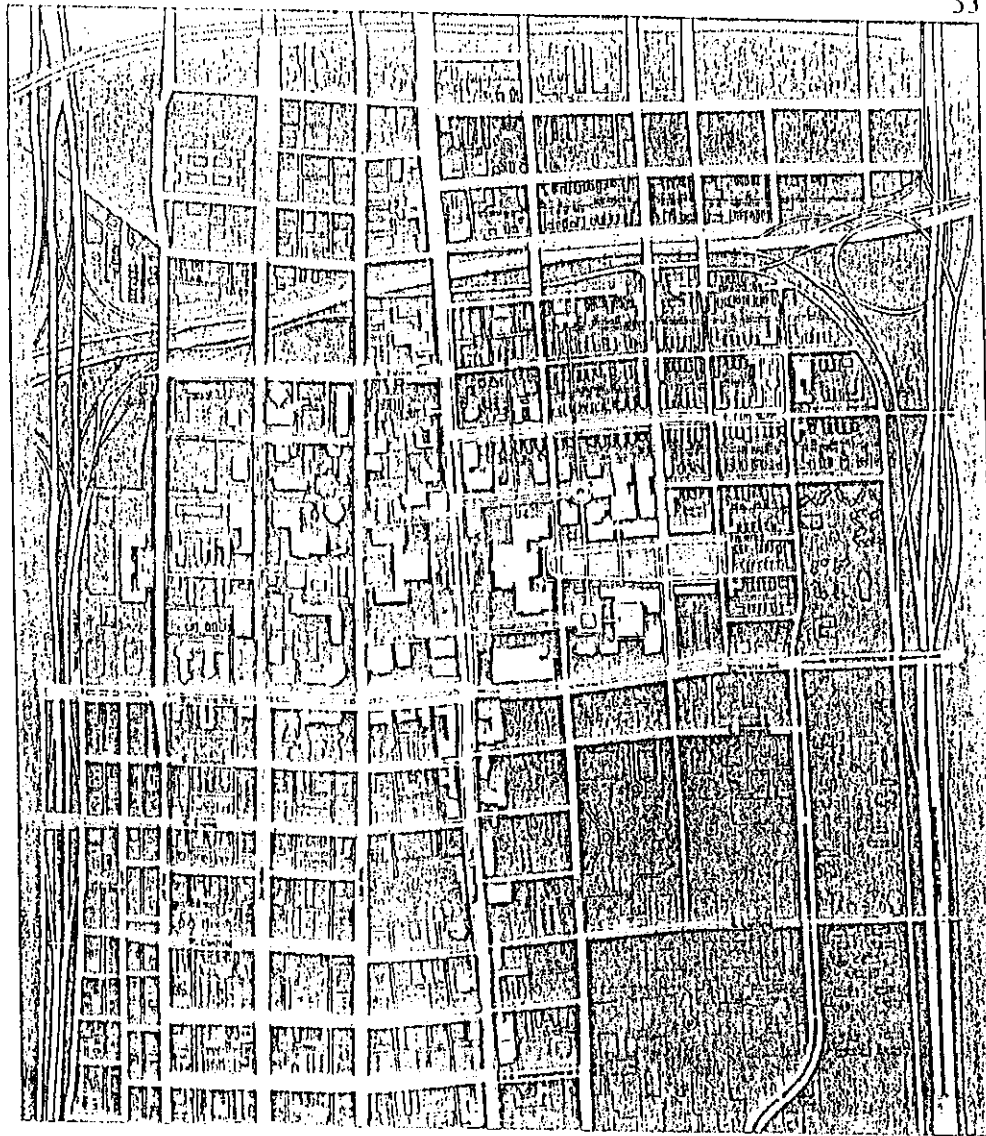
SURROUNDING COMMUNITIES

Major planning efforts are underway for the areas neighboring the University Cultural Center. These efforts will be complemented by the successful development of the University Cultural Center and, in turn, create opportunities for the University Cultural Center to interact with the surrounding communities. (See Fig. 14, Context Recommendations.)

To the east of the University Cultural Center across Brush Street, efforts are underway to develop a residential community. The Master Plan already proposes that Brush Street be lined with trees where the University Cultural Center and the residential neighborhood meet, and that the Cultural Gardens open outward toward the east both visually and in terms of pedestrian and vehicular circulation. There is also the opportunity for a logical extension of the Cultural Gardens across Brush Street by relocating Peck Park one block to the south. This relocation of Peck Park to align with the Cultural Gardens could create a continuous, generous open space from John R to Beaubien Streets and provide the setting for a nucleus of highly desirable building sites within the residential community.

To the west, a corresponding extension from the University Cultural Center's Cass Terrace into the Wayne State University campus could also be achieved by reinforcing existing east/west pedestrian routes to Wayne State's central spine and then moving further west to Anthony Wayne Drive. This extension might logically conclude in a major building on





Context
Recommendations

Figure 14

Cooper, Robertson | Partners
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axis with the Detroit Public Library.

Wayne State University is currently planning for renovation of Mackenzie Hall, a major building in a key location at the corner of Putnam Street and Cass Avenue. The Master Plan for the University Cultural Center proposes that the two sides of Cass Avenue be woven together from Warren to Palmer Streets with common landscaping, sidewalks, and lighting. The Cass Avenue interface of the Wayne State University campus with the University Cultural Center and other neighbors provides even further opportunities for a dynamic interaction. Cass Avenue, including Mackenzie Hall, has the potential to become an active retail, convenience, and restaurant area with benefits both for Wayne State's students, the surrounding neighborhood, and for University Cultural Center visitors and staffs.

To the north of the University Cultural Center, the three-block East Ferry Avenue Historic District is also the subject of various planning efforts. The wealth of historic homes on Ferry Street and overlap of ownerships presents an opportunity for a district bordering the University Cultural Center with highly compatible uses. The intimate scale of Ferry Street invites activities such as galleries, art classes, children's work shops, art supply stores, and restaurants, which complement the more public scale of the University Cultural Center Buildings. The Master Plan for the University Cultural Center proposes pedestrian and visual linkages north to Ferry Street to avoid increasing vehicular traffic or parking there and to encourage enjoyment of its



rich detailing. The major pedestrian path extends continuously from the Detroit Science Center across the Cultural Gardens to the Center for Creative Studies and northward to the landmarked Barclay House on Ferry Street. Two other paths link the Detroit Institute of Arts with the valuable Freer House, and the Center for Creative Studies with several of its properties on Ferry Street. The alley south of Ferry Street which forms its direct interface with the University Cultural Center presents an opportunity to create a pleasant pedestrian mews lined with renovated carriage houses and cross-connecting the three pedestrian paths.

Finally to the south of the University Cultural Center, the Detroit Medical Center is planning for the addition of a Veteran's Administration hospital fronting onto John R Street. Considerable discussion has gone into the development of vehicular circulation that will benefit both the University Cultural Center and the Detroit Medical Center, routing traffic along Brush Street from the Ford Freeway to Warren Avenue and along John R Street from Warren Avenue south. The following section on Circulation discusses this issue in more depth. The improvement of Brush Street at the University Cultural Center also presents an opportunity to extend the flow of pedestrians south into the Detroit Medical Center along its existing internal path system.



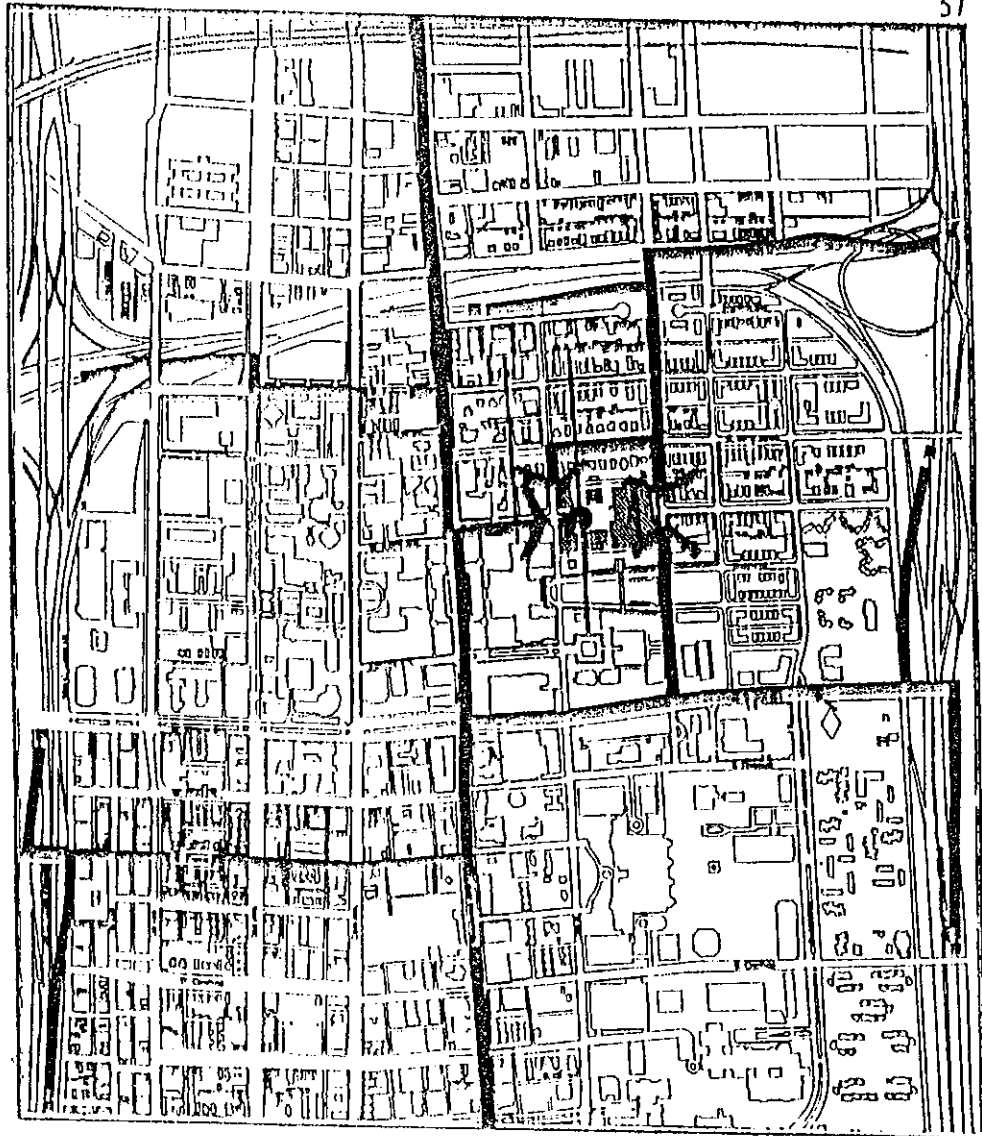
CIRCULATION AND PARKINGVehicular Access

The University Cultural Center is surrounded by freeways. These freeways allow easy access for the over two and a half million visitors who yearly enjoy the institutions of the University Cultural Center. Typical existing access patterns are as follows: (See Figs. 15a-j, Access.)

- From the North = John Lodge Freeway to the Forest/Warren exit
- From the South = I-75 to the Warren exit or the John Lodge Freeway to the Forest/Warren exit
- From the East = I-94 to the Brush Street exit
- From the West = I-94 to the John R. exit or onto the southbound Lodge Freeway.


The Michigan Department of Transportation (M.D.O.T.) has in its long range plan the intention to rebuild the Edsel Ford Freeway (I-94) throughout the City of Detroit. Current conceptual plans call for the section of freeway which passes north of the University Cultural Center to be moved sixty feet (60') further north, thereby allowing for a surface service drive along the southern edge of the freeway. Also planned is the elimination of the John R exit, which does not meet highway standards and allows direct access to the cultural institution east of Woodward Avenue. Under this proposed plan, eastbound traffic,

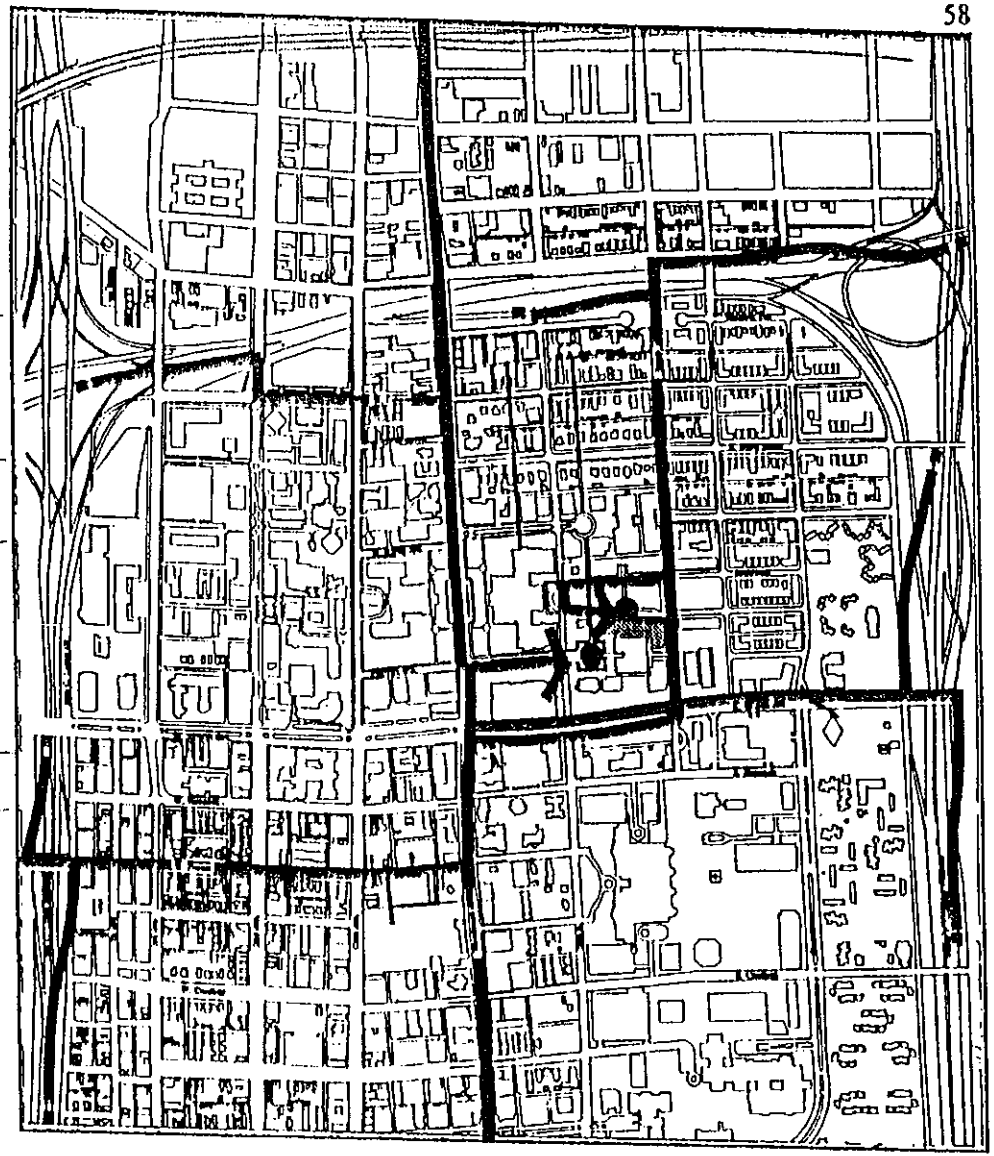




Access :
Center for
Creative Studies
Figure 15a

Cooper, Robertson + Partners
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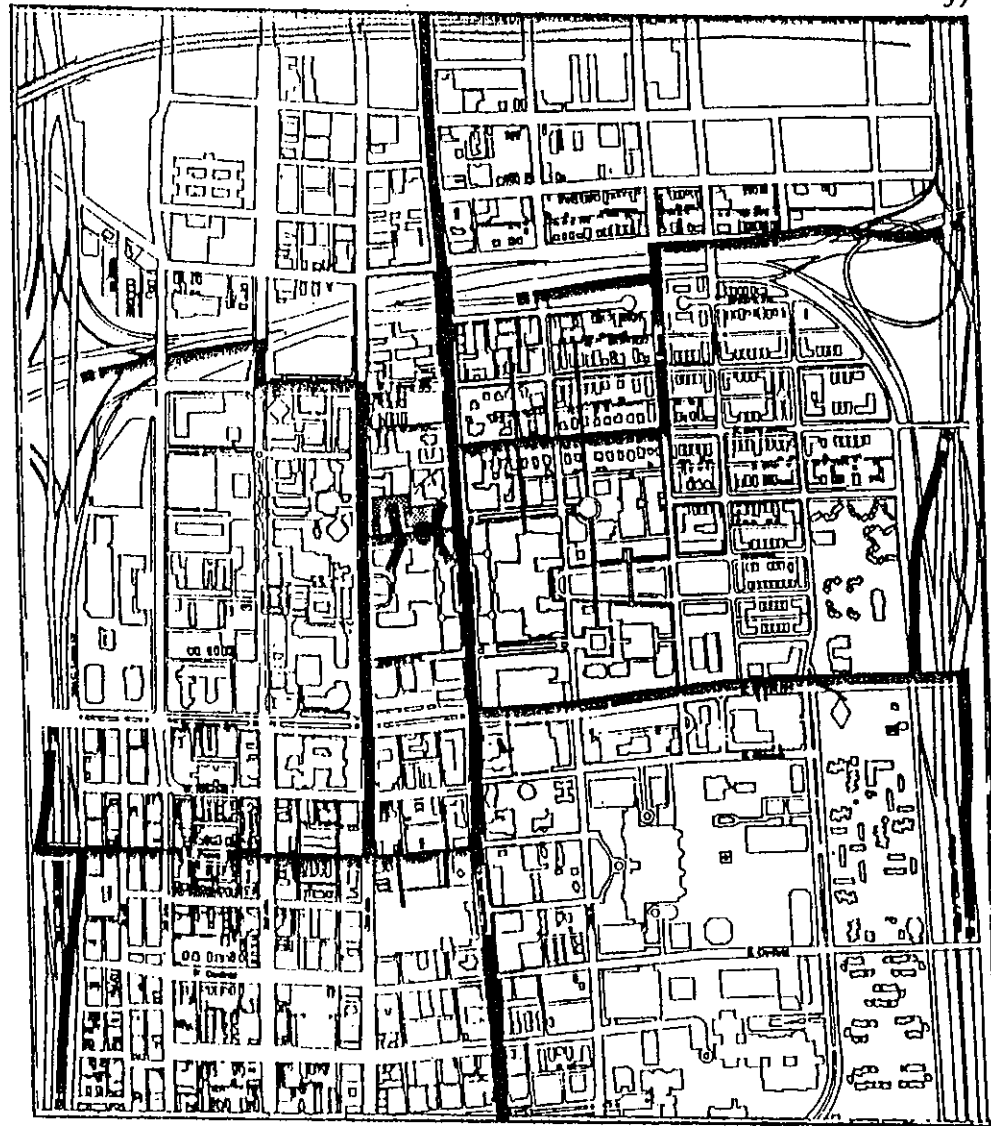


Access :
Children's
Museum
Figure 15b

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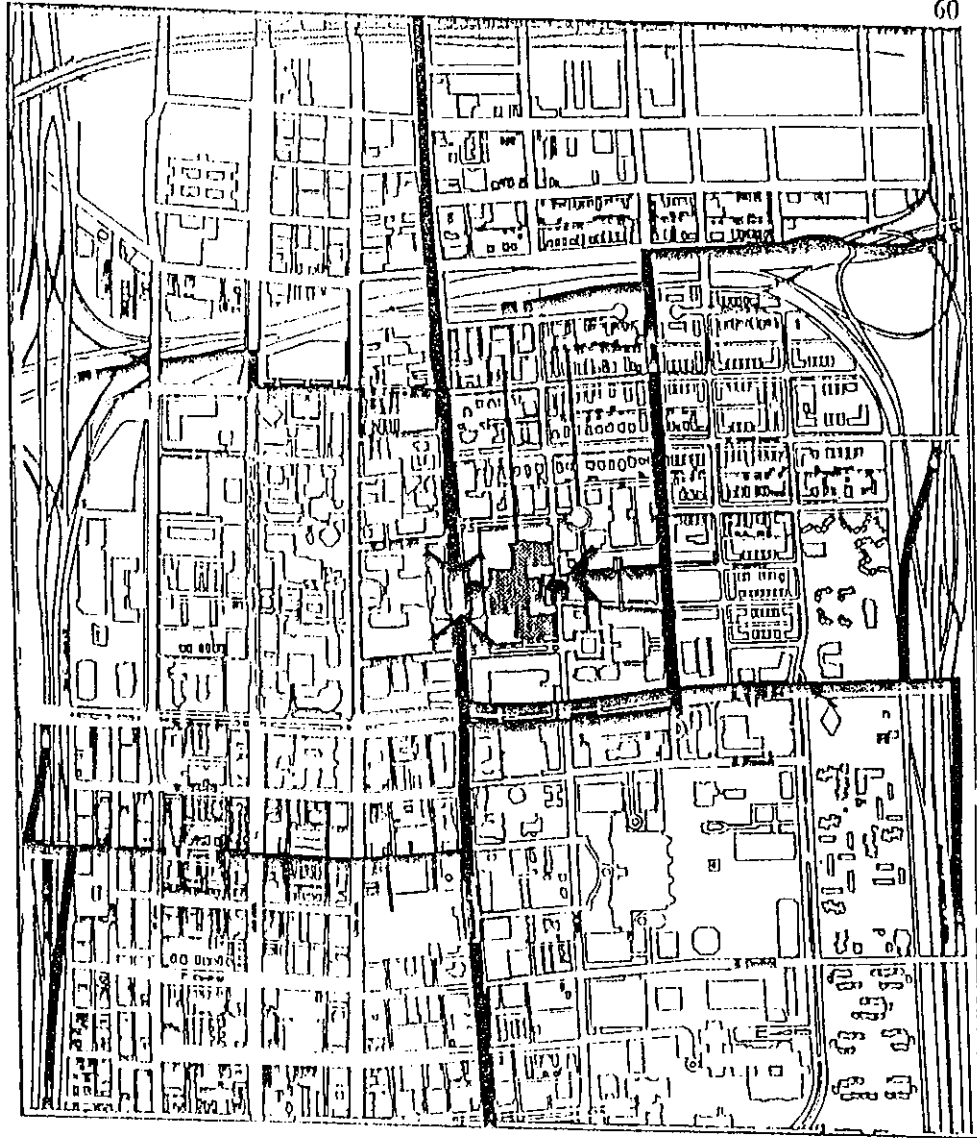


Access :
Detroit Historical
Museum
Figure 15c

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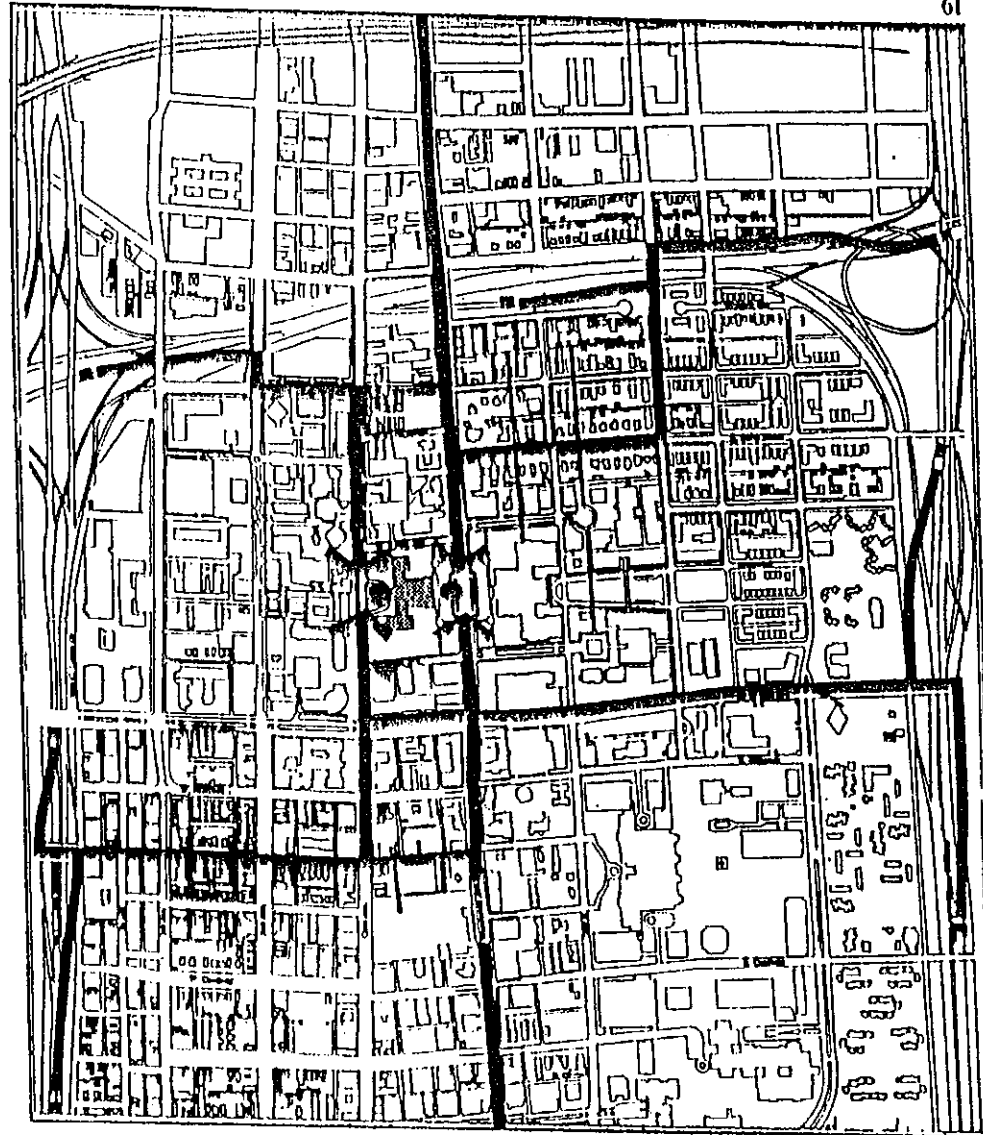


Access :
 Detroit Institute
 of the Arts
 Figure 15d

Cooper, Robertson + Partners
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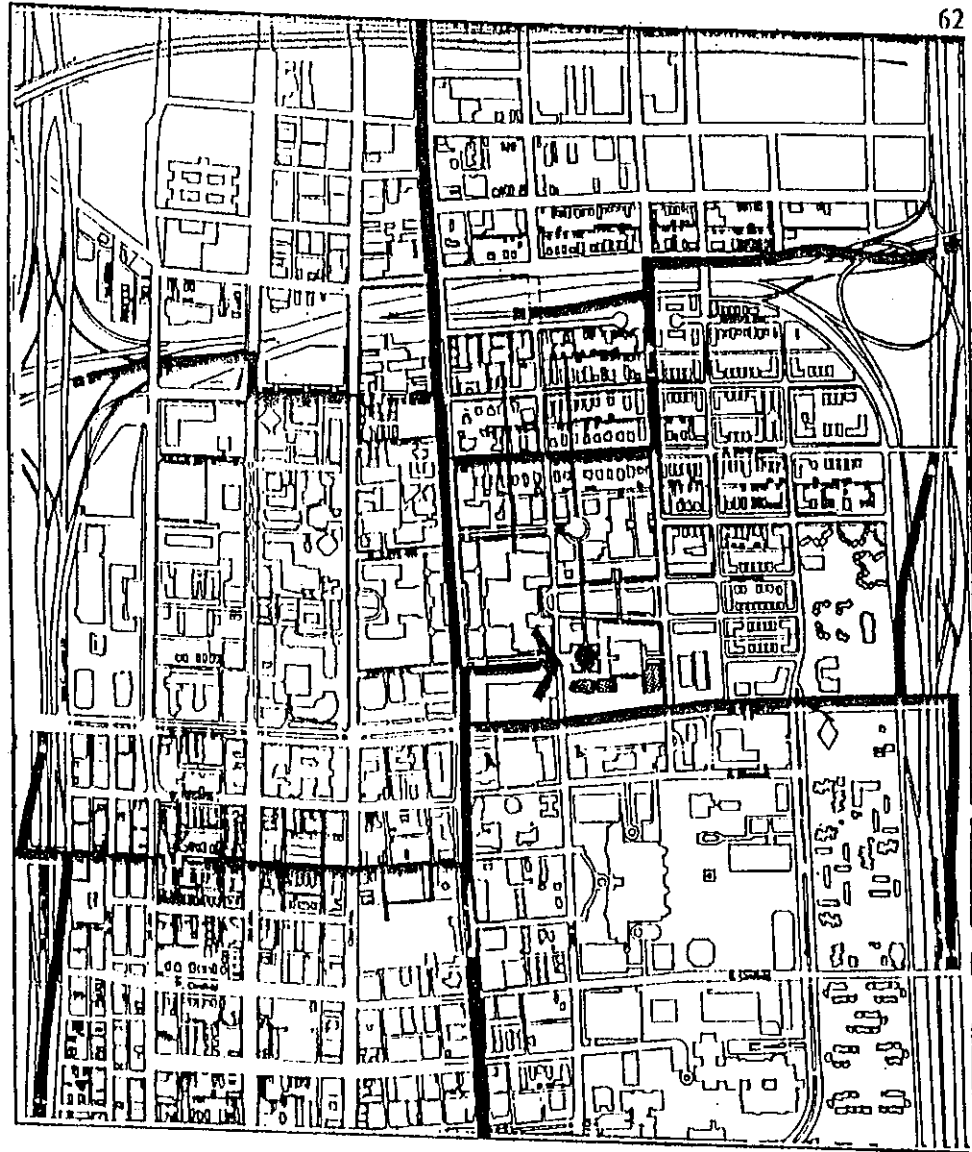


Access :
Detroit Public
Library
Figure 15e

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Cultural
Center



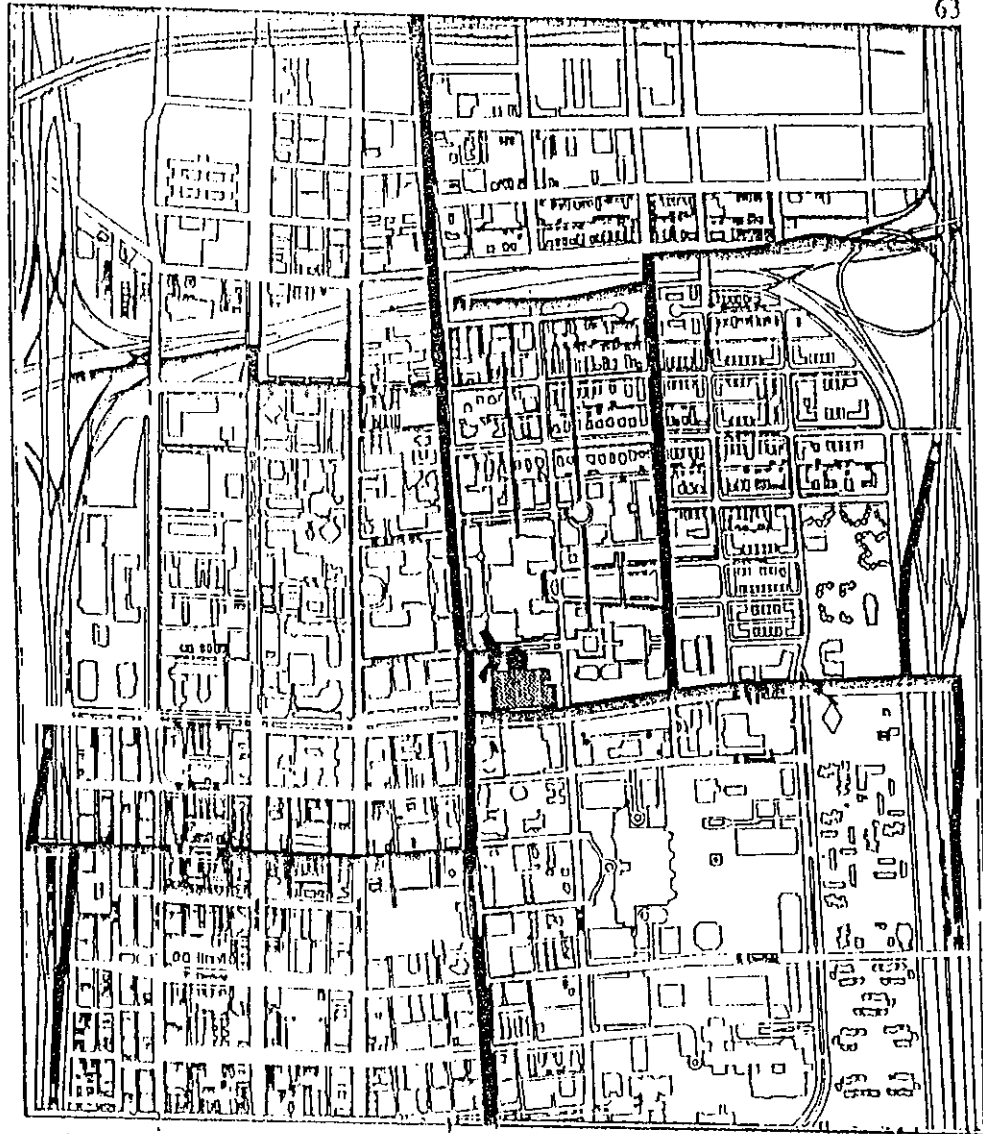


Access :
Detroit Science
Center
Figure 15f

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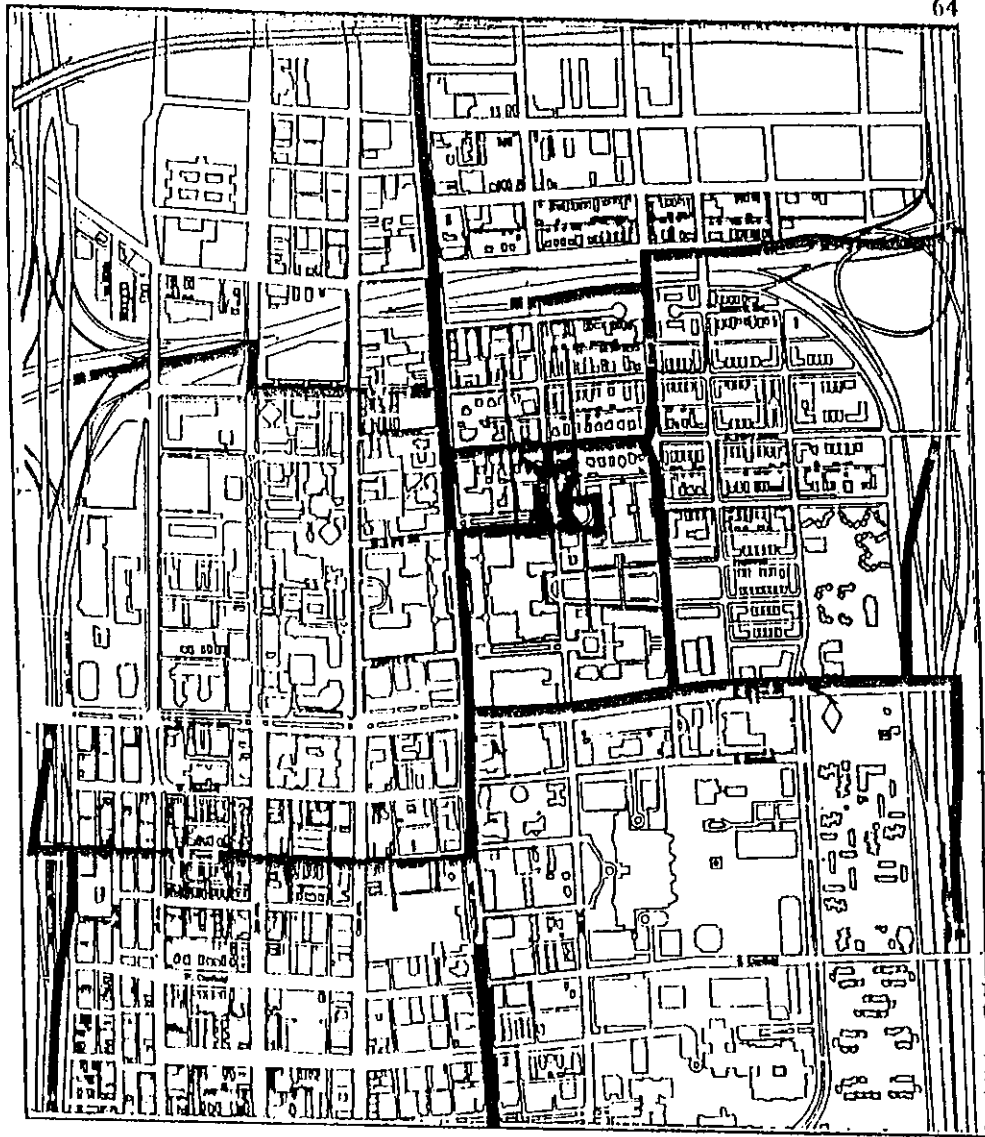


Access :
 Engineering
 Society
 Figure 15R

Cooper, Robertson + Partners
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 June 1989


University
 Cultural
 Center
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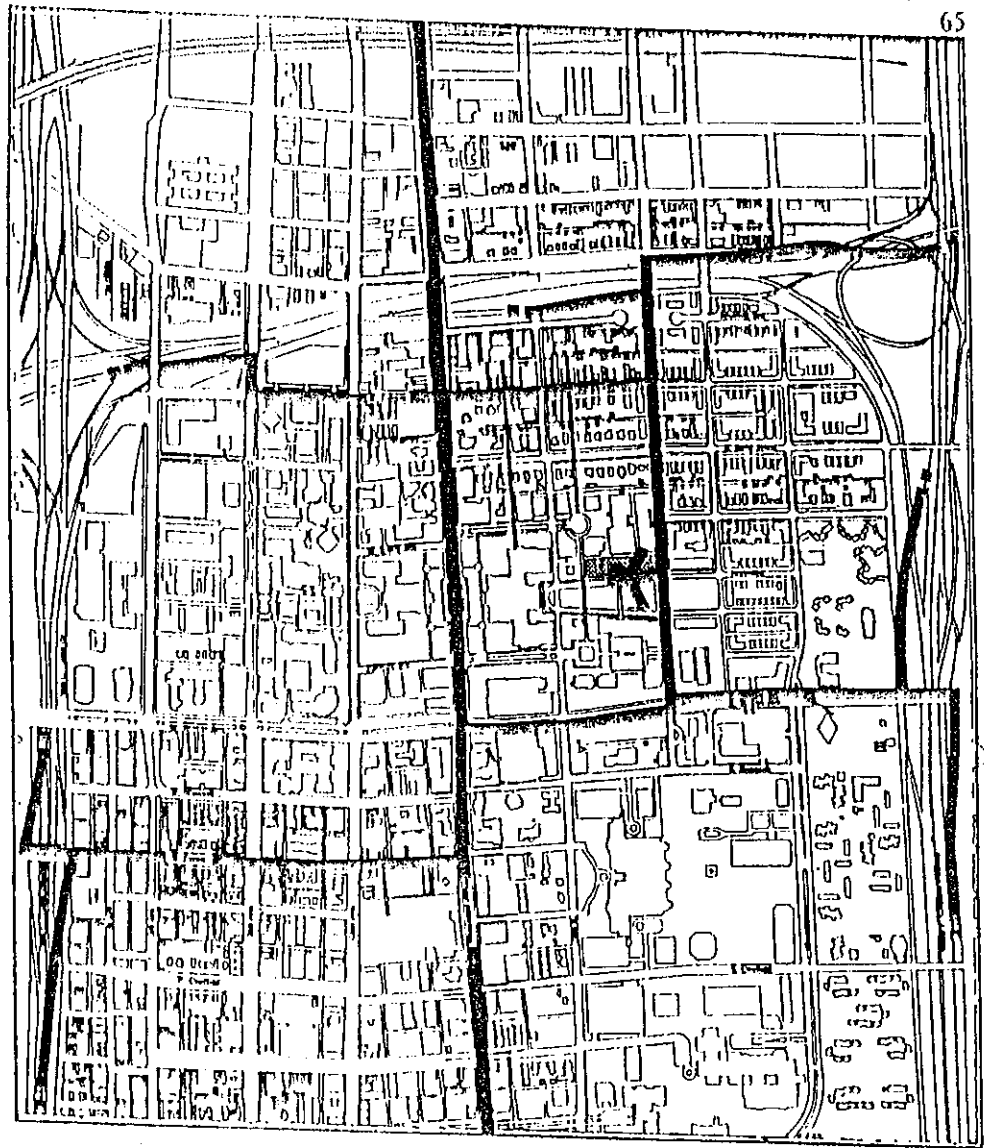




Access :
International
Institute
.Figure 15h

Cooper, Robertson + Partners
Schervish Vogel Merz
June 1989

University
Cultural
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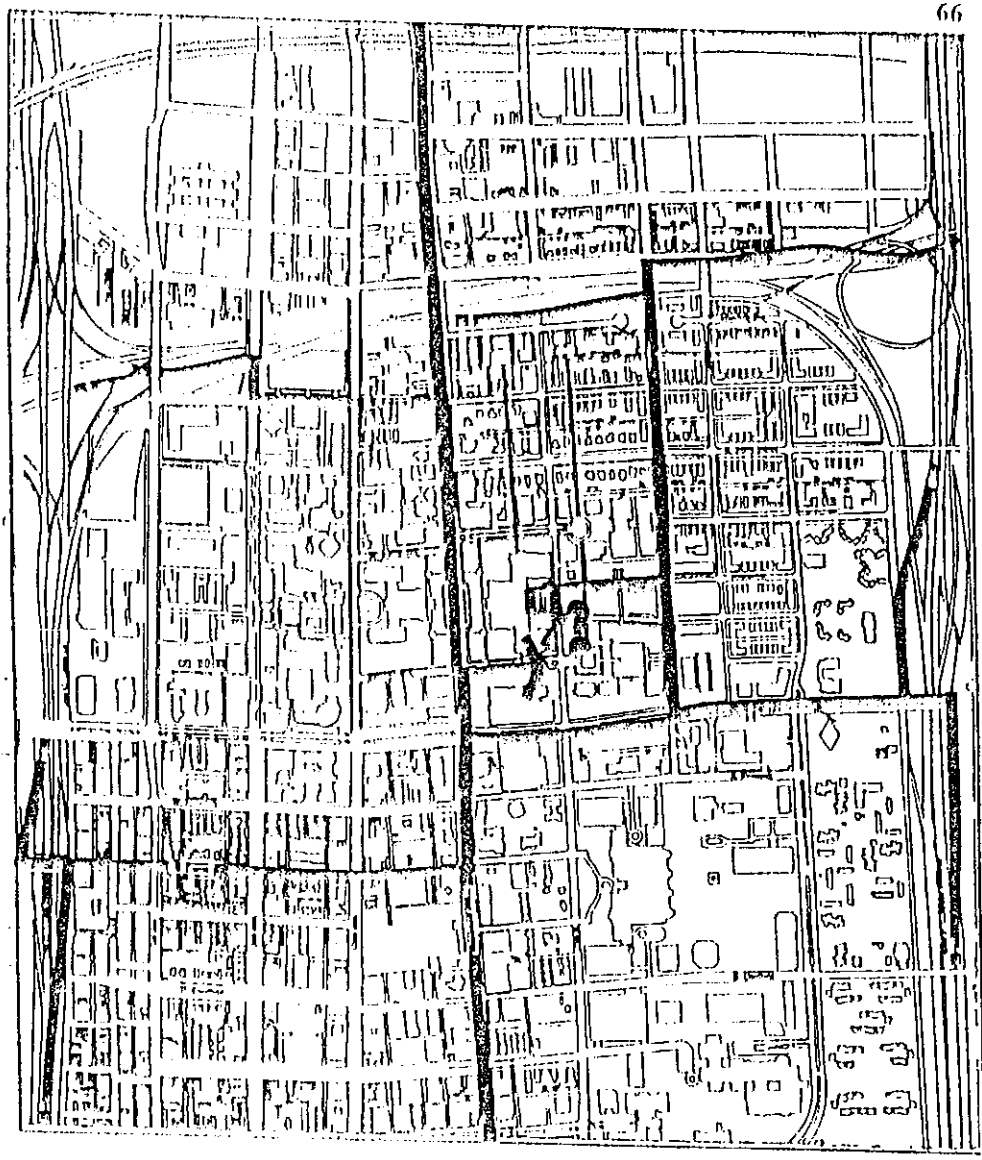
Access :
MAAH

Figure 151

Cooper, Robertson + Partners
Schervish Vogel Merz
June 1989

University
Cultural
Center
Association






Access :
Scarab Club

Figure 15j

Cooper, Robertson + Partners
Schervish Vogel Merz
June 1983

University
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Center
Association 

with the University Cultural Center as a destination, will exit west of the John Lodge Freeway/I-94 interchange and would drive along the surface service drive until the intended destination is reached (6 blocks in the case of the Detroit Institute of Arts). Leaving the area will be done in reverse, utilizing a new westbound surface service drive on the north side of the freeway.

In several meetings with M.D.O.T., they have agreed to explore the feasibility of several changes in their plan which may better serve the University Cultural Center.

- Creation of a new Brush Street exit from eastbound I-94 to replace the John R exit
- Better signage and/or reconfiguration of the Brush Street exit from westbound I-94
- Access from the westbound I-94 service drive to the northbound John Lodge freeway
- Access to the Warren Avenue exit from traffic moving onto southbound I-75 from I-94

Vehicular Circulation

The proposed City Master Plan for the Woodward Corridor calls for the re-emphasis of Woodward Avenue as the primary north-south collector street. Through traffic penetrating the neighborhoods east and west of Woodward would be discouraged and therefore north-south local collector



streets do not line-up. In the quadrant east of Woodward and north of Warren, Brush is considered the primary local north-south collector; while south of Warren, John R is considered the primary local north-south collector. To handle this new traffic pattern, Brush and John R are to be changed to two-way and widened to two lanes in each direction. (See Fig. 16, Vehicular Circulation.)

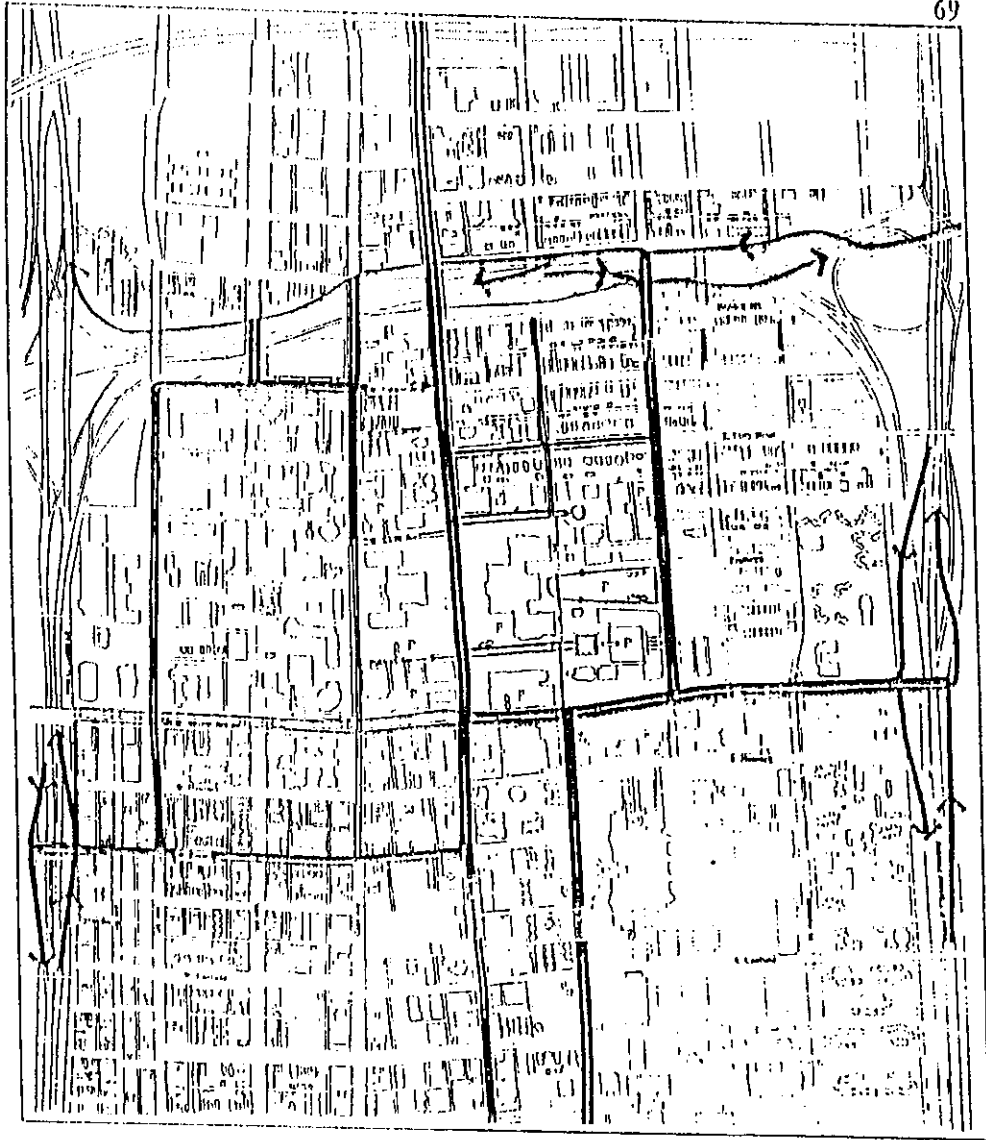
The new circulation pattern would be as follows:

- Primary North/South Street: Woodward Avenue
- Primary East/West Street: Warren Avenue and Forest Avenue and the new service drive of I-94
- Local North/South Collectors North of Warren: Brush Street, Cass Avenue, and Anthony Wayne Drive

It is also proposed that John R be closed at the I-94 freeway and between Kirby and Farnsworth. This further defines and clarifies the new circulation pattern and facilitates the unification of the University Cultural Center. It is also suggested that Hendrie Street be closed at Brush to facilitate movement on Brush Street.

East/West access to each of the institutions from Woodward Avenue is achieved by Kirby and Farnsworth/Putnam Streets. East of Woodward, Kirby is widened with a boulevard to provide access to the Center for Creative Studies and to visually emphasize the connection across Woodward to the Detroit Historical Museum and WSU. Kirby ends at WSU to





Vehicular
Circulation

Figure 16

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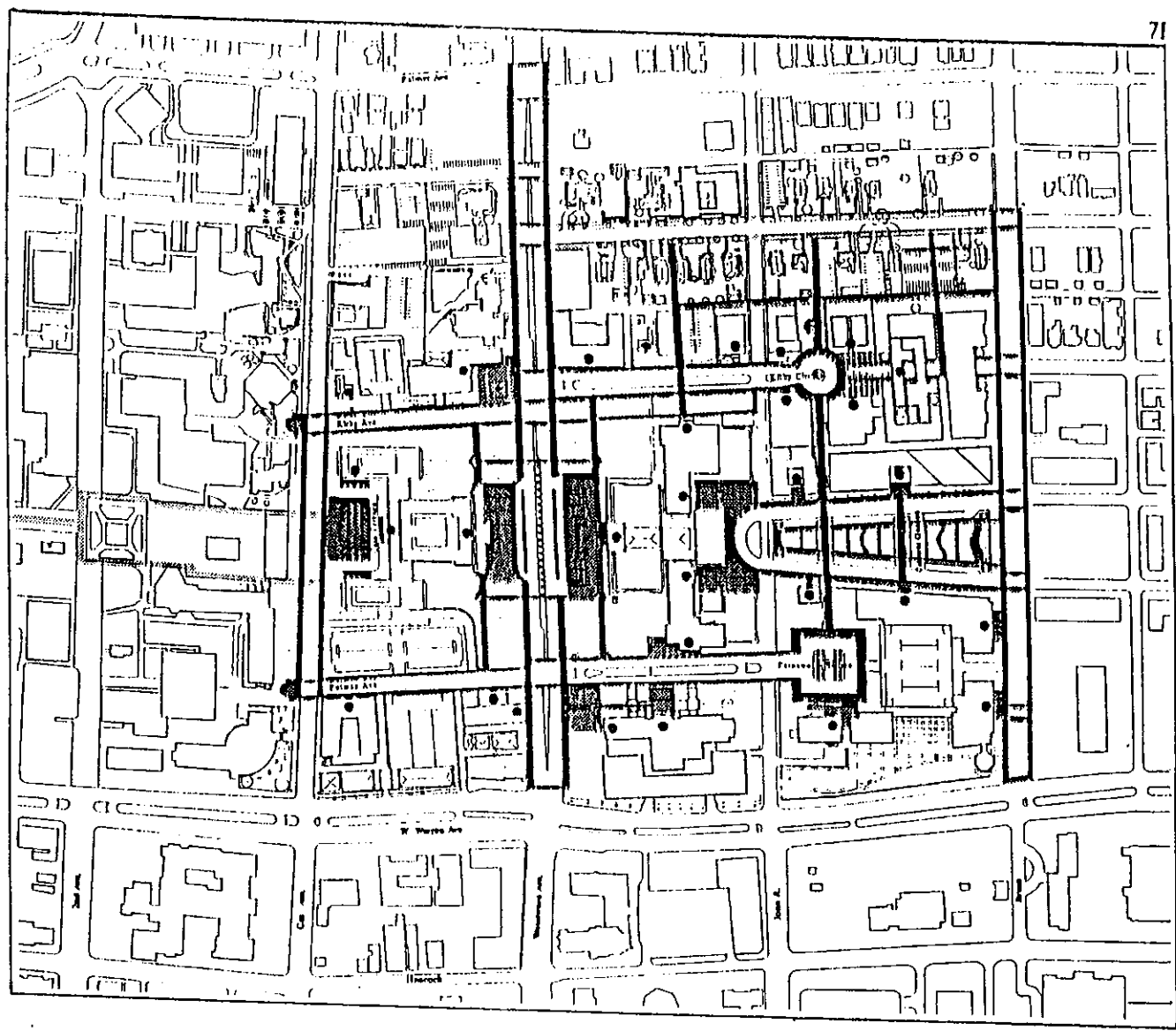


the west and at a cul-de-sac, Kirby Circle, to the east. Putnam provides access to WSU and the Detroit Public Schools building west of Woodward; while Farnsworth provides access to the institutions to the east, ending in a new cul-de-sac Farnsworth Square, which connects the Scarab Club, Children's Museum and Science Center. For the institutions east of Woodward, a new, looped access drive is created from Brush Street. The one-way drive follows the current right-of-way of Frederick Douglas Street, allowing for a drop-off at the front door of the Museum of African American History and then loops by the expanded Detroit Institute of Arts and back out to Brush along a newly created right-of-way with drop-offs at the Scarab Club and the Children's Museum.

Pedestrian Circulation

Integral to the circulation concept of the Master Plan is the emphasis on pedestrians in the University Cultural Center. Currently, lack of a clearly defined hierarchy of open space, limited pedestrian paths, and clear parking zones make pedestrian movement erratic at best. Figure 17 highlights the pedestrian walkways of the proposed plan. (See Fig. 17, Pedestrian Circulation.) Each of the major open space areas -- Woodward Plaza, Kirby Circle, Farnsworth Square, Cass Terrace, and Cultural Gardens -- are physically and visually connected by clearly defined pathways. The institutions west of Woodward, including Wayne State University, have strong visual and physical connections to the institutions east of Woodward and visa versa. The addition of a





Pedestrian
Circulation

Figure 17

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boulevard to Woodward allows for easier and safer crossing. The provision of a well defined walkway system connecting the institutional entries and major open spaces should facilitate visitor experience of the University Cultural Center and encourage more joint programming and activity between the institutions.

Parking

Off-street private parking is currently provided by most institutions except the Detroit Institute of Arts and the Detroit Public Library which must rely on public off-street and on-street facilities to meet the needs of their visitors. Institutional parking policies are not clearly defined and there is a strongly felt need that existing parking is inadequate. There is a total existing count of over 3,000 spaces of both on-street and off-street surface and structured parking within the boundaries of the Master Plan area. In a parking study conducted in 1988 and 1989 and contained in the Appendix to this report, existing parking was inventoried, utilization rates determined and an accumulation study performed at established peak usage. In principle, the Detroit Institute of Arts, Center for Creative Studies, Museum of African American History, Scarab Club, Children's Museum and Detroit Science Center have all agreed to the concept of "shared" parking which would take advantage of offsets in their peak usage times. Utilizing this concept and allowing for the future expansion proposal of each institution, the traffic consultant has determined that 3,400 spaces are required to fulfill the needs of the institutions. This number is a net

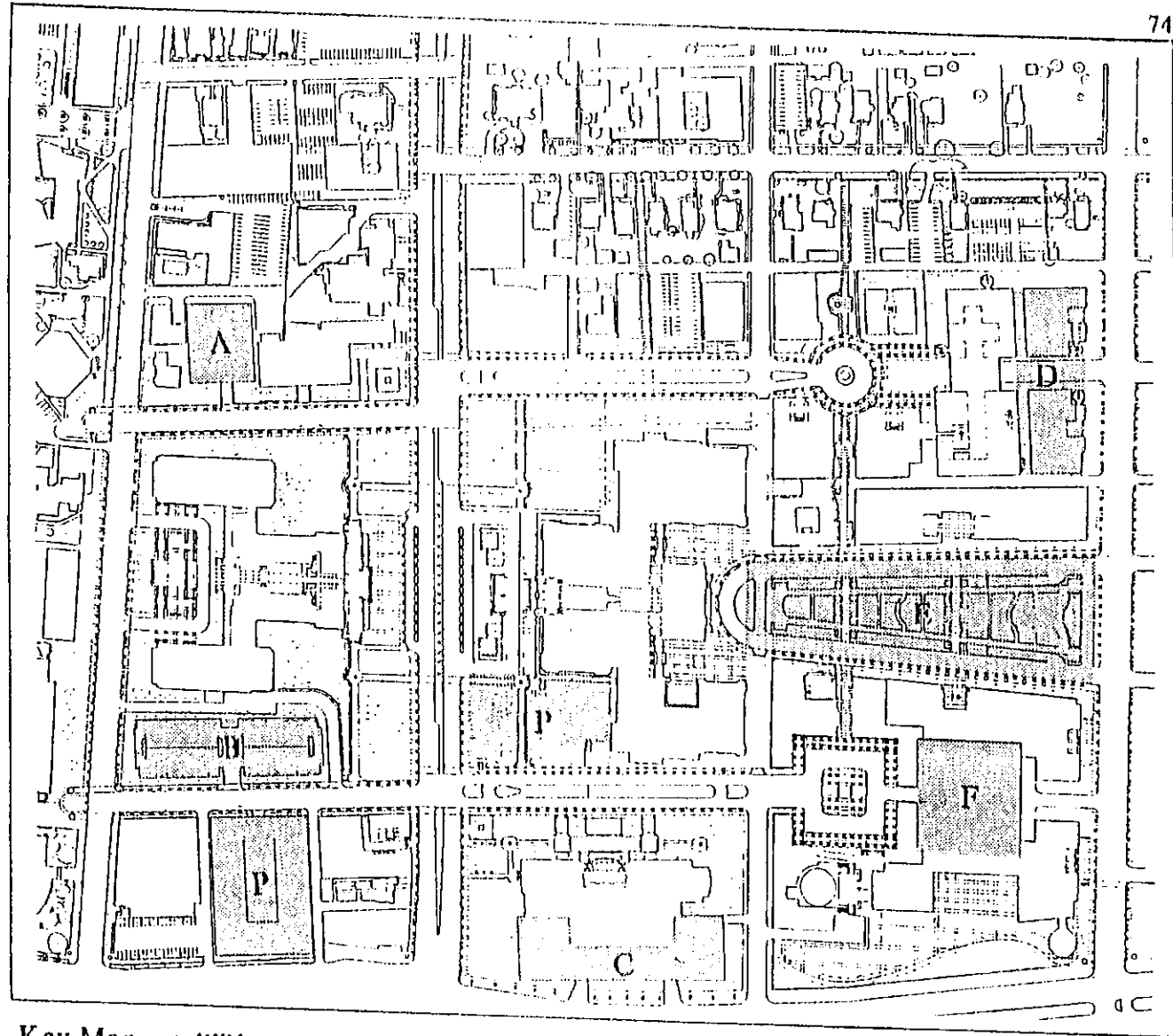


increase of approximately 400 spaces over what currently exists. The number may seem low to institutions who presently state there is a lack of parking, but the assumption is that the 3,400 spaces will be well distributed, clearly signed and identified, easy to access and secure. These attributes will make the parking more efficiently utilized.

To accommodate this total count the existing surface lot at the Detroit Public Library and the parking garages at Farnsworth (underground) and Engineering Society of Detroit will be maintained. All other surface lots except that at the Detroit Public Library will be demolished as part of the overall expansion programs and will be replaced by several parking decks and one underground structure. A new parking structure, three levels high plus the roof, is proposed in the center of the south-east quadrant; an underground structure (two levels) is proposed under the looped entry drive off of Brush Street; and one level underground or ground level parking is proposed under the new Center for Creative Studies building on Brush Street. These three facilities would be shared by all the institutions east of Woodward. Two structures are also proposed west of Woodward. A four level deck on Putnam, next to MacKenzie Hall is proposed to replace the deck which currently exists at that location, and a two level deck plus the roof is proposed off Kirby to facilitate parking for the Detroit Historical Museum and Detroit Public Library, as well as institutions across Woodward. (See Fig. 18, Proposed Parking.)

A summary of the proposed parking is given in the table below:





Key Map

A. DIIM	150 spaces
B. DPL	115 spaces
C. ESD	360 spaces
D. CCS	150 spaces

B. Garden	700 spaces
F. Farnsworth Sq.	543 spaces
P. Farnsworth-City	360 spaces
P. Putnam	560 spaces

**Proposed
Parking**

Figure 18

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PROPOSED PARKING SPACES

Off-Street Sites:

1.	Proposed Historical Museum Garage	150 spaces
2.	Public Library	115 spaces
3.	Engineering Society of Detroit	360 spaces
4.	Proposed Center Creative Studies	150 spaces
5.	Proposed Cultural Gardens Garage	700 spaces
6.	Proposed Brush Street Garage	<u>543 spaces</u>
	Sub-total Off-Street Sites	2,018 spaces

Other Off-Street Other Sites:

7.	City garage at Farnsworth	360 spaces
8.	Proposed garage at Putnam	<u>560 spaces</u>
	Sub-total Other Sites	920 spaces

On-Street Parking:

	Metered	400 spaces
	Non-metered	<u>42 spaces</u>
	Sub-total On-street	442 spaces

TOTAL PROPOSED PARKING 3,400 SPACES

Bus Drop Offs and Parking

Elementary and high school students represent a significant portion of the annual attendance figures at the institutions within the University



Cultural Center. Most of the students are bused to the area by their schools as part of a classroom activity. The most heavily scheduled months are towards the end of the school year when teachers take students on field trips. Buses are typically scheduled between 9:00 am and 1:00 pm, peaking at 11:00 pm. A typical spring day may see 20 buses scheduled, although as many as 60 vehicles have been noted on special event days such as Children's Day or the Library Book Fair.

Bus drop off zones accommodating a typical day are placed at Woodward Plaza, Cultural Gardens, and Farnsworth Square at each institution. For days of peak usage, requiring 60 parking spaces, on-street parking spaces will have to be designated for bus parking. An alternative to accommodating bus parking at each institution would be the provision of an off-site facility, possibly east of I-75, with a central call system. The City is not opposed to this concept and is willing to explore it further. It would be particularly advantageous in removing diesel-powered buses, standing with engines running and emitting toxic fumes. Given an off-site location, drop off zones will be required for no less than 10 buses at a time.

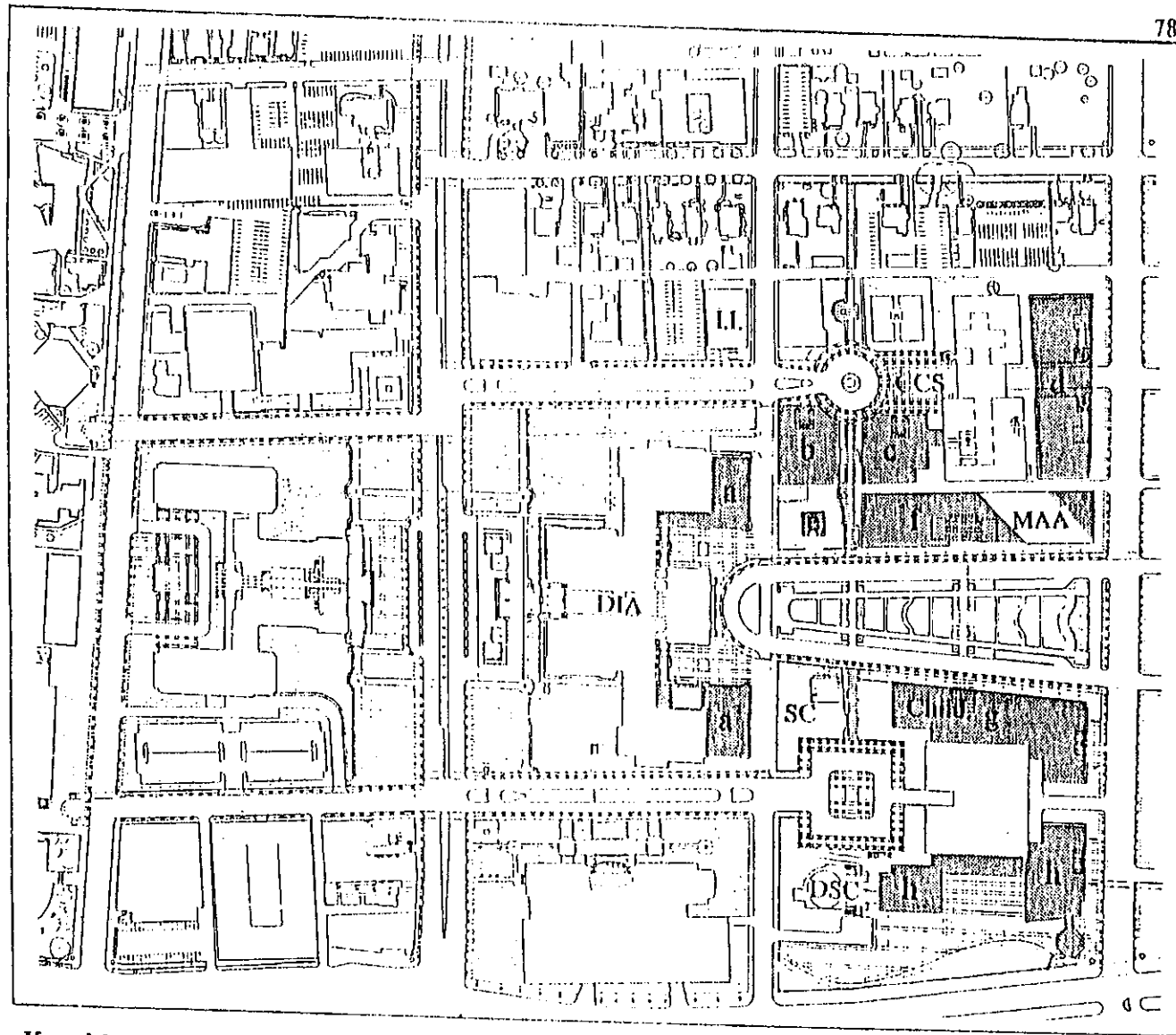


PROPOSED EXPANSIONS

Plans for half a million square feet of building expansion and new construction are in progress among the participating members of the University Cultural Center. The members have agreed to shape those plans under this Master Plan for the University Cultural Center which proposes to create a unified cultural district with a recognizable order of buildings by using the new private building expansions to reinforce and frame the shared public spaces.

Design and density controls for the expansions and new construction are an integral part of the Master Plan. These are described in detail in the following section, "Design Guidelines." A chart containing the sizes of the existing buildings and the proposed expansions can be found in Chapter 1 under "Program", page 15. A key map showing the possible configuration of those expansions, the new Cultural Center building (CC), and the projected square footages is on the next page. (See Fig. 19, Master Plan: Proposed Expansions.)





Key Map	a. DIA	172,500 sf	r. CM	81,750 sf
	b.-d. CCS	162,000 sf	h. DSC	62,000 sf
	e. CC	7,500 sf	SC	outdoor garden
	f. MAAH	48,000 sf		

**Master Plan:
Proposed
Expansions
Figure 19**

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DESIGN GUIDELINES

The Design Guidelines for the University Cultural Center are detailed requirements which will complement and augment the new Street Map, infrastructure, and zoning once those elements are put into place. The Design Guidelines set forth design and density controls for new construction and expansions that are not typically addressed in any other instrument. They will be appended to the adoption of new Master Plan. They establish a level of quality for future development within the Master Plan's boundaries that serves to enhance the value of the constituent properties and protect the investment of each owner.

Quality controls, established by the Design Guidelines, are introduced to ensure a level of unity so that no one building dominates any others or devalues any others. Within the overall unity of the Guidelines, a variety of sensitive and original designs are sought for the University Cultural Center, which thrives on its rich diversity of cultural resources.

Preparation of the Design Guidelines involved examination of the original proposal for "A Center of Arts and Letters" commissioned by the Detroit City Planning and Improvement Commission from Edward H. Bennett and Frank Miles Day in 1913, as well as of other distinguished examples of museum groupings and urban universities. This systematic effort was undertaken to identify successful precedents and analyze the architectural characteristics that contribute to their success. As a



result, the Design Guidelines mandate low maximum building heights, open space setbacks, perimeter streetwalls, grouped entrances, coordinated main entry levels, and light-colored, masonry materials.

In preparing the Master Plan, an essential principle was to build on the character of the existing structures and create a diversity of designs in the public open spaces. Therefore, the Design Guidelines are geared to coordinating the architectural expression of the future buildings and expansions by using the different open spaces as a framework for the design controls.

The Design Guidelines represent a commitment to good design that will increase real estate values, provide a framework for a successful cultural district in keeping with its past public and private traditions, and achieve a significantly improved University Cultural Center.

BULK CONTROLS

The bulk controls regulate the configuration of the buildings and their relationships to each other and compatibility with the adjacent streets and parks. These controls are an important tool for preventing any one building from overshadowing or dominating the others.



The heights of buildings are kept relatively low within the University Cultural Center to ensure sunlight and openness, and to respect the low scale of the existing landmarked structures. Insight into the historical reasons for the low scale of the original buildings is offered by Daniel M. Bluestone in his article "Detroit's City Beautiful and the Problem of Commerce."

"Indeed, City Beautiful proponents in Detroit and elsewhere were centrally concerned with restoring the dignity and dominance of the civic and cultural landscape. In pursuing this ideal, architects, planners, and civic leaders faced a rather unwieldy set of problems. Simply stated, the commercial interests shaping late 19th-century urbanism had aggressively disrupted an established hierarchy in which civic buildings, public institutions, and churches had visually dominated skylines and major urban public spaces. Sprawling railroad yards, warehouses, industrial structures, and a range of specialized buildings such as hotels, departments stores, and above all else the skyscraper office building established a new canon of urban monumentality. In the face of this obvious challenge to civic and cultural expressions, the aesthetic formulas of the City Beautiful promised a great



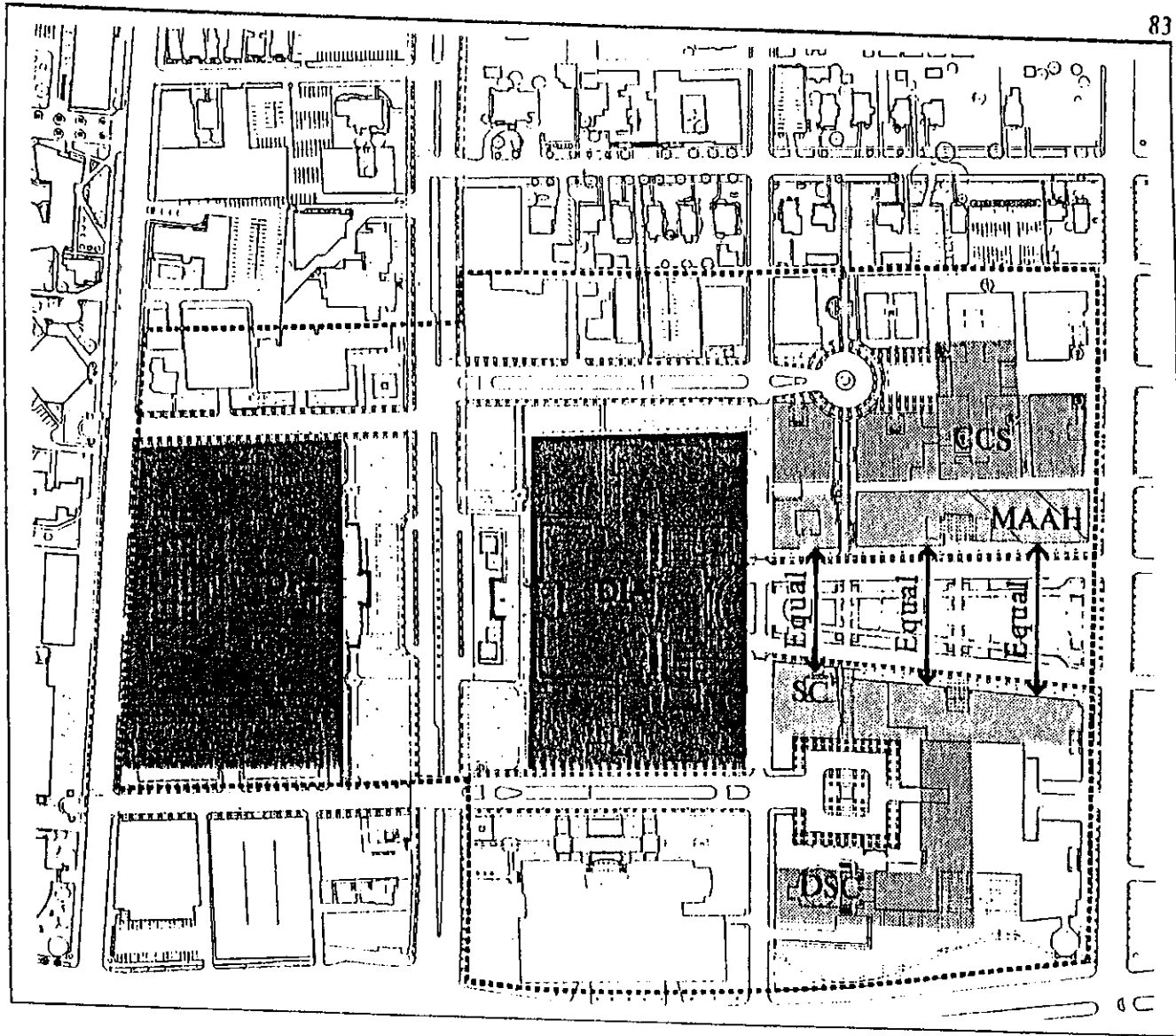
deal. Although generally conceding the skyline to the skyscraper, City Beautiful plans strove for extensive monumental control of the ground."*

In keeping with this original vision of the cultural landscape, no buildings on the blocks of the Detroit Institute of Arts and Detroit Public Library may exceed the respective heights of those structures. No buildings surrounding Farnsworth Square and Kirby Circle may exceed the heights of the Kessler Building at the Center for Creative Studies or the Detroit Science Center respectively, both of which are lower than the Detroit Institute of Arts or Detroit Public Library.

The Cultural Gardens opens out to the residential district to the east and provides an opportunity to create a transition from the taller institutions to two-story homes. The buildings fronting on the Cultural Gardens are required to step down in height from the rear of the Detroit Institute of Arts first to the height of the Scarab Club, and then to the height of the Museum of African American History. (See Fig. 20, Maximum Building Heights.)

*Daniel M. Bluestone, "Detroit's City Beautiful and The Problem of Commerce," Journal of the Society of Architectural Historians, XLVII:3, September 1988, 246.





Maximum
Building
Heights
Figure 20

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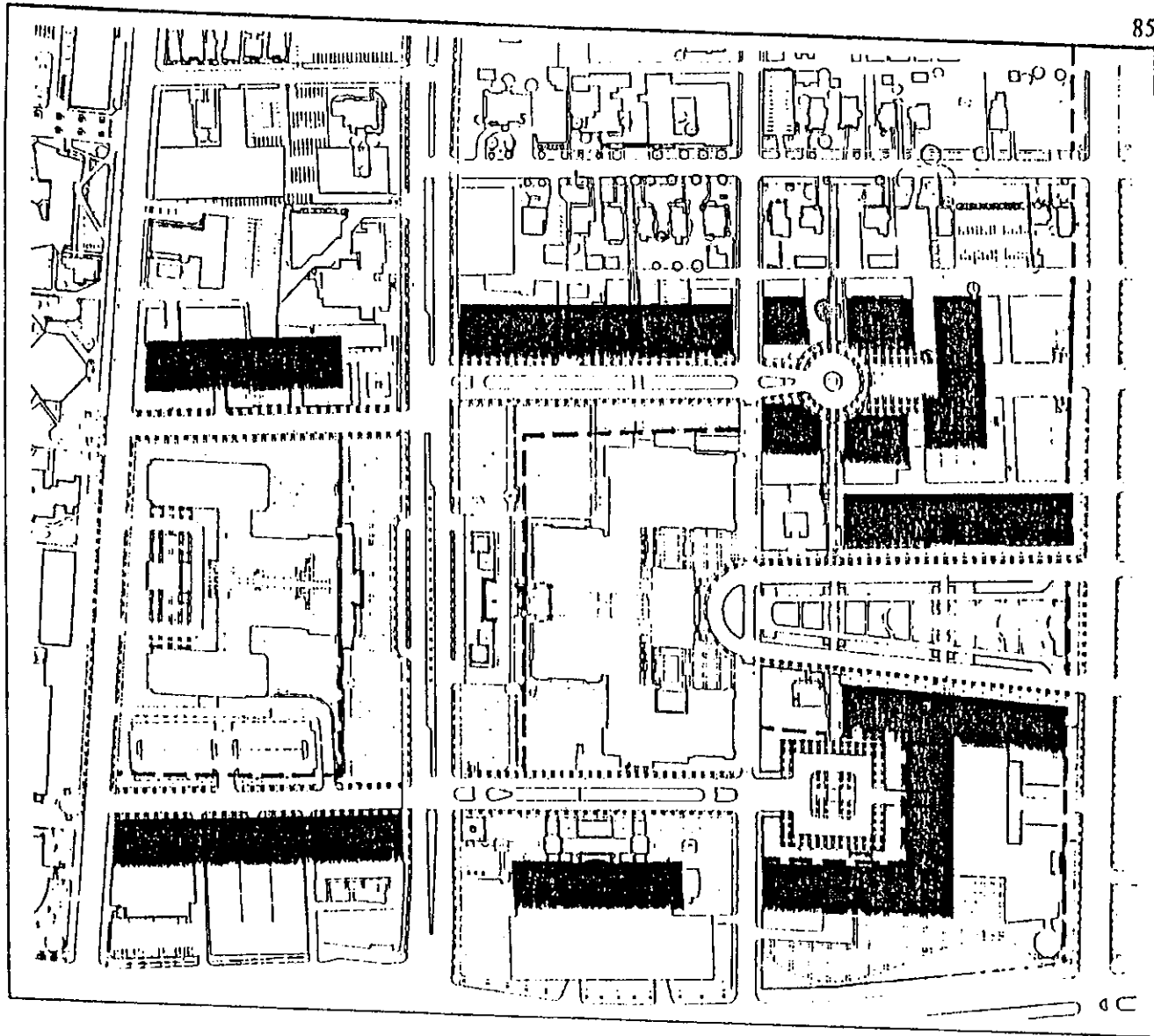
Streetwalls and Setbacks

The University Cultural Center is a composition in which the perimeter buildings frame the Detroit Institute of Arts and Detroit Public Library and set them off as a centerpiece with freestanding buildings. Streetwalls, which are front building walls rising on or parallel to the property line, are required as a frame along the south side of Farnsworth Avenue and similarly on the north side of Kirby Avenue. Along the south side of Putnam Avenue which is outside the project boundaries, streetwalls are strongly suggested. On the blocks with the Detroit Institute of Arts and Detroit Public Library, setbacks are required to ensure that the structures can be appreciated as freestanding buildings.

The Cultural Gardens, Farnsworth Square and Kirby Circle are also required to be surrounded by streetwalls to create a sense of continuity and enclosure as backdrops to the public open spaces.

Streetwalls are required to be returned at least 50 feet along the sidewalls of the building. Recesses of up to 20% of the frontage are permitted and may not exceed a depth of 10 feet except at entries. (See Fig. 21, Setbacks & Streetwalls.)





Setbacks &
Streetwalls

Figure 21

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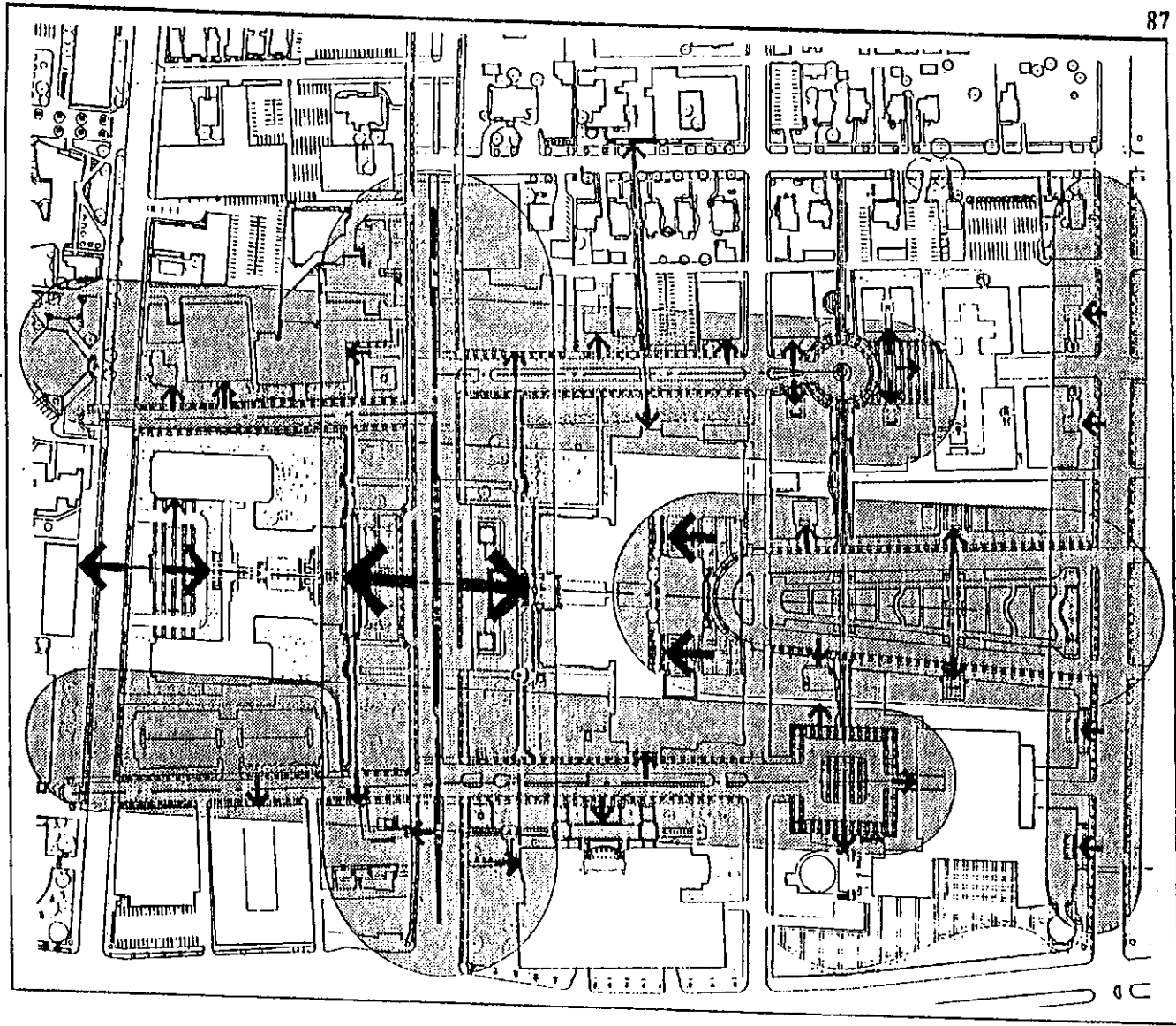
The University Cultural Center is envisioned as a rich and varied pedestrian environment with a sense of natural progression from one building to another. Two keys to achieving this type of environment are the location of the public entrances to buildings and the relationship between entrance levels and the surrounding public sidewalks, streets, and open spaces.

Entrances

The existing placement of the grand entrances for the Detroit Institute of Arts and Detroit Public Library directly across from each other, on axis, on Woodward Avenue sets the tone for a strong dialogue between public entrances at the University Cultural Center. The formal connections implicit in the original designs of the Detroit Public Library and Detroit Institute of Arts need to be respected in the placement of the future public entries. At other locations, public entrances will be grouped to encouraged pedestrian activity that enhances visibility and security. All entrances are also intended to allow visitors easy access from cars, buses, and taxis.

Public entrances are, therefore, required to be grouped into one of four patterns: axially or cross-axially on Woodward Avenue; cross-axially on the Cultural Gardens; perpendicular to Putnam/Farnsworth Avenue; and perpendicular to East/West Kirby Avenue. (See Fig. 22, Public Entrances.)





Public Entrances

Figure 22

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The relationship of the main entry level to the surrounding sidewalks, streets, and open spaces already follows a pattern at the University Cultural Center. The Detroit Public Library and Detroit Institute of Arts embody the Renaissance ideal of a raised main floor approached from below by a series of formal terraces and stairs which are graced with lampposts, statues, and balustrades. By contrast, the Detroit Historical Museum, Detroit Science Center, Engineering Society of Detroit, Museum of African American History, and Scarab Club all have main levels which are elevated approximately a half story above the heights of the surrounding streets; while the entry levels of the buildings at the Center for Creative Studies and the secondary entrances to both the Detroit Institute of Arts and Detroit Public Library are located close to the curb levels.

In order to integrate the variety of institutions in the University Cultural Center, each of which has different needs for monumentality and informality, the design controls for main floor elevations are focused on setting a hierarchy of elevations and on preserving the richness and natural progressions of the pedestrian environment.

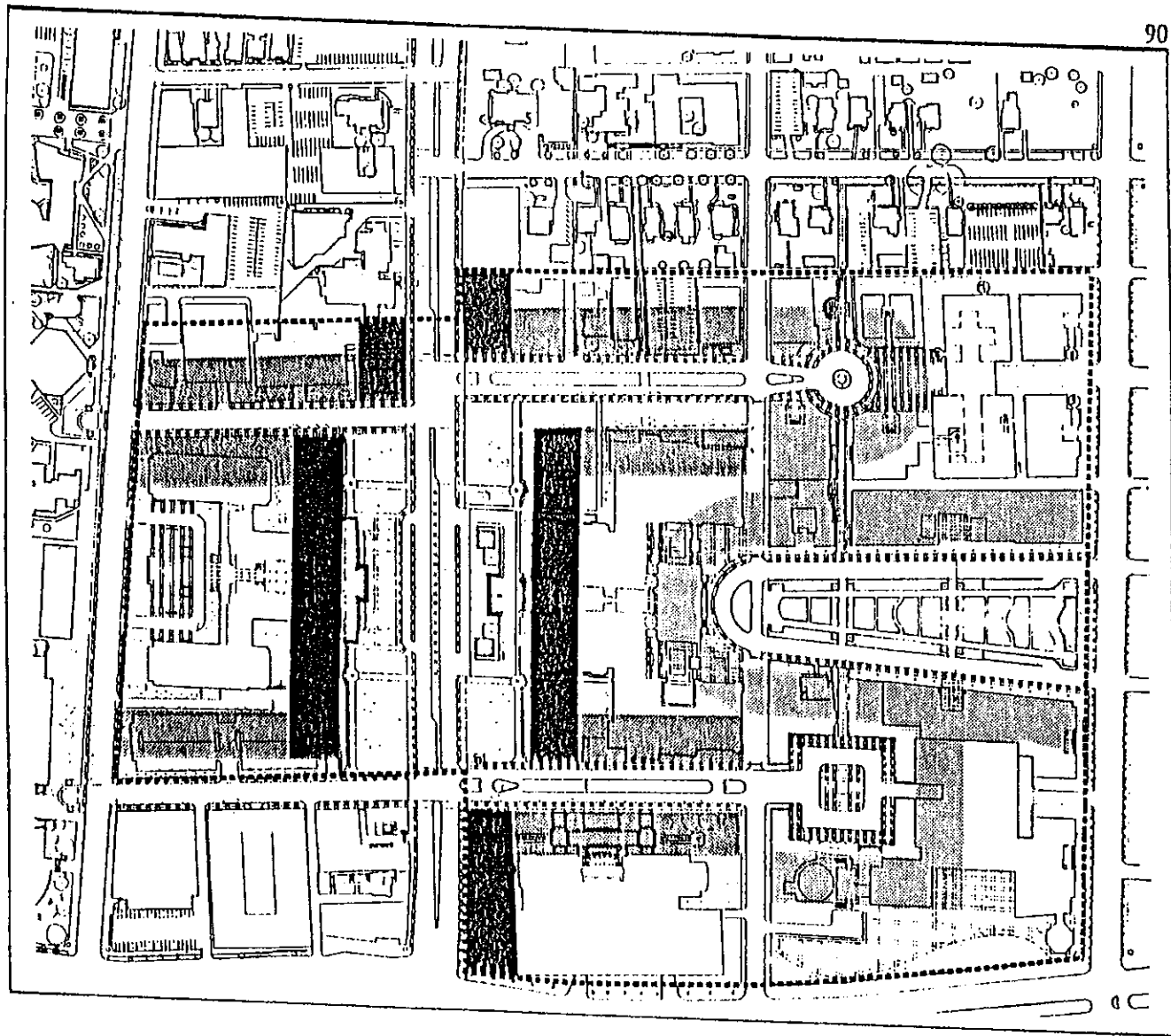
Main entry levels in the University Cultural Center fronting on Woodward Plaza are not to exceed the main entry level of the Detroit Institute of Arts or the Detroit Public Library. Main entry levels fronting on Farnsworth/Putnam Avenue and Kirby Avenue are not to exceed the main



entry level at the Engineering Society of Detroit. Main entry levels fronting on the Cultural Gardens, Farnsworth Square, and Kirby Circle are to be located within a foot of curb level. (See Fig. 23, Main Entrance Levels.)

Wherever basement or cellar walls are exposed above curb level, they are to be designed as an integral part of the architectural expression of the building. Natural or mechanical ventilation may not be achieved through exposed basement walls where they are adjacent to a sidewalk or pedestrian easement.





Main
Entrance
Levels
Figure 23

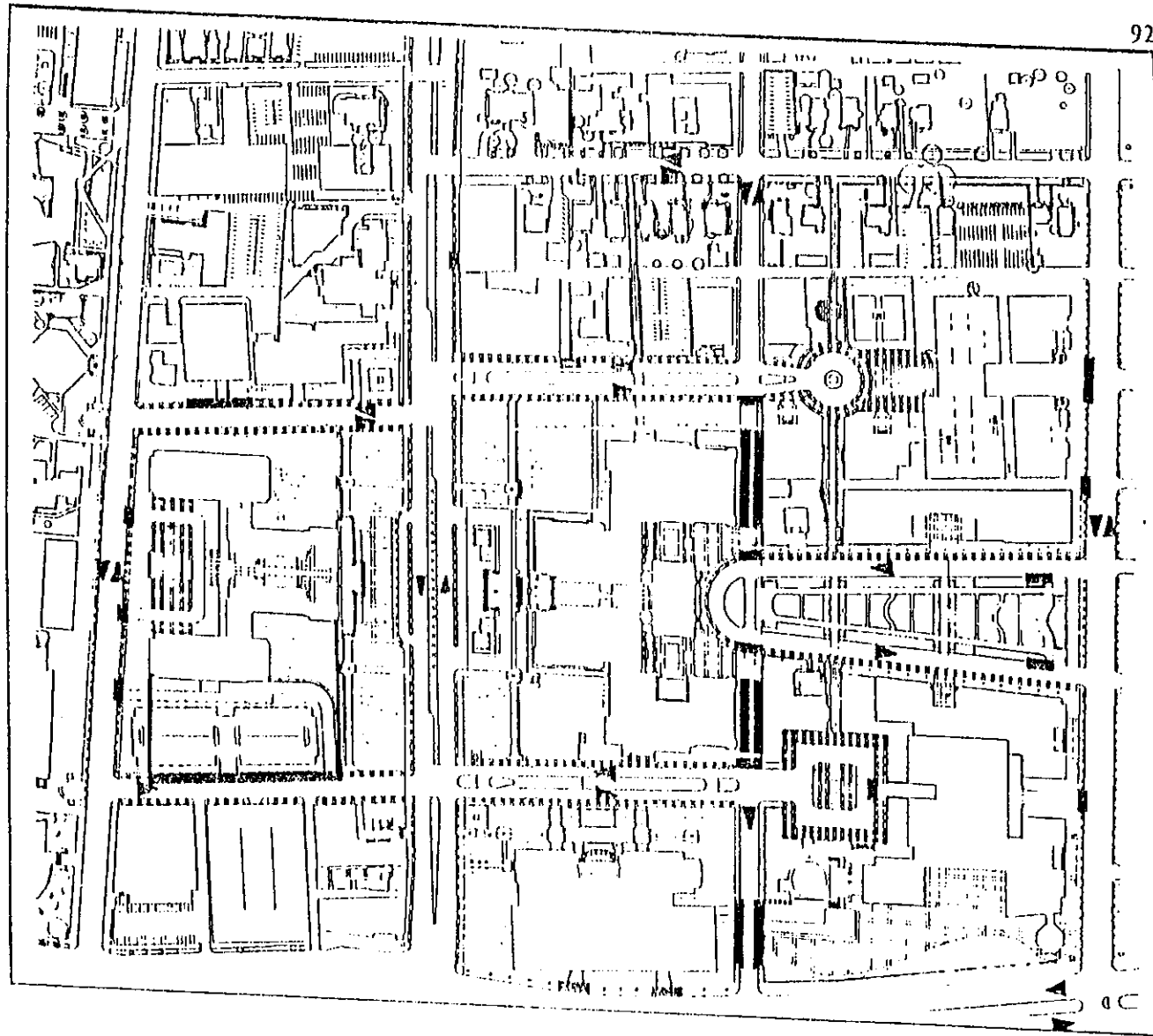
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curb cuts are located to produce the minimal amount of interference with pedestrian movement, sidewalk patterns, street trees, and street lighting. Therefore curb cuts are prescribed within certain zones and are not allowed along the open spaces or within 50 feet of an intersection. (See Fig. 24, Curb Cut Zones.)





Curb Cut
Zones

Figure 24

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The vision of urban monuments in gleaming white marble to symbolize an American Renaissance obviously inspired Cass Gilbert and Paul Cret as they designed the Detroit Public Library and Detroit Institute of Arts at the heart of the University Cultural Center.

The architectural materials and colors of future buildings at the University Cultural Center are encouraged to speak to that vision and be predominantly light in color and of masonry materials. The public open spaces at the University Cultural Center will be executed in light-colored materials including marbles and granites.

The Renaissance concept of a collaboration between architects and artists are also strongly encouraged at the University Cultural Center along the model of the Detroit Public Library with its murals, mosaics, stained glass, and sculptures.



3. Implementation

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STRATEGY FOR IMPLEMENTATION

Implementation of the University Cultural Center 1989 Master Plan will require a composite process which includes both public and private participation. At every step, the University Cultural Center Association will need the City of Detroit as a partner in order to implement the Master Plan effectively. The idea of a partnership approach to implementation grew out of many discussions to evaluate the advantages and disadvantages of a public route versus a private route.

In order to realize the Master Plan, the following objectives must be accomplished:

- assembly and redistribution of public and private property
- alteration of the infrastructure
- securing of public and private financing, including bonding
- construction and operation of garages
- construction and operation of open spaces and other shared facilities
- oversight of Design Guidelines.

Entity

Since a public entity would be able to contribute administrative staff and absorb overhead costs, the existing City and State agencies for development were the first vehicles to be explored for implementation of



the Master Plan. Within the City of Detroit, the Downtown Development Authority (DDA) has several of the powers required, but is only enabled to exercise those powers within the "downtown district." The Economic Development Corporation (EDC) does operate on a City-wide basis, but it is directed essentially toward eliminating the causes of unemployment and generating additional jobs and tax base. The City of Detroit Building Authority (DBA) may better meet some of the objectives since it is able to acquire facilities, such as garages and open space, through construction, gift-grant or purchase. However, this applies only to public facilities which the DBA then leases to the City for operation and maintenance. Public parking facilities, for example, are leased from the DBA by the City, and operated and maintained by the Municipal Parking Department (MPD).

Both the DBA and MPD are appropriate instruments to assist in the implementation of the Master Plan for the University Cultural Center. However, they would be unable to achieve all of its objectives because they are geared solely toward public facilities and financing.

Turning to the existing state agencies, there are few which have the powers required to meet the University Cultural Center's objectives. The Michigan Strategic Fund promotes economic development at the state level and is closest to having the bonding capacity and other powers required. State agencies, however, are generally reluctant to become involved in local activities.



Another possibility explored was setting up a new public authority specifically for development of the University Cultural Center. The City already has available to it the ability to form a Local Development Finance Authority (LDFA) to assist in economic development projects similar to those targeted by the EDC. It is unlikely, however, that the University Cultural Center would be considered an "economic" development. Another option is that an entirely new public authority could be established. Such an authority could be specifically structured to allow participation of both public and private institutions by reserving a certain number of seats for public institutions and a certain number of seats for the private ones. The activities of a new authority would be specified within its charter. The Charter provisions would be established either by state law or by city approval of Articles of Incorporation. The political dynamics of establishing a new authority may be a limiting factor, but this is an option that may deserve further exploration.

Although the exploration of a public route produces some promising options, public entities pose several drawback as vehicles for the development of the University Cultural Center. No existing public entity would focus on the project as a single purpose, and the creation of a new single-purpose public authority for the University Cultural Center is a political unknown. In addition the Master Plan is a long term project that will be implemented over several years. It might be negatively impacted by the short term political cycles inherent in public vehicles.



Turning to the private route, a model for a cooperative private development and operating entity can be found at the nonprofit University Circle Incorporated (UCI) in Cleveland, Ohio. The UCI has six departments handling its extensive activities. A Community Development department controls its land use planning, assists in development, reviews proposed new building expansions, and acts as a liaison with governmental agencies and community groups. A Public Affairs department handles public relations and special events. A Development department is responsible for obtaining contributions for capital, endowment, or operating purposes. An Operations department provides common services to the members, such as the police services, garage operation, landscaping, and bus transportation. The Circle Center for Community Programs develops programs which involve person-to-person interaction between the UCI and individuals in the surrounding neighborhoods. Finally, a Finance and Administration department covers property management, personnel, insurance, and legal matters.

The University Cultural Center is fortunate to be sponsored by the University Cultural Center Association which already encompasses many of the functions needed to implement the Master Plan and is similar to the UCI in basic structure. The University Cultural Center Association is a nonprofit corporation founded in the mid-1970's with a membership made up of eighteen municipal, state and private educational or cultural institutions located in proximity to each other within the Woodward/Warren Avenue area. The University Cultural Center



Association, now a 40-member organization, is currently coordinating planning in the immediate area and in the University Cultural Center, as well as sponsoring and coordinating cooperative projects among its members, acting as a liaison with governmental agencies, such as the Planning Department of the City of Detroit, and with community groups, handling public relations and special events, obtaining contributions for operating purposes, coordinating common services, and administering its staff, insurance, and legal matters.

With this structure already in place in the University Cultural Center Association, the major elements still required to implement the University Cultural Center 1989 Master Plan are those related to development, land redistribution, capital financing, and on-going operation of shared facilities.

To achieve the development objectives of the University Cultural Center, a binding development agreement between the cooperating parties, similar to that of the UCI, could be utilized. The City of Detroit can be a party to such a development agreement and can convey its property to the non-public entity provided that the development agreement is approved. At the moment it is assumed that all land owners within the project will be willing participants and that public powers of condemnation will not be evoked. Condemnation would require passage of a resolution in the City Council and would therefore delay a private entity. On the issue of capital financing, the University Cultural Center Association will need to maximize use of the DBA bonding powers in the development



agreement. Similarly, the on-going operation of shared facilities could be accommodated in part by existing government agencies, such as the MPD.

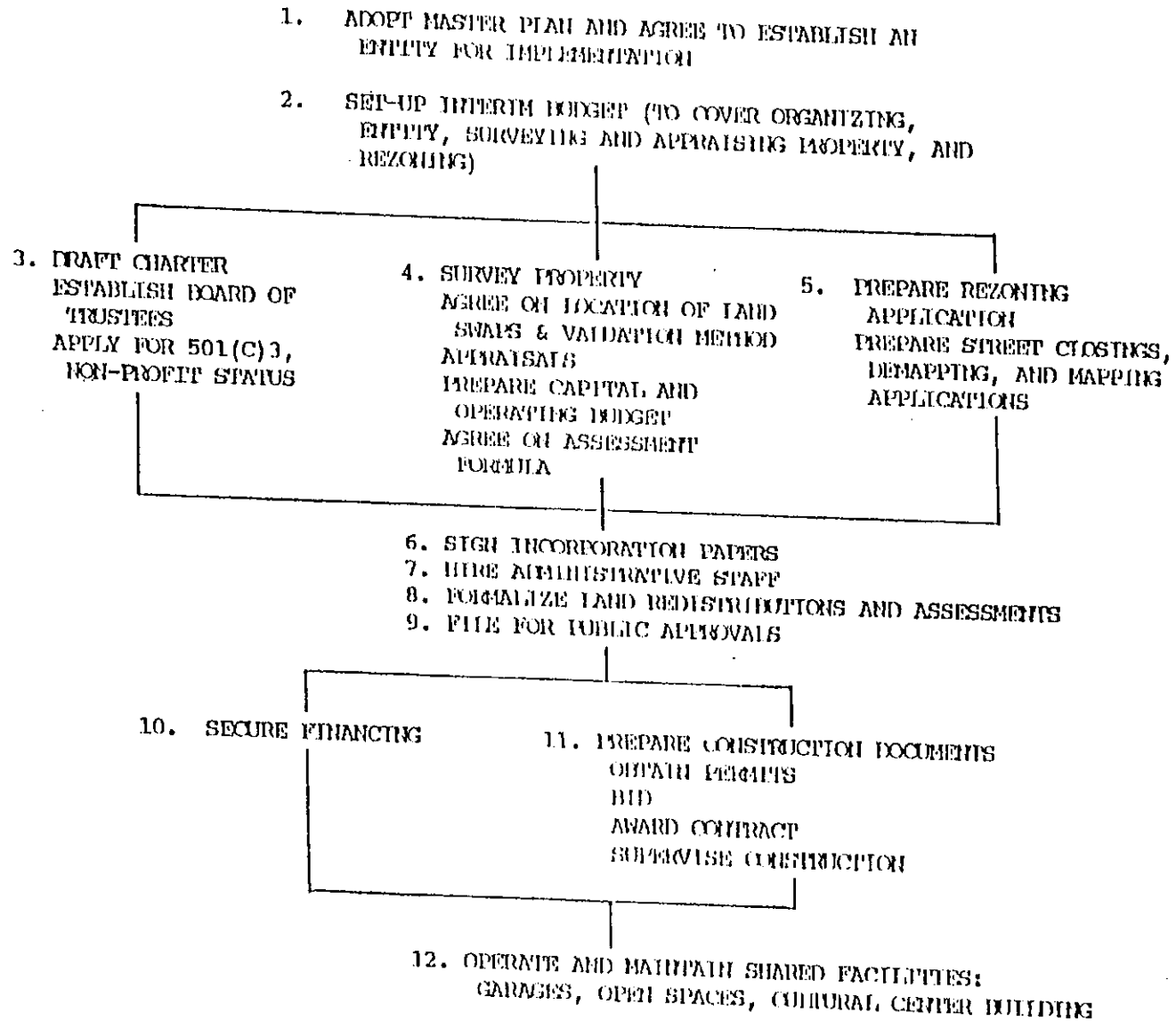
In summary, the recommended route is to implement this Master Plan through the cooperative, private efforts of the participating institutions under a non-profit entity with appropriate powers and resources structured to carry out the above objectives by means of a binding development agreement to which the City of Detroit is a party. The University Cultural Center Association itself could become such an entity. This effort would be undertaken in partnership with public entities such as the DBA and MPD, which have the tools necessary to implement specific parts of the Master Plan. This composite approach can take advantage of the strengths of both the public and private participants, and offers the most effective vehicle for the implementation of the University Cultural Center 1989 Master Plan.

Process

The process of implementation of the University Cultural Center 1989 Master Plan is summarized in this section. Specific details of key parts of the process are discussed in more detail in the sections on "Land Redistribution", "Public Policy Considerations and Technical Changes", and "Cost Summary and Financial Tools". An outline of the implementation process can be found on the following page. (See Fig. 25, Implementation Process.)



IMPLEMENTATION PROCESS



Step number one in the implementation process is adopting the Master Plan and agreeing to establish an entity to implement it. This is an important first step because all the members institutions need to come to the table at the same time and agree upon their mutual objectives with give and take on all sides. Step two is based on the assumption that getting the entity identified and structured for a project of this size is going to take a long time. An interim entity that can proceed on some issues while everybody is negotiating toward the final definition of the construct for the project is the second step. There will have to be a budget for this interim entity to enable it to work on organizing the permanent entity, surveying and appraising the properties of the members to prepare for the land redistributions to follow, and analyzing the rezoning issues. The interim entity may be the University Cultural Center Association itself or may involve some new definition of the University Cultural Center Association to cause these things to happen.

After step two, there are three things that can go on simultaneously. First is the charter of the new entity or a restructured charter of the University Cultural Center Association. The suggestion is that any new corporation apply for 501(C)3 or nonprofit status. The Board of Trustees, based on the discussions in the previous section, will be a composite Board with sharing between public and private members representing both the City of Detroit and the various institutions. At the same time, a survey of the study area can be conducted to establish the basis for land swaps within the 56 acres of the project. Agreeing



on the location of the land swaps follows the survey. Getting the appraisals accomplished by a common method will provide the underpinning for the project. A methodology for the appraisals that everyone agrees to will place a face value on the land as of today and establish a base against which future value can be assessed.

Preparing a capital and operating budget sets targets against which an assessment formula can be calculated. In theory, each institution would be assessed differently based on a formula establishing their benefits from the University Cultural Center as against the amount of money needed to cover the cost of running and maintaining it.

The third piece that can happen simultaneously is that one can begin to prepare the rezoning applications and mapping applications for the proposed development activity.

All three of these activities are going to require time and money which will be difficult to invest without some official sanction from the City of Detroit establishing that this is a project which will go forward. This sanction may take the form of the development agreement reached with the City or some form of adoption of the plan that may be different from a formal action by the City Council, but which sets the project on a solid foundation.

Once this work is done, the next steps can proceed quickly: the signing of incorporation papers, hiring of administrative staff, formalizing of



land redistribution credits and debits and the assessment formula, and filing for the needed public approvals.

Step ten, securing the financing, can be underway at the same time as step eleven, the documents and permits, are being prepared for construction, bid, and award. Continued operation and maintenance of the common facilities once they are constructed is the final step and the on-going responsibility of the corporation.

More information on each of the major steps is available in the following sections. From this overview of the implementation process, it can be seen that to get from here to construction and then on-going operations is a complicated challenge.



This section discusses a methodology for accomplishing the redistribution of property within the University Cultural Center that is needed to bring about the 1989 Master Plan and also gives a description of the basic property transactions that need to take place. In developing a methodology, two basic assumptions were made. First, that all the parties involved are going to come to agreement on the Master Plan and a common appraisal method. If agreement is not reached and condemnation is required, there would be additional steps in the process as discussed previously under "Implementation Entity." The second assumption is that the institutions involved here do not have cash on hand to buy and sell the property directly and need a mechanism that requires minimal cash flow as well as a time period to absorb the costs of the transactions.

METHODOLOGY

The methodology that is proposed to accomplish the property redistribution for the University Cultural Center 1989 Master Plan is basically that the corporation set up to implement the project will become a "bank" for the exchange of the dollar values of the properties that are redistributed.

What this means is that, first, an appraisal is done of the property to be redistributed as it exists today by a common appraisal method. The



current value of the member's property to be redistributed becomes their base balance in the "bank". When the swap of land or buildings takes place, some institutions are going to gain while others are going to lose. The redistributed value then becomes the member's running account in the "bank" that is kept by the corporation. The by-laws of the corporation will set up an agreement on the time frame and interest structure over which the credits and debits of the land redistribution will be paid off to the members. The property is mortgaged to its new owner over a period of years by annual payments of the members to the "bank" or by payments from the "bank" to the members based on the increase or decrease in value. At the end of the time frame, each member owns their reconfigured property and has reached a zero balance with the "bank".

In addition to the basic "bank" transaction, the new corporation could also choose to tie the annual payments for the property redistribution into the annual assessments against each member for the on-going costs of the corporation. For example, if Institution A ended up with \$100,000 more in value after the land swaps and the values are paid at 10% over 10 years, A would owe the "bank" an annual amortization payment of \$15,864. If A's annual assessment against the University Cultural Center's budget that year is \$10,000, then A would pay a total of \$25,864 into the organization. If Institution B, by comparison, had contributed a value of \$100,000 during the land swaps, and its assessment that year was also \$10,000, B would be paid \$5,804 (\$15,864 - \$10,000) from the organization that year. In other words, B would be



forgiven their assessment that year as part of their repayments for the initial land swaps, and receive a \$5,864 payment in addition.

This tie-in between the annual assessments and the amortizations is simply a cash flow technique which has the advantage of simplifying the cash transactions between the members and the overall corporation.

The mechanism of implementing land redistribution through a University Cultural Center "bank" minimizes cash flow requirements and allow capital costs to be absorbed over a comfortable time frame.

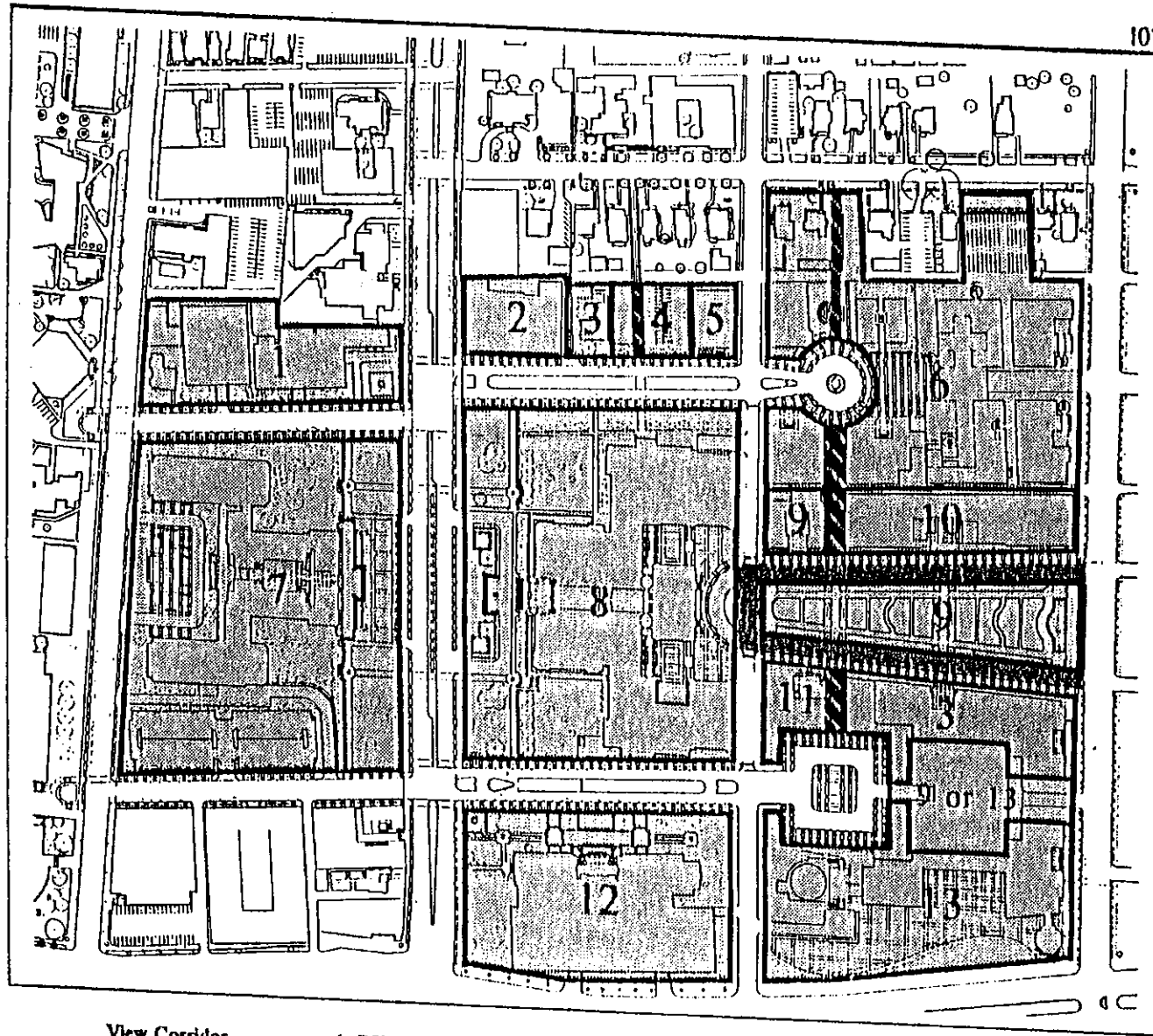
REDISTRIBUTION




Three different types of land redistribution will be needed to achieve the University Cultural Center 1989 Master Plan: street mappings, land ownership changes, and easements. The following is a listing of the actions required in these three categories based on the existing property ownership to the best of our knowledge. The proposed reconfiguration of ownership is summarized in Figure 26, Proposed Property Ownership.

Street Mapping:

Farnsworth Street is to be de-mapped between John R. and Brush Streets and its existing right-of-way transferred to the Scarab Club, Children's Museum, and University Cultural Center Association (Farnsworth Square





- | | | | | |
|--|-----------------|--------|------------|---------|
|  View Corridor | 1. DIIM | 5. II | 9. UCCA | 13. DSC |
|  Underground Easement | 2. Park Shelton | 6. CCS | 10. MAAII | |
|  Pedestrian Easement | 3. CM | 7. DPL | 11. Scarab | |
| | 4. Founders | 8. DIA | 12. ESD | |

Proposed
Property
Ownership
Figure 26

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Garage).

John R is to be closed between Kirby and Farnsworth Streets and its roadway is to be narrowed.

Farnsworth Square is to be mapped on land currently owned by the Detroit Science Center.

Kirby Circle is to be mapped on land currently owned by the Center for Creative Studies.

Frederick Street is to be mapped as a one-way loop with its northern leg in the existing roadbed and its southern leg on land currently owned by the City of Detroit, Philippine Church, and Scarab Club.

Various streets are also to be widened or narrowed.

Changes of Ownership:

To assemble the Cultural Museum Gardens site, the University Cultural Center Association needs to acquire lots held by the (Barat House) League of Catholic Women, City of Detroit, Scarab Club, and Philippine Church.

The new Children's Museum site occupies land currently held by the City of Detroit, Philippine Church and Detroit Science Center (plus the



existing Farnsworth Street).

The Scarab Club site requires land currently held by the City of Detroit and the Detroit Science Center (plus the existing Farnsworth Street).

The University Cultural Center Association Farnsworth Square Garage requires land currently held by the City of Detroit and the Detroit Science Center (plus the existing Farnsworth Street).

The University Cultural Center Association's Cultural Pavilion is located on land currently owned by the Museum of African American History.

Easements:

The University Cultural Center Association Garden Garage requires an underground easement below the new Frederick Street and existing John R Street.

Pedestrian easements will be needed through property owned by Scarab Club, Museum of African American History, Center for Creative Studies, and Founders Society.

View easements will be needed on the north portion of the Detroit Institute of Arts and south portion of the Detroit Public Library.



MASTER PLAN

The official public statement regarding the Woodward Corridor is the City's adopted Master Plan. The University Cultural Center plan does not propose any major changes in land use and therefore is consistent with the Master Plan in that regard. The Master Plan also deals with circulation and therefore should be amended to reflect the proposed roadway modifications. Master Plan amendments are made by the City Council after at least one public hearing. The process is not necessarily as lengthy or involved as a zoning change because the Master Plan is adopted/amended by resolution rather than by ordinance. The University Cultural Center plan appears to be consistent also with the new "Master Plan of Policies" which is intended to replace the existing Master Plan but which has not yet been adopted. The new plan specifically mentions the downgrading of John R.

The proposed University Cultural Center 1989 Master Plan has been reviewed by the Planning Department of the City of Detroit. Several alternatives to John R Street, Farnsworth Square and the Farnsworth Square parking garage were explored based upon this review. The Department has agreed with the basic concept of the Plan with the following areas of concern remaining to be resolved:

- Woodward Avenue Median & traffic lanes



- Height of, configuration, and access to the Farnsworth Square
Garage

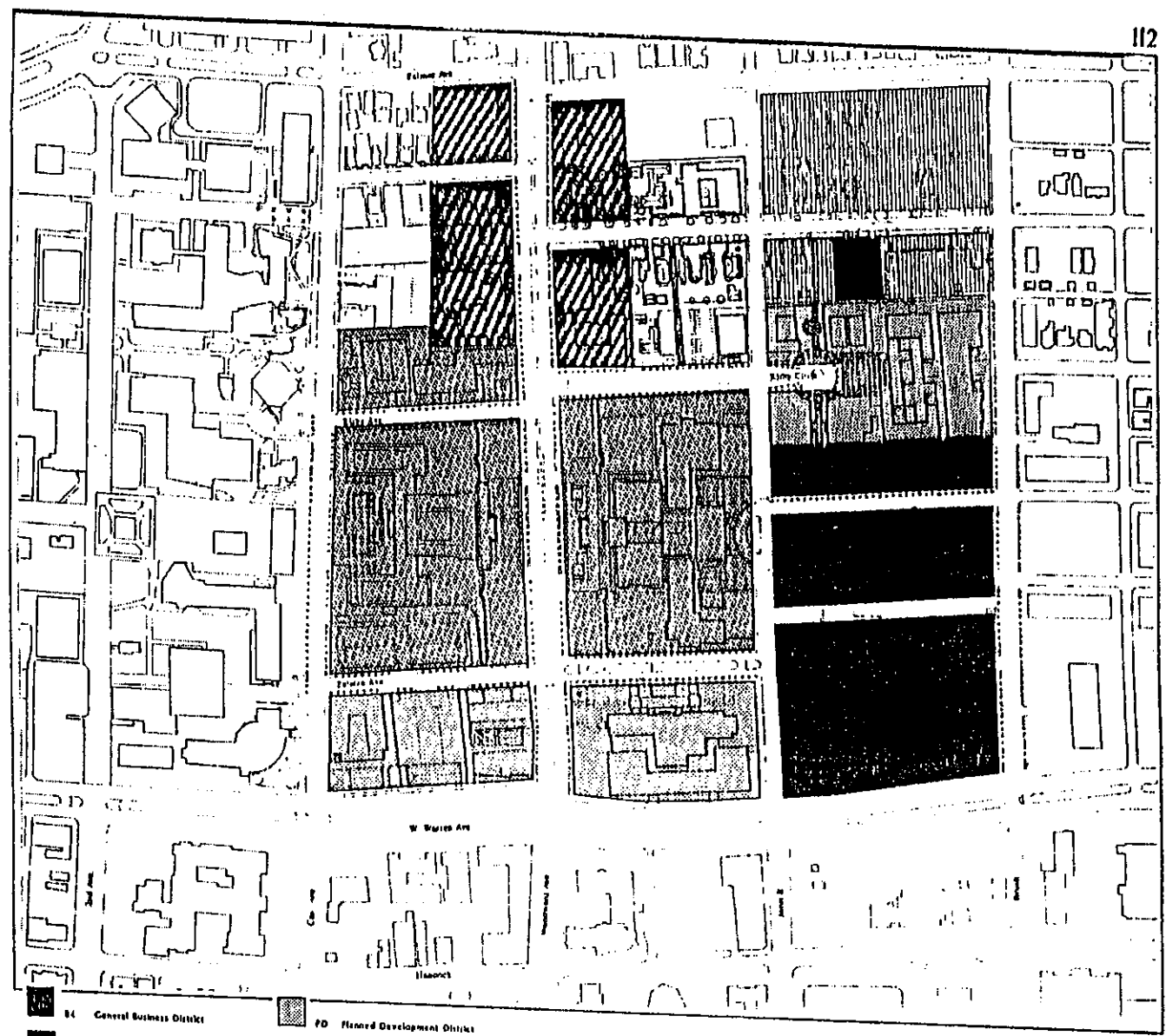
These issues will be resolved through on-going discussion with the Planning Department.

ZONING

The project area includes several zoning district classifications which have not less than four different approval processes. (See Fig. 27, Existing Zoning.) The PC (Public Center) district requires design review by the City Council. The PD (Planned Development) district requires administrative plan approval by the building department. The other zoning districts in the area, B4 (General Business) and R5 (Medium Density Residential) do not require site plan review and approval, just compliance with ordinance standards.

Because of the various procedures required by the special zoning districts, and because the intent is to request zoning approval for the entire project area, it is recommended that zoning approval be requested in the form of a new PD (Planned Development) district for the entire University Cultural Center. This would entail the adoption of a site plan which becomes an integral part of a new zoning district. All subsequent development must be substantially in compliance with the adopted site plan. All of the proposed Design Guidelines could also become an integral part of the zoning district, thereby allowing an





- B4 General Business District
- B4H General Business District - Historic
- PC Public Center District
- PCH Public Center District - Historic
- PD Planned Development District
- E5 Medium Density Residential District
- E5H Medium Density Residential District - Historic
- SD7 Special Development District

Existing Zoning Districts

Figure 27

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administrative procedure for adhering to the guidelines.

The rezoning to PD would require public hearings and action by both the City Planning Commission and the City Council. The process would take approximately three months.

Special Planning Areas

The University Cultural Center Association project area is within the boundaries of two special planning areas. The Medical Center project area includes the block bounded by Warren, Farnsworth, John R and Brush. The official Medical Center IV development plan shows institutional uses for this block, however, and therefore would probably not have to be amended. If a change in the development plan is needed, the City Council would have to modify the plan by ordinance after receipt of recommendations from the Citizen's District Council (CDC), Housing Department, C&EDD and the City Planning Commission. Depending on complications, this process can take between three and six months.

The Art Center project area also includes a small part of the University Cultural Center Association area south of Ferry, west of Brush. Any new developments or changes in this area may require modifications to the Art Center development plan. Even though the official development plan boundaries are as indicated above, the Citizen's District Council (CDC) boundaries extend beyond the urban renewal project areas -- in the case of Medical Center, the CDC boundaries include most of the University



Cultural Center Association area.

STREET CLOSINGS, MODIFICATIONS, AND UTILITIES

The process for closing or modifying local streets involves technical evaluation by the Detroit Department of Transportation (DDOT) and the City Engineer followed by administrative hearings by the Community and Economic Development Department (C&EDD) and action by the City Council after receipt of a report and recommendation by C&EDD and DDOT. If a major street is being closed, the City Council will hold a public hearing also. John R would be considered a major street. The closing of Farnsworth between John R and Brush would be considered a local street.

This street closing/modifications procedure includes an inventory of existing utilities, notification of utility companies and specific requirements for any relocation or other modification to any utilities affected.

Because there are usually several public meetings involved in street changes, and conflicting interests, the process usually takes at least six months.

The proposed modifications to Woodward Avenue because it is a state trunk line, would require Michigan State Department of Transportation (MDOT) review and approval after receipt of a recommendation by DDOT.



MDOT usually follows the recommendations of DDOT in such matters.

HISTORIC DISTRICT REGULATIONS

There are several significant historic buildings in the University Cultural Center Association area, primarily in the Cultural Center and East Ferry Avenue historic districts. Different regulations apply depending on whether the designations are local or national or both and whether funding is private or public. For building construction, modification or demolition in a local (Detroit) historic district, approval by the Detroit Historic Commission is required before the building department can issue a permit. For major projects, the Commission will hold a public hearing. Minor projects can be approved by staff. This review process normally requires about 60 days. The Scarab Club is a locally designated building and Ferry Street is a locally designated historic district. The proposed site and building revisions to these will require Commission approval.

If development activity is proposed on property included in the National Registry of Historic Places, review and recommendation ("Section 106 review") by the Advisory Council on Historic Preservation is required for any proposals where Federal funding, licensing or other participation is involved.

This is a complicated process similar to the Federal environment impact analysis, resulting in determinations of "no effect", "no adverse



effect" or "adverse effect". A finding of adverse effect would normally require "mitigation" measures to reduce the impact to an acceptable level, resulting in a "memorandum of agreement" (MOA) between the Federal agencies involved and the Advisory Council, specifying the mitigation measures. In some cases, the recommendation might be for no undertaking at all or an alternative project. The MOA is advisory only. If there is no Federal involvement in the project, the Section 106 review process does not apply. If the project area is not also locally designated, no compliance with historic regulations would be required.

The University Cultural Center Association project area includes three nationally registered Historic Places, the Cultural Center Historic District, the East Ferry Avenue Historic District and the Scarab Club. The former includes the Detroit Institute of Arts, the Library and the Rackham Building. Therefore, if Federal dollars are utilized, the proposed site changes to the Cultural Center Historic District and the East Ferry Avenue Historic District as well as the proposed revisions to the Scarab Club will require a Section 106 review process.

Even if a building or district does not appear on the National Register, there still may be constraints imposed related to historic preservation if Federal funding is involved. Environmental impact analysis or a State recommendation may apply conditions or approval. There are separate regulations for national Historic Landmarks, but there are none of these in the University Cultural Center Association project area.



A construction cost estimate has been prepared for the University Cultural Center 1989 Master Plan. The estimate is based on current unit cost information in Detroit for the layouts shown in the design drawings. The Cost Summary which follows provides the costs (in 1990 dollars) for the major cost segments within the project, i.e. street improvements, parking facilities or open spaces. A detailed breakdown for each of the cost segments can be found in the Appendix. The costs include all demolition, infrastructure and street improvements, the landscaping and irrigation of the public open spaces, parking lots, and garages. The estimate includes construction of the Cultural Center Pavilion building, but does not include the costs of proposed expansions, renovations or new construction by the participating institutions within their own properties.



UCCA CONSTRUCTION COST SUMMARY

<u>COST SEGMENT</u>	<u>QUANTITY</u>	<u>UNIT</u>	<u>UNIT COST</u>	<u>TOTAL</u>
Woodward (Palmer to Kirby)				\$ 1,262,469
Woodward (Farnsworth to Warren)				747,203
Brush (Ferry to Warren)				1,823,050
Warren (Brush to Cass)				565,180
Cass (Palmer to Warren)				1,771,040
Kirby (Cass to Woodward)				437,513
Putnam (Cass to Woodward)				529,200
Kirby (Woodward to John R)				1,335,388
Farnsworth (Woodward to John R)				623,775
John R (Palmer to Kirby)				800,400
John R (Warren to Farnsworth)				315,250
John R (Kirby to Farnsworth)				703,157
Farnsworth (John R to Brush)				40,950
Kirby Circle				1,276,338
Farnsworth Square				1,424,694
Cultural Gardens/Parking Garage				16,365,200
Woodward Plaza/Kirby to Farnsworth				5,670,489
Farnsworth Square Parking Garage	540	Space	\$10,000	5,400,000
Historical Museum Garage	150	Space	13,000	1,950,000
Demolish Church	7,200	S.F.	3	21,600
Demolish Barat House	21,000	S.F.	3	63,000
Cultural Center Pavilion Building	7,500	S.F.	220	1,650,000
Alley (Between Ferry & Kirby)	25,000	S.F.	20	500,000
Public Utilities/Signs				2,815,000
Detroit Public Library Lot			(See Back-up)	655,000
Direct Costs (Sub-Total)	116	Space		<u>\$48,745,896</u>
Pre-Construction Services				80,000
General Conditions (10%)				4,882,590
GC Fee (4%)				2,148,339
Construction Contingency				<u>1,143,175</u>
TOTAL BUDGET				<u>\$57,000,000</u>

(Cost for Putnam Parking Garage is not included in total budget cost.)

Source: Turner Construction Company

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Implementation of the University Cultural Center 1989 Master Plan requires strategies for different types of financing related to capital, maintenance, and operating costs. The magnitude of these various costs is outlined below and then followed with a discussion of possible financing sources.

Based on the cost estimate above, the capital required for construction of the University Cultural Center 1989 Master Plan will be \$57,000,000. This total breaks down into \$28,000,000 for the four parking facilities and \$29,000,000 for other improvements. At financing terms of 10% annual interest over a 30-year life, a debt service of approximately \$5,000,000 would be incurred on an annual basis. Debt service costs can be handled in a variety of ways depending on how the capital is secured, on whether or not City agencies will be responsible for construction of part of the Master Plan, and on negotiations with the City of Detroit about how the debt service is paid off.

Maintenance costs cover such items as landscaping and security forces. Again, these costs will depend on negotiations with the City of Detroit on the level of services they will provide to the University Cultural Center. Where public maintenance is below the standards acceptable to the members, an additional annual maintenance cost to the University Cultural Center Association will be needed as a supplement.



Operating costs will be used primarily to maintain the administrative organization required for implementation of the Master Plan. This organization will need to work with the Board of Trustees, oversee the development process, secure financing, and collect member assessments. The staff required for implementation could augment the existing University Cultural Center staff and might require a President, Chief Counsel, Chief Financial Officer, Construction Director, Fund Raiser, and approximately eight supporting personnel. At annual average compensation for the support staff of \$20,000 ($8 \times \$20,000 = \$160,000$), for the executive staff of \$50,000 ($5 \times \$50,000 = \$250,000$), and an annual overhead for rent utilities, etc. of \$200,000, the operating budget for the organization will run \$610,000 per year.

Adding up these various types of costs, the overall magnitude ranges from five and a half to six million dollars per year.

Given the basic magnitude of capital, maintenance, and operating costs, many possible sources of financing were explored ranging from public sources, foundations, and garage revenues, to private arrangements among the participating members.

Public Sources

The public sources come under the headings of City and State funds and tax revenues. Within the City of Detroit, the Detroit Building Authority (DBA) is empowered to float revenue bonds to raise capital.



funds. If the DBA were to enter into an agreement with private institutions, for example on the construction of garages and open space, negotiations would then involve levels of payments in lieu of taxes (PILOTS) and possible partial forgiveness of the debt service costs on the bonds. As far as operating costs, the DBA currently has a revenue stream to offset the negative cash flow anticipated for the proposed garages. (See the section on "Garage Revenues" below for cash flow calculations.)

Within the State of Michigan, there are currently no direct capital budget items for Detroit. However, in recognition of the fact that the City of Detroit provides services and amenities to a state-wide population, the State provides an "equity package" of over \$40 million dollars per year. Funding from this source is already being channeled to some members of the University Cultural Center. Further tapping of the "equity package" source would therefore call for a careful strategy that would not deplete the funding already being distributed to these members. Clearly, however, a strong case could be made for the fact that the University Cultural Center as a whole is a substantial asset to the State of Michigan with regional benefits and is therefore eligible for these funds.

The Capital Outlay Committee of the Michigan Legislature is a source of State funding for planning, design, and construction of projects sponsored by State-supported colleges or universities. Wayne State University within the University Cultural Center may qualify for funding



from this source.

A third source of state funds is the Michigan Department of Transportation (MDOT). Since Woodward Avenue which runs through the center of the University Cultural Center is a state highway, some portions of the Master Plan may qualify for MDOT's funding that is set aside for tourism and economic development.

On the Federal level, the funding picture is not encouraging. Two possible sources might be the National Endowment for the Arts and Community Development Block Grants.

Various strategies involving tax revenues were also discouraging. The recent Fox Theatre renovation and adjacent Woodward Avenue improvements were funded with the assistance of the Downtown Development Authority (DDA) through its tax increment revenues. If such a strategy were applied to the University Cultural Center project, first DDA would have to extend its jurisdiction up Woodward Corridor based on a finding by City Council and DDA that the area involves a deterioration of property values. Since assessed values along Woodward Avenue are increasing rather than decreasing, it is doubtful that this requirement of DDA's statutes could be met. Even if jurisdiction could be extended, it is unlikely that the University Cultural Center project will generate significant incremental revenues to be able to justify use of tax increment dollars.



Another recent development project in Detroit, the Convention Center, makes use of a hotel/motel tax to cover the debt obligations of its state-issued bonds. The University Cultural Center, like the Convention Center, is a state resource within the City of Detroit and will generate additional hotel and motel revenues. However, the linkage of those hotel/motel revenues to the University Cultural Center is more difficult to track than for the Convention Center and the justification for a linked tax of this kind is correspondingly more tenuous.

Finally on the exploration of revenue sources, a special assessment district could be established subject to the approval of the City Council. Boundaries of such a district could be drawn to include the participating members of the University Cultural Center. A special tax would then be levied against the institutions benefitting from the improvements acquired by the tax assessment district. But since this strategy requires public ownership of the improvements, it appears less available to the University Cultural Center than a private assessment strategy. (See the section on "Private Arrangements" below.)

Foundations

Michigan, fortunately, is a state with numerous strong foundations providing excellent sources of funds. Foundations look for projects which are either unique, original or replicable. The University Cultural Center is an attractive recipient of foundations' funding because it is a unique attempt by art and educational institutions to



cooperate with shared facilities and cooperative programming and thereby to optimize shared funds.

The University Cultural Center Association is already well informed about Michigan foundations. The following is a list of Michigan foundations that are possible sources of funds supplied by the University Cultural Center Association.

ANR Foundation, Inc.
Chrysler Corporation Fund
Community Foundation for Southeastern Michigan
Dayton Hudson Department Store Company
Deroy Testamentary Foundation
Detroit Edison Foundation
Max M. and Marjorie S. Fisher Foundation
The Ford Foundation
Ford Motor Company Fund
Walter and Josephine Ford Fund
General Motors Foundation
Herrick Foundation
Hudson Webber Foundation
Kellogg Foundation
The Kresge Foundation
Masco Corporation Charitable Trust
Alex and Marie Monoogian Foundation
McGregor Fund



MichCon Foundation
Charles Stewart Mott Foundation
National Bank of Detroit Charitable Trust
The Shiffman Foundation
Skillman Foundation
Stroh Foundation
A. Alfred Taubman Foundation
Matilda R. Wilson Fund

Garage Revenues

The shared garages proposed in the University Cultural Center 1989 Master Plan will produce cash from the parking fees that are charged for the use of their spaces. In order to find out whether this cash could be used to cover their costs and also provide a revenue stream to the University Cultural Center, the cash flow from each of the three garages has been calculated. It is assumed that the garages have capital costs based on the cost estimate above, that the cost of this capital would be based on 11% interest over a 30-year life or 11.436% per year, that the operating expenses would run \$225 per space per day, that the debt service coverage would be 1.2 times these expenses, that each space would average an 85% occupancy rate, and that the rates that would be charged would average about \$5.00 per space per day. Given these assumptions, the cash flow projections produce a negative result indicating that the garages will not provide any revenues but actually require subsidy from other sources to break even.



Garden Garage:

Construction costs are \$16,365,200 plus 14% for general conditions and general contractor's fee =

\$18,656,328

/ _____ 680 spaces

\$ 27,436 per space

Debt service (\$27,436 x 11.436%) \$3,138/yr.

Operating costs _____ 225

Cash flow required 3,363

Debt service coverage (1.2) 4,036

/ 365 days \$ 11.00/day

If parking fees are \$5.00 per space per day and occupancy is 85%, the likely revenue per space per day is \$4.25. This leaves \$6.75 per space per day in cash flow unfunded. On a yearly basis the Garden Garage needs additional funds of \$1,675,350, or \$1,232,160 if the debt service coverage requirement is deleted, given the DBA's current surplus.

Farnsworth Square Garage:

Construction costs are \$5,400,000 plus 14% for general conditions and general contractor's fee =

\$6,156,000

/ _____ 540 spaces

\$ 11,400 per space



Debt service (\$11,400 x 11.436%)	\$1,304/yr.
Operating costs	<u>225</u>
Cash flow required	1,529
Debt service coverage (1.2)	1,834
/ 365 days	\$ 5.00/day

If parking fees are \$5.00 per space per day and occupancy is 85%, the likely revenue per space per day is \$4.25. This leaves \$.75 per space per day in cash flow unfunded. On a yearly basis the Farnsworth Square Garage needs additional funds of \$147,825, or generates a surplus of \$11,880 if the debt service coverage requirement is deleted.

Historical Museum Garage

Construction costs are \$1,950,000 plus 14% for general conditions and general contractor's fee =

	\$2,223,000
/	<u>150</u> spaces
	\$ 14,820 per space
Debt service (14,820 x 11.436%)	\$1,695/yr.
Operating costs	<u>225</u>
Cash flow required	\$1,920
Debt service coverage (1.2)	\$2,304
/ 365 days	\$ 6.30/day

If parking spaces are \$5.00 per space per day and occupancy is 85%, the



likely revenue per space per day is \$4.25. This leaves \$2.05 per space per day in cash flow unfunded. On a yearly basis, the Historical Museum Garage needs additional funds of \$112,237, or \$55,350 if the debt service coverage requirement is deleted.

Based on these high breakeven costs for the garages, it is recommended that the DBA build the garages and the MPD contract for their operation. Because DBA revenue bonds are currently in surplus, this arrangement would avoid the costs of debt service coverage for this project. The University Cultural Center Association would then have to reach an agreement with the City of Detroit for making up some or all of the operating deficits.

Private Arrangements

The final possible financing source that was explored is the private assessment of the participating members in the University Cultural Center. A model for this approach can again be found at the University Circle Incorporated (UCI). With the assistance of a neutral accounting firm, the members of UCI are assessed yearly for their contribution to the UCI's activities. The assessment is computed by means of an agreed upon formula balancing the institution's acreage, building value, employment force, annual revenues, number of visitors and other factors. The UCI formula has been in operation since 1959 and developed into a successful methodology that could serve as a precedent here.



A major advantage of the private assessment arrangement is that it would allow for the amortization of the capital debts and credits generated by the initial land swaps on an agreed upon basis by adding or deducting them from the institution's annual assessment. For example, if Institution A's annual share of the budget was assessed at \$10,000, and the annual amortization of its land swap is \$15,864 (\$100,000 capital debt at 10% interest over 10 years), then Institution A would pay \$25,864 to the organization. If Institution B's annual share of the budget was assessed at \$10,000, but it was owed an annual credit for its land swap of \$15,864 (\$100,000 capital credit at 10% over 10 years), then Institution A would receive \$5,864 from the organization.

In addition to private annual assessments, private arrangements are also possible in areas such as land banking, central fund raising coordination for private contributions, and agreements to place percentages of private funds raised for individual expansions into a common pool.

In conclusion, many sources of financing are available to implement the University Cultural Center 1989 Master Plan. Key sources are the DBA for the garages and open space improvements, the "equity package" of the State of Michigan, the Capital Outlay Committee of the Michigan Legislature, MDOT, the National Endowment for the Arts, Michigan foundations interested in supporting cooperation among cultural institutions, private annual assessments along the lines of the UCI, private contributions, and cooperative fund raising.



4. Consultant Acknowledgements

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