



Pewabic: “Tiling” the Story of Revitalization in Detroit through a Public Garden

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Faced with the interconnected challenges of population loss, vacant lands, and economic disinvestment, citizens of legacy cities like Detroit increasingly seek opportunities to manufacture their own social, economic, and ecological revitalization. This master's project offers a case study exploration of the potential for arts-based revitalization through a campus landscape design for Pewabic Pottery, one of the last surviving pottery studios of the early 20th century Arts and Crafts era and a widely-appreciated Detroit arts institution. The medium for this exploration is Pewabic's current 1.5-acre campus, which includes a half-acre of vacant land once occupied by neighboring businesses. The project also considers multiple future scenarios considering purchase of adjacent parcels both vacant and occupied. We adopted a process-oriented approach to advance revitalization efforts by drawing connections between arts-based revitalization literature and the slate of participatory design practices used across multiple design disciplines. Methods used to engage Pewabic's community of stakeholders included a series of design workshops, event tabling, and surveys. With the information gathered from these activities, we developed three concepts for the site: 1) Hospitality, 2) Fusion, and 3) Minimalism. Each concept considers alternative design variables regarding location of a new education studio, relationship with the historic Water Works Park, expansion of Pewabic's campus to include additional adjacent parcels, and, finally, garden design styles. We developed these design concepts in the hope that the redevelopment of the campus landscape will contribute towards revitalization of other nearby neighborhood spaces by serving as an aesthetic catalyst for ecological design principles, and by enhancing Pewabic's capacity to attract and engage visitors along the East Jefferson Avenue corridor.

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INTRODUCTION



Figure - 1 Pewabic Campus

Pewabic Society (Figure-1) is a non-profit ceramic studio located on Detroit's Lower Eastside. Founded in 1903 by Mary Chase Perry Stratton and Horace Caulkins, Pewabic is one of only three surviving Arts-and-Crafts era potteries (Rinck, "Earth"). Many of Detroit's most well-known landmarks prominently feature Pewabic

tileworks, including the Detroit Institute of Arts, the Detroit Tigers' Comerica Park (Figure-2), and the Guardian Building (Figure-3), as well do many of Detroit's public school buildings and churches. The studio is also significant as an early woman-owned business. Stratton achieved national recognition for her iridescent glazes as well

Photo Credit: Matthew Bertrand

as for her major installations, such as at Washington D.C.'s Basilica of the National Shrine of the Immaculate Conception. Upon Stratton's death in 1961, control passed to Henry Caulkins, who in 1967 deeded the property to the Board of Trustees of Michigan State University (Pear, 233). In 1979, a group of Detroit potters formed the private, non-profit Pewabic Society, Inc, which took ownership of Pewabic in 1981. Pewabic now has a board of 21 members and a staff of 45. The pottery sees as many as 50,000 visitors per year (Rinck, "Pewabic"), featuring a showroom of Pewabic works, as well as one for independent studio artists, while also providing space for rotating ceramic exhibitions. Pewabic provides studio space for local artists and offers ceramics classes for students of all skill levels. Pewabic's founders chose the location of the studio for its proximity to the historic Water Works Park across the street, which, although now closed to the public, was formerly Detroit's most popular public park, providing respite to citizens from all over Detroit (Figure-6) (Daisy, 2012).

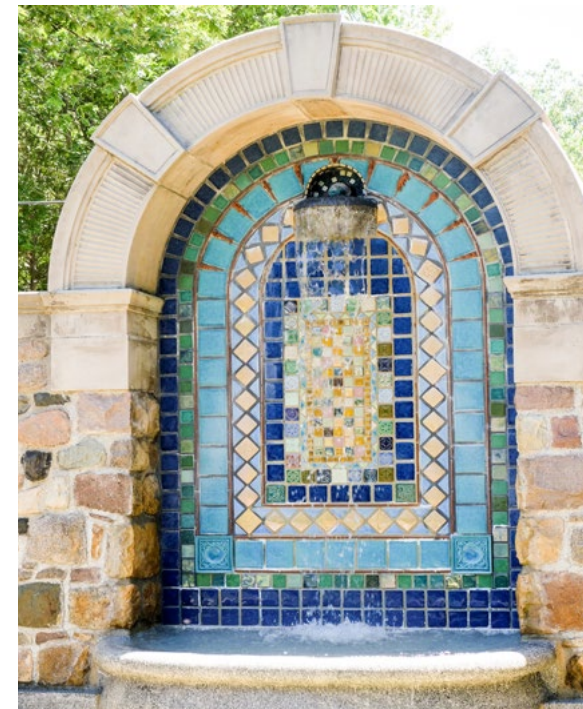


Figure - 4 Pewabic Tiles at Cranbrook House and Gardens, Bloomfield Hills, MI

Photo Credit: Matthew Bertrand

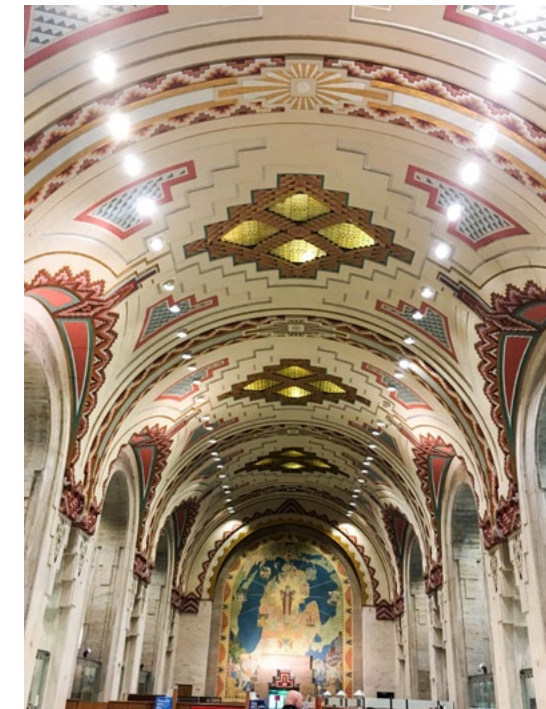


Figure - 3 Pewabic tile installation in the Guardian Building, Detroit, MI

Photo Credit: Xeyi Zhang

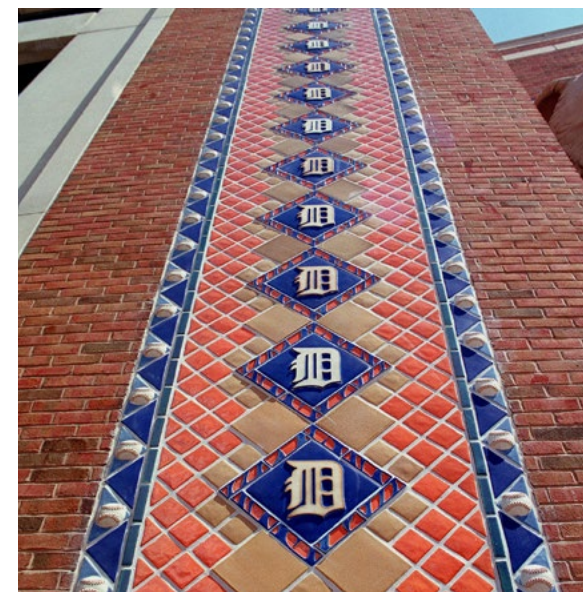


Figure - 2 Pewabic tile installation in Comerica Park, Detroit, MI

Photo Credit: Pewabic Society, Inc.



Figure - 5 Pewabic's Founder, Mary Chase Perry Stratton

Photo Credit: Pewabic Pottery

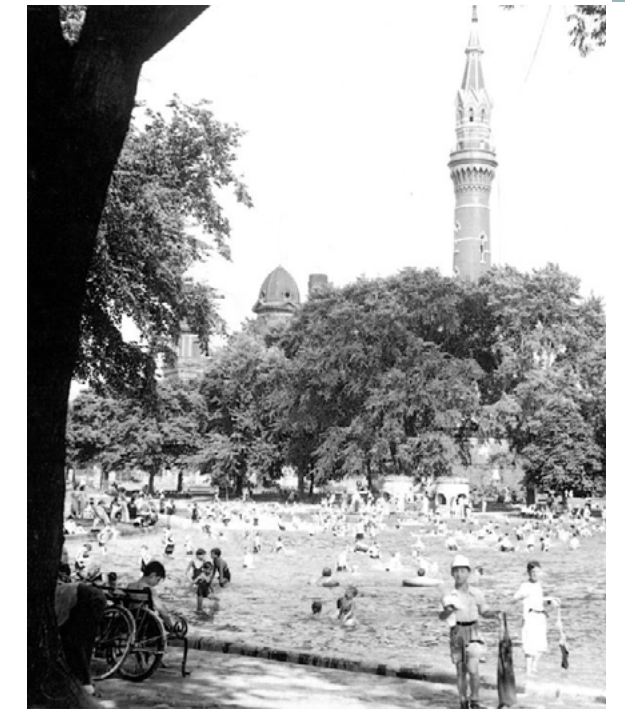


Figure - 6 Historic Water Works Park

Photo credit introduction page:
Matthew Bertrand

Pewabic's immediate landscape mirrors some of the challenges faced by Detroit neighborhoods. Over the past twenty years, as the buildings adjacent to Pewabic were demolished, Pewabic purchased the subsequent vacant lots, stitching together a near contiguous block of land (Figure-7). Similarly, the neighborhoods surrounding Pewabic face significant challenges with abundant vacant land (Figure-7 and 8), owing at least in part to the interconnected challenges of population loss and economic disinvestment (Sugrue, 2014; Binelli, 2013). The Detroit community is actively exploring creative responses to the challenge of vacancy, as in the example of the award-winning Detroit Future City Field Guide to Lots that explores hundreds of design interventions responding to eleven lot types. Hantz Farms, which purchases and maintains vacant lots for silviculture and agriculture, is also active in the neighborhoods surrounding Pewabic where it owns a majority of vacant lots (S. McBride, personal communication, February 12, 2016). In 2010, Pewabic commissioned Hamilton Anderson



Figure - 7 Historic aerial imagery of Pewabic block (1949).

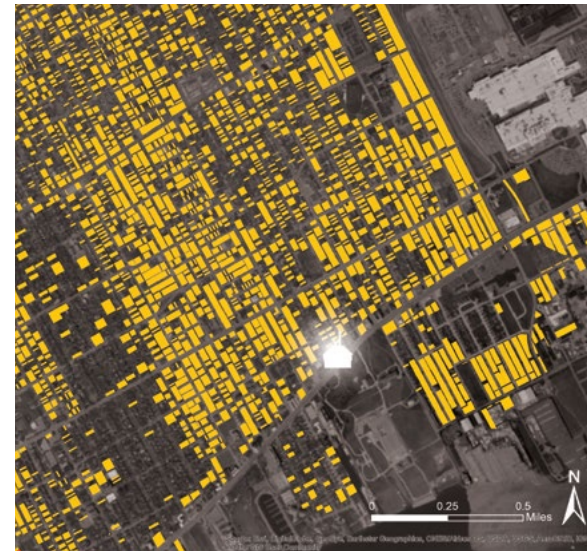


Figure - 8 (Upper right) Vacant neighborhood parcels on Detroit's Lower Eastside.



Figure - 9 Detroit neighborhoods 2014 total vacant parcels map

Data Source: Motor City Mapping Project, 2014

Associates to create a new master plan (Figure-10 to 12) for Pewabic's block to envision more cohesive use of the entire block of land; however, that plan is now being reconsidered from the standpoints of both aesthetics and affordability. The impetus for this master's project is Pewabic's goal to consider alternative options to the 2010 master plan. Like Pewabic's immediate neighborhood, indeed most neighborhoods in Detroit, Pewabic is exploring how to creatively re-imagine itself to find a more vibrant path forward.

Figure - 10 The current dirt lots of Pewabic



Credit: Hamilton Anderson Associates



Figure - 11 Master plan by Hamilton Anderson

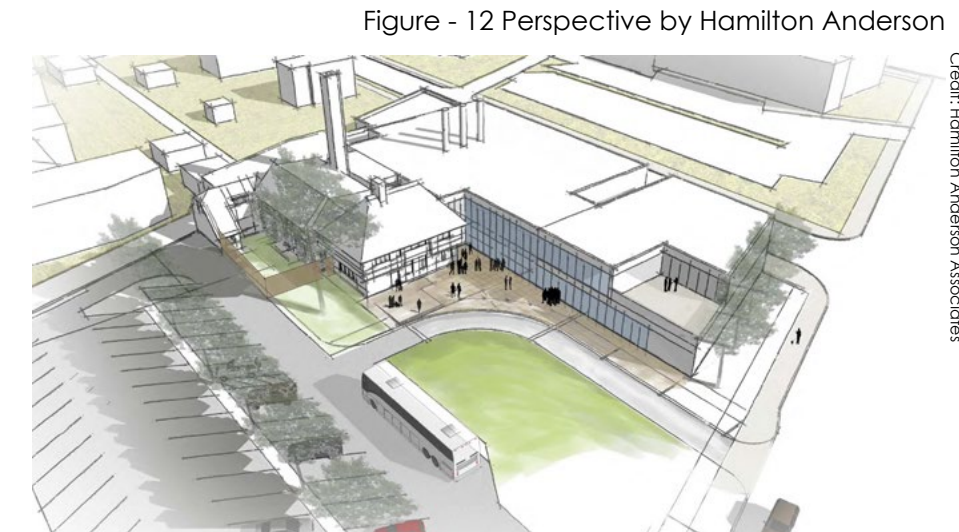


Figure - 12 Perspective by Hamilton Anderson

Credit: Hamilton Anderson Associates

A map of Pewabic's current land use (Figure-13) reflects a creative organizational response to the challenges of vacancy and economic downturns. Pewabic's current front landscape features two bare dirt lots, one on each side of the paved parking area that juts out axially from the main building. Pewabic owns the structure immediately to the west of the main building, which it uses for office space, as well as the vacant lot on the north end of the block, for which the studio is beginning a capital campaign to fund development of a new production studio. Pewabic also rents the historic Ladderhouse 14 building across East Jefferson St in Water Works Park. The only parcel not owned by Pewabic on the block is the building immediately east of the historic building, which Pewabic has considered purchasing and renovating to provide living quarters for artists-in-residence. Pewabic is also considering purchase of the vacant building across Hurlbut St, which is currently on the market and would provide additional parking space and significant building floor space that could

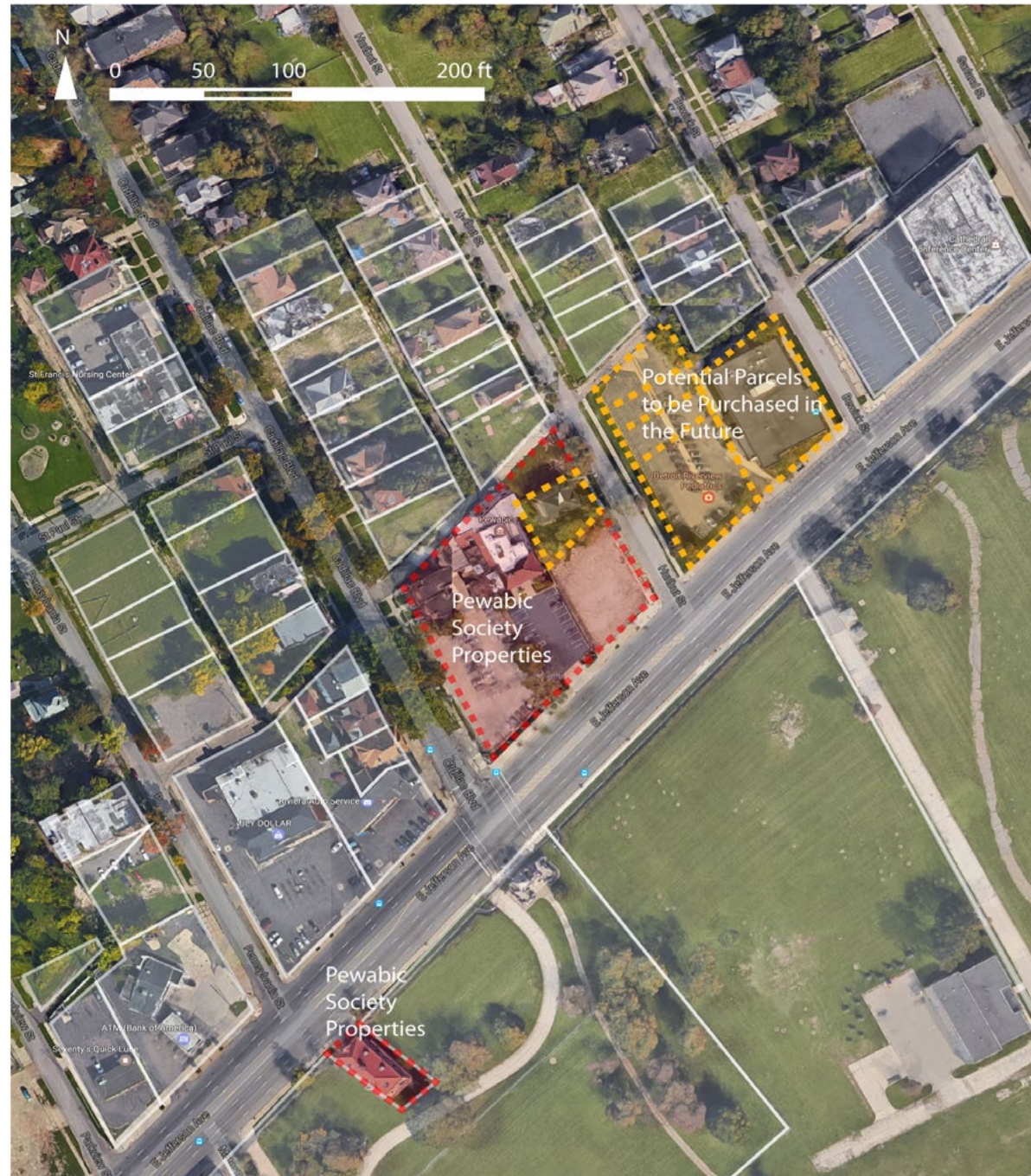


Figure - 13 Pewabic's current properties (both owned and rented) and potential additions.

support a cafe, an education wing, and artist residences. Finally, Pewabic may also build its own new education studio, a much-needed addition given that Pewabic's current education studio in the historic building does not meet modern accessibility standards for people with disabilities.

Revitalization and neighborhood placemaking are also priorities for Pewabic, as well as for the neighborhoods in the Lower Eastside neighborhoods surrounding Pewabic. Pewabic is situated immediately east of the

Villages, a collection of six villages that organize as a unit to reverse blight and advance their communities. Their emphasis is on placemaking to "create streetscape improvements, art environments and installations in order to develop The Villages quality of life for all" (Villages). The Villages vary significantly in both levels of decline and recovery; Indian Village was virtually untouched by blight, whereas West Village is now experiencing gentrification. In contrast, East Village still strives for safe streets and a rebound in population (S. McBride,

personal communication, February 12, 2016). The Villages are themselves a part of a larger regional organizing effort that includes Jefferson East, Inc., which in turn is located within the broader Eastside Community Network (both are community development corporations) (Figure-14), all of which are situated within the organizing boundaries of Detroit Future City. Each of these organizing bodies works towards blight reduction and community revitalization, each with a strong emphasis on placemaking (Detroit, "Priorities;" Detroit, "Initiatives;" Eastside; Villages). The Lower Eastside houses one of Detroit's best-known examples of arts-based revitalization, the Heidelberg Project, a powerful artistic response in an area among the hardest hit by vacancy in Detroit. Although the area faces significant challenges, the people living there and many who had to leave still feel strong attachment to the area (Flourney).

Credit: Jefferson East, Inc

Past cases have shown that art has been a good medium for city revitalization, especially community-based

Figure - 14 Map of East Jefferson Corridor, Pewabic in the center



arts. For individuals, art increases opportunities for enjoyment, helps release stress and builds interpersonal ties. For communities, art can bring development at economic, cultural and social levels by stimulating tourism, building community identity and pride as well as helping bring people into contact with each other (Guetzkow, 3). Art can also promote culture and recreation, which is important for improving the health and well-being of individuals and communities, and participation in cultural and recreational programs has been found to promote social connectedness in communities and shape civic behavior which are critical for the process of revitalization (Torjman, 6). One of the primary contributions of art spaces towards revitalization is for their capacity to support social networks and build social capital among artists and community members alike (Grodach, 75).

Participatory design accomplishes many of the same outcomes ascribed to arts-based revitalization efforts. Participatory design (also called community design or co-creation in other contexts) engages

eventual users of designed works, be those works landscapes, buildings, or consumer products, in the process of design (Hester; Sanders; Sanoff). Sherry Arnstein identified a series of typologies provocatively describing

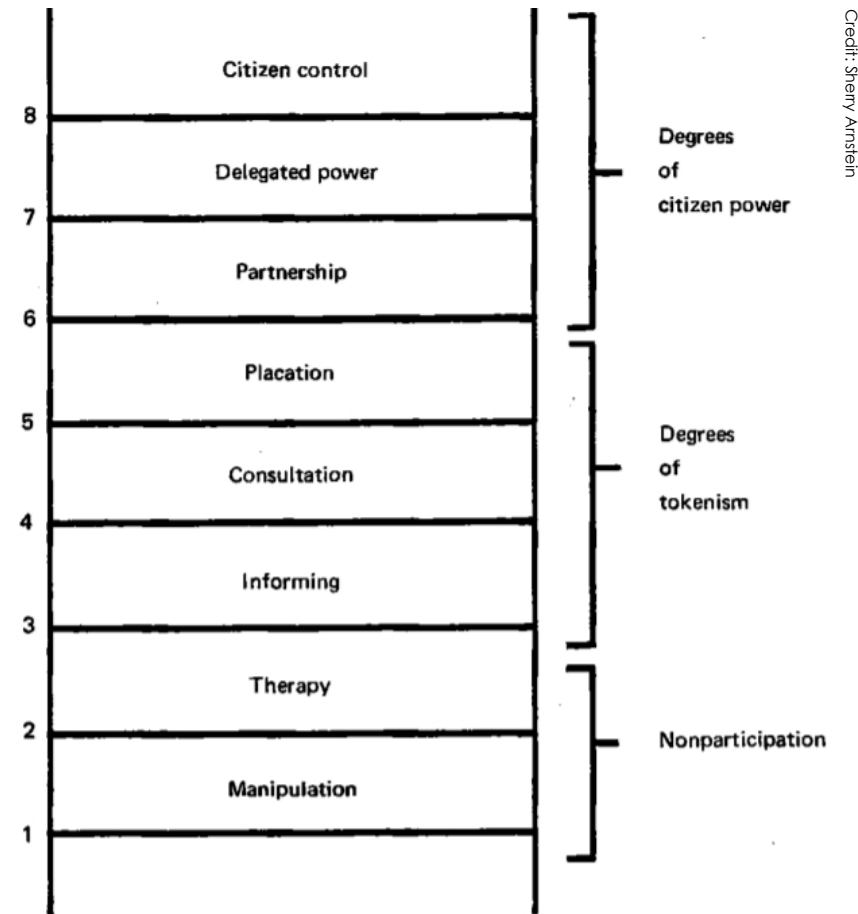


Figure - 15 Eight rungs on a ladder of citizen participation describing the types of citizen engagement typical for planning and design projects. (Arnstein)

Credit: Sherry Arnstein

levels of citizen involvement in participatory design activities. (Arnstein). (Figure-15) Participatory design can occur in several design stages, from development to implementation to post-implementation (Sanoff, 11). One of the primary outcomes of participatory design is building social capital (Figure-16) among participants (Sanoff, 7). When conducted in the context of an organization, participatory decision-making tends to advance feelings of teamwork and cooperation in a manner that increases motivation, commitment, and contribution to the group effort (Sanoff, 32). While there is no single best approach to conducting a participatory process, a diversity of methods has been tested, including tours, surveys, charrettes, workshops, interviews, television call-in shows, games, and book-making (Sanoff, 37; Hester, 44; Brandt, 59). In general, people profoundly enjoy problem solving; successful methods typically find ways to communicate the problem clearly and directly to facilitate understanding and then create engaging opportunities for participants

to express potential solutions (Kaplan, 226). Participatory design also meshes well with Perry Stratton's wish that Pewabic contribute towards public education (Pear, 262), and is particularly well-suited given Pewabic's desire to be a community-based

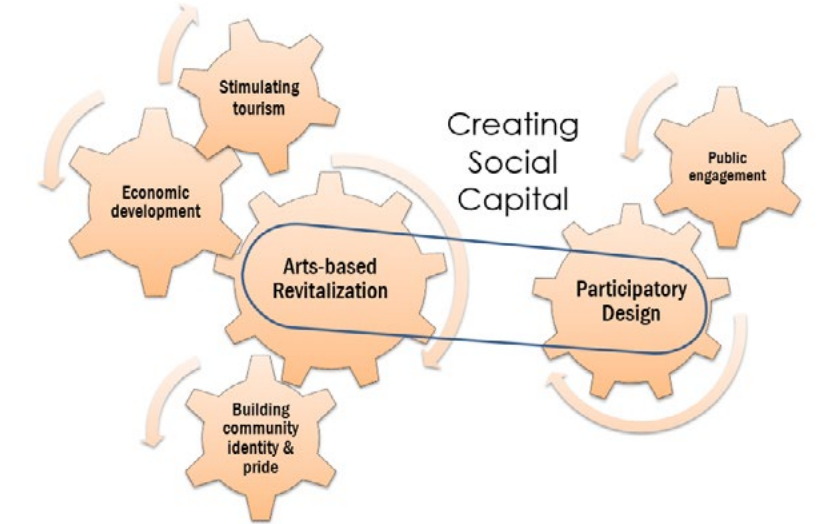


Figure - 16

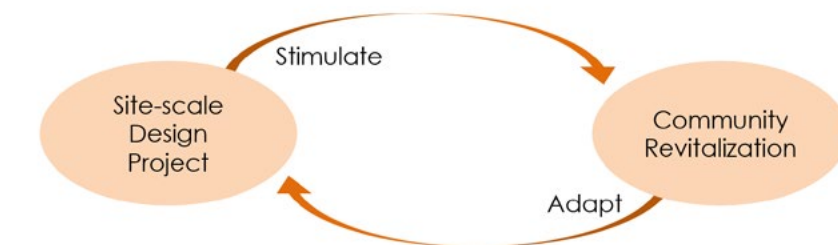


Figure - 17

non-profit organization.

In addition to process-oriented approaches to revitalization, we also explore outcome-oriented opportunities to advance revitalization (Figure-17) by leveraging Pewabic's

landscape to serve as an aesthetic catalyst for environmental design practices in the greater Detroit region. The Arts and Crafts Movement's tendency to emphasize natural themes in artistic productions and to call for vernacular designs using local materials meshes well with modern environmental design practices. Indeed, the very roots of the movement emphasizing functional aesthetic works effectively mirrors the advocacy of Echols and Pennypacker's to meld artful design practices with functional goals like stormwater management, to produce what they call artful rainwater design (Echols). Likely most people would recognize as a truism that what people want isn't always good for them; put another way, what people find attractive is not always ecologically functional, especially in regards to landscape management. Careful attention to the aesthetics of restoration is essential if that which is healthy or functional is ever to become valued enough across a community to become standard practice (Nassauer; Gobster). Given that the greater Detroit community tends to view Pewabic's artistic productions as among the highest of aesthetic standards, careful attention to the environmental function of Pewabic's landscape would quite likely catalyze healthier environmental practices across the broader Detroit community.

With Detroit Water and Sewerage Department's new stormwater fee initiated in 2016 of \$750 per month per impervious-acre and given the ongoing issues the Detroit community faces with flooding and combined-sewer overflow events discharging raw sewerage into Lake Erie, this project focuses extensively on stormwater management as an essential site function. The project also considers additional functions like using diverse, naturally-occurring plant communities to sustain pollinators and bird species (Rainer; Tallamy). Finally, in keeping with the Arts and Crafts Movement leader William Morris' interest in food gardens and the general role of community gardens as a social convenor, the project also considers food production capacity as a function.



RESEARCH METHODS

Our project proposed that the participatory design process would promote arts-based revitalization by enhancing participant social capital, a sense of agency in realizing community benefit, and a positive image of the community. Our project goal was to create a master plan for a public garden space at Pewabic Pottery that achieved four major objectives. Functionally, the design would serve necessary commercial purposes, such as parking, showcasing designs, and attracting visitors as a landmark. The design would also effectively serve Pewabic's full constituency of supporters, tourists, and residents. Design work would emphasize artful rainwater design both for its conceptual relationship with the functional goals of the Arts and Crafts Movement and in response to the new Detroit Water and Sewerage Department fee for impervious surfaces. Finally, the design would contribute towards community revitalization in Detroit across multiple scales, from site to neighborhood to region.

Research questions included the following:

- 1) How can an historic arts institution like Pewabic contribute to community revitalization? What role might the process of designing a public garden play?
- 2) How to adapt the historic Arts and Crafts style into modern form that meshes appropriately with the current site?
- 3) What design processes best advance a revitalization agenda?
- 4) How can development approaches be generalized beyond the site to include other Detroit neighborhoods, post-industrial cities, or communities?

Our actual course of research varied in key ways from our initial plans. Originally, we identified key stakeholder groups and then developed a planned series of data collection methods drawing from participatory design literature to engage each stakeholder group in the design process. Identified stakeholder groups included: staff, board, volunteers, members, visitors, neighbors, and community stakeholders.

Photo credit preceding page:
Matthew Bertrand

However, we encountered difficulties in engaging neighborhood and community stakeholders, all of whom we had identified as key participants in our design process. Because some of our evaluative measures relied upon input from community stakeholders who we had intended to engage through the design process, we can only provide anecdotal consideration of the potential relationship between arts-based revitalization and the participatory design process.

Our actual schedule of research and participatory design activities to engage identified stakeholder groups was as follows (Figure-18):

- 1) Dream and design workshop: Pewabic board of directors
- 2) Garden party: members, key community supporters, ceramic artists, students, and visitors
- 3) Supporter survey: Pewabic supporters
- 4) Literature review and precedents visits
- 5) Staff design workshop: Pewabic staff and volunteers

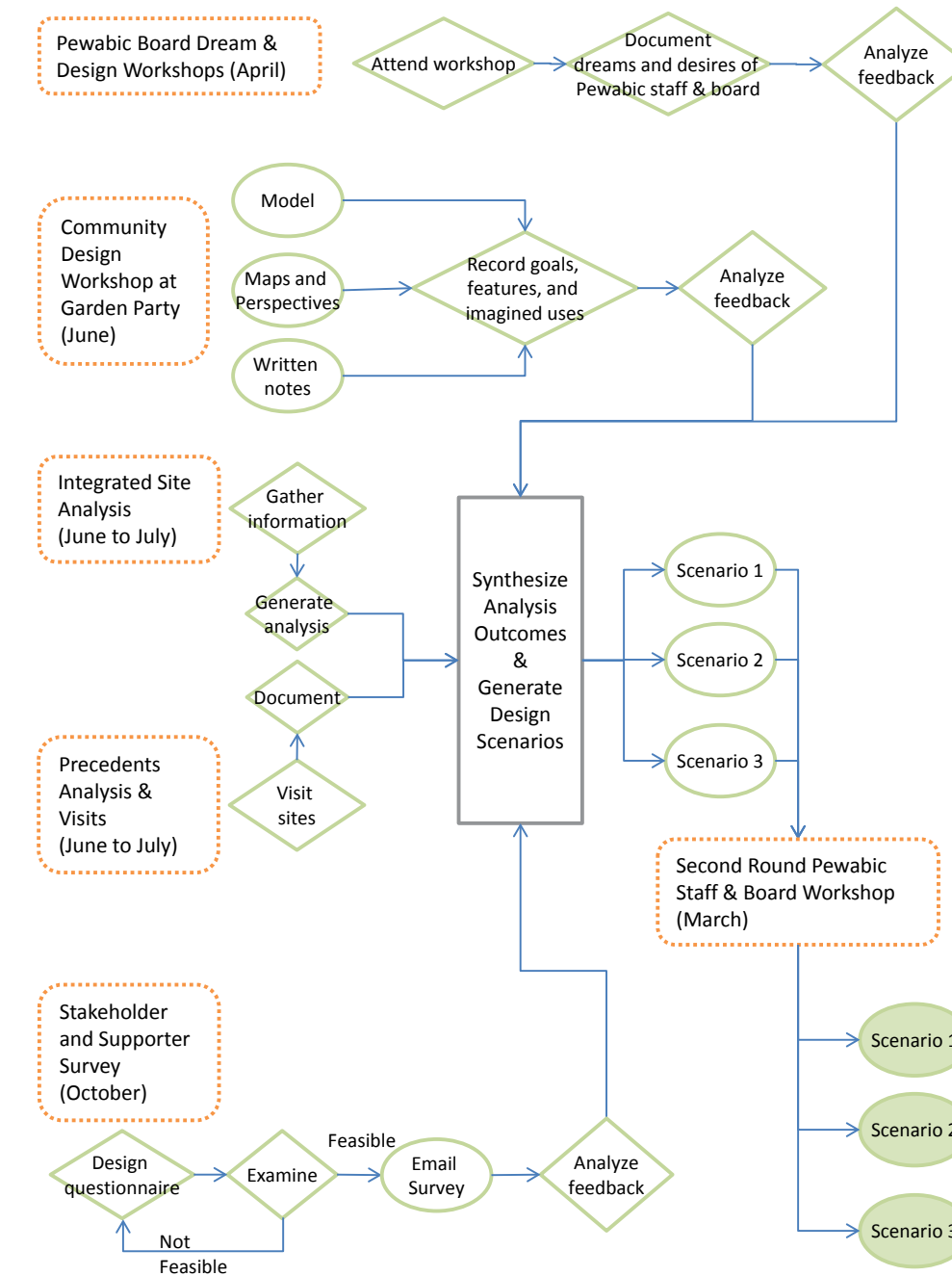


Figure - 18 Research plan diagram

1. Pewabic Dream and Design Workshop (4/25/2016)

a) **Background:** Dean Hay from The Greening of Detroit conducted a “dream and design” workshop with Pewabic staff and board, observed by members of the master’s project team. The workshop served as an initial brainstorming session to identify challenges, opportunities, and goals for a future Pewabic campus landscape.

b) **Methods:** Hay led a group discussion among Pewabic staff and board members responding to three primary questions:

1) How do you currently use the outdoor space?

2) How would you like to improve the space?

3) What features would you like to introduce to improve Pewabic’s campus (e.g. connectivity, art, tile, entry features, theme(s), etc.)? Hay provided a large map of Pewabic’s campus on 24”x36” paper to serve as a reference point for discussion. Comments were recorded on easel paper. The group embarked on a tour of the site following completion of the first prompt.

c) **Results:** In summary, staff and board members at Dream and Design Workshop identified problems of traffic circulations, garden aesthetics, way-finding difficulties and stormwater management issues as especially significant (Figure-19 and 20).

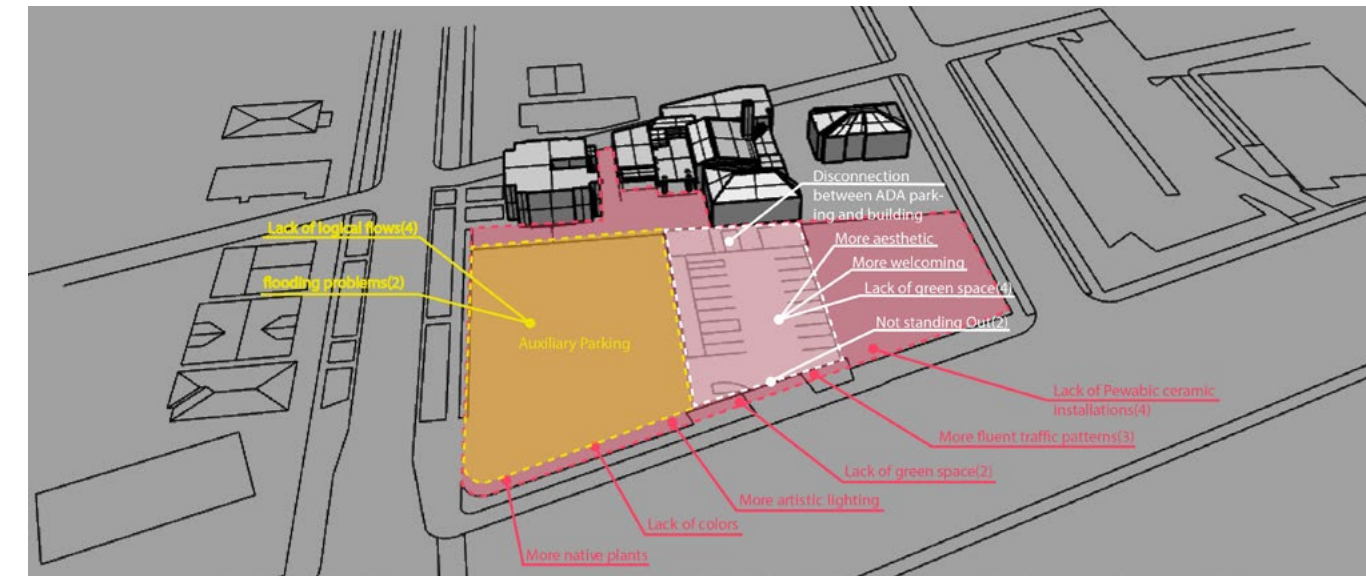


Figure - 19 Workshop feedback for the whole site

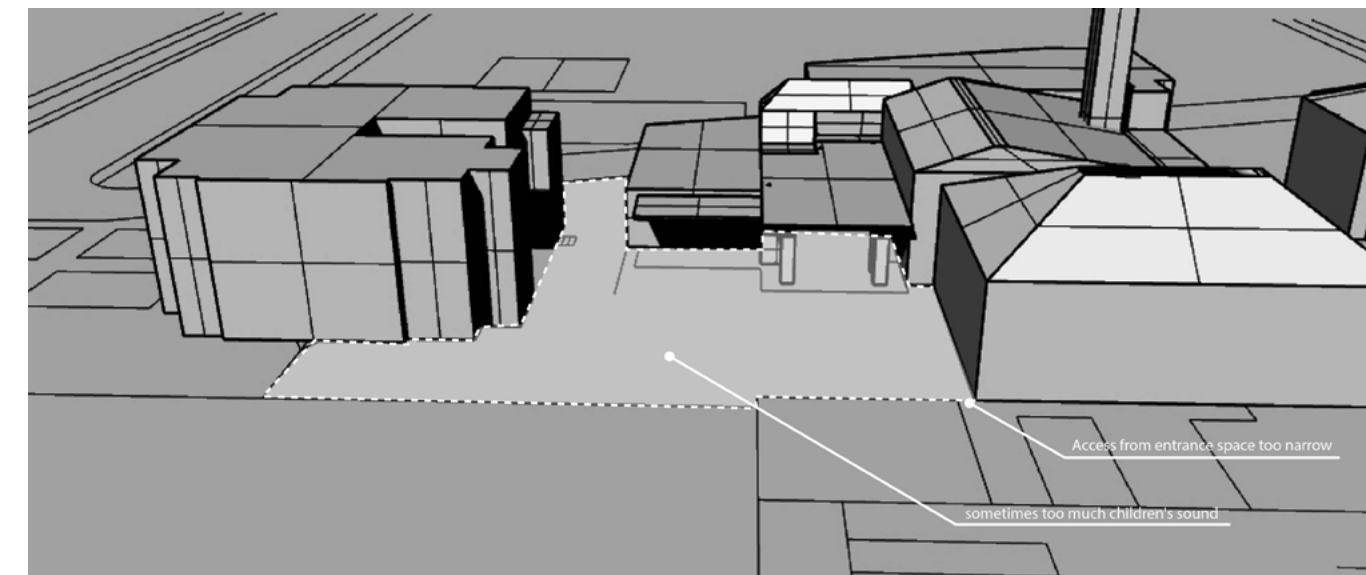


Figure - 20 Workshop feedback for the courtyard space

2. Community Design Workshop at Garden Party event (6/2/2016 & 6/4/2016)

a) **Background:** Every June, Pewabic hosts a garden party for supporters and members of the public. Thursday night is a ticketed fundraiser, attended primarily by Pewabic's core supporters. Friday through Sunday is open to the public. Project team members attended Thursday evening and Saturday all day to engage both supporters and site visitors.

b) **Methods:** Given the social setting and the incidental role of data collection to visitor intent, we expected relatively short interactions with participants. We designed data collection methods to be efficient, engaging, and varied:

- efficient due to limited interaction time;
- engaging to reward participants, to increase their depth and quality of feedback, and to promote enthusiasm for Pewabic; and
- varied to ensure comfortable options for most attendees.

We provided three options (see following pages) for user interaction so that visitors could choose their preferred medium to express perceptions.

c) **Results:** Visitors of the June Garden Party envisioned the future Pewabic campus from perspectives of a diversity of artful landscape elements, sitting space, traffic circulations, parking space, safety, wayfinding issues and storm-water management (For raw data, see appendix)

i. Option 1: 3D representation. We provided a model (Figure-21) of the site and its surroundings. Participants located flags with names of possible features (such as fountain, bench, pergola, etc), while also cutting free-form shapes to create their own features. We positioned a camera on a tripod to record each configuration, along with a brief word or phrase capturing the essence of the idea underlying the model.



Figure - 21 3D model used by participants at garden party to imagine a new Pewabic landscape

ii. Option 2: 2D representations. We printed plans of the site and provided pens with multiple color options so that attendees could draw or write their thoughts for the garden space (Figure-22).

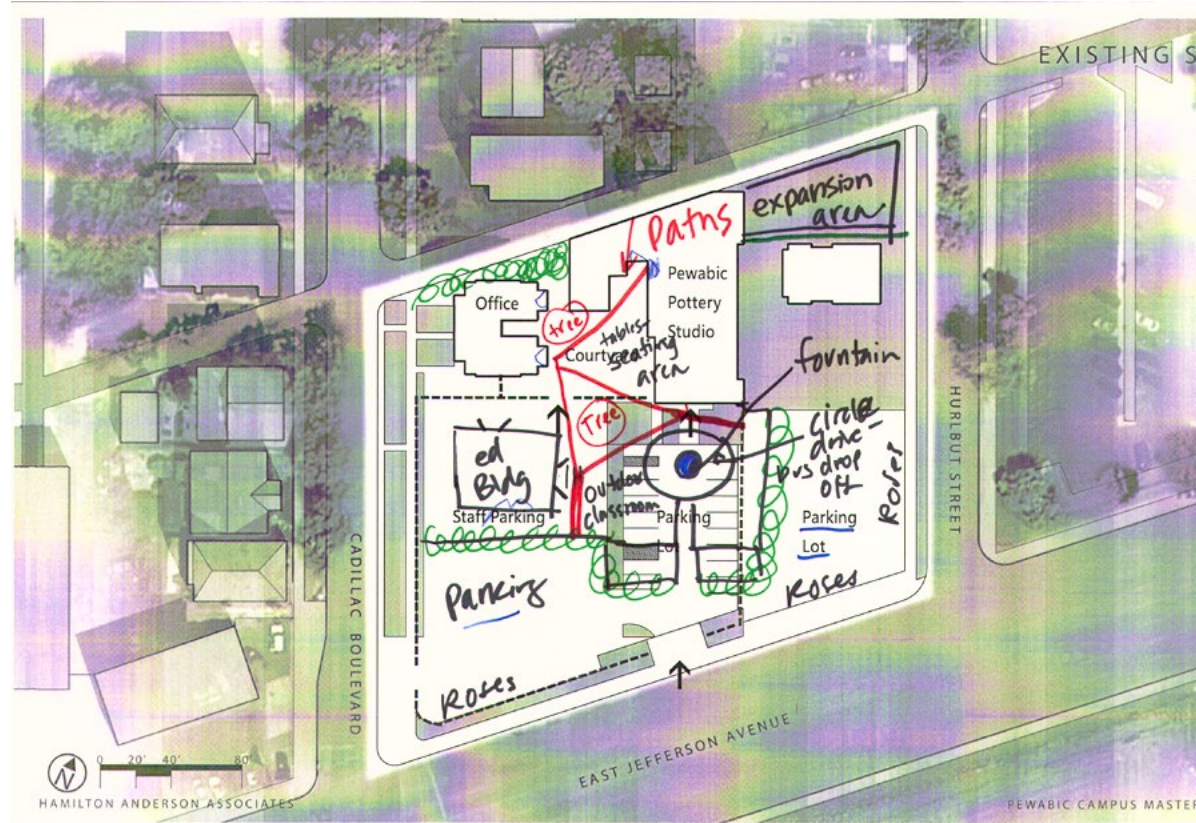


Figure - 22 Garden party visitor feedback

iii. Option 3: Writing. Participants were also encouraged to write their goals or ideas for the site on easel paper (Figure-23) visible to others who walk-up. Prompts were as follows

- 1) What do you value most about Pewabic?
- 2) What do you value most about Detroit?
- 3) What do you dream for a Pewabic Garden?

On the second day, we adapted the second prompt to: What do you imagine for a future postcard for Detroit tile?

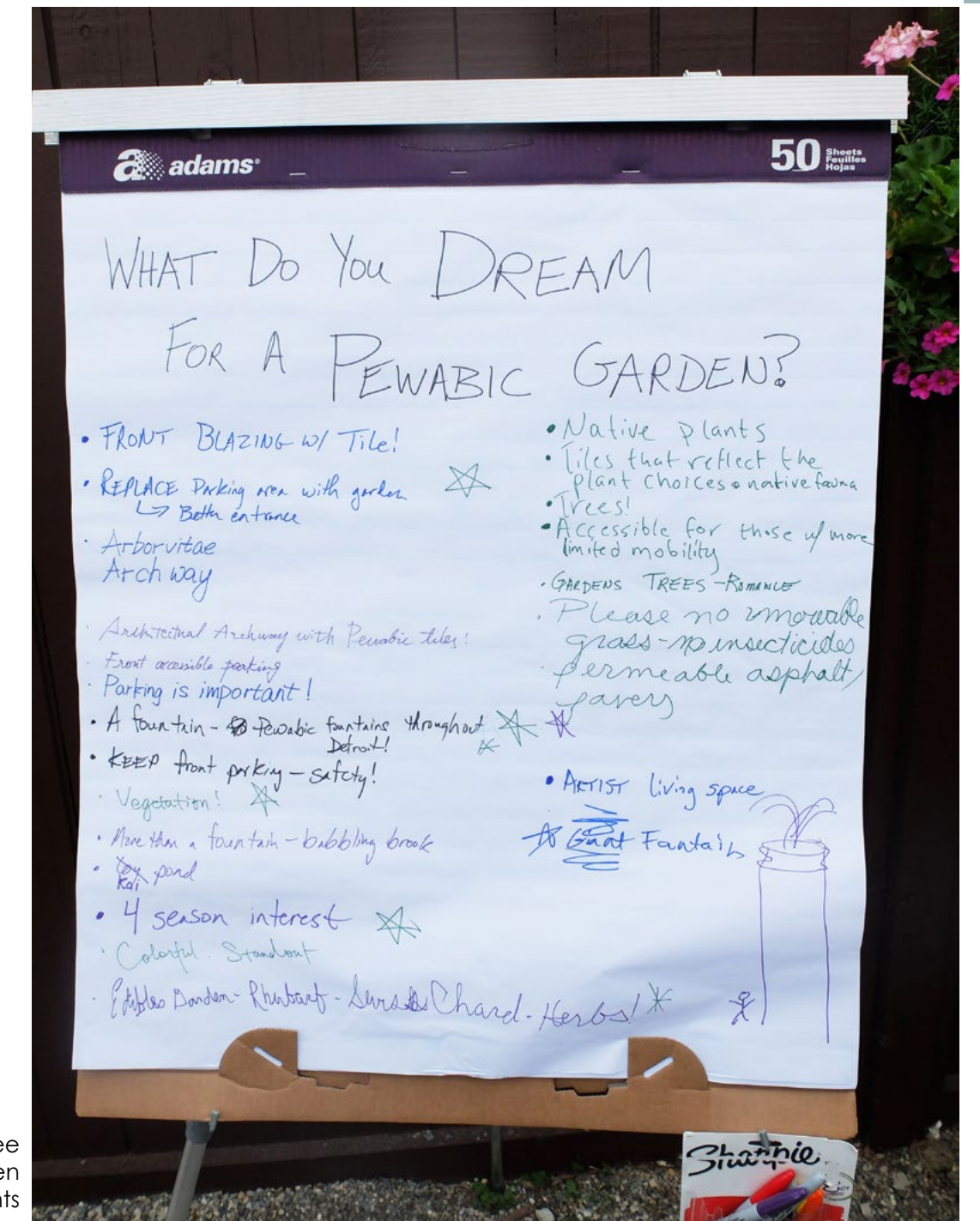


Figure - 23 One of three easel prompts for garden party participants

3. Integrated Site Analysis

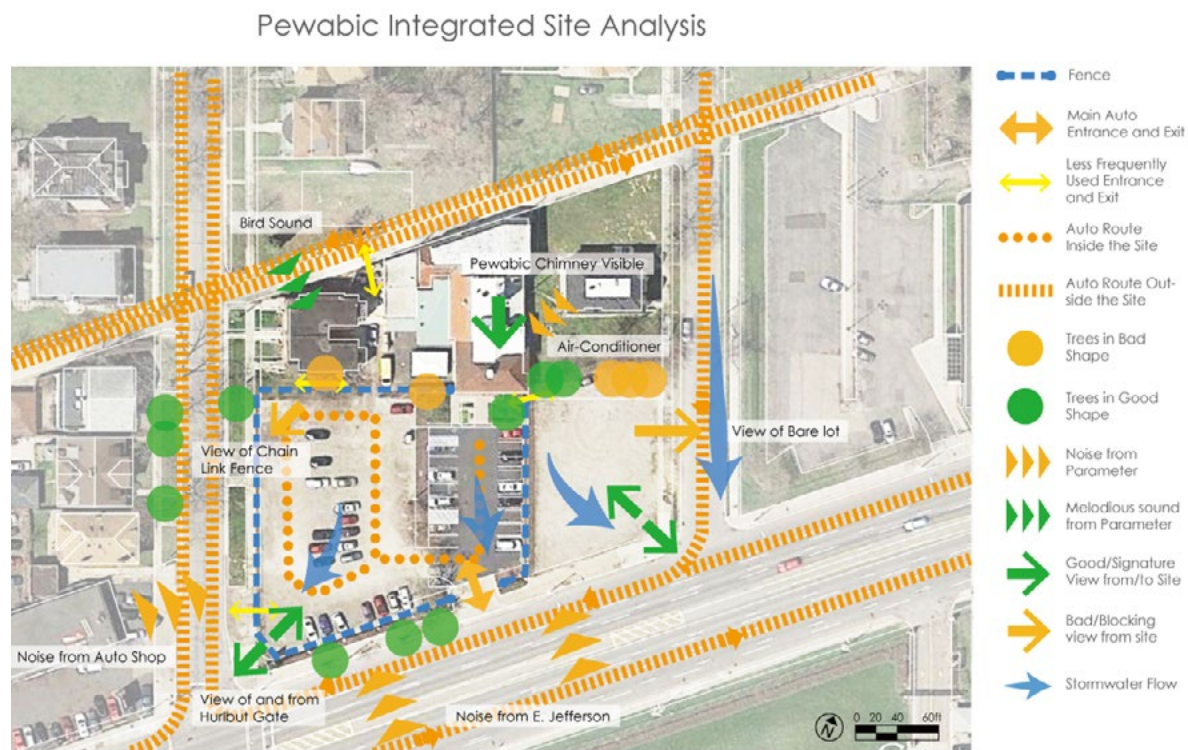
a) **Background:** To summarize the social, environmental, and other factors, we conducted an integrated analysis. This analysis examined physical factors that would inform and, in some cases, constrain design concepts.

b) **Methods:** The team documented the following factors:

- i. Natural Factors: Sunshade analysis, primary wind direction, topography, surrounding natural context like urban green patches and corridors, soil type, rainfall patterns
- ii. Cultural Factors: traffic circulation, surrounding land use, infrastructure.

c) **Results:** See Figure-24 to 27

Figure - 24 Integrated site analysis overlaying major site inventory features



Pewabic Integrated Site Analysis

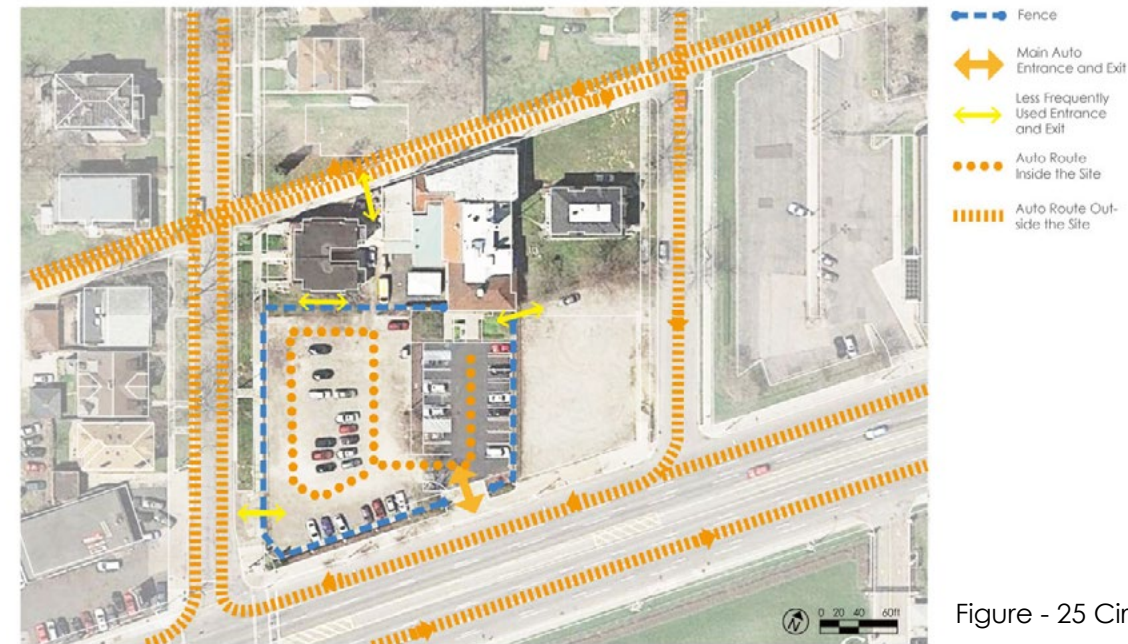


Figure - 25 Circulation analysis

Possible disorders may happen between pedestrian and automobile circulation as they are currently combined.

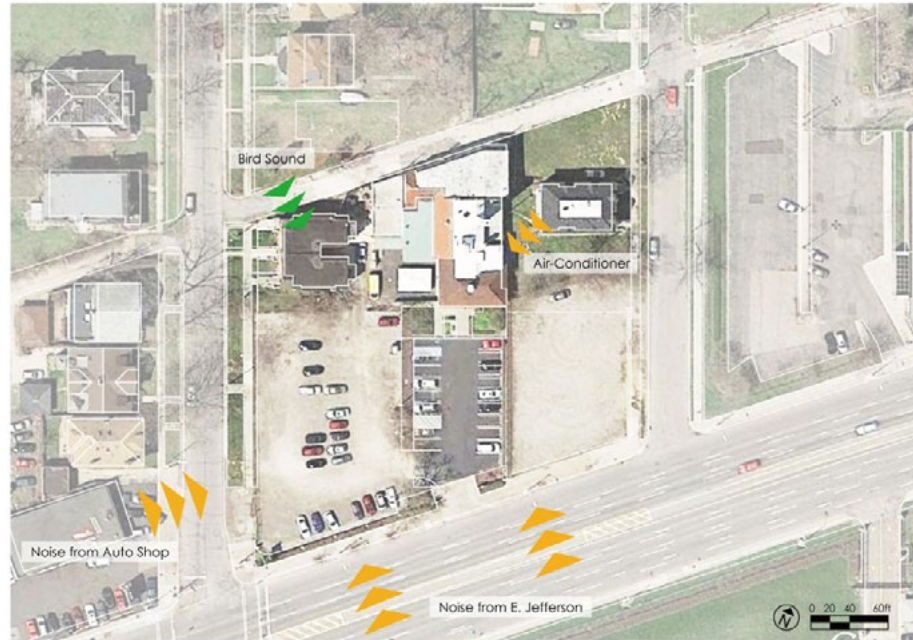
Pewabic Integrated Site Analysis



Figure - 26 View analysis

With the open parking space in the south, people at Pewabic campus can enjoy the view of Hurlbut Gate and Waterworks Park. But this giant parking lot also makes it hard for drivers on E Jefferson Ave to notice the main building.

Pewabic Integrated Site Analysis



▶▶▶ Noise from Parameter
▶▶▶ Melodious sound from Parameter

Noise from E Jefferson Ave and auto repair can affect people.

Figure - 27 Sound analysis

4. Precedents Analysis and Literature review

Pewabic's primary historic building, constructed in 1907 in the Tudor-revival style, reflects Perry Stratton's and Pewabic's leading role in Detroit's Arts and Crafts movement. The international Arts and Crafts Movement, founded in England in the mid-19th century, was an aesthetic reaction to the mass production of the industrial revolution. The mission of Detroit's Arts and Crafts Society was "To encourage good and beautiful work as applied to useful service" (Colby, 4). Guided by William Morris, who found inspiration in the earlier work of John Ruskin, the international Arts and Crafts Movement idealized the artisans and craftsmen of the medieval era, whose handmade works exhibited a simple beauty that celebrated the direct relationship between artisan and artistic production (Naylor).

The present landscape surrounding Pewabic's historic Tudor-style building features tileworks only in a subtle fashion, primarily on the facade of

the fence cornerposts (Figure-28) and atop the chimney. The main parking lot juts out axially from the building's entrance, and is surrounded on both sides by quarter-acre bare dirt lots (which together account for one-third of the site area). The west lots sees regular use for employee parking,



Figure - 28 Tiled fence corner posts

while the other is used only once or twice per year as overflow parking for major events (which also draw on street parking and valet parking using a neighboring lot). The site features a low-key entryway garden that balances well with the building's form, featuring an edge of architecturally

clipped boxwood shrubs, orange day-lilies, a Japanese maple with maroon leaves that complement the building, and a groundcover of pachysandra. Beds are rectilinear edged with rough granite blocks (Figure-29).

There has been no organized effort to document Pewabic's historic landscape, though some written records and photographs exist. Pewabic's founders sought a deep lot so they could build at some distance from East Jefferson Road. A 1907 photograph reveals an open meadow in place of the current bare dirt employee parking (Figure-30) (Pear, 45). The open meadow is separated from the main parking area by a wire fence strung perhaps every fifteen feet by columns of block perhaps three feet high. The building featured a defined pathway leading to the building entrance lined with maple trees and elms, likely where the current paved parking lot exists (Figure-31) (Pear, 30). The foundation area featured ceramic pots with subtle plantings (Pear, 46). The most noteworthy view from the Pewabic landscape, and a



Figure - 29 Pewabic main building and plantings



Figure - 30 Pewabic building and landscape in 1907 shortly after construction

Figure - 31 Undated photo of Pewabic landscape highlighting line of elm trees along path to entrance.



major reason why Pewabic's founders chose its location, was the 110 acre Water Works Park across the street, which provided Detroit with

clean drinking water (Pear, 260). At the time, Water Works Park was one of Detroit's most popular attractions for both city residents and tourists,

known for its dazzling floral displays, public swimming areas, and most especially for its 132 foot tall spire and standpipe which visitors climbed to obtain a panoramic view of the city (Austin, 42-50).

It is no surprise given Pewabic's unique status as one of the few surviving Arts and Crafts potteries that our research has not uncovered an exact match to serve as a design precedent for garden design. Neither Rookwood nor Van Briggles, Pewabic's surviving contemporary potteries (although Van Briggles may have closed in 2012), feature significant landscape features and neither do any of the modern potteries working in an Arts and Crafts style that we've encountered during our research (such as Door Pottery and Ephraim Pottery). Precedents exist for Arts and Crafts style gardens built around Tudor-revival buildings. Tankard provides a painting by M.H. Baillie Scott titled "House at Short Hills, New Jersey" depicting a tudor-style building similar to Pewabic, albeit slightly larger in scale. The painting shows mostly rectilinear



Figure - 32 Pewabic building in 1967, with a stump visible from the original elm trees that lined the walking path



Figure - 33 Pewabic garden pot

Figure - 34 Mary Chase Perry Stratton at Pewabic with typical exterior garden pots and a favored plant, hollyhocks.





Figure - 35 Arts and Crafts style garden of Mary Chase Perry Stratton's house

Photo Credit: Reditor.com

geometries and spaces, with foundation plantings limited to low-growing species at full bloom, and a faintly-depicted garden axial to the building with tightly clipped hedge walls, a large pool, and rectilinear planting beds and pathways (Tankard, 168). The Detroit-area Tudor-revival mansions Cranbrook House and Meadowbrook Hall feature elements of Pewabic tilework in fountains and pools. Perhaps the most inspiring precedent for an Arts and Crafts-style landscape that features elements similar to Pewabic's potential in its tileworks is the work of Beatrix Farrand and Mildred Bliss at Dumbarton Oaks, the former estate of Mildred and Robert Bliss in Washington, D.C. (Tamulevich, 21) Farrand, a founding member of the American Society of Landscape Architects, left few surviving gardens, yet her work at Dumbarton Oaks shines for its exquisite craftsmanship, with perhaps the site's pebble pool serving as the most relevant element.

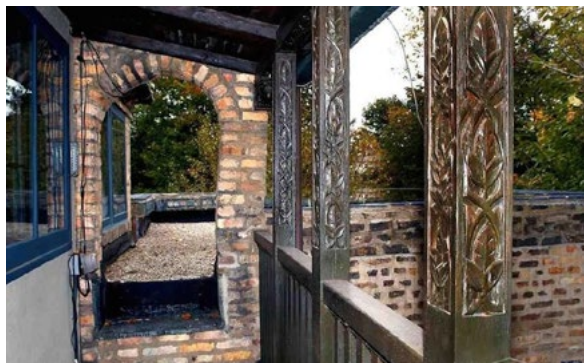


Figure - 36 Arts and Crafts style architecture of Mary Chase Perry Stratton's house

Photo Credit: Reditor.com

From the standpoint of garden design, the Arts and Crafts Movement is perhaps most noteworthy for its role in defining the art of garden design as something separate from architecture and horticulture (Tankard, 88). William Morris, one of the movement's founders, decried artificiality in plant selection, emphasizing natural features. He was also inspired by medieval courtyard gardens, typically four square-shaped beds planted with herbs, vegetables, and fruit trees, with a fountain in the center on the axis created by pathways (Tankard, 29-36). Many Arts and Crafts gardens were still designed by architects, and so they tended to emphasize architectural features like pergolas and select plants for their forms, creating sharpened-edged yew hedges and extensive topiary (Tankard). Thomas Mawson, who published the wildly popular book *The Art and Craft of Garden-Making*, argued that the style of house should dictate garden configuration (Tankard, 88). His designs also featured extensive use of topiary and flowering borders. Gertrude Jekyll became perhaps the most well-known designer of the Arts and Crafts movement, both for her designs and publication of her book "*Gardens for Small Country Houses*." She

advanced a painterly approach to garden design, carefully designing flower borders for composition and color balance (Tankard, 96). In the United States, the Prairie School of Architecture and Prairie Style of Landscape Architecture provided the strongest stylistic interpretation of the Arts and Crafts movement. Frank Lloyd Wright tended to eschew foundation plantings in his design, instead incorporating plant boxes into the architecture (Fell). Leading prairie style landscape architects like O.C. Simonds and Jens Jensen were especially known for their advocacy for use of native plants in landscape design. The journal of the Arts and Crafts movement, *The Craftsman*, promoted the "natural garden" as opposed to the "rich man's garden, ostentatious, spectacular, and sumptuous" (Tankard, 169). The movement as a whole placed strong emphasis on naturalistic themes in artistic productions, in part hearkening back to pre-industrial ideals.

Figure - 37 Arts and Crafts style garden of Mary Chase Perry Stratton's house

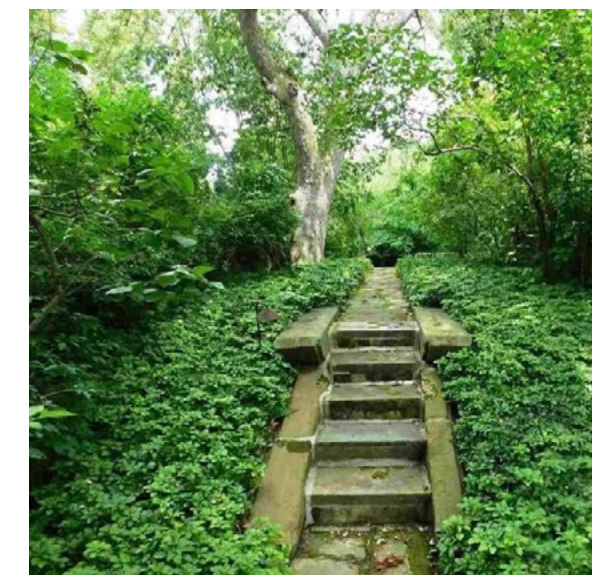


Photo Credit: Reditor.com

Perhaps the best source for Pewabic design precedents is Pewabic's own historic work. For reasons of scale, the many residential landscapes that Pewabic has tiled over its 112 year history provide a wealth of precedents, however tracking and documenting this resource was beyond the effective scope of this project. Lillian Pear shares historic photographs that include several of Pewabic's residential installations, however the aged black and white photos can only be of limited value (Pear). Of greater use are the plan drawings she shares of the Stratton home. Photos available from the recent real estate listing for the property paint a picture for how Pewabic tiles are incorporated into the landscape (Golden). Images of the site reveal large tiles used to define the facade of a garden wall and to create a low wall that doubles as bench seating. Other more accessible residences include the Cranbrook House and Gardens, home of the late George Booth who was a founding member of the Detroit Arts and Crafts Society and a Detroit publisher, and Saarinen House at Cranbrook.

In reviewing relevant historic landscape practices, we encountered one example of a landscape design practice that aspires towards goals reminiscent of the modern notion of revitalization that may apply to a Pewabic landscape. The Volksgarten, a concept originating in the writings of Christian Lorenz Hirschfeld (1742-1792), professor of aesthetics at Kiel University in Germany (Rogers, 275), aspires to address social ills. Hirschfeld wrote in reaction to the rigid French formalism of Le Nôtre on exhibition at Versailles, instead promoting a sentimentalist vision influenced strongly by the English school. He advocated gardens at a smaller, more human scale, that allow individuals to develop a personal relationship and artistic relationship with an idealized vision of the natural world. He also perceived the garden as a site for forging shared identity through celebration of a common culture. He based the idea on the temples and shrines of the Greco-Roman tradition, though he advocated instead for statuary depicting real people with vernacular inscriptions.

According to Rogers, "the *Volksgarten* was intended as a place where people of all classes could congregate in an atmosphere that combined the cultural influence of architectural features, statues, and inscriptions with the beauty of nature" (275). An application of the concept to Pewabic's landscape might feature a monument with tiles depicting beloved people, places, and things celebrating Detroit's shared cultural history. Pewabic has already produced many tiles appropriate for such a monument, such as tiles featuring the Belle Isle series, the Hurlbut gate, Michigan Central Depot, Detroit's professional sports teams, Detroit's skyline and figure-ground, and, of course, the "Live is Worth Living in Detroit" tile. A community design process, possibly one driven both in person and using online media, with a collection of participants fully representative of Detroit's diversity could easily expand upon this list, and in the process invigorate a shared sense of identity and community.

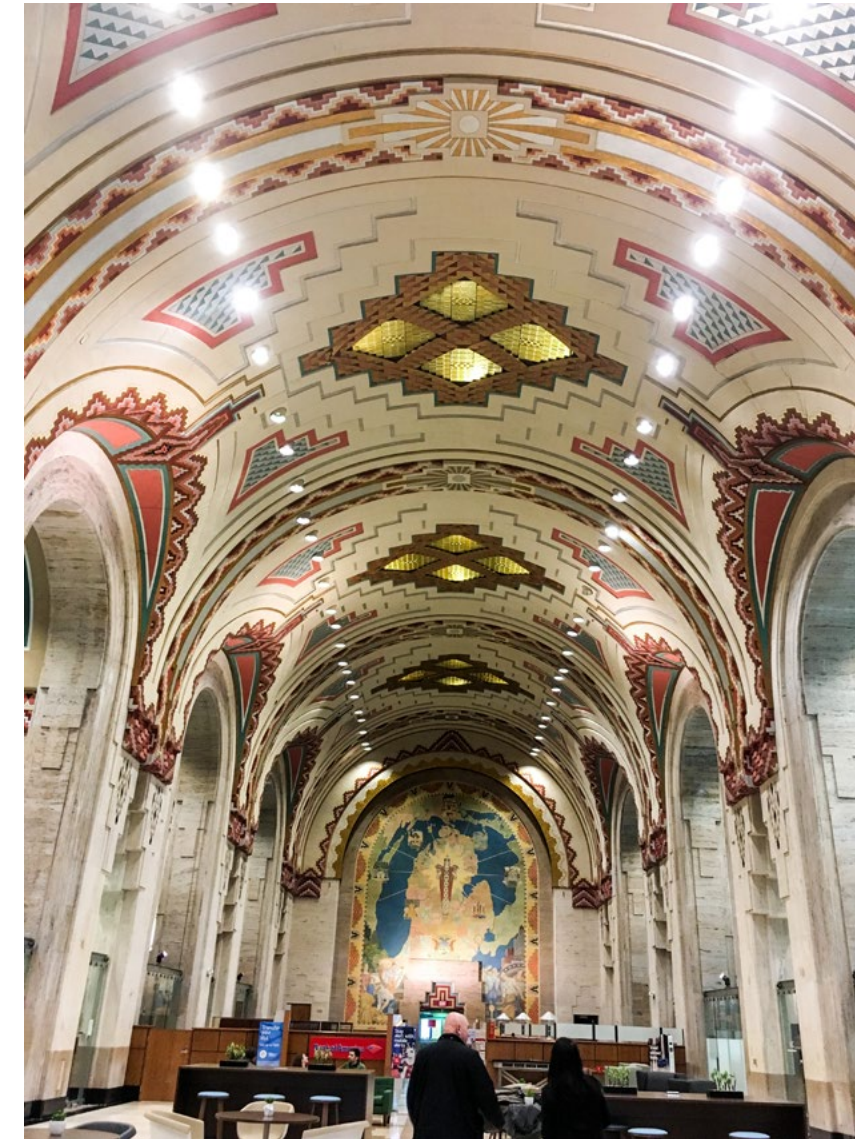
Modern efforts by Pewabic to advance community revitalization have historic precedent. "Women of the Detroit Arts and Crafts Society," of which Pewabic founder Mary Chase Perry Stratton was a leading member, in 1917 created the Folk-Handicraft Program to attempt to solve problems related to World War I in accordance with their aesthetic philosophy (Colby, 51). They recognized both a need for women laborers to replace men at war and a valuable skill-set the immigrant women then residing in Detroit, among the largest population in the country at the time. The Society valued the handicraft skills they'd developed in their home countries, skills the Society perceived as being devalued, according to Colby, by the "American way of life and the abundance of machine made goods." The program had three primary purposes: 1) to value traditional craft methods, 2) to employ women, and 3) to create goods locally that had previously been imported. They employed 30 women, half of whom they considered highly skilled at their particular craft. Present and historic efforts to provide meaningful community service reflect the overall goals of the Arts and Crafts Movement to support social improvement.

Since Pewabic is a designated National Historic Landmark, standards defined by National Park Service that govern historic building and landscape renovations provide guidance for potential landscape improvements at Pewabic. The standards define four categories for renovations: preservation, rehabilitation, restoration, and reconstruction. Preservation standards focus on maintenance and repair of existing historic elements. Rehabilitation acknowledges the need to alter or add to a historic property to meet changing uses. Restoration standards govern efforts to return a property to an historic configuration from a defined time period, removing evidence of later additions. Reconstruction recreates absent historic elements (National). Given that the historic landscape was not a prominent feature of the site—indeed the nomination form for Pewabic made no mention of the landscape—and that it could not have accounted for the future need for parking, the rehabilitation standard most directly applies to modern landscape renovations at Pewabic. The standards mostly target architectural renovations and aim to minimize disturbance of historic features. Perhaps the most relevant standard for the planning phase is a warning against changes that “create a false sense of historical development,” e.g. those that attempt to create a present-day recreation of an imagined historic element, especially one borrowed from another historic site (National). Thus design work should be informed by the past but create something out of the present day and for present day.

1. Detroit-area precedents

1) Detroit-area precedents

Guardian Building



Cranbrook House and Gardens



Christ Church Cranbrook



Photo Credit: Matthew Bertrand

Meadowbrook Hall



Photo Credit: Yihui Chen

Our Most Holy Redeemer Church



Photo Credit: Matthew Bertrand

2) Arts and Crafts Garden precedents

Cranbrook House and Gardens



Photo Credit: Matthew Bertrand



Photo Credit: Yihui Chen

Meadow Brook Hall



Photo Credit: Yihui Chen



Photo Credit: Yihui Chen

3) Revitalization precedents



Photo Credit: Yihui Chen

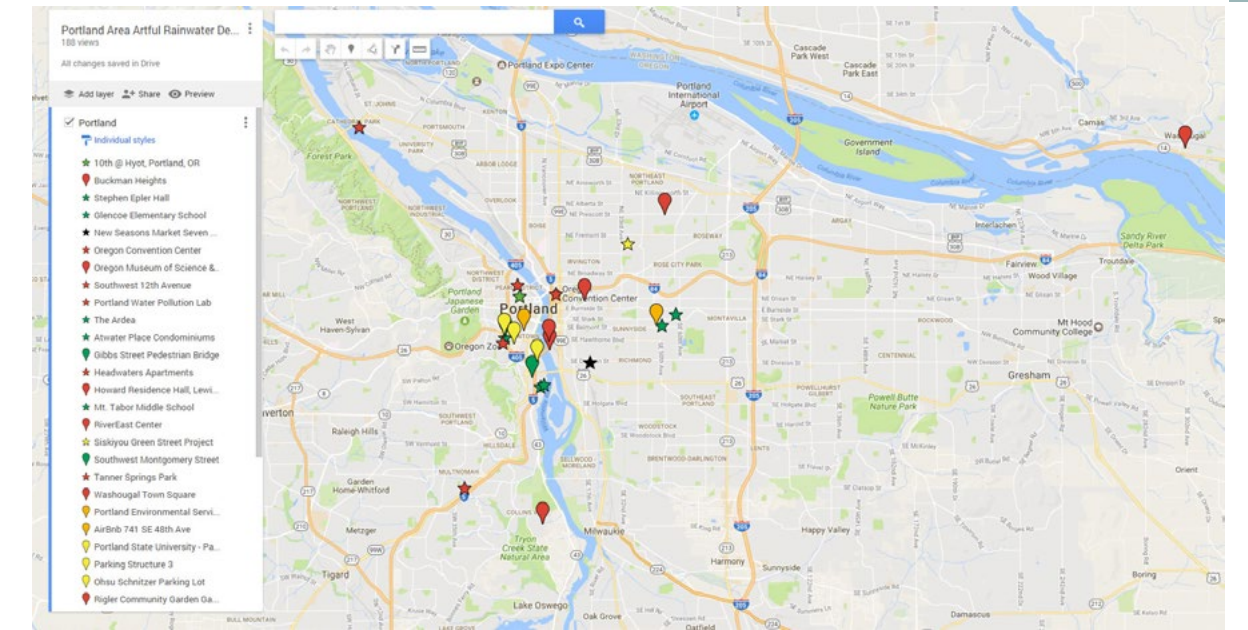
The Alley Project



Photo Credit: Yihui Chen

North Cass Community Garden

Figure - 38 Portland map for precedents visit



2. Precedents outside Southeast Michigan

1) Process

Artful rainwater design precedents throughout the city of Portland, Oregon. The team traveled to Portland, OR to explore models for artful rainwater design. While distributed stormwater management systems like rain gardens, green roofs, and bioswales have been in regular use for decades, the push for artful stormwater design is more recent, an example of eco-revelatory design practices designed to celebrate ecological processes and inspire users. Portland, OR is a leader in the U.S. for advancing artful rainwater design practices, in part due to its creative response to combined sewer overflow problems similar to what Detroit faces, offering a concentration of 20+ diverse sites to visit. Because designs are so site specific, it is important to visit such a concentration to better draw conclusions for how a design responds to a site's unique characteristics. In the Ann Arbor area, the government center on Huron Ave is one of the few sites of similar quality to the sites we plan to visit.

2) Results

During the team's three days in Portland, plus one team member's excursion to Seattle, we visited upwards of 30 sites aspiring towards artful rainwater management. These sites included the award-winning Mt. Tabor Middle School (Figure-39), 10th@Hoyt (Figure-40), the Water Pollution Control Laboratory, the Oregon Convention Center (Figure-41), and many more. We assessed a variety of installation types, including streetside basins, green roofs, public parks, private sites, schools, and a convention center. We quickly realized two major challenges in applying precedents from the Pacific Northwest to Michigan: Portland's mountainous terrain, while at times constraining of stormwater efficiency, creates opportunities for drama and artful stormwater celebration generally not available with relatively flat topography; and that many of Portland's more fastidious demonstrations would quickly cease to function if exposed to Michigan's freeze/thaw cycles.



Figure - 40 10th @ Hoyt in Portland



Figure - 39 Mt. Tabor Middle School in Portland



Figure - 41 Oregon Convention Center

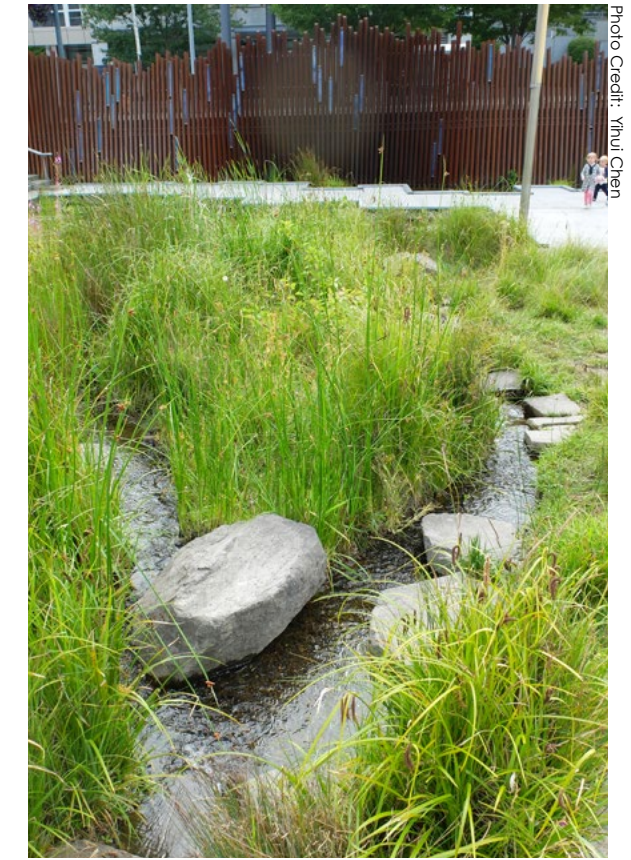


Figure - 42 Tanner Springs Park in Portland

Perhaps the most significant lessons we derived were as follows:

i. Never miss an opportunity to take advantage of manufactured elevation changes, especially through roofs. Anywhere that water falls a significant distance becomes an opportunity to create drama and visibility of water as a resource. This goal is especially significant in Detroit, where natural topography does not readily enable dramatic elevation changes. Falling water creates kinetic activity in the landscape, through its visual and aural features. It can also create movement in other landscape features, such as through water wheels. The Lorenz water wheel provides an example of a potential water feature that models the chaotic movement of wind and water. Dynamic movements in the landscape promote responses of fascination among landscape users, akin to responses to swaying grass or leaves fluttering in the breeze, which promotes health by reducing directed attention

fatigue according to Attention Restoration Theory (Kaplan, 1995).
ii. Use decorative hardscape as an aesthetic counterbalance for natural features. The stormwater features we studied in Portland and Seattle basically highlight post-industrial hardscape as visual attraction. We suppose that this might stem from a strong

engineering need towards early green infrastructure systems, or simply a response of low key to surrounding built environment. The retaining wall made of I-beam at Tanner Spring Park is an excellent example of the latter (Figure-42). As the park is filled with rural wetland vegetation, a rustic steel wall with dark colors on the back



Figure - 43 Stephen Epler Hall in Portland, OR

allows visitors to focus on the wetland itself.

However, sometimes with limited seasonal appearance of wet and drought tolerant plants, the aesthetic values of these green infrastructure can be reduced and correspondingly, not appreciated. The Stephen Epler Hall Courtyard

of Portland State University illustrates how cold-tone hardscape becomes overwhelming. Chances are that construction materials can be much more than metal, light gray concrete and rocks, so as to invigorate the courtyard as a more welcoming environment.

Pewabic tile and potteries can

be a splendid final touch to the hardscape of green infrastructure projects in Portland and Seattle. This is not only an efficient way to increase landscape visual aesthetics, but also call for public awareness towards stormwater management effort. Possible implementation could be on the facade of concrete blocks and seats.

iii. Do many with one. Stormwater facilities need not function only as “facilities”. Instead, build on stormwater management functions to include additional functions like aesthetics, making place, promoting a sense of well-being for human and so forth, to meet practical requirements while also adding value for site users.

Many possibilities exist to add multifunctionality to stormwater facilities. A brief list of might include:

- Create public spaces like pavilions or gazebos that also guide or collect rainwater
- Rainwater containers that can

create a soundscape during rainy days

- Lighting or interactive displays to promote the awareness of stormwater management
- Being an artful piece itself and at the same time promoting the appreciation to nature. Such as being combined with birdbaths, planters, etc.
- Other structures that might also have the opportunity to be combined with Stormwater features, like a shelter, a foot-bridge, etc.

The rain gutter in Seattle Vine Street (Figure-44) and rain sculpture in Portland State University (Figure-45) shows examples of how to combine stormwater facilities with artwork and architecture exterior decoration.

Likewise, there's also potential for Pewabic to combine their pottery and tileworks into these facilities as they serve as exhibition, and integrate art-based rainwater catchment design into their education.

Figure - 44 Vine street in Seattle, WA



Figure - 45
Portland State University,
Portland, OR



5. Visitor Survey (October 2016)

a) **Background:** Pewabic typically sees forty to fifty thousand visitors per year (47,000 in 2015). Of that total, roughly one third consists of tour groups -- local schools and tourists. Roughly half visit from the metropolitan Detroit region. A little under a third visit from outside the immediate region. Stronger awareness of visitor and supporter preferences should help orient design work towards enhancing future visitation, and in connecting site visitors to other amenities on the lower Eastside.

b) **Process:** Originally, we aimed to provide paper surveys to reach site visitors during their visits, with a goal sample size of 200 collected from July through September. However, feedback from Pewabic shifted the format towards a digital survey. Following the cancellation of the stakeholder design workshop, the concept underlying the visitor survey expanded from targeting tourists from outside the Metropolitan Detroit region to instead surveying people more connected with Pewabic by having opted in to receive Pewabic emails, as well as previously identified stakeholders. The survey ran in October of 2016.

c) Results

See appendices (Page 122)

6. Pewabic Staff Design Workshop (3/16/2017)

a) **Background:** We met with staff and board members to elicit design feedback on each of three concept designs exploring future directions for Pewabic's campus landscape.

b) **Methods:** We organized a powerpoint presentation to orient attendees to the project, its design process, and to step attendees through each of the three concepts. Participants also each received 8.5"x11" color printouts featuring each concept's illustrative plan and several associated perspectives. The handouts were intended to provide participants with a constant tool to reference each design, an anchor to help ameliorate the problem with slideshows skipping past essential content. Participants were encouraged to doodle on the handouts and leave notes for the team to collect afterwards. The team structured feedback discussions to occur after presenting each concept, and a final summary discussion



Figure - 46 Team members at Pewabic Staff Design Workshop

considering all three concepts together, taking notes on each of four easel papers so that comments would remain visible for participants.

Our intended deliverables also changed significantly mid-project, from a comprehensive master plan

to a series of alternative design concepts considering possible alternative futures for the Pewabic campus landscape. Soon after beginning site analysis work, we learned that Pewabic intended to purchase one or several adjacent parcels within the

next decade, purchases that would significantly redefine potential campus landscape configurations. These parcels include the adjacent Kidney Dialysis center, roughly 1.3 acres with close to 28,000 gross square feet of building floor space, as well as the house immediately northwest of Pewabic. Pewabic's current campus master plan, produced by Hamilton Anderson Associates in 2010, calls for purchase of the latter property, demolishing the current structure, and replacing it with a 26,000 gross square foot combined fabrication, administration, and education building. Given Pewabic's uncertainties in its future campus configuration, we adapted our final outcomes to reflect a series of alternative future scenarios, considering variables pertaining to parcel configurations and design styles. As such, our designs remain more conceptual in nature.



Photo Credit: Matthew Bertrand

Figure - 47 Board members discussing at the workshop



CONCEPT PLANS

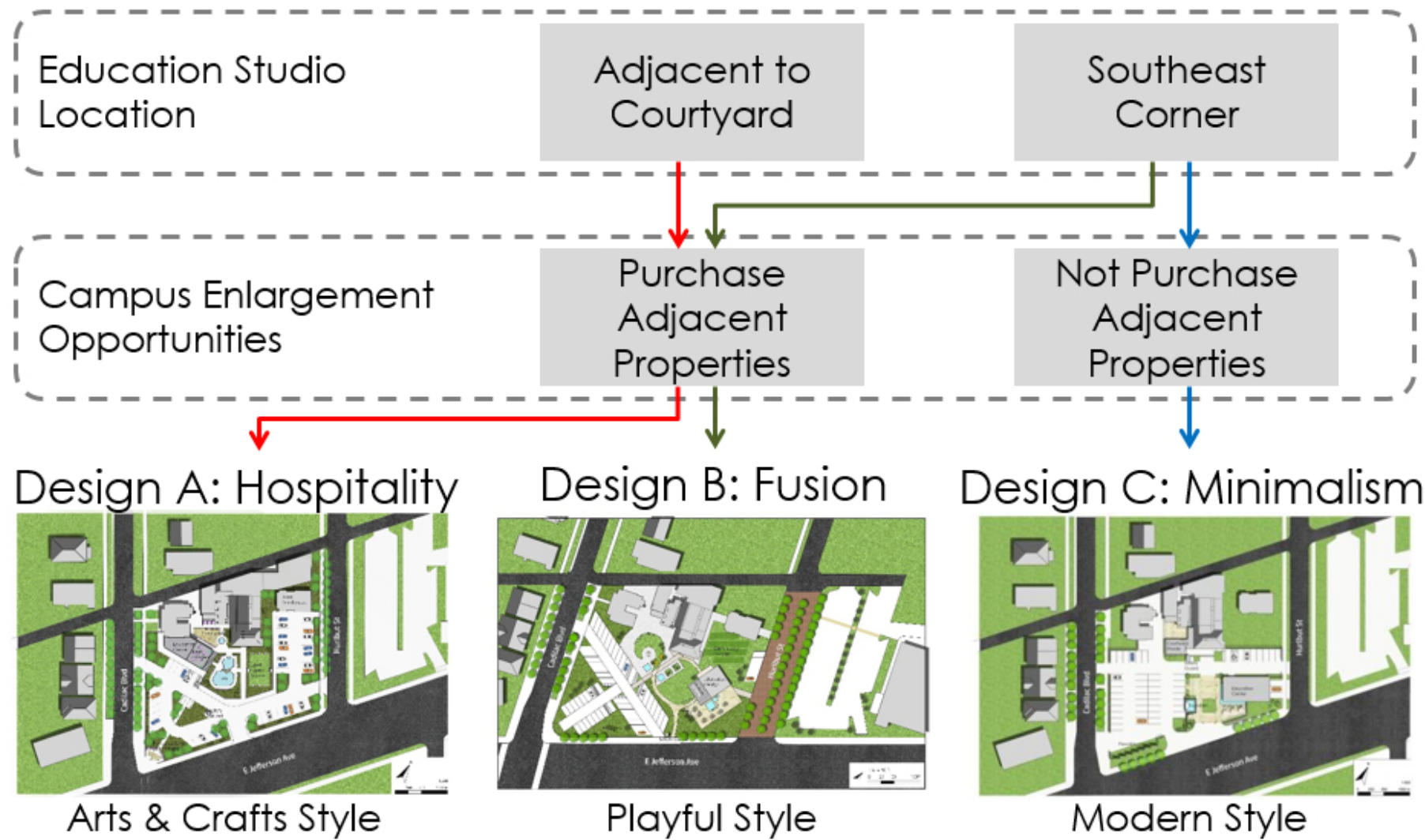


Figure - 48 Concepts overview

1. Overview

We developed a series of three design concepts, titled Hospitality, Fusion, and Minimalism, intended to explore the main variables identified in the design process so as to best inform future campus planning.

Perhaps most significant among the variables was the location of an envisioned 3,000 square foot education facility. The Hospitality concept placed the education building adjacent to the existing education courtyard, whereas the other two designs located the building on the southeastern corner of the site to facilitate access and visibility from East Jefferson Road.

The concepts also considered opportunities for campus enlargement. Both Hospitality and Fusion envisioned purchase of the residence immediately east of the historic building. Fusion also assumed purchase of the Kidney Dialysis center to the east across Hurlbut Street. Minimalism assumed no additional land acquisition.

A third variable relates to historic Water Works Park; Hospitality assumes that Pewabic will be granted permission to expand parking into Water Works Park adjacent to the historic Ladderhouse 14 building that Pewabic currently rents from Detroit Water and Sewerage Department.

The final design variable is garden style: Hospitality envisions an Arts and Crafts style; Fusion adopts more of a playful style; and Minimalism aspires towards a sparse, modern style.

While likely no concept will precisely envision Pewabic's ultimate decision regarding its campus landscape, these three concepts together will aid Pewabic to envision design implications of the choices it now considers.

Photo credit preceding page:
Pewabic Society, Inc.



Figure - 49 Birds eye view of key public spaces

2. Concept 1 Hospitality

The Hospitality concept assumes purchase of the residential parcel to the northwest of Pewabic's main historic building, the final parcel required to stitch together a complete block of property. The concept also explores Pewabic's relationship to Water Works Park across the street, where Pewabic currently rents the historic Firehouse Ladder 14 building, considering the potential to deepen Pewabic's relationship with its historic neighbor by adding additional parking near the firehouse and drawing connections with the ornate beauty of Hurlbut Gate. The concept draws heavily on the historic Arts & Crafts garden style, with some adaptation to reflect current context. Hospitality seeks to "roll out the red carpet" by prioritizing as much of the area in front of the historic building to serve as an aesthetic counterpoint through greenspace, displacing parking to the sides.

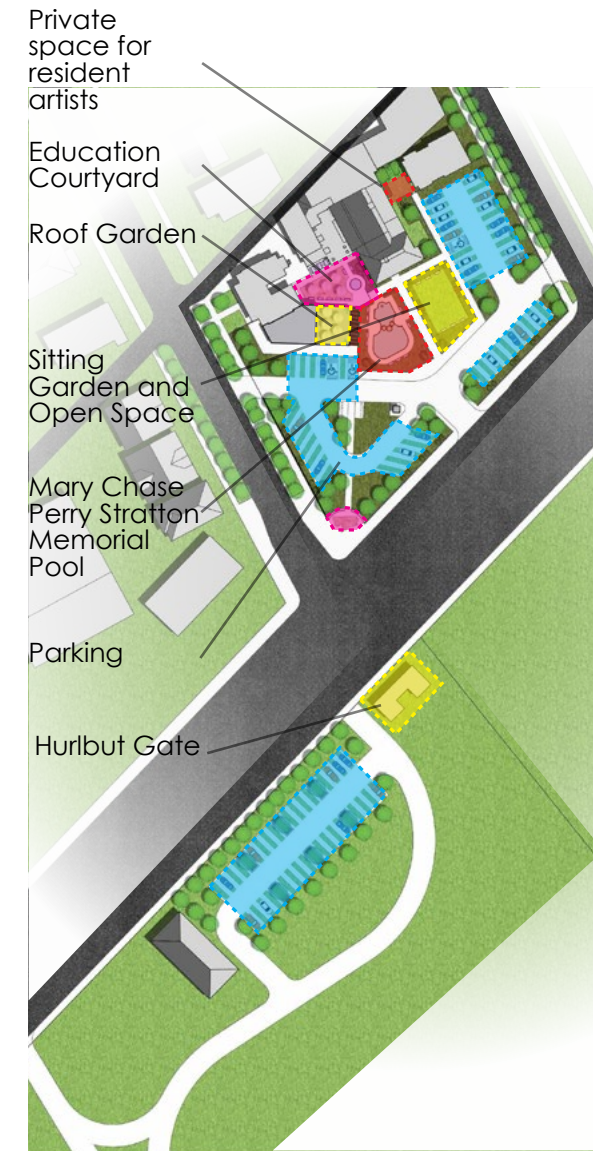


Figure - 51 Key Public Spaces



Figure - 50 Hospitality Concept Plan

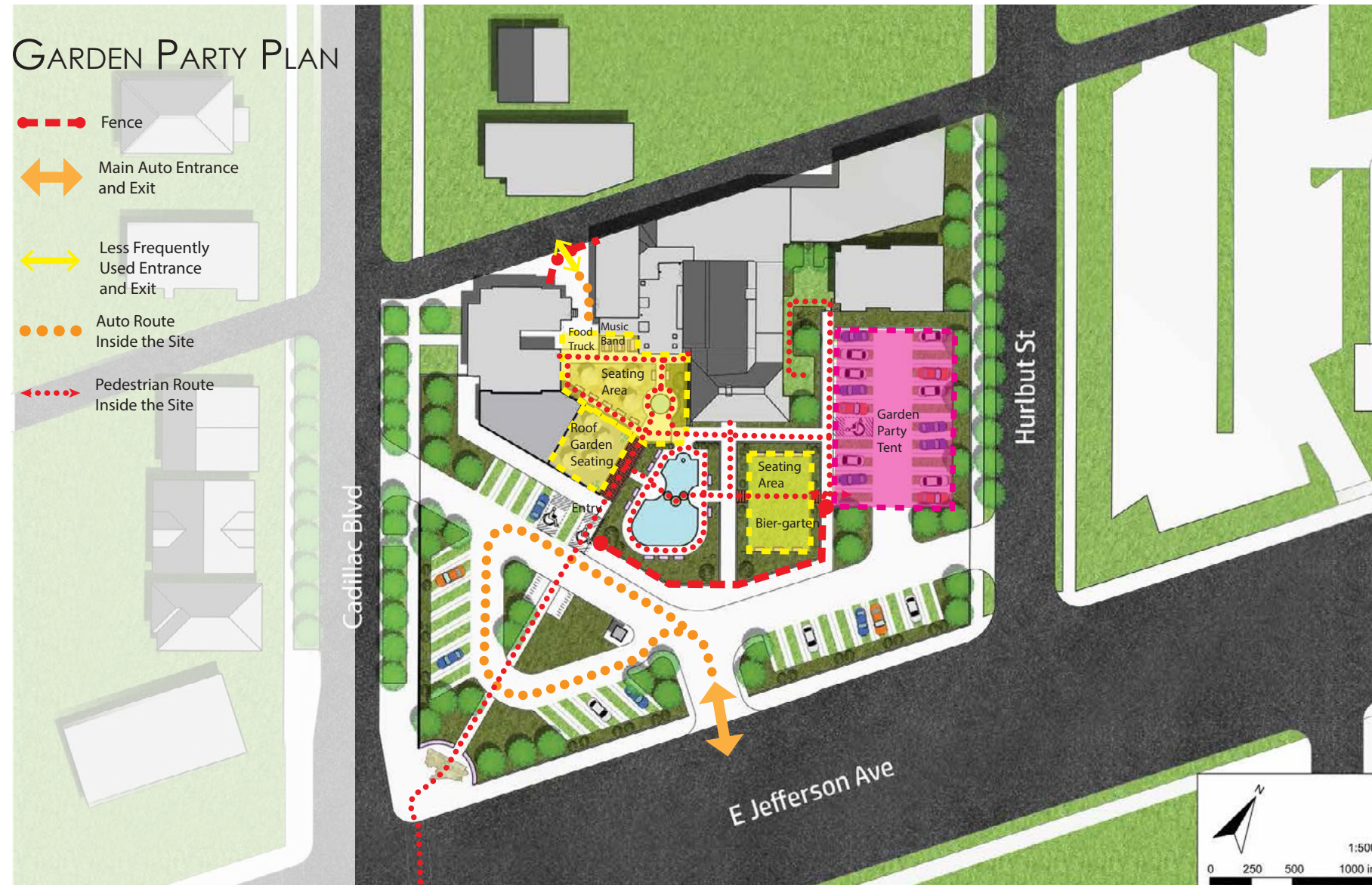


Figure - 52 Hospitality Garden Party Plan. Pewabic holds an annual four day garden party event every June. This schematic envisions new locations for major party elements.

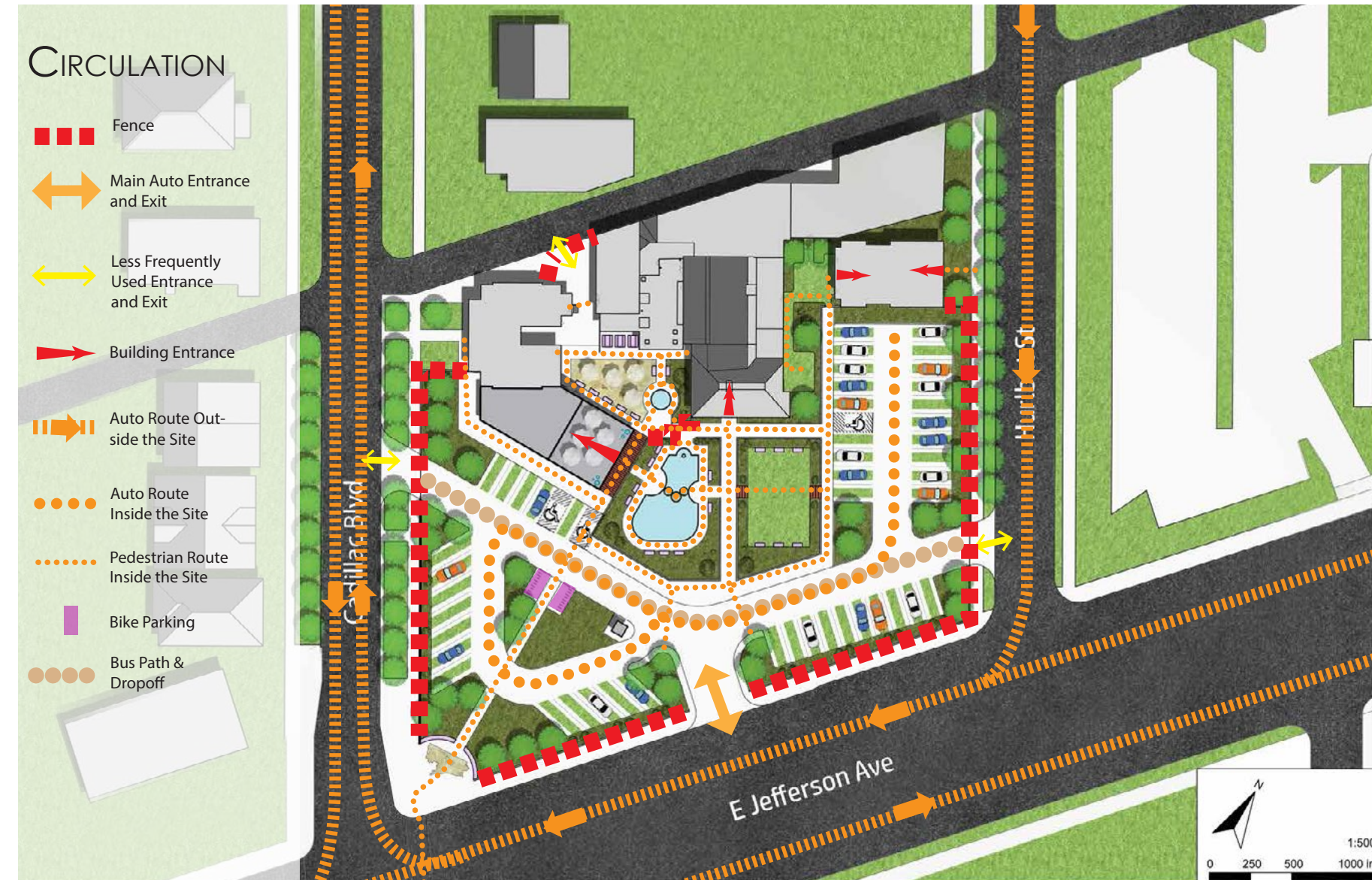


Figure - 53 Hospitality circulation plan



Figure - 54 Views on the education studio roof garden, Mary Chase Perry Stratton Memorial Pool with a statue of the founder, the inner courtyard pool, and the lawn open space.

Figure - 55 Dumbarton Oaks pergola



Photo Credit: Tamulevich, S., & Antonand, P. (2001)

Figure - 56 Dumbarton Oaks Pebble Pool (originally a shallow pool, now kept dry)



Photo Credit: DC Gardens (CC BY 2.0)

Figure - 57 Dumbarton Oaks fountain terrace



Photo Credit: James Detluek (CC BY-NC 2.0)

2) Arts and Crafts Garden Core

The site core area would feature a variety of garden areas drawing extensively on Arts and Crafts style garden precedents, especially from Cranbrook House and Garden and Dumbarton Oaks.

The roof garden would provide ample greenery in pots crafted at Pewabic. Similar pots could also be distributed throughout other core garden areas of the site, though likely security would become a concern (exterior fencing would need to be securable overnight). The image shown depicts an historic Pewabic planter pot (Figure-62) that was recently on display at Cranbrook Art Museum from the Gerald W. McNeely collection. Pots would be pulled back into the studio during the winter months, creating a lush indoor atmosphere.



Photo Credit: nothman05 (CC BY-NC 2.0)

Figure - 58 Cranbrook House bed and turf arrangement

Figure - 59 Dumbarton Oaks experience from within a linear pergola

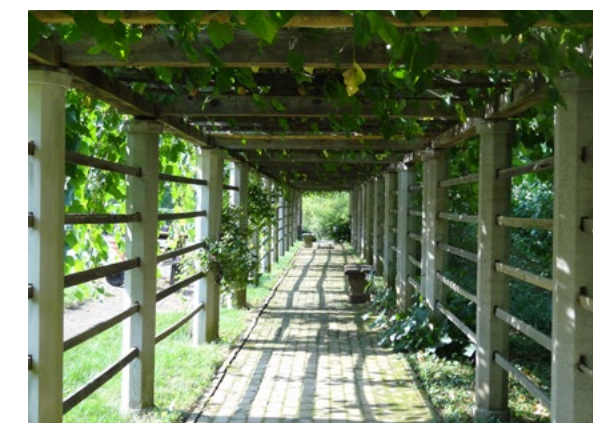


Photo Credit: Esther Westerveld (CC BY 2.0)

Figure - 60 Cranbrook House fountain



Photo Credit: Matthew Bertrand



Photo Credit: Matthew Bertrand

Figure - 62 Example Pewabic outdoor pot from Gerald W. McNeely collection

Figure - 61 Cranbrook House example of Arts and Crafts era statuary

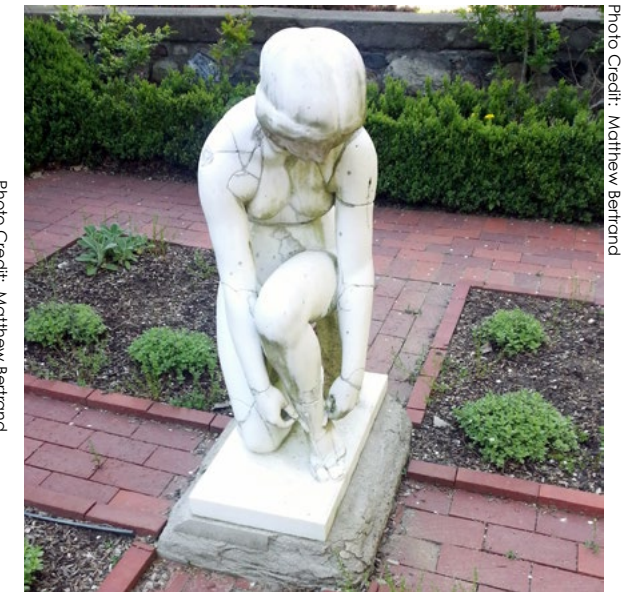


Photo Credit: Matthew Bertrand

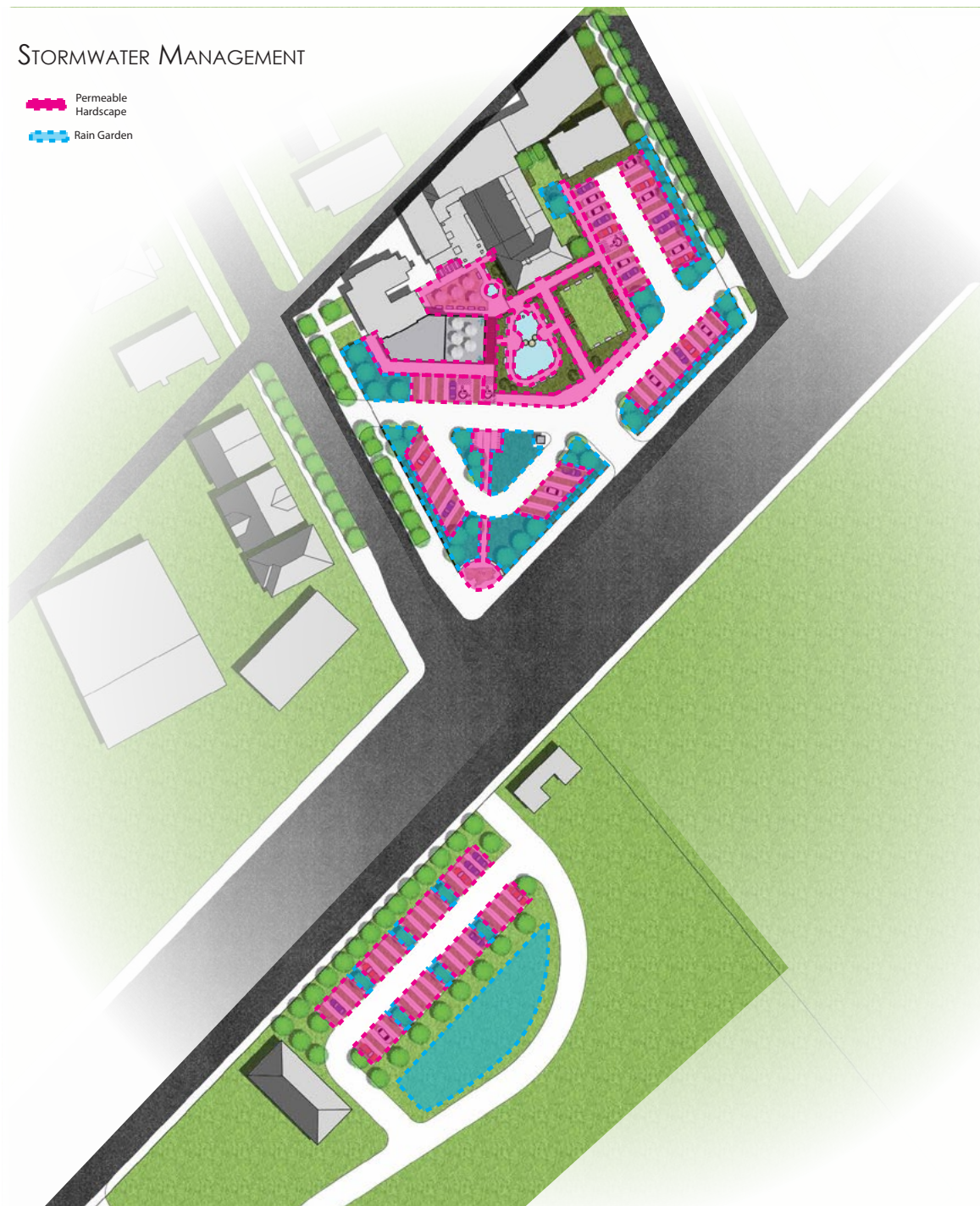


Figure - 63 Stormwater management areas

3) Stormwater Management

Pewabic's parking lot provides an ideal location for an exhibition of functional art in the Arts and Crafts tradition. Parking serves as one of Pewabic's most essential landscape functions, yet traditional asphalt paving tends to be a major eyesore and a source for significant environmental impact from stormwater runoff and pollution. Modern permeable paving options, combined with stormwater runoff bioinfiltration basins and tree cover, allow for a more aesthetic, functional space.

For Pewabic, the paver selection would ideally evoke the impression of a tiled surface, utilizing color combinations that would ensure an attractive space even in winter when the grass is dormant (see Figure-66). Grasspave would contribute a softer feel more evocative of nature. A notable example of grasspave incorporated into a parking lot is France's Zénith de Strasbourg (see Figure-64), which mixes strips of grasspave with more standard permeable pavers. Since grasspave often cannot handle daily



Figure - 64 Zenith de Strasbourg example of grasspave strips in parking area

Figure - 65 Permeable parking pavers that evoke the feeling of art tiles



Figure - 66 Example of negative space in which to maintain permeability for outdoor tile installations



treadware, locating the grasspave in the center of the parking strip where cars rarely drive creates a functional combination for daily parking lot use.

Walkway areas would be paved with permeable concrete. Ground surface areas featuring art tiles, like the Education Courtyard and Postcards from Detroit Plaza, would share an underlayer of crushed gravel for additional storage, and would likely be tiled with significant negative space around art tiles that could be permeable (See Figure-66).

4) Rain Garden Planting Styles and Palettes

Rain gardens shift in style moving from the site's outer edges towards the interior of the site. Outer edge rain gardens are more naturalistic in style, echoing meadow or prairie plantings with a heavy presence of grass to provide texture and perennial plants to provide variety throughout the growing season (Figure- 67 to 69). Plant selection would be predominately native to the area to provide a stronger sense of place, especially in relation to the Postcards from Detroit Plaza and to increase habitat value for insect-foraging bird species. Hibiscus moscheutos, closely related to the hollyhocks beloved by Mary Chase Perry Stratton and featured in the original Pewabic landscape, might also fit well into the rain gardens (Figure-70 and 72). The central rain garden is more classically ornamental in style, requiring more maintenance

but providing an anchor of connection between the central site and the outer rain gardens; alternatively, the final design could just as easily flip this concept to bring draw the more natural style closer towards the central site. Regardless, plant selection would need to be able to tolerate a typical rain garden environment, e.g. occasional inundation up to 6" in depth (3" if soils infiltrate poorly). The interior gardens would feature a mix of native and more traditional ornamental species, ideally drawing connections with the rain garden spaces while also connecting with the plant palette of the Arts and Crafts tradition. At the participatory design workshop at Pewabic's garden party, one supporter couple gushed about a style of hosta they labeled "Pewabic blue," which could easily be featured in the site's core area (Figure-71)

Figure - 67 Naturalized style at Elizabeth Carruthers Park in Portland, OR.



Figure - 68 Planting style at Tanner Spring Parl in Portland, OR. Hardscape effectively frames dynamic native plant palette.



Figure - 69 Orgeon State University Campus wet shade planting palette.

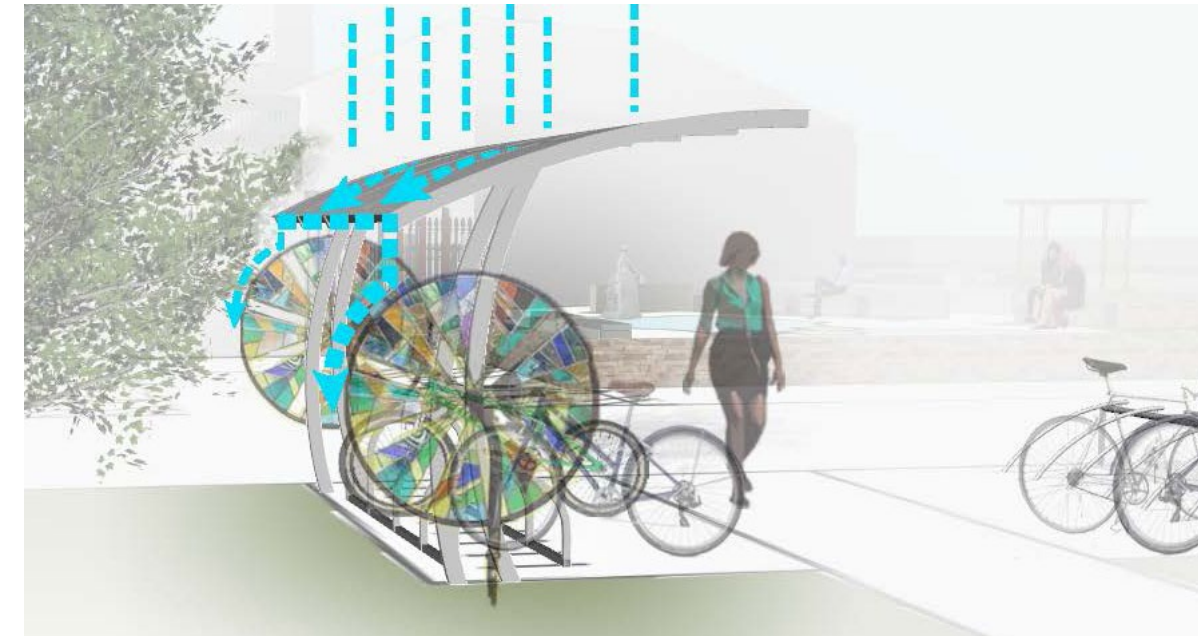


Figure - 71 Hosta identified by Pewabic garden party visitor as "Pewabic Blue," possibly suitable for the central garden space

Figure - 72 Mary Chase Perry Stratton next to an historic planting of hollyhocks, apparently one of her favorite flowers.



Figure - 70 Swamp mallow (*Hibiscus moscheutos*), an excellent native plant for rain gardens that is closely related to hollyhocks.



5) Bike Parking and Kinetic Stormwater Art Installation

We envision a bike shelter for Pewabic that serves as a focal point to celebrate Detroit revitalization. Our key inspiration, the Tanner Springs shelter, models an opportunity to engage with stormwater by taking advantage of the elevation change provided by the roof structure to create drama with water as it falls to the earth (Figure-73); that it shelters a working piano further contributes a note of playful inspiration as evanescent as the water itself (Figure-74). Opportunities for manufactured drama and play are especially critical in Detroit for its relative flatness. The Pewabic bike shelter serves as a point for active celebration of rainwater as a resource, where visitors best recognize the mutualistic relationship between people and their sustaining environments. Potential application of a Lorenz Water Wheel celebrates Detroit's history as a center for manufacturing and innovation, providing opportunity to reflect on the often-chaotic dynamics that interact to move climate and the natural world, including human societies (Figure-75).



Figure - 73 Tanner Spring shelter railroad tie stormwater conveyance

Figure - 74 Piano under shelter



Figure - 75 Example stormwater wheels



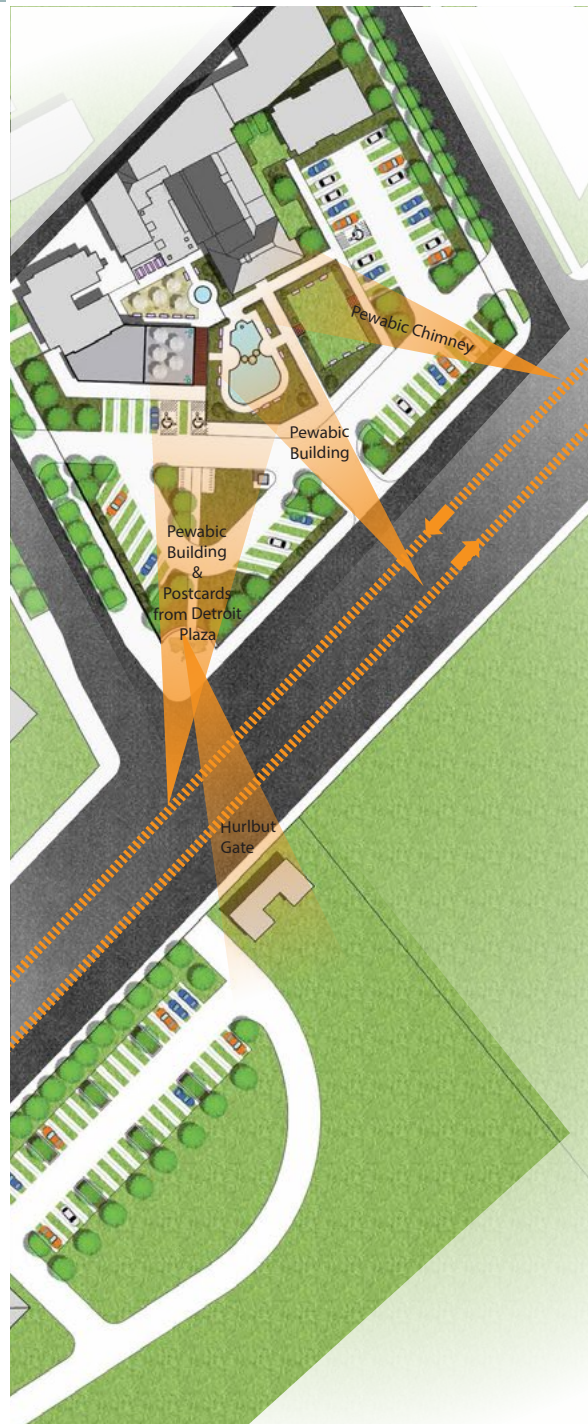


Figure - 78 Signature views



Figure - 77 Postcards from Detroit Plaza

6) Postcards from Detroit Plaza

The Postcards from Detroit Plaza creates a public monument to Detroit that provides a focal view of Pewabic's historic structure and that activates views of the recently renovated Hurlbut Gate across East Jefferson Avenue (see Figure-76).

To create the plaza, we envision a public campaign engaging citizens of Detroit in choosing and designing future Postcards from Detroit Tiles. Our survey of supporters provides a

Figure - 76 View of Hurlbut Gate from Plaza



Photo Credit: Jax Stumpes

model of a participatory idea generation process that should advance arts-based revitalization goals of improve positive community self-image (Figure-79).

Another approach might be to pick a theme (for example, Motown) and to encourage community submissions suggesting possible designs for an art tile. Current tile designs in the Postcards from Detroit series focus on major Detroit monuments likely of universal acclaim (e.g. the Belle Isle Bridge, Eastern Market, and the Michigan Central Depot), whereas from a revitalization standpoint Pewabic might provide stronger contributions by highlighting and celebrating elements of Detroit less universally acclaimed (Figure-80).

The supporter survey suggests most strongly a series of tiles celebrating the historic neighborhoods of Detroit, which are lesser known outside of Detroit yet almost certainly each feature singularly powerful histories with opportunities for compelling art tiles.



Figure - 79 Supporter-generated ideas for future Postcards from Detroit tiles.

Figure - 80 Current examples of Postcards from Detroit tiles and other Detroit tiles.

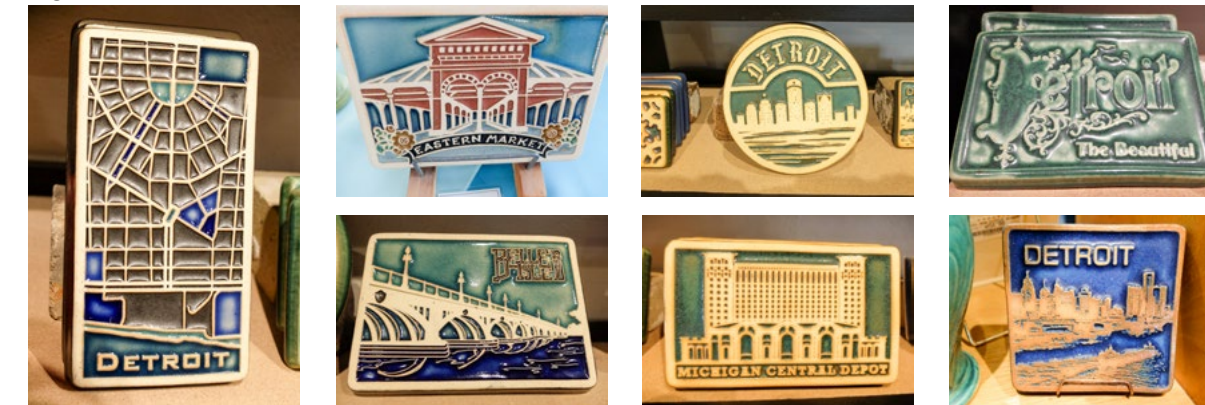


Photo Credit: All tiles, Matthew Bertrand

7) Hospitality Concept Identified Strengths

Staff and board members appreciated the diversity of public spaces provided by the concept, as well as the attention paid to providing close building access for people with disabilities. Staff members requested a private space, which might best function in the small garden space provided immediately east of the historic building that connects with the future artist residences. Staff and board appreciated how the Postcards from Detroit Plaza, especially with the north/south axis connecting it with the heart of the Hospitality concept design, fosters stronger connection with the beautiful yet under-utilized Hurlbut Gate.

8) Opportunities for Improvement

One board member expressed concern for the costs of maintaining the pool, suggesting instead that the area serve as a sculpture garden. The model for the pool, the pebble garden at Dumbarton Oaks, is now kept dry year round, so there is ready precedent for a dry version of the pool. The pool could also be designed to provide stormwater detention, perhaps with overflow to underground storage to increase overall capacity while still maintaining a shallow feeling. The tile could also be designed to evoke a feeling of water, as in the work of the UK artist Gary Drost, thereby demonstrating respect for the Arts and Crafts tradition while reducing associated costs.

Staff members expressed concern about security for the site. The design team responded by adding an interior gate to protect the education courtyard and its two kilns. However, more attention may need to be given to security for the entire lot. There is potential to incorporate additional fencing along the northern edge of the Postcards from Detroit Plaza, maintaining the plaza as public space while also allowing Pewabic to maintain control over the interior spaces. Ideally this fencing would avoid negative symbolism and aesthetic

appearance of a walled fortress by creating an artful mixture of transparent views and hardscape for art tiles.

Another board member expressed concern for the limited availability of parking spaces without participation by Detroit Water and Sewerage Department (DWSD) in renovating Water Works Park, which he viewed as unlikely at best. Some board members also expressed concern for the visitor experience of crossing East Jefferson Avenue, one of Detroit's eight-lane boulevards, although this concern might be alleviated by the planned road diet. Perhaps the idea would gain more traction were the parking lot kept private for Pewabic staff only, with appropriate security measures. Or, perhaps increasing design function might be more enticing, creating additional green infrastructure demonstrations in keeping with DWSD's public education goals, possibly also with public green space and playground facilities to increase utilization of the parking area outside of standard working hours.

The Fusion plan depicts a fusion of kinetic motion, fanciful shapes and artful landscaping elements to create an engaging attraction. Pewabic would serve as a location of interest for members, visitors and neighborhood residents to enjoy not only the ceramic arts inside the Pewabic buildings but also the outdoor campus itself. The concept significantly enhances Pewabic's visibility from East Jefferson Avenue and its prominence in the greater Detroit community. Fusion adds a number of small spaces that support a variety of uses and moods, so as to extend visitor's staying time. This concept assumes acquisition of the lot immediately adjacent to Pewabic's historic building, as well as of the vacant building located across Hurlbut Street, fusing together a far larger campus landscape. Fusion explores how to effectively merge these disparate pieces, working to enhance communication and connection between these sites.

1) Key visual representation

A close-up view of the courtyard space and the soft tiles made of plants and water with the jumping fountain feature on both side of the main walkway to the Pewabic building.



Figure - 81 A close-up view of the courtyard and main walkway

2) Plan

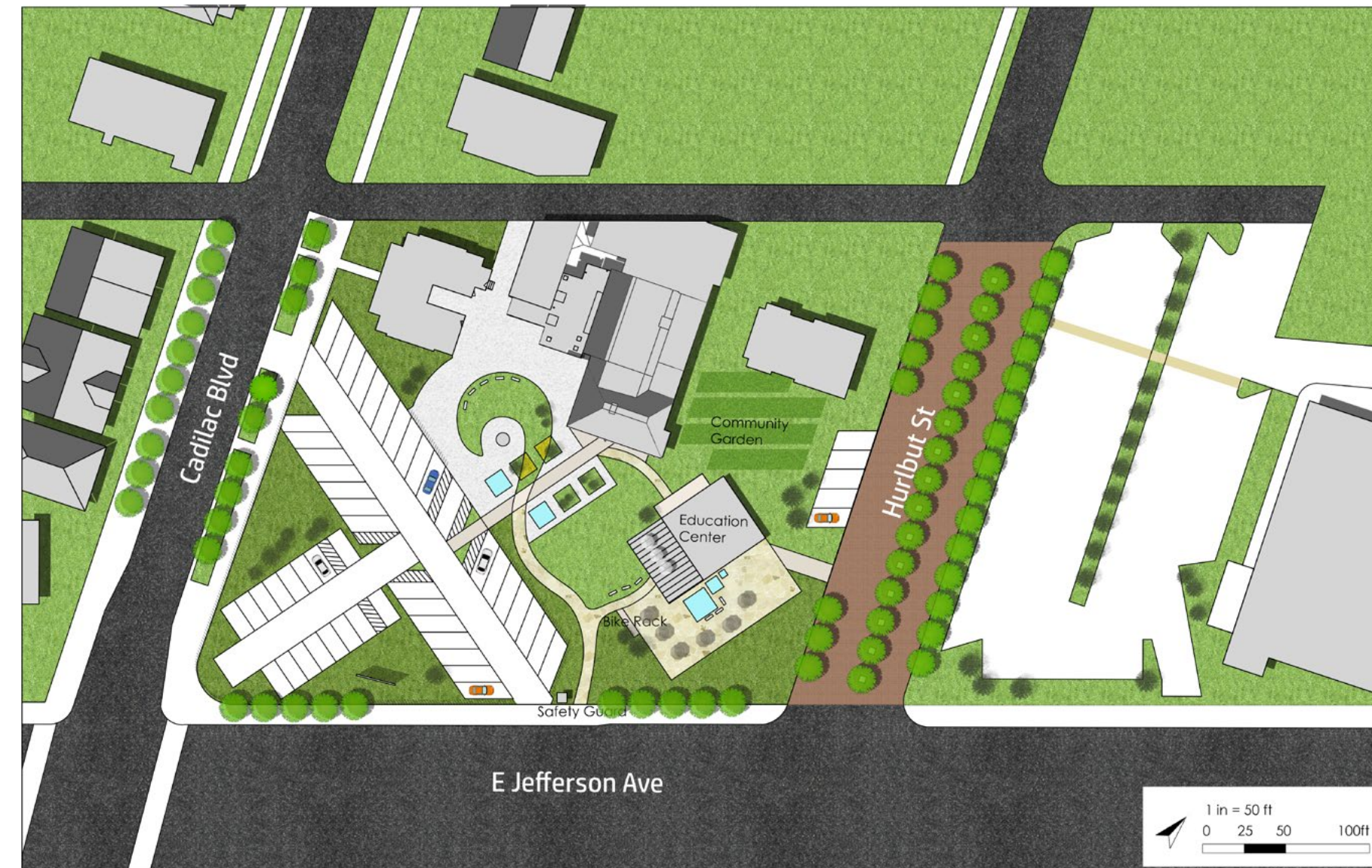


Figure - 82 Fusion plan

3) Schematic diagrams

i. Circulation

The vehicle routes and pedestrian routes are completely separated to ensure safety in this plan. There would be one main entrance (on E. Jefferson) and one main exit (on Cadillac) and small gates for designated use (garbage, food cart, pedestrians, etc.). And a safety guard house will be set at the main entrance to surveil the whole site. The angled main vehicle route forms blunt turning angles with both streets (going from east and exit to north) and ensures a large turning radius for buses. Visitors exiting from vehicles can directly enjoy the featured view before entering the main Pewabic building.

Following purchase of the additional parcels, the segment of Hurlbut street between the two lots would be retrofitted, transforming it into a two-way street to help vehicles navigate around Pewabic and access the east parking lot from East Jefferson Avenue directly without detouring. Curbs will be removed

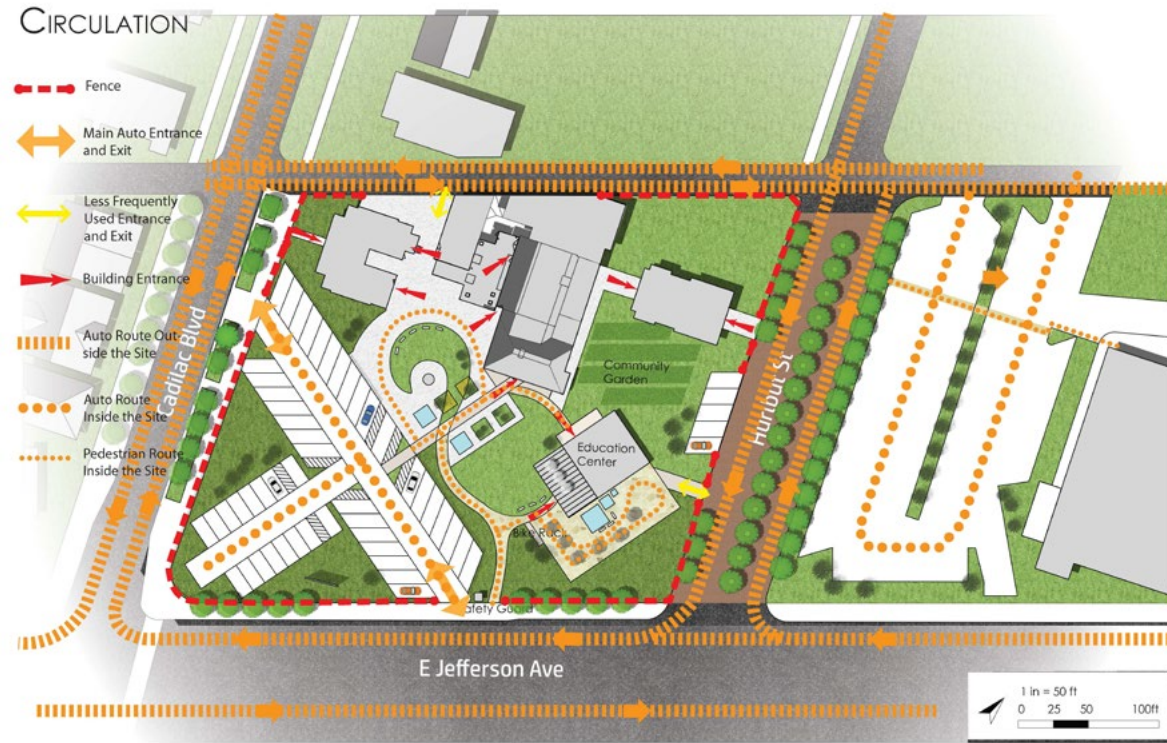


Figure - 83 Fusion circulation map

for better east-side accessibility, and street plantings would be serving as partitions between vehicle routes and sidewalks. This segment of street would also be re-paved

with brick pavers, which have an outstanding effect on speeding down passing vehicles and increase the permeability to reduce stormwater runoff.

ii. Public space

A number of different public spaces for different uses are featured in this plan, for those who may want to have some outdoor quality time in Pewabic and for staff to have some outdoor lunch spaces.

The current gravel courtyard is doubled in area, and added in a sitting lawn surrounding Mary Chase Perry Stratton's statue. The added area can serve as a seasonal exhibition yard or sculpture garden. Also the courtyard is now more open providing easier access for loading/unloading. Across the walking path, there would be another sitting lawn that can be used for public gatherings or activities. With its central location visible and accessible from multiple directions, the sitting lawn could be used together with the new studio's roof garden and paved outdoor lunchroom during performance activities. The outdoor lunchroom also features a stormwater storage facility installed with Pewabic tiles. The lunchroom itself can also accommodate



Figure - 84 Fusion public space map

food carts for the convenience of Pewabic staff and visitors, also possibly a way to attract people nearby thus promoting communication. With the sound of water made by the jumping fountain audible across the site, a calming and cool feeling

would settle over those enjoying the outdoor Pewabic campus.

By the adjacent residential house, the concept places a community garden as a good way to promote fusion between Pewabic and its neighborhoods.

iii. Garden Party Use

During the Garden Party, part of the parking space will be used for sent setting, and only the main entrance will serve as both entrance and exit.

The public spaces would serve as different activity areas: the courtyard is mostly used for sitting and exhibition; main sitting lawn can be musical performing stage since it can be seen from multiple directions; the outdoor lunchroom would hold food carts and concession stands for visitors.

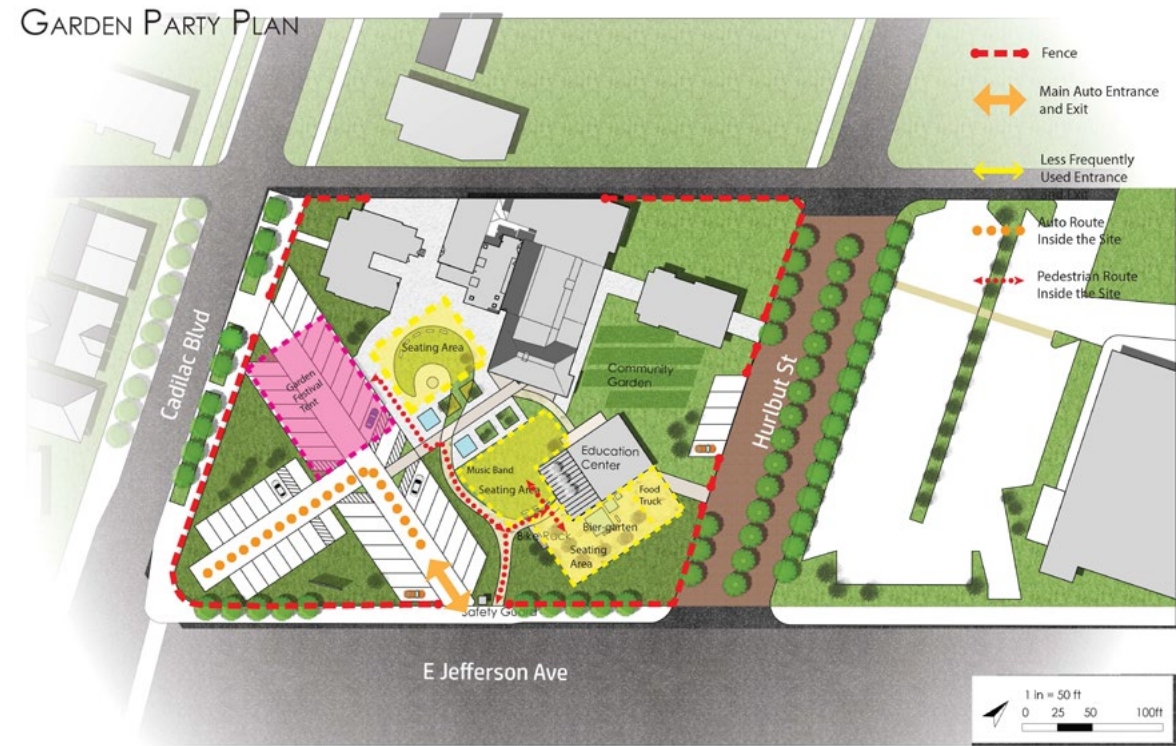


Figure - 85 Fusion Garden Party map

iv. Stormwater management

In compensation of the large area of parking lots, natural planting areas are set around the parking lots in the current site for better permeability. And the stormwater storage facility by the new building would collect rainwater from its roof, holding it before letting it slowly seeping underground.



Figure - 86 Fusion Stormwater management map

v. Signature views

Besides the Pewabic main building's chimney that serves as a key landmark visible across the site and beyond, other concept features would also provide key wayfinding assistance for passers-by on E. Jefferson. The tiled stormwater feature and the brick-paved Hurlbut Street would serve as view guides that accentuate the chimney, somewhat obscured for how deeply recessed it is into the site. The front of the main Pewabic building is now cleared of view obstructions (tall plantings, high/dense fence, etc.) and new features such as the clear tiled logo, planting tiles and jumping fountain delight without distraction. The new Pewabic campus landscape should easily absorb the attention from people with the featured views aided by a soundscape.

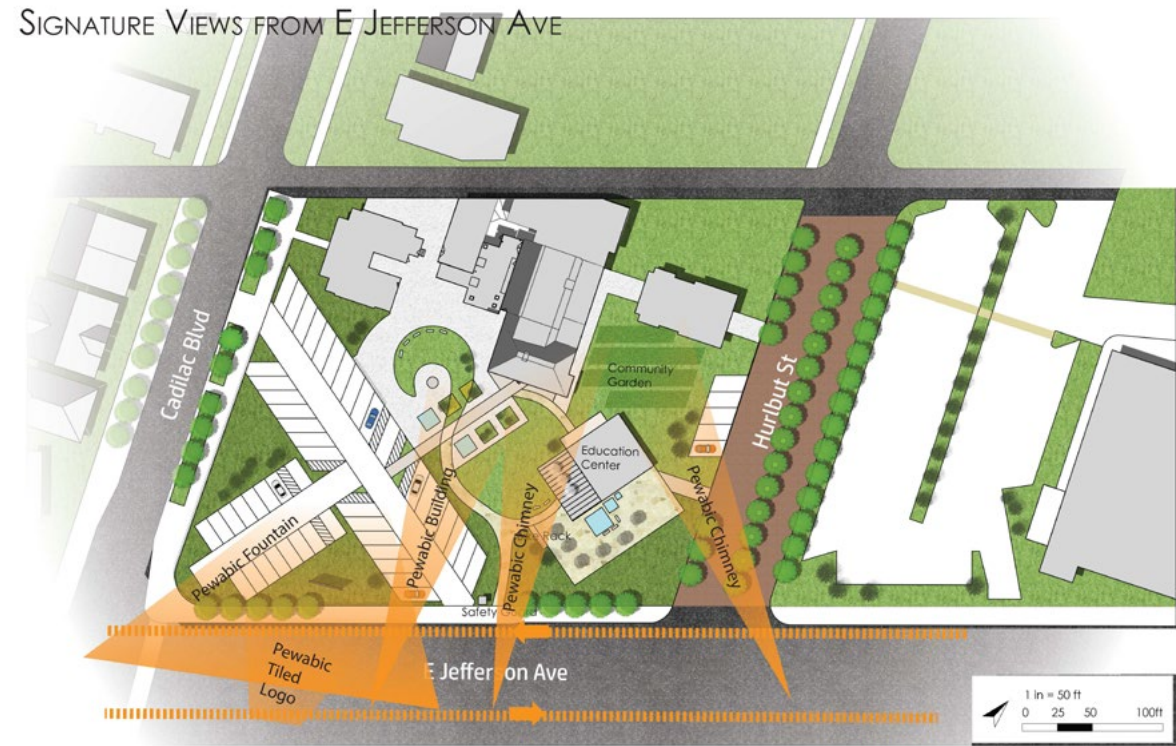


Figure - 87 Fusion Signature views map



Figure - 88 Pewabic building



Figure - 89 Axis driveway/walkway



Figure - 90 Clear Pewabic tiled logo



Figure - 91 Pewabic chimney, new building

4) Associated imagery

i. Tiled Planters (Figure-92)

This could be used at planters in the community garden and the water storage facilities by the new building, as part of promoting Pewabic's products and adding to the complexity of the garden space. Because of the flatness of Pewabic campus, using large areas for tile installation would be relatively expensive. On the other hand, using small and creative elements for tile installation would hold more opportunities for showcasing different categories of Pewabic's products.



Figure - 92 Tiled planter

Photo Credit: houzz.com

Figure - 93 Tiled fountain wall and floor



Photo Credit: Yihui Chen

Figure - 94 Tiled fountain wall and floor



Photo Credit: macalusoopools.com

ii. Tiled Fountains (Figure-93 and 94)

With several precedents seen in and out of the Detroit area, fountains with tiled walls and floor are common and effective ways of showcasing both the tileworks and beautifying the fountain with the optical effects of the tiles and water.

iii. Art & Craft Style Elements

Despite the slightly fanciful style of this concept, the element layout for the path entering the main building mimics the Arts & Crafts style garden (Figure-96) by creating a symmetrical form of landscaping and small sized flower borders, intensified by the jumping fountain. This view can be enjoyed while traveling to and from the historic building and also guides the view from Hurlbut Gate to Pewabic building. The square planting beds hold opportunities for novel annual planting combinations which can be changed occasionally. By exploring planting textures and patterns, different feelings of the campus can be rendered for visitors.

The idea of soft tiles is inspired by the sedum frames (Figure-95) Pewabic used for courtyard decoration during the garden party, and similar decorations seen in Portland. By altering the plants in those beds, Pewabic may also use these beds as mimicking their own tile patterns.

Figure - 95 Sedum tiles spotted in Portland



Photo Credit: Xevy Zhong

Figure - 96 Arts and Crafts style planting



Photo Credit: architectdesign.blogspot.com

5) Identified Strengths

Despite the slightly fanciful style of this concept, the element layout for the path entering the main building mimics the Art & Craft style garden by creating a symmetrical form of landscaping and small sized flower borders, intensified by the rainbows created by the jumping fountain. This view can be enjoyed while traveling to and from the historic building and also guides the view from Hurlbut Gate to Pewabic building. The square planting beds hold opportunities for novel annual planting combinations which can be changed seasonally or yearly. And by exploring planting textures and patterns, different feelings of the campus can be rendered for visitors.

The idea of soft tiles is inspired by the sedum frames Pewabic used for decoration in the courtyard during the garden party, as well as by similar decorations observed in Portland. By altering the plants in those beds, Pewabic may also use these beds as mimicking their own tile patterns.

6) Opportunities for improvement

One main concern for the staff members about this plan is the distance between the kilns and the new education center, in that the heavy tiles would be carried all the way west which might be inconvenient. For solving this concern, switching the functions of the current office building and the new education building would possibly work. Another concern is the intensity of the tiled logo structure, if made of normal glass, it might face the threat of vandalism. In this case, since the logo will be installed near the edge of Pewabic campus as an attraction for passers-by, stronger materials would be prioritized for it, such as security glass, or acrylic boards.

There are also suggestion for the opportunity of developing “soft fence” by the use of planting around part of Pewabic campus. At the same time the security issue of Pewabic should also be well considered.

4. Concept 3 Minimalism

By maintaining the current parcel configuration for Pewabic's campus landscape, the Minimalism concept focuses on how to maximize benefits with the least changes to existing conditions. The concept envisions creating a series of functional zones oriented around a new education studio located on the southeast side of the block, such as an exhibition courtyard and an entertainment courtyard. The boundaries between each functional zone provides multiple functions, such as the logo tile wall as a fence of the campus, the wall fountain separating parking lot and courtyard, and the waterfall fountain as a sitting space. In the meantime, all the other eight design goals have been addressed in this plan.

1) Key visual representation

Figure - 97 Panoramic view of sitting garden





Figure - 98 Minimalism Plan

3) Schematic diagrams

i. Circulation

The circulation system is all about being logical and user friendly. Automobile mobile routes are separated from pedestrian routes by condensing all outdoor activity space in the middle, and assigning one specific driveway with entrance and exits on both sides for large truck and bus loading. ADA accessible parking spaces directly connect to the main building, and are in close proximity to the future education building.

Safety is of utmost concern in the circulation design. The entire campus can be secured through provided walls and fencing, and generally only the south entrance is opened during the day. At the same time, a security guard building is set close to main building entrance and Education Courtyard, with clear views to south entrance.

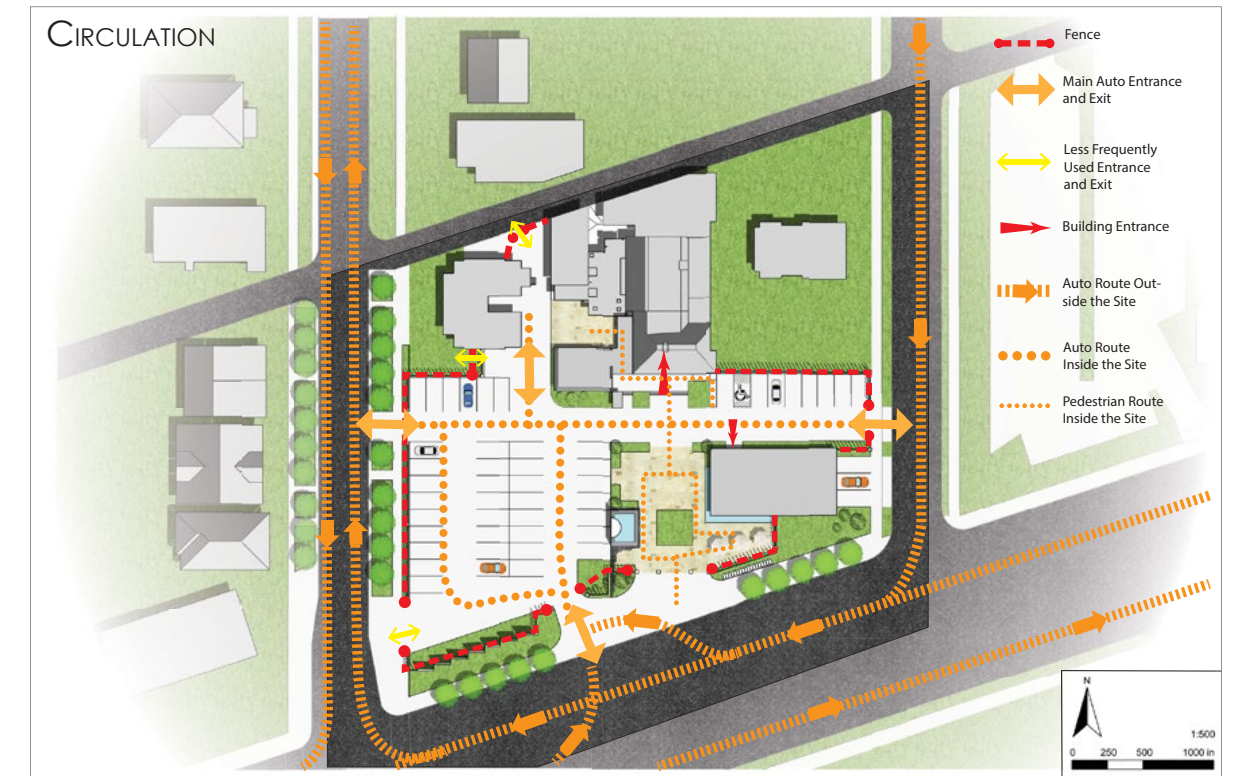


Figure - 99 Minimalism circulation map

ii. Public Space

Three courtyards will serve for all outdoor activities with different characteristics and feelings.

First, the Entertainment Courtyard, which is what visitors and staff will experience right after the entry, is featured for a relaxing and joyful environment. Visitors will enjoy the view of Pewabic main building with its front new garden featuring a parterre. Sitting next to waterfall pool, they will find the sound and views of flowing water relaxing and calming. Annual plants in concrete masonry unit covered with Pewabic tiles that extends all the way to outside the fence from the wall fountain make an attractive corner.

As they approaching the building entrance, the outdoor pottery exhibition in a square courtyard will catch their attention. This courtyard is designed with less landscape features and more perception of Pewabic building front facade, which helps concentrating visitors attention to the art pieces and Pewabic. During the Garden Party,

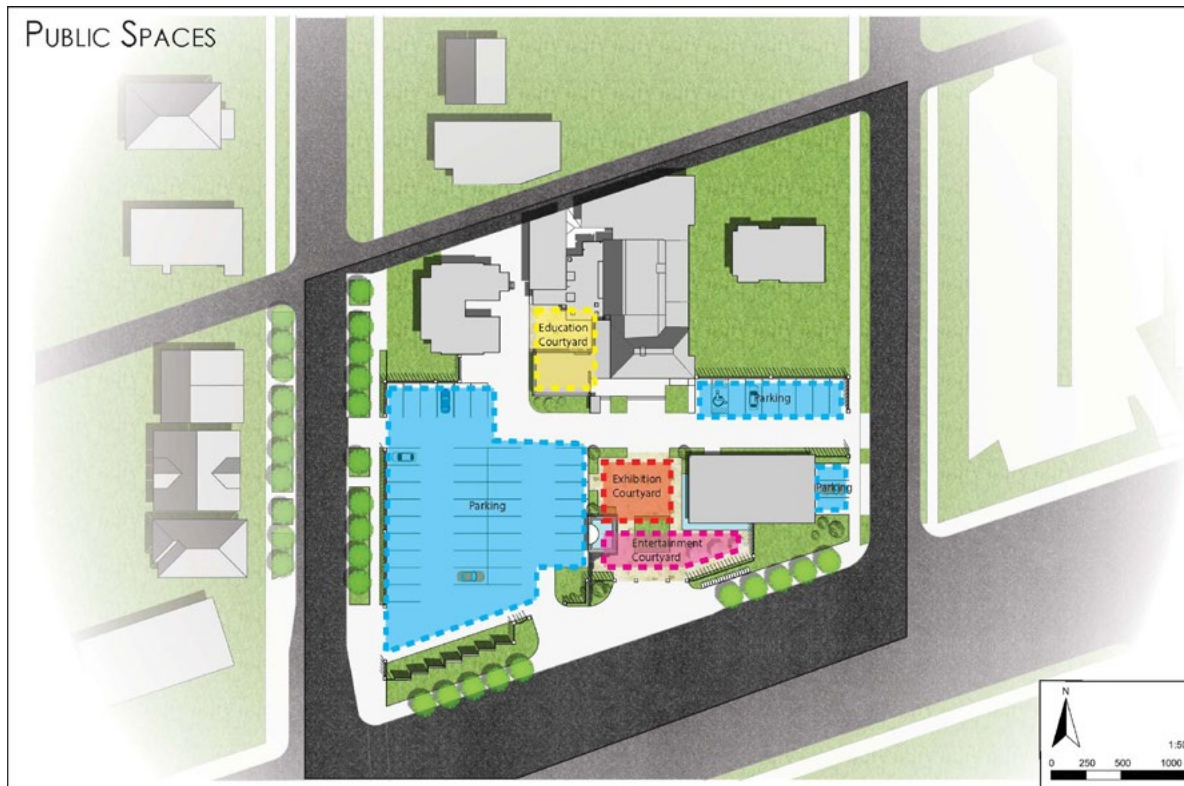


Figure - 100 Minimalism public space map

it can also serve as an extension to the Entertainment Courtyard and accommodate food and drinks.

Finally, the Education Courtyard features a new shade structure to provide for all-weather use.

iii. Garden Party use

See Figure-101.

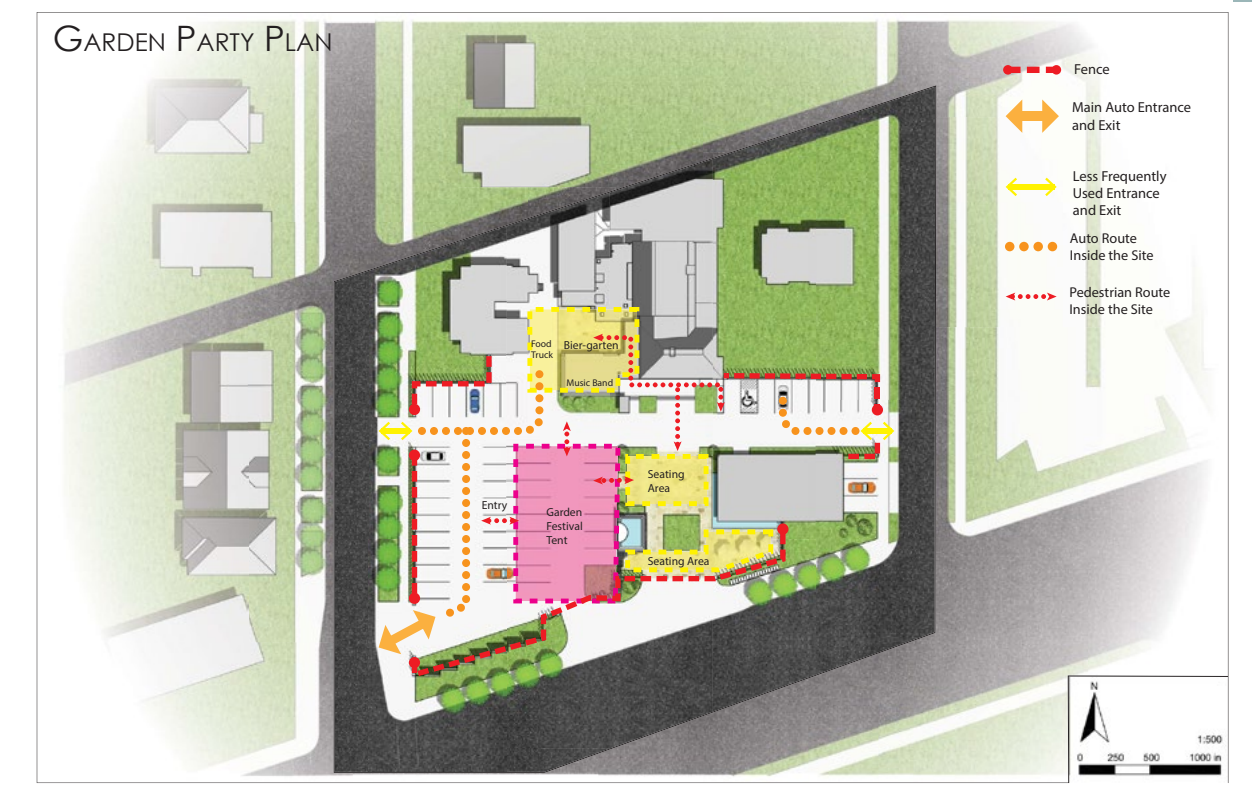


Figure - 101 Minimalism Garden Party map

v. Signature views

A lack of signature views of Pewabic leads to visitors' failures to notice the site when driving on East Jefferson Avenue. Therefore, the design keeps two classic Pewabic view signatures and builds two new ones to create a constant visual effect. From east to west, all passers-by can see the Pewabic chimney, new wall fountain, Pewabic main building, and a new tiled logo wall.

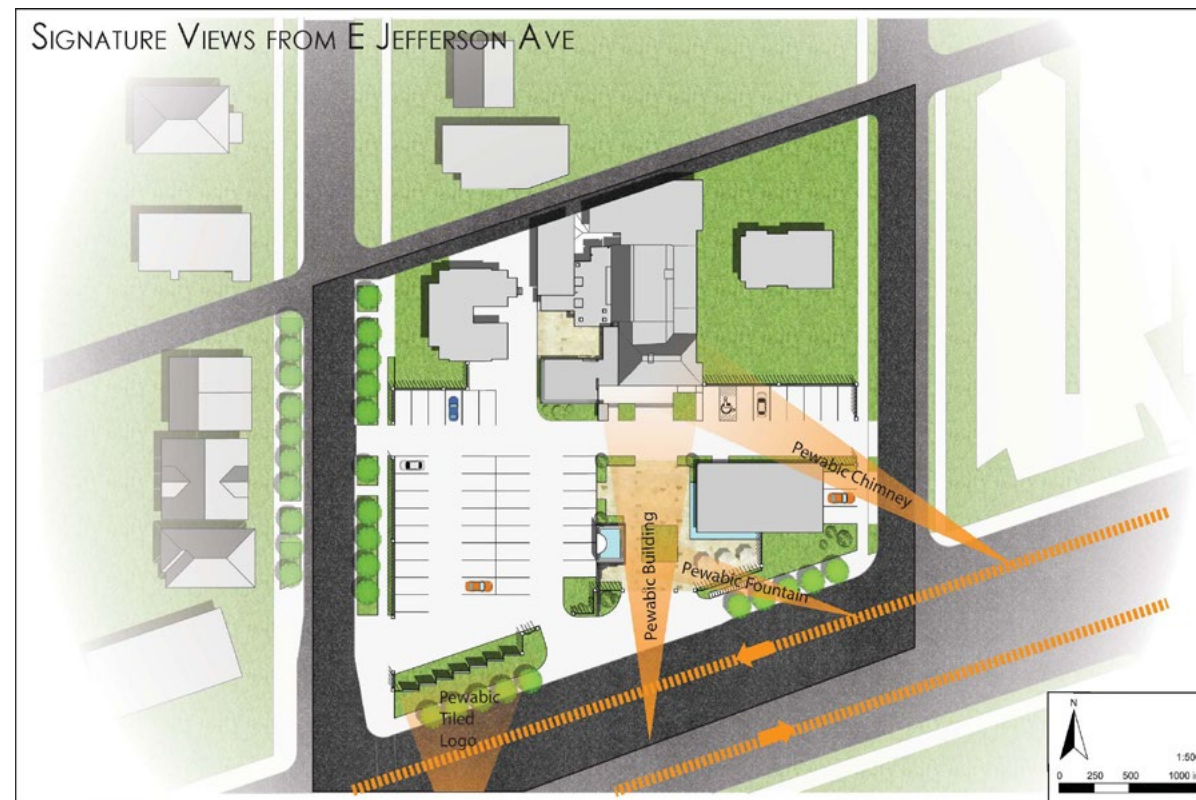


Figure - 102 Minimalism signature views map



Figure - 103 Main building front



Figure - 104 main building and sitting garden



Figure - 105 Pewabic chimney and new building



Figure - 106 New Pewabic tiled logo

iv. Stormwater management

Green infrastructure is designed for two major new features: parking lot and education center. The first one is installed with permeable pavers and the second connected to a rain garden.



Figure - 107 Minimalism stormwater management map

4) Detailed Design Illustration

i. Waterscape in Entertainment Courtyard

Waterscapes are an important landscape element for three reasons. First and foremost, many participants in the design process requested water features. Secondly, waterscape can soften the edges of the negative space generated by the odd angle of intersection between the Pewabic campus and E Jefferson Avenue. Finally, the sound of falling water distracts from traffic noise of East Jefferson Avenue.

With limited space for use in this scenario, each intervention must be multifunctional with little footprint. The waterfall surrounding the southwest window corner of new education center is designed in just such way. It provides a vigorous touch to the transition of outdoor and indoor space, creating an attractive partition with respect to people on both sides. At the same time, the narrow pool requires little footprint and providing seats on



Figure - 108 Entertainment courtyard

the edges, which has been proven to be mostly preferred (Whyte)

The other waterscape feature, the new wall fountain on the west side of Entertainment Courtyard, will serve as one of the new signature view landmarks. This is

inspired by the Rainbow Fountain at Cranbrook House and Garden, a classic Pewabic tiled wall fountain. Its location and size allow it to be viewed and enjoyed from multiple places across the Pewabic campus.

ii. Concrete Masonry Unit Plantings

Concrete masonry unit (CMU) (Figure-109) is generally intended for architecture structural use and particularly works well for walls if rebar are set through it. Because it is stronger than bricks and cheaper than concrete as precast before construction, CMU has gained such popularity that people adaptively reuse it for planters. CMU is also used in the wall that extends from the wall fountain to the outer fence, such that CMU becomes a media connecting hardscape, plantings and Pewabic tiles with post-industrial landscape aesthetics. Pewabic tiles can be placed on the facade of CMU, color choices of which should be determined in concert with plant selection. This will require future collaboration of both tile designers and gardeners.



Figure - 109 Concrete Masonry Unit Plantings

5) Identified strength

Pewabic staff showed approval to some features of this plan. They indicated that entertainment courtyard and exhibition courtyard are appreciated, because they do need separate outdoor spaces for these purposes, as everything now is held in the current education courtyard.. And the new education building with only one floor makes the studio more accessible for students of all abilities. The proximity of the new education building to E Jefferson Avenue also provides a welcome opportunity to showcase Pewabic products.

6) Improvements to be made in the future

Based on feedback from Pewabic staff workshop about this plan, the biggest challenge is that the distance between kilns in the education courtyard and new education center is too far for easy access. Therefore a possible solution is to switch the location of parking lot and education center. It is unclear as to whether it would be possible to re-locate the kilns closer to the new education studio. Although Pewabic board members were not concerned about the site for the new education studio, our research process should have included earlier feedback from Pewabic's education staff so that the design could better serve the needs of all staff members.

One board member mentioned the circulation and loading for trucks. The current design has kept turning radius as 20 feet for internal roads, which means that large trucks can enter the campus, but can't park in the education courtyard. If the new education center and main building both require direct access for supply deliveries, the Minimalism concept will be hard-pressed to provide sufficient space to accommodate the turning radii of large trucks.



REVITALIZATION

We expected that participatory design with Pewabic's community would advance revitalization by improving participant social capital, participant agency in realizing community benefit, and by advancing a more positive self-image of the community. Project participatory design strategies engaged a variety of site users, including staff, board, volunteers, students, supporters, and visitors from the Metropolitan Detroit region and beyond. Depending on the form of user engagement, each participant likely experienced at least one of the three major categories identified in the literature as likely contributing towards arts-based revitalization. The project also may advance revitalization efforts by promoting catalytic ecological design, providing an example of artful green-space development that may influence landscape management practices elsewhere.

Participants who engaged in group-oriented activities likely experienced an increase in social capital. This category mainly includes Pewabic's staff and board, who participated in the Dream and Design workshop and the final concept workshop. Participants likely increased bonding social capital, which refers to the horizontal ties formed between individuals or groups sharing similar demographic characteristics (Baum and Ziersch, 2003), so it is more likely that staff increased social capital with staff, and board with board. Board and staff members who interacted together may have formed bridging social capital, which acts across groups, often across vertical power structures; this form of social capital is more likely to produce positive benefit (Baum and Ziersch, 2003). It is also possible that invitees to the canceled stakeholder workshop may have promoted bridging social capital between Pewabic and the stakeholders identified. Although few responded positively to the invitation, the invitation itself may have opened channels of communication among recipients that will allow Pewabic a greater level of engagement in future community efforts.

Likely all participants in all phases of the design process realized an increased sense of agency in promoting community benefit. By virtue of being asked to



Figure - 110 Pewabic tiles celebrating Detroit

Photo Credit: Matthew Bertrand



Figure - 111 Pewabic tiles celebrating Detroit

contribute to planned improvements at Pewabic, participants received positive feedback valuing their perspectives and linking their actions with plans to improve Pewabic's campus, an outcome presumably of value to participants. The public nature of all design activities except for the digital survey allowed participants to see that their contributions were part of a larger network of thought, enabling them to realize their position in a larger social network that together advanced positive notions for creative re-envisioning of Pewabic's campus. The proxy that Pewabic's campus serves for the greater issue of vacancy in Detroit may have enabled participants to extend their sense of agency beyond Pewabic's campus. During the design concept review workshop with Pewabic's staff and board, the design team recorded feedback indicating positive interest in each of the three concepts, and noted especially among board members energized conversation considering new potential futures for the organization.

Pewabic's design process was especially well-suited to advance a more positive image of Detroit among participants, given the pottery's history producing tile art celebrating Detroit. In each design activity, the design team sought an avenue to encourage active reflection on positive values associated with Detroit, though perhaps not always successfully. Initially, the team struggled to determine an appropriate prompt. At the first night of the garden party, an event attended mostly by residents from outside the city limits, the blank page under the prompt "What do you value about Detroit" appeared to communicate that attendees valued little about Detroit until after a few brave respondents added their perspective. Those perspectives, while far better than a blank page, tended not to identify specific elements in a manner that would foster shared appreciation as the workshop intended, but instead communicated distance by repetitiously exploring themes of hardship and grit (See Appendix with responses). The team found greater success by framing the prompt around the goal of creating future art tiles celebrating Detroit. The prompt implied but

Photo credit preceding page:
Matthew Bertrand

did not name Pewabic's Postcards from Detroit tile series, which portrays widely-appreciated Detroit monuments (to date recognizing the Michigan Central Union Station, the Belle Isle Bridge, and Eastern Market), because the team wished to encourage a mix of responses that included a staid list of Detroit's most scenic architecture but also transcended such a list to recognize aspects of Detroit that one might not expect to appear on a Pewabic tile.

From the standpoint of promoting revitalization, we see value in expanding the Postcards from Detroit series to recognize undervalued aspects of Detroit. Proper framing of the undervalued in the context of an art tile would perform important cultural work increasing valuation, perhaps both internally and externally, of communities in Detroit. Survey respondents identified Detroit's neighborhoods most strongly for inclusion in the Postcards series. Respondents also strongly identified with Detroit-made products like Faygo and Vernors, institutions like the Detroit Institutes of Art, as well as the diversity of people living within the Detroit area, represented most notably by Motown, perhaps the United States' most recognized historic black-owned business. Active efforts by Pewabic to strengthen its ties with the black community especially could produce positive outcomes both from a revitalization perspective and possibly from a business perspective by presumably broadening Pewabic's base of constituents. From a logistical standpoint, Pewabic might be challenged at its current rate of production of one new addition to the Postcards from Detroit series per year to recognize each of Detroit's 54 neighborhoods. Pewabic might instead explore alternative modes of design and production, perhaps with grant-funded staff time, such as neighborhood-based ceramics introduction workshops in which participants begin design work on a tile celebrating their neighborhood. Each neighborhood might then select a design for contribution to the potential Postcards from Detroit plaza. Such an approach would engage broad segments of the Detroit community in an artistic design process that would likely improve each participant's self-image of Detroit.



Figure - 112 Pewabic tiles celebrating
Detroit

Photo Credit: Matthew Bertrand



Figure - 113 Pewabic tiles celebrating
Detroit

Photo Credit: Matthew Bertrand

Apart from potential revitalization impacts suggested in the arts-based revitalization literature, this design project may promote future revitalization by advancing community beautification and greenspace development. Each concept design considered applications of artful rainwater design intended to model beneficial practices for the broader community. Cultural preferences for beauty often do not align with what is healthy; introduction of novel landscape forms will more likely succeed when packaged in a recognized and valued aesthetic form (Nassauer, 1995). Within the Detroit region, Pewabic represents a powerful vernacular aesthetic that communicates wealth and beauty. A successful combination of Pewabic garden art with beneficial, yet generally unfamiliar, landscape practices like rain gardens creates a powerful aesthetic argument that aligns perceptions of beauty with improved health outcomes. Ideally Pewabic would partner with local organizations working to improve environmental quality to create signage explaining the functional value of Pewabic's landscape, while also providing further resources to help replicate that functional value more widely across the broader landscape.

This project's original plans to engage community stakeholders might have better proceeded led by Pewabic staff over time with greater spontaneity. Originally, this project aimed to engage with stakeholders outside of Pewabic's immediate sphere, including representatives from the neighborhoods, from economic development organizations, from local government, and from regional non-profit organizations like Detroit Future City, The Greening of Detroit, and the Heidelberg Project. Almost certainly participation by these groups would have generated improved social capital among all participants. Their input might also have provided insights to help the master's project team better connect concept designs to regional plans for revitalization, as well as to help us develop a better understanding of Pewabic's potential contributions to those plans. In this manner, the master's project team was functioning along the lines of an "ideal designer" according to John Lyle's design role framework,

who “considers all possibilities that might serve the interests of his larger clientele, that is, everyone who might be in any way affected (Lyle, 1999). In reality, the master’s project team did not have the resources to effectively serve the larger clientele. Future efforts to more effectively serve the larger clientele might be improved through connection with design firms that have stronger connections with the community served, by loosening the time frame of the project to allow for more spontaneous connections with potential partners, or by better engaging the client as a partner in achieving the goals of the ideal designer. We encourage Pewabic to continue in its role advancing Detroit revitalization by connecting the people of Detroit, indeed aspiring towards its mission of “enriching the human spirit with clay.”

In addition to the process-oriented revitalization outcomes likely advanced by this project, the concept design outcomes have strong potential to advance revitalization efforts in the years to come. We clearly observed in the concept review workshop a transformation process occur among participants in their collective visions of their own potential futures. Participants experienced visions of the power of placemaking, of converting an anonymous space that obscures Pewabic’s landmark historic structure into one that highlights that history while also creating transformative spaces that entice and engage visitors. As one of Detroit’s key landmarks, Pewabic deserves a campus landscape that reflects the value of the historic building and the artistic spirit that it nourishes. In addition to the clear placemaking values, each concept also advances a vision for environmental design for which Pewabic’s campus landscape would serve as powerful aesthetic catalyst. Pewabic is well-situated to advance the essential aesthetic argument, in keeping with the values of the Arts and Crafts Movement as a whole, that form and function together, as best expressed in the landscape through artful ecological design, achieves the ultimate aesthetic pinnacle towards which individuals and communities should aspire.



Photo Credit: Matthew Bertrand

Figure - 114 Pewabic tiles celebrating
Detroit

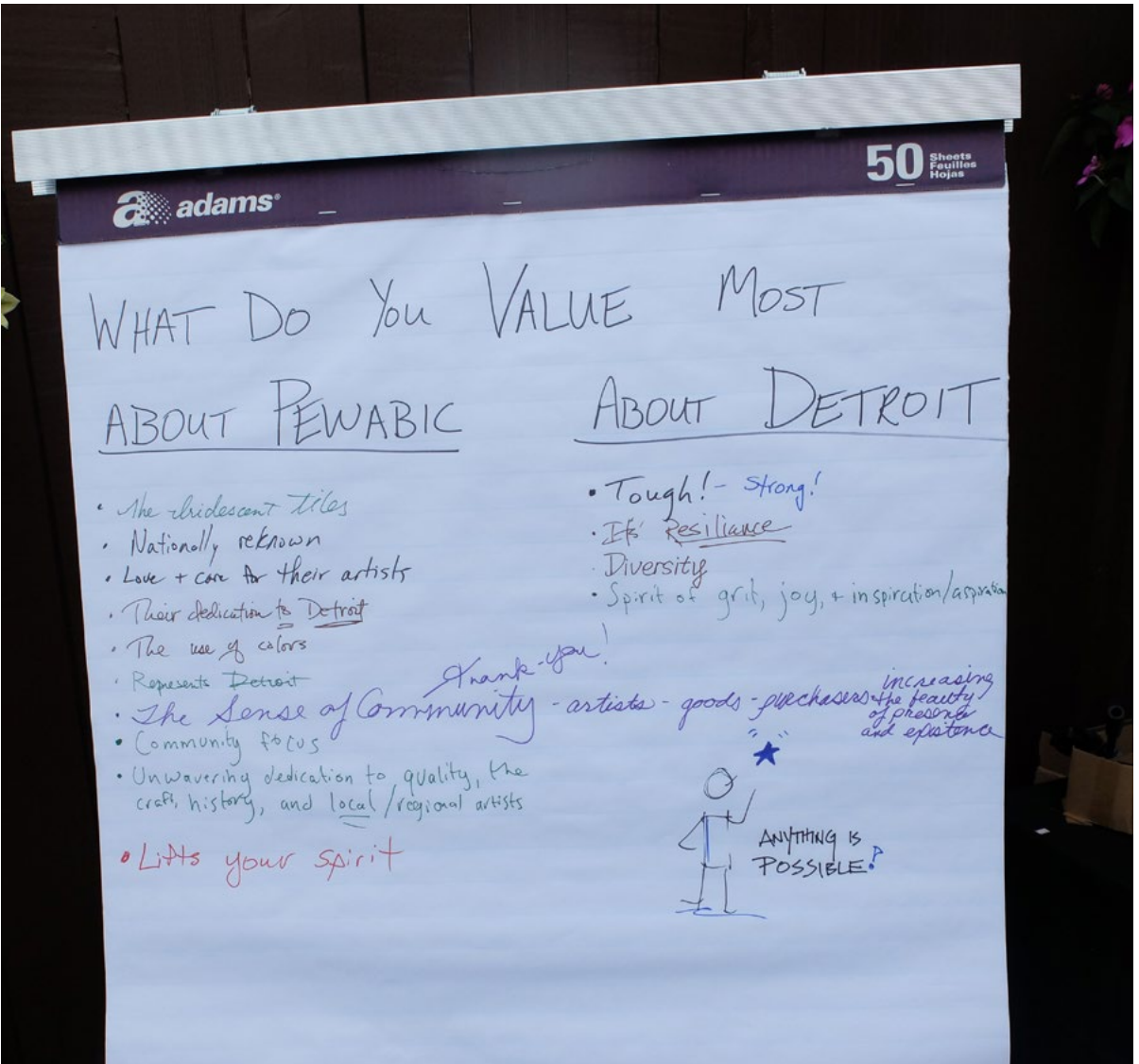


APPENDICES & REFERENCES

Research

1. Garden Party

On the following pages are scans of 2D drawings made by Pewabic supporters at the garden party held at Pewabic in June 2016, as well as images taken of comments recorded on easel paper and images of model configurations.



Results from ticketed fundraiser event on Thursday, June 9, 2016.

Value Most About Pewabic

- The iridescent tiles
- Nationally known
- Love and care for their artists
- Their dedication to Detroit
- The use of colors
- Represents Detroit
- The sense of community-artists-goods-purchasers-increasing the beauty of presence and existence.
- Community focus
- Unwavering dedication to quality, the craft, history and local/regional artists
- Spirit-lifting
- Longstanding history
- The leadership

Value Most About Detroit

- Tough/strong
- Its resilience
- Diversity
- Spirit of grit, joy, and inspiration/aspiration
- Willpower
- Anything is possible

Photo credit preceding page: Pewabic Society, Inc.

Dream Garden

- Make front of garden blazing with tile.
- Replace parking area with garden—making a better entrance.
- Make an archway using plants like arborvitae.
- Make an architectural archway with Pewabic tiles.
- Front accessible parking.
- Keep front parking for safety use.2
- A fountain—a Pewabic fountain like throughout Detroit.
- Vegetation
- More than fountain—a bubbling brook.
- A Koi pond.
- A four-season interest garden.
- Make it colorful and standout.
- An edible garden: rhubarb, ?, herbs.
- Make use of native plants.
- Use tiles that reflect the plant choices and native fauna in garden.
- Accessible routes for those with limited mobility.
- Using garden trees to make "romance".
- Permeable asphalt pavers.
- No use of insecticides and ?
- A reflection area
- An artist living space
- A GIANT fountain should be made.
- Ceramic garden—window to the world





Analysis of Easel Feedback from Thursday Garden Party Evening Event

Category	Suggestions	Frequency (if > 1 entry)
Placemaking	<ul style="list-style-type: none"> Replace parking area with garden—making a better entrance. A reflection area An artist living space 	
Tile related	<ul style="list-style-type: none"> Make front of the garden blazing with tile. Make an architectural archway with Pewabic tiles. A (giant) fountain—a Pewabic fountain throughout Detroit. Use tiles that reflect the plant choices and native fauna in garden. 	2
Other Garden Elements	<ul style="list-style-type: none"> Make an archway using plants like arborvitae. Front accessible parking (for safety use) Vegetation. More than a fountain—a bubbling brook. A Koi pond. Accessible routes for those with limited mobility. Permeable asphalt pavers. 	2 2
General garden impression	<ul style="list-style-type: none"> A four-season interest garden. Make it colorful and standout. A ceramic garden—a window to the world. 	
Maintenance suggestions	<ul style="list-style-type: none"> No use of insecticides and ? 	
Special plant choices	<ul style="list-style-type: none"> An edible garden: rhubarb, ?, herbs. Make use of native plants. Using garden trees to make "romance". 	



Results from Saturday, June 11, 2016, open to the public

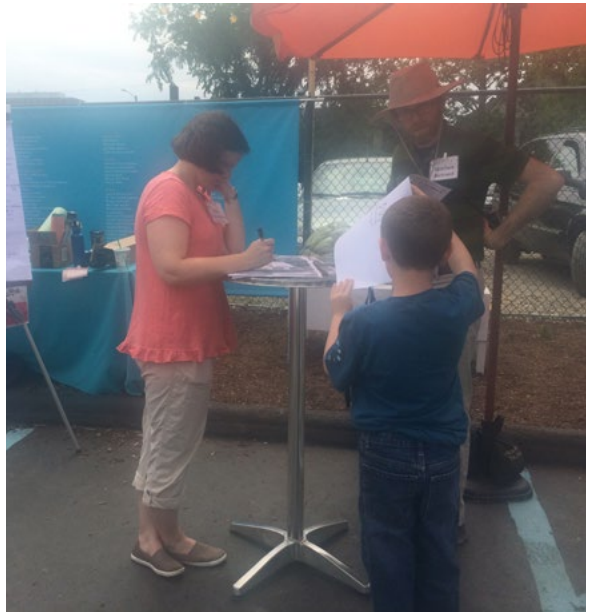
What do you imagine for a future postcard for Detroit tile? (Prompted adapted from Thursday night)

- Ren Cen
- DIA
- Pewabic Pottery
- Belle Isle

Dream Garden

- Colorful garden for all seasons
- Lots of bird baths
- Raised beds for planting herbs and tile installation
- Water element
- Plant taller shrubs (e.g. arborvitae)
- Keep the parking securities.
- A labyrinth with Pewabic tiles.
- Walking paths with tiles installed
- If fences are needed, they should be replaced by better ones.
- A more noticeable entrance
- More events like the Garden Festival held in the middle parking space.
- Parking lots on both sides should be clearer to see.
- Rake set-up and benches for Tea Ceremonies.
- Seats with a bourbon in front for people to enjoy the garden, maybe under tree shade.
- Redo the "Pewabic" sign (maybe using tiles)—make people know what Pewabic does.
- Make Pewabic a landmark, especially for people driving by.
- Add colorful flowers out front, add color to the front of the building.
- A living pond
- Perennial gardens—lavender, roses, poppies—English items to match the tutor style of

- the building.
- Climbing garden—pottery faces, hydrangea.
- Trees/shrub berms in parking lot.
- Sculpture Garden
- Ceramic Fountain
- Whimsy elements, like Grimm's tiles.
- Memorial for significant contributors.
- Move overflow parking offsite, reliefs for safety at events.
- More regular live music.
- Yoga in the garden
- A fairy house.
- More parking spaces in front.
- Have a "significant piece".
- Plant perennials with bright colors and showy flowers. Plant holly.
- Convert as much as parking as possible into public use, i.e. gardens, greenery, performant arts/exhibition space, etc.
- Produce bike parking and possible dedicated bus stops along Jefferson Ave.
- Shared use of parking lot immediately east offsite.
- Fish pond.
- Bike parking sheds with green rooftops.
- Statue of Mary Chase Perry with her history.
- A wall full of pictures with pots.
- Fountain & tree.
- Moving outside from space to space is good, but not in winter.
- Concept of Detroit Makers—Pewabic—the original Detroit makers.
- Double the courtyard space.
- More (tile) art from faraway places.
- Need parking spaces, and ones for those workers and students carrying very heavy clay.
- Pewabic after hours—regular bier garden.
- Coffee.



- Lots of bike parking—also bring in bike tours.
- Accessible bathrooms.
- The garden should reflect the origins of the tileworks, which peaked in the Arts & Crafts period. In the garden should plant perennials, hostas, etc., reflecting the blues, greens of glazes used then and now still popular. Large water features made by Pewabic could be installed among other wall installations, reflecting the trends of the period—Asian trees should be scattered throughout the garden along with cobblestone paths.
- The unison of style with the buildings.
- Pergola with plants and also Christmas decorations.
- Gathering spaces with seats and trees.
- The buildings should built near each other—more sitting area and parking spaces.

Analysis of Easel Feedback from Saturday Garden Party Event

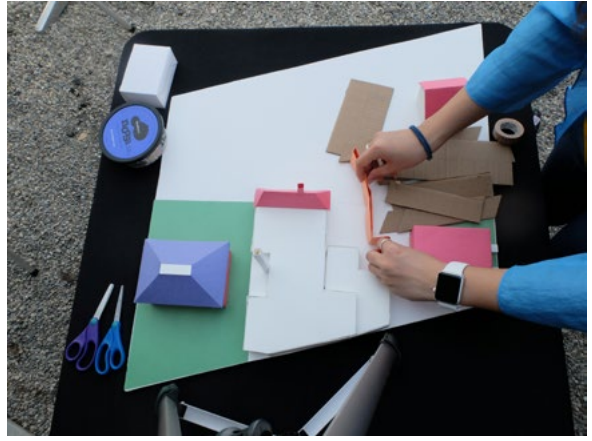
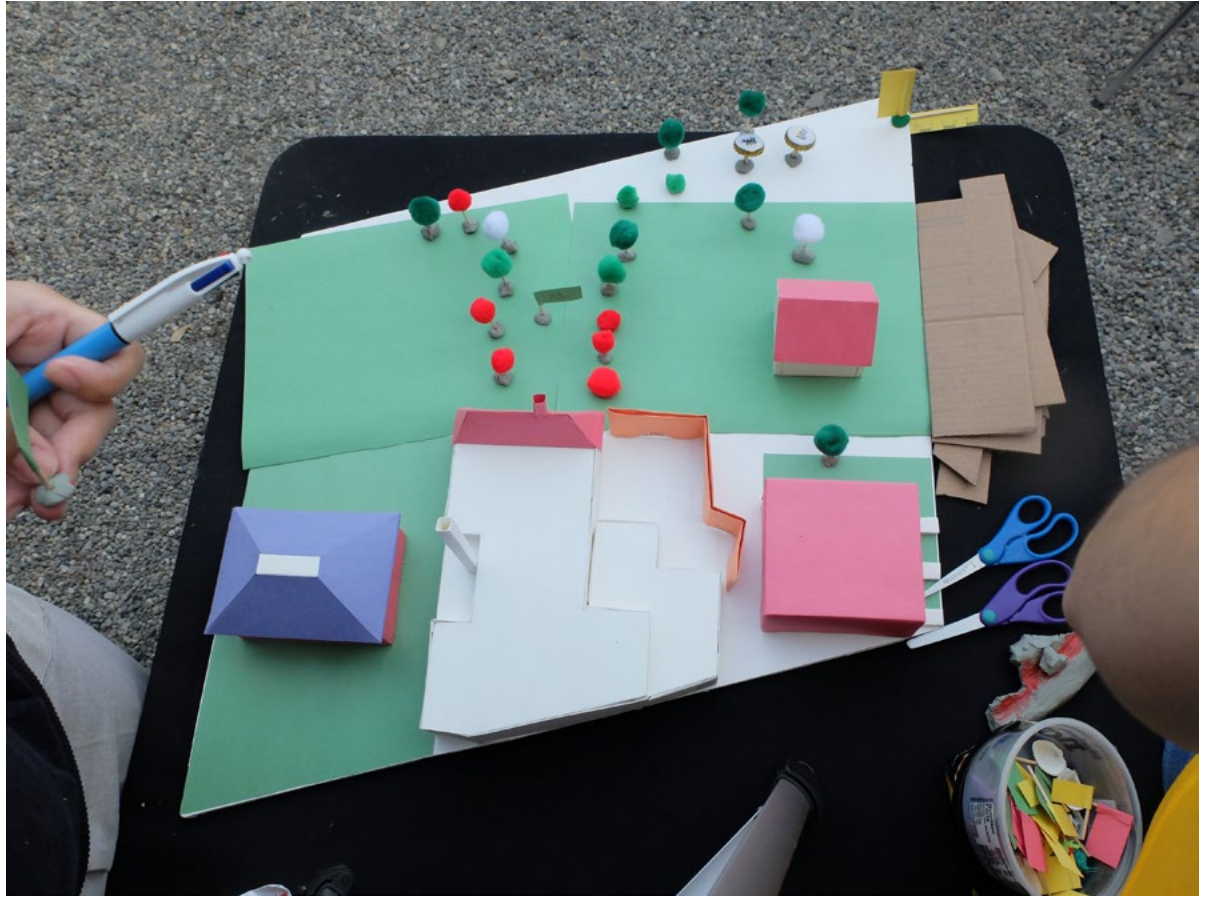
Category	Suggestions	Frequency (if > 1 entry)
Tile & Pewabic related	<ul style="list-style-type: none"> • A labyrinth with Pewabic tiles. • Walking paths with tiles installed • Redo the "Pewabic" sign (maybe using tiles)—make people know what Pewabic does. • Climbing garden—pottery faces, hydrangea. • Ceramic Fountain • Whimsy elements, like Grimm's tiles. • Memorial for significant contributors. • Statue of Mary Chase Perry with her history. • More (tile) art from faraway places. 	

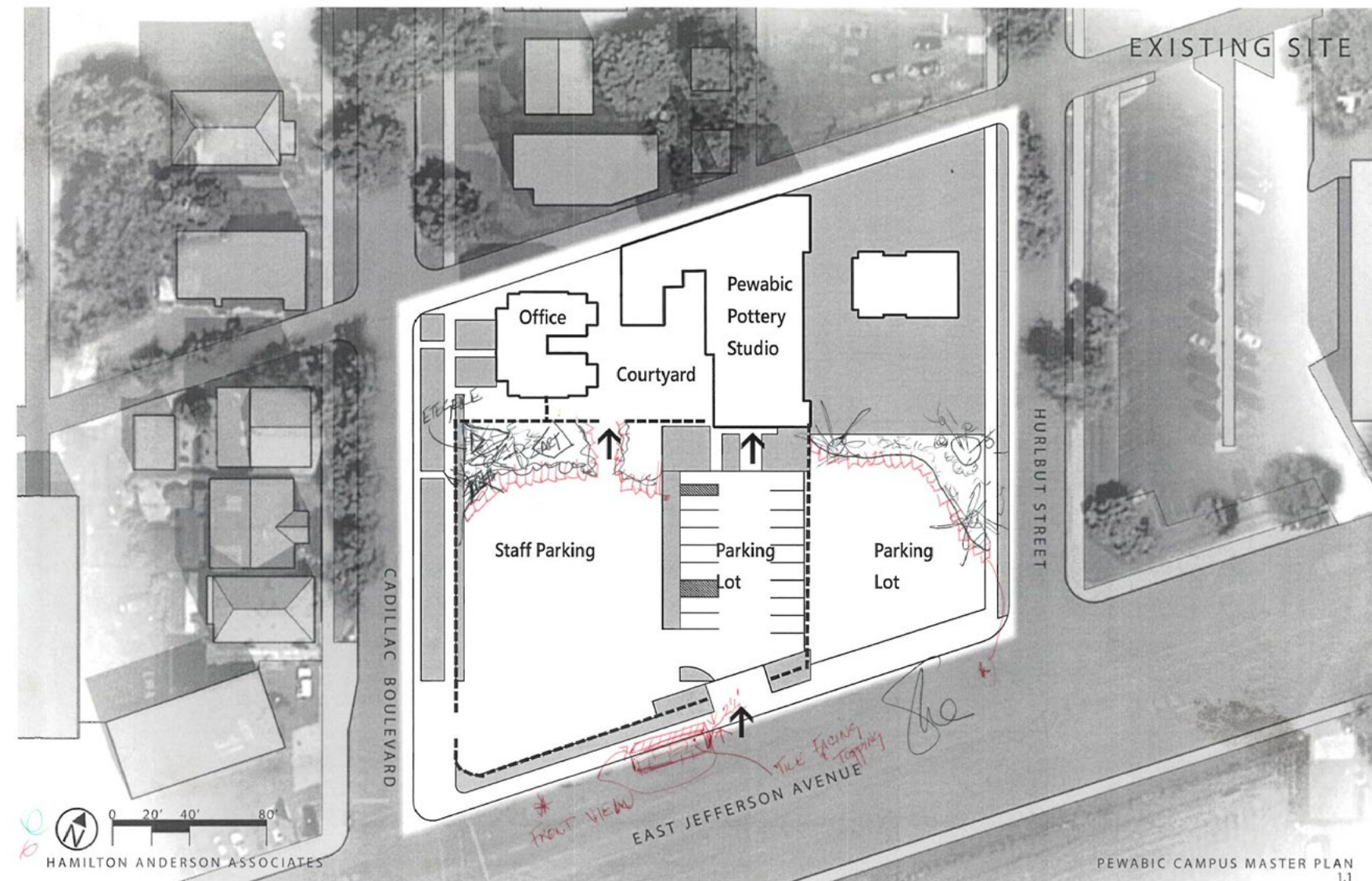
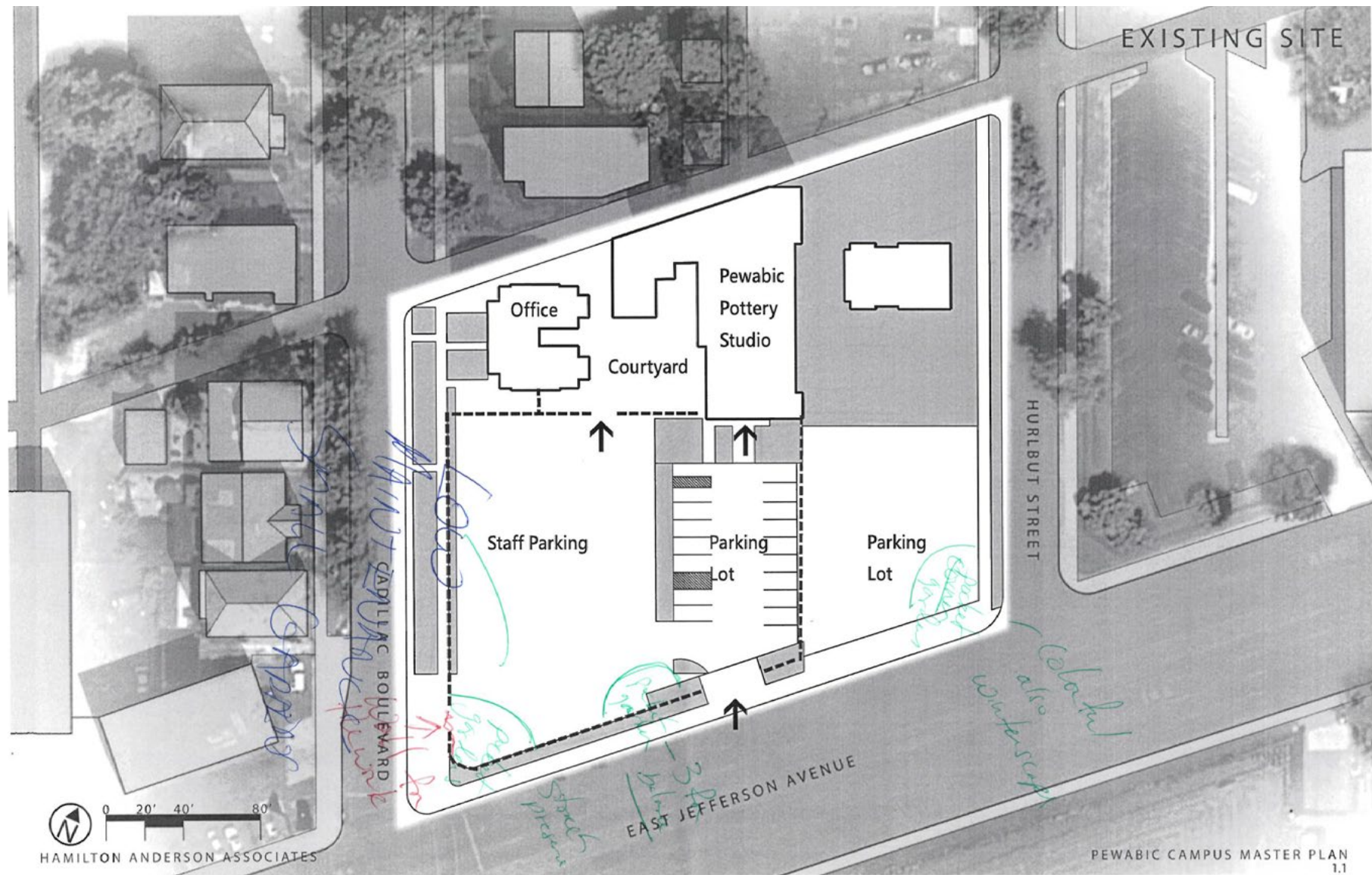
Category	Suggestions	Frequency (if > 1 entry)
Placemaking	<ul style="list-style-type: none"> • Seats with a bourbon in front for people to enjoy the garden, maybe under tree shade. • Trees/shrub berms in parking lot. • Move overflow parking offsite, reliefs for safety at events. • More parking spaces in front. • Convert as much as parking as possible into public use, i.e. gardens, greenery, performant arts/exhibition space, etc. • Produce bike parking and possible dedicated bus stops along Jefferson Ave. • Shared use of parking lot immediately east offsite. • Moving outside from space to space is good, but not in winter. • Double the courtyard space. • Need parking spaces, and ones for those workers and students carrying very heavy clay. • Large water features made by Pewabic could be installed among other wall installations, reflecting the trends of the period—Asian trees should be scattered throughout the garden along with cobblestone paths. • Gathering spaces with seats and trees. • The buildings should built near each other—more sitting area and parking spaces. 	
General Garden Impression	<ul style="list-style-type: none"> • Colorful garden for all seasons • A more noticeable entrance • Parking lots on both sides should be clearer to see. • Make Pewabic a landmark, especially for people driving by. • Concept of Detroit Makers—Pewabic—the original Detroit makers. • The garden should reflect the origins of the tileworks, which peaked in the Arts & Crafts period. • The unison of style with the buildings. 	

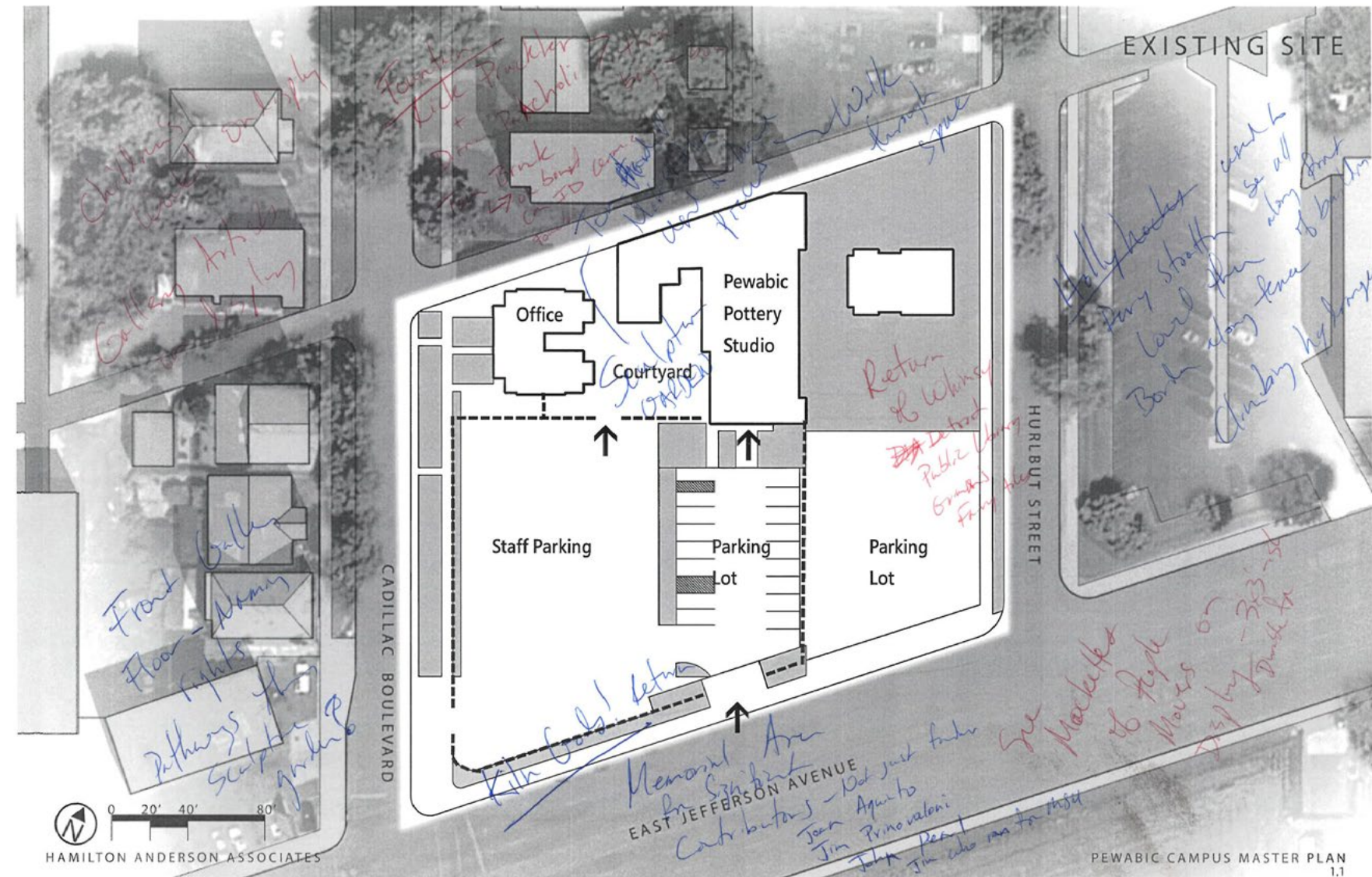
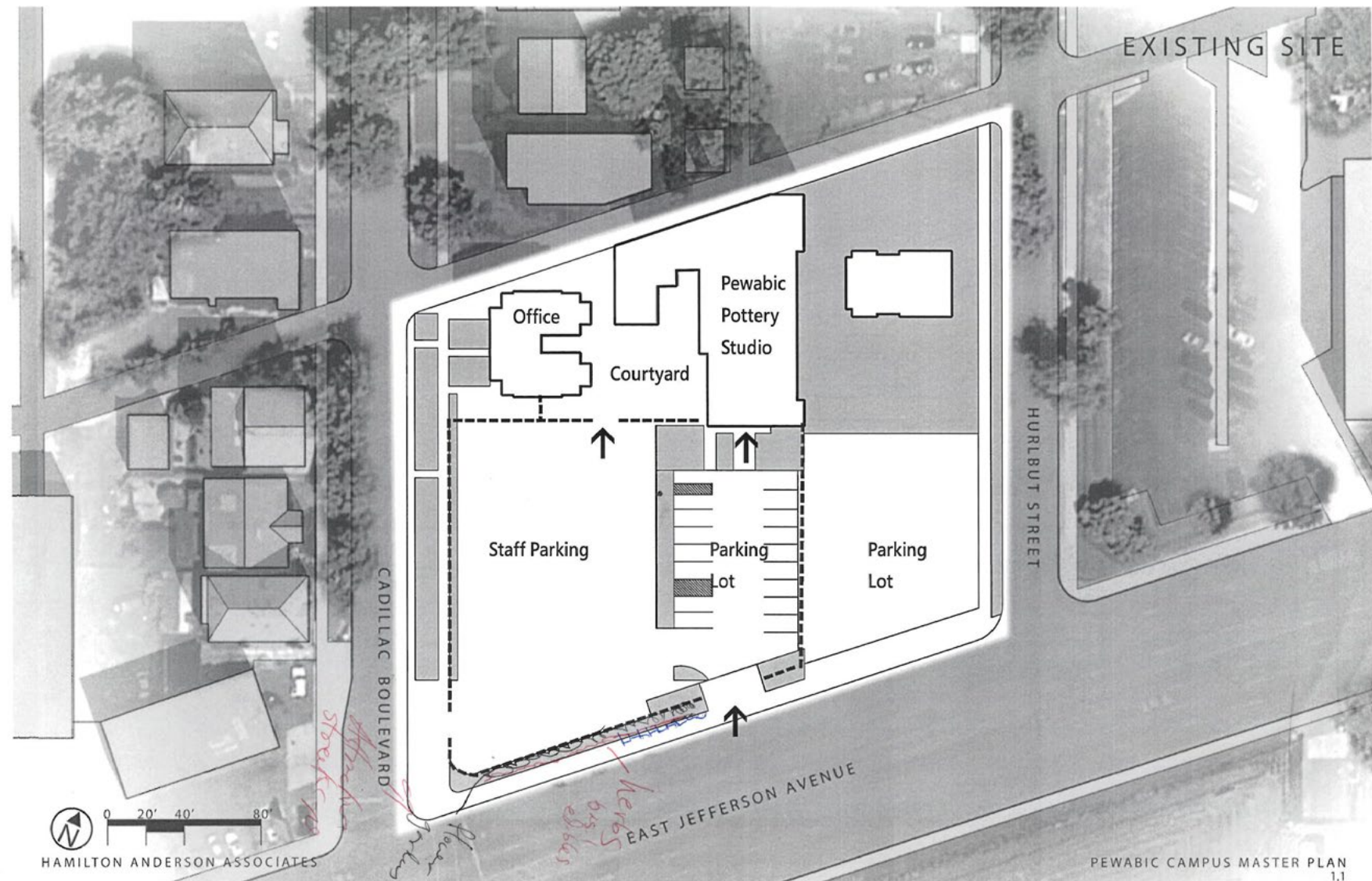
Category	Suggestions	Frequency (if > 1 entry)
Other Garden Elements	<ul style="list-style-type: none"> • Lots of bird baths • Raised beds for planting herbs and tile installation • Water element • If fences are needed, they should be replaced by better ones. • Rake set-up and benches for Tea Ceremonies. • A wall full of pictures with pots. • A living pond • Sculpture Garden • A fairy house. • Have a "significant piece" • Fish pond. • Bike parking sheds with green rooftops. • Fountain & tree. • Pewabic after hours—regular bier garden. And coffee. • Lots of bike parking—also bring in bike tours. • Accessible bathrooms. • Pergola with plants and also Christmas decorations. 	4
Maintenance And management suggestions	<ul style="list-style-type: none"> • Keep the parking securities. • More events like the Garden Festival held in the middle parking space. • More regular live music. • Yoga in the garden 	2
Special plant choices	<ul style="list-style-type: none"> • Plant taller shrubs (e.g. arborvitae) • Plant perennials with bright colors and showy flowers. Plant holly. • Perennial gardens—lavender, roses, poppies—English items to match the tutor style of the building. • In the garden should plant perennials, hostas, etc, reflecting the blues, greens of glazes used then and now still popular. 	

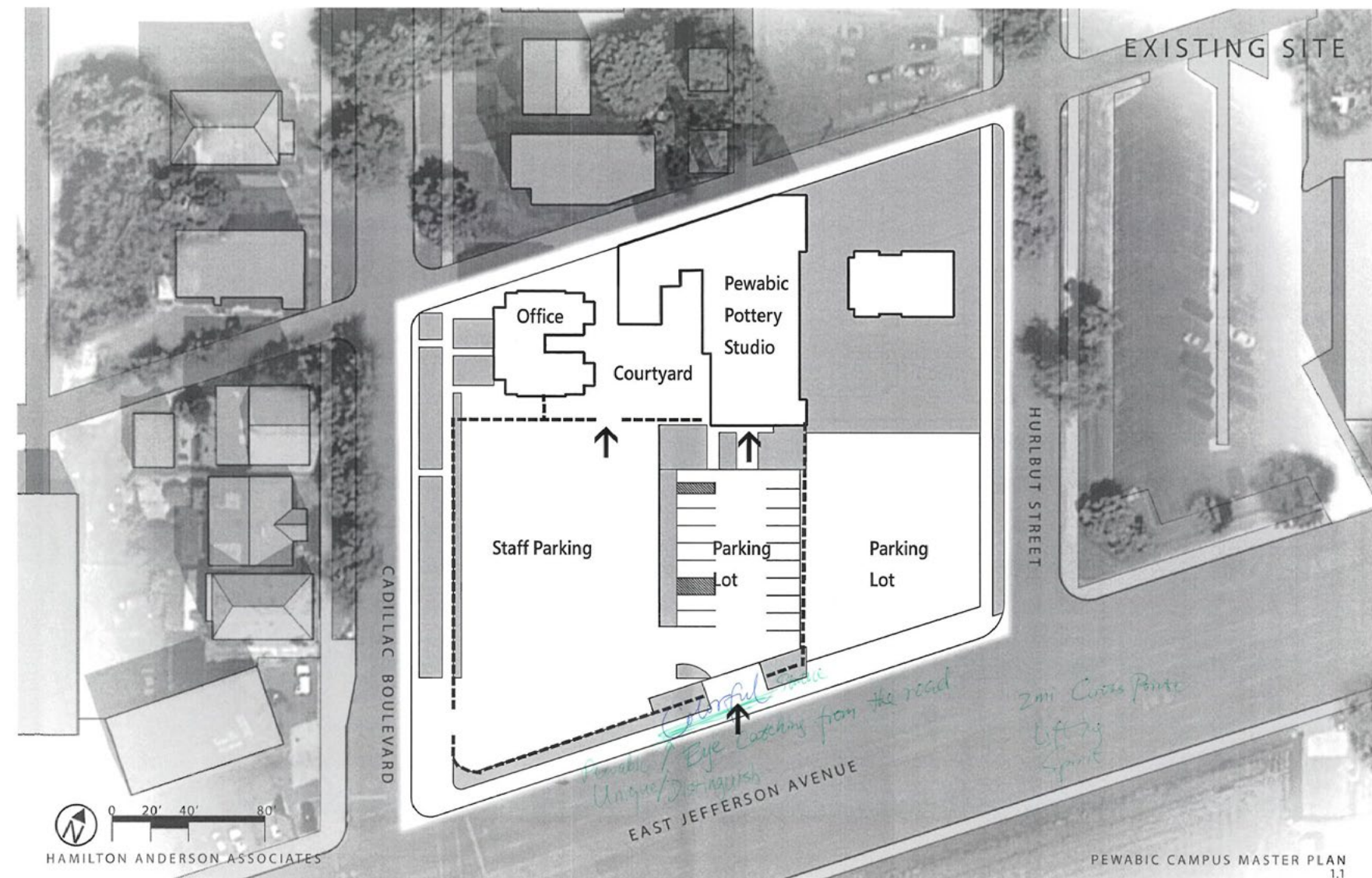
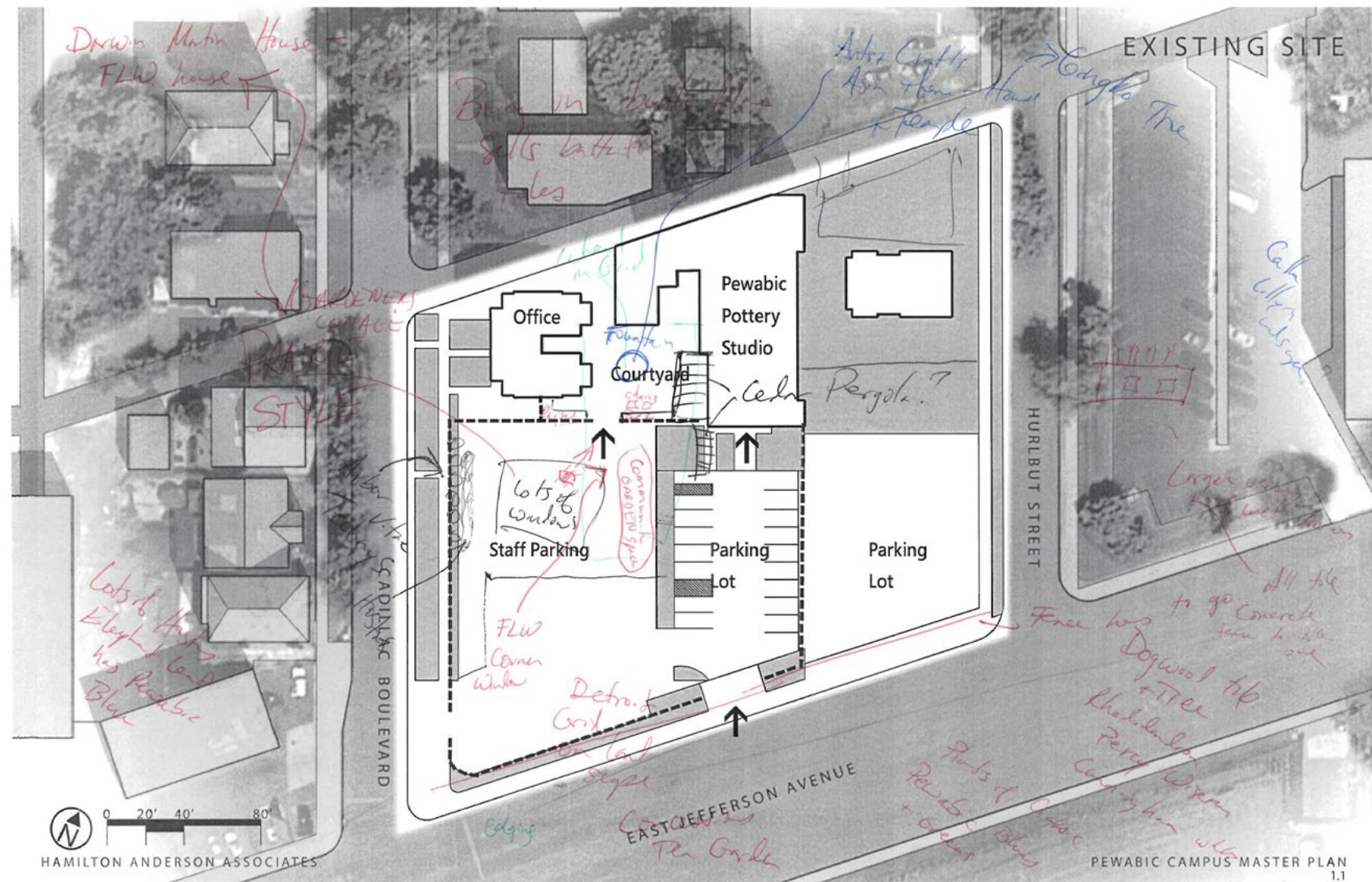
3D Model Images

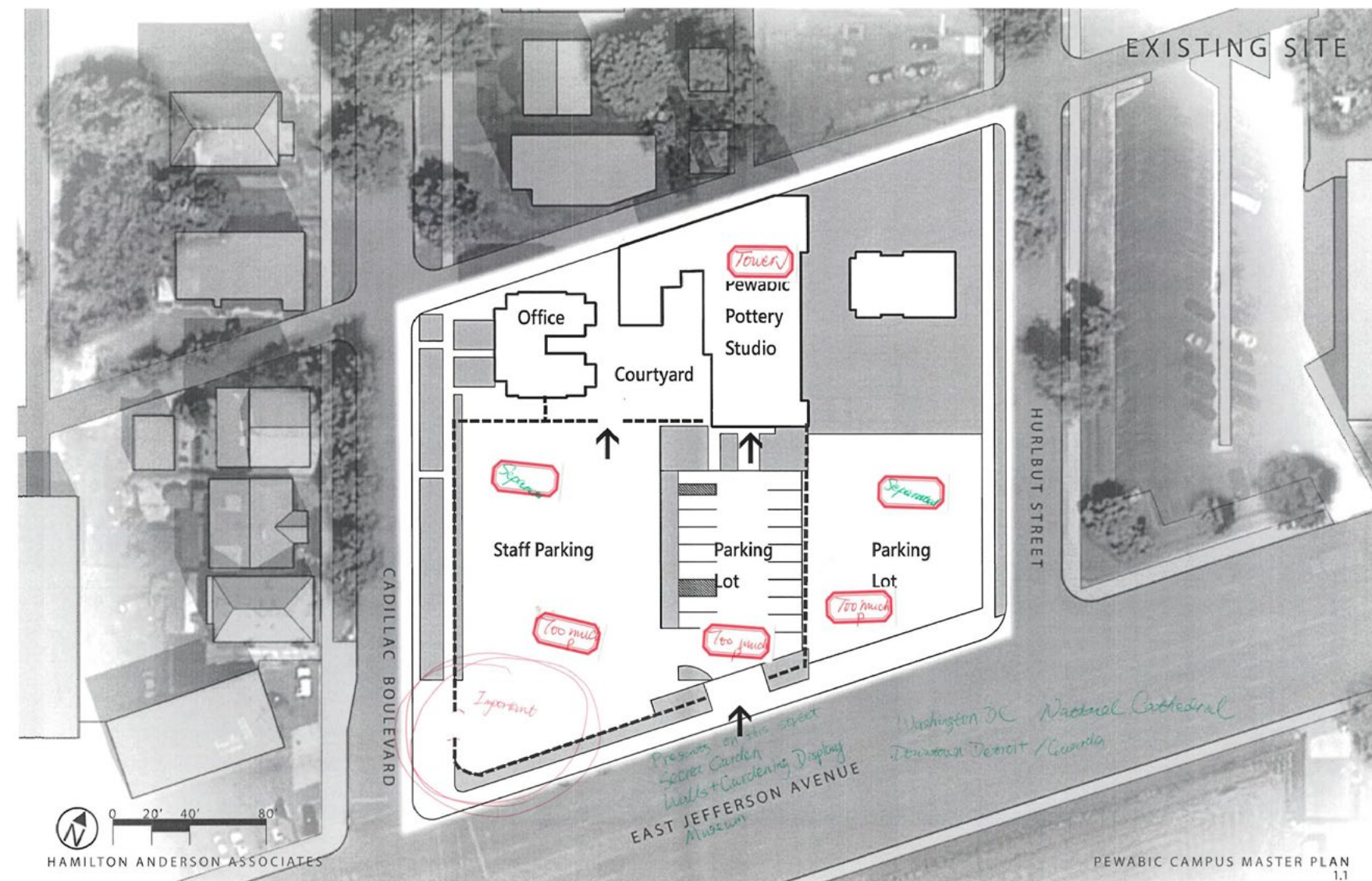
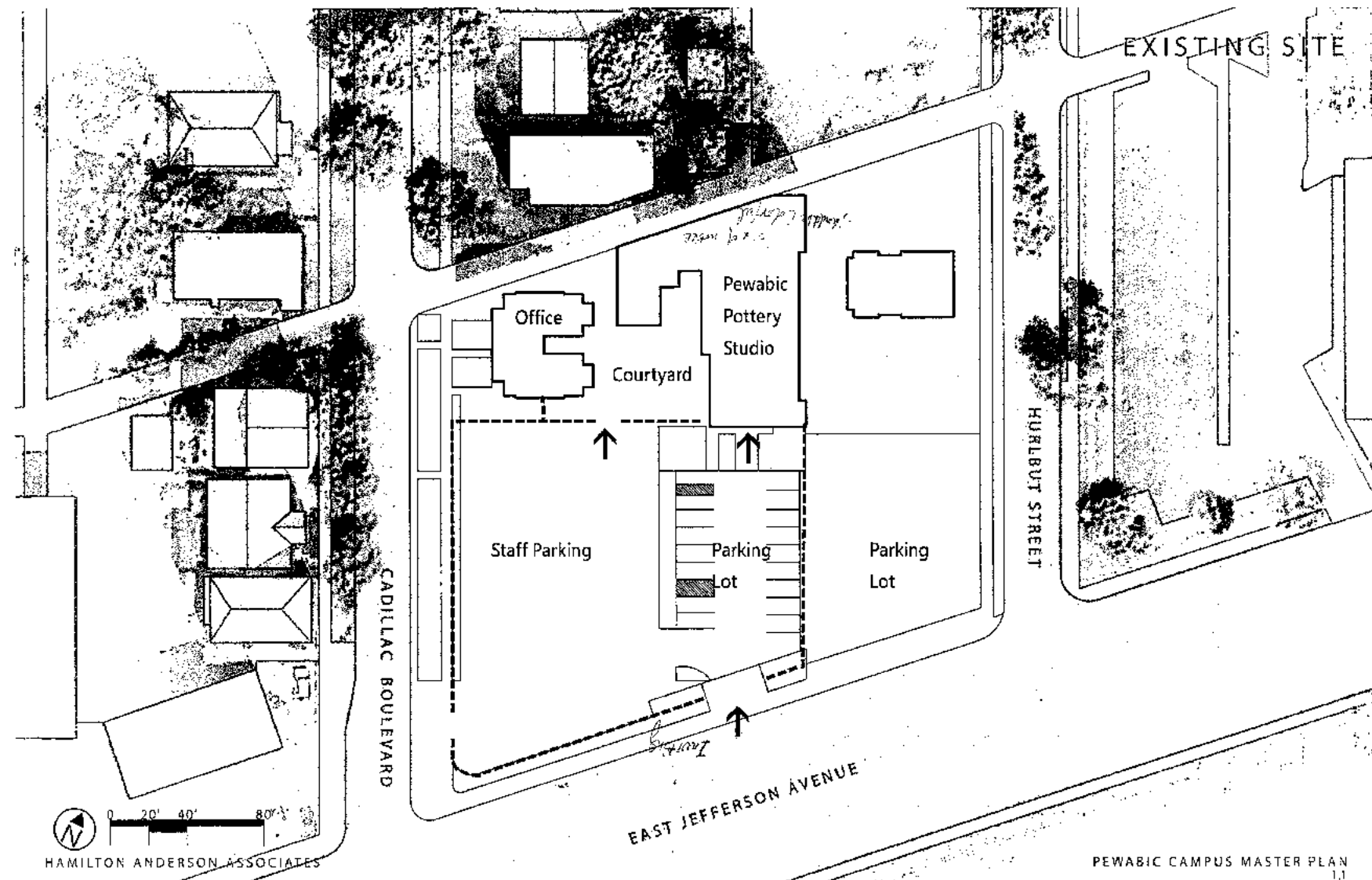
The 3D model barely saw use on Thursday night. Most attendees were unwilling to spend the time required to construct a vision. On Saturday, the model mostly attracted youthful visitors, who had both the time and the interest in constructing landscape designs. From our experience, we recommend models more for invitation events where participants have committed to a significant amount of time spent considering the problem.

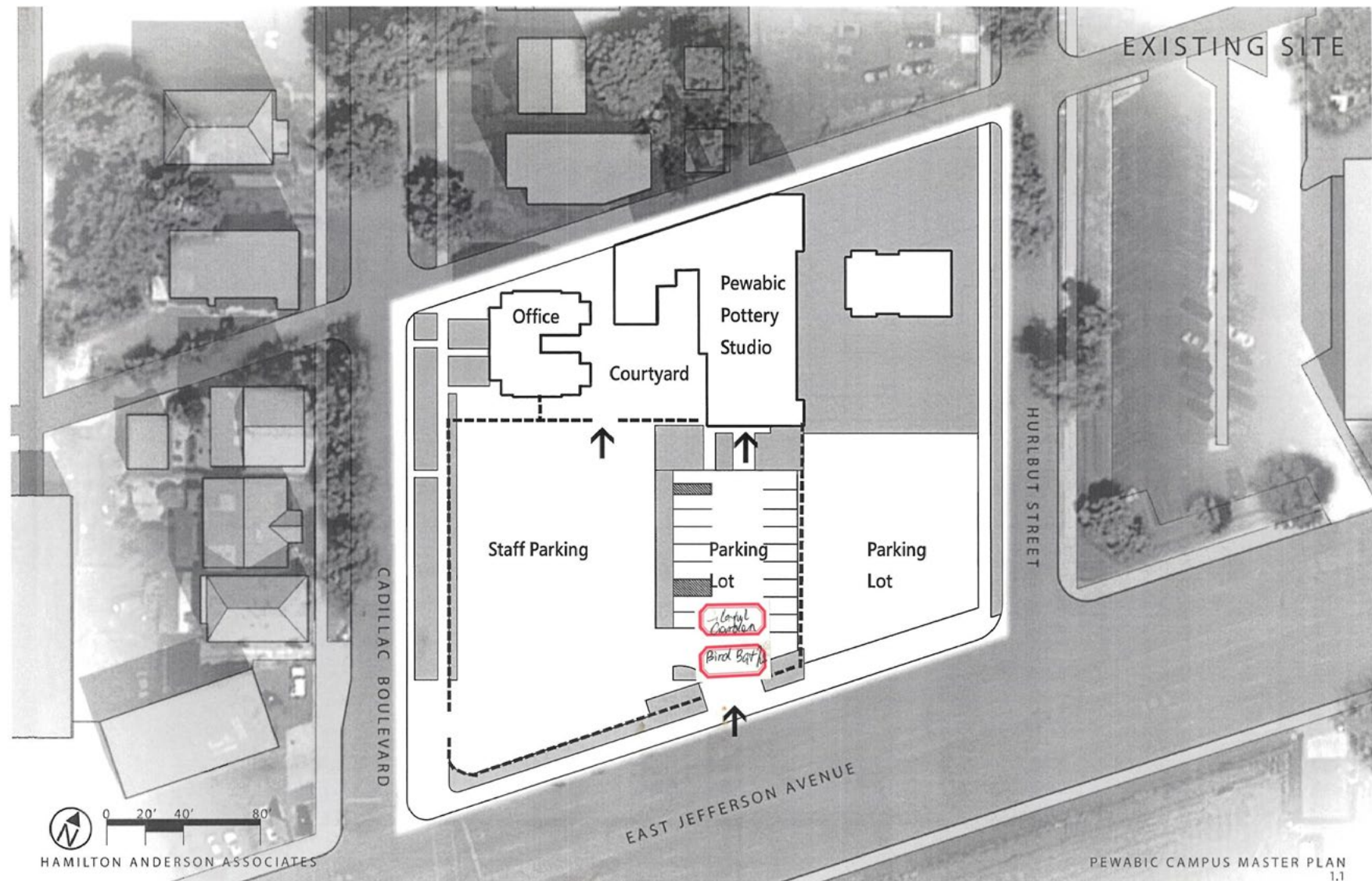
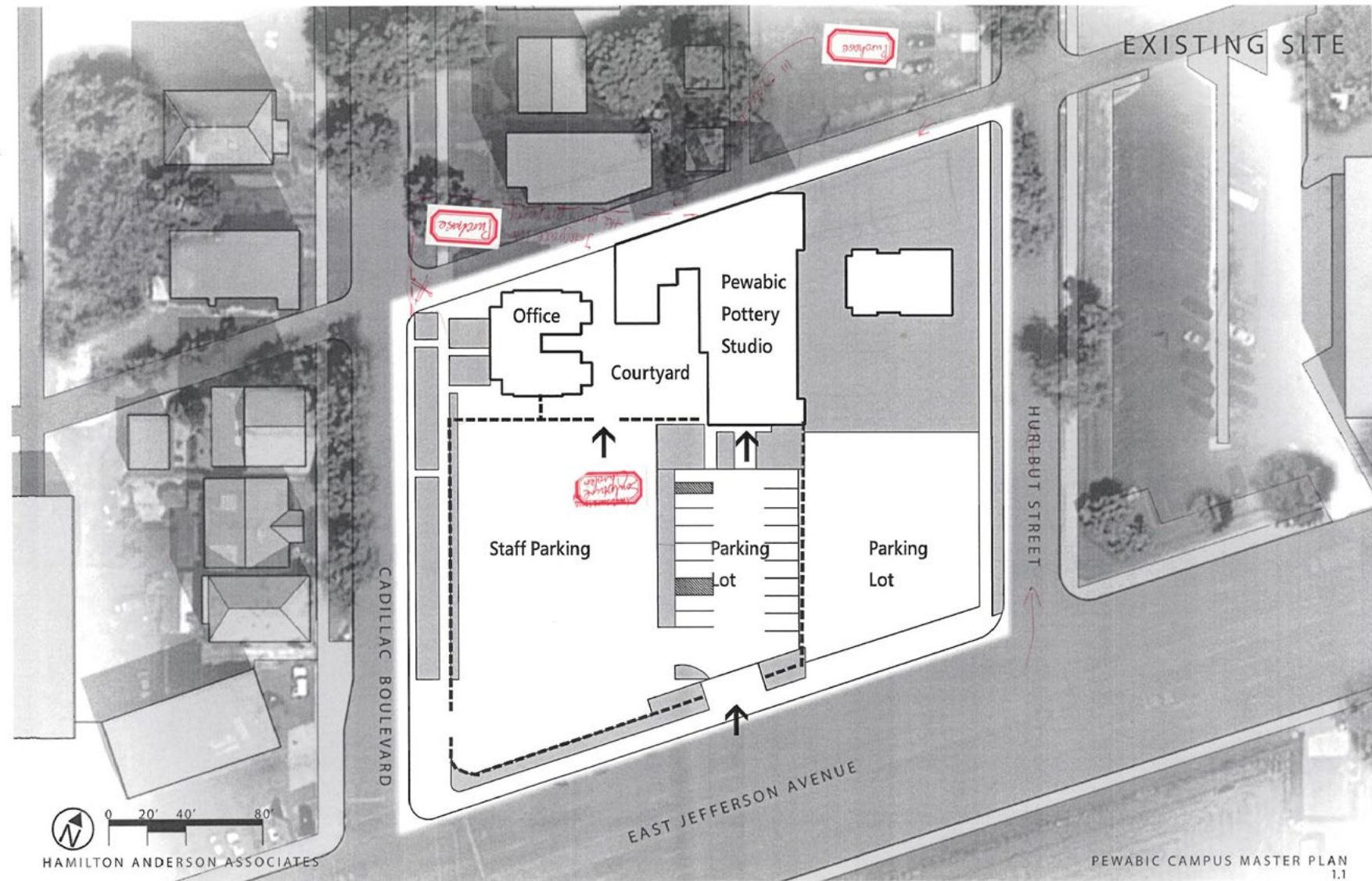


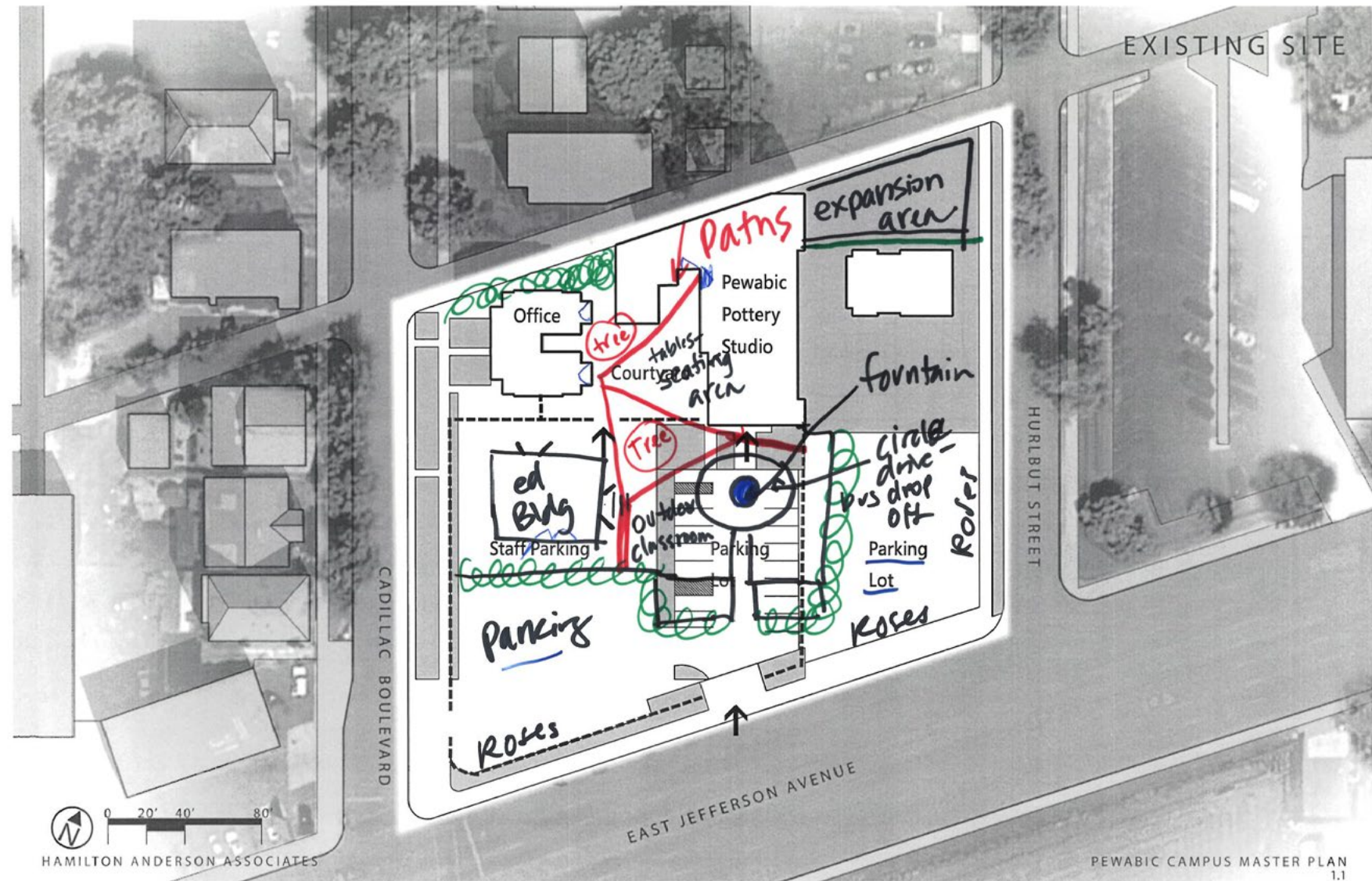
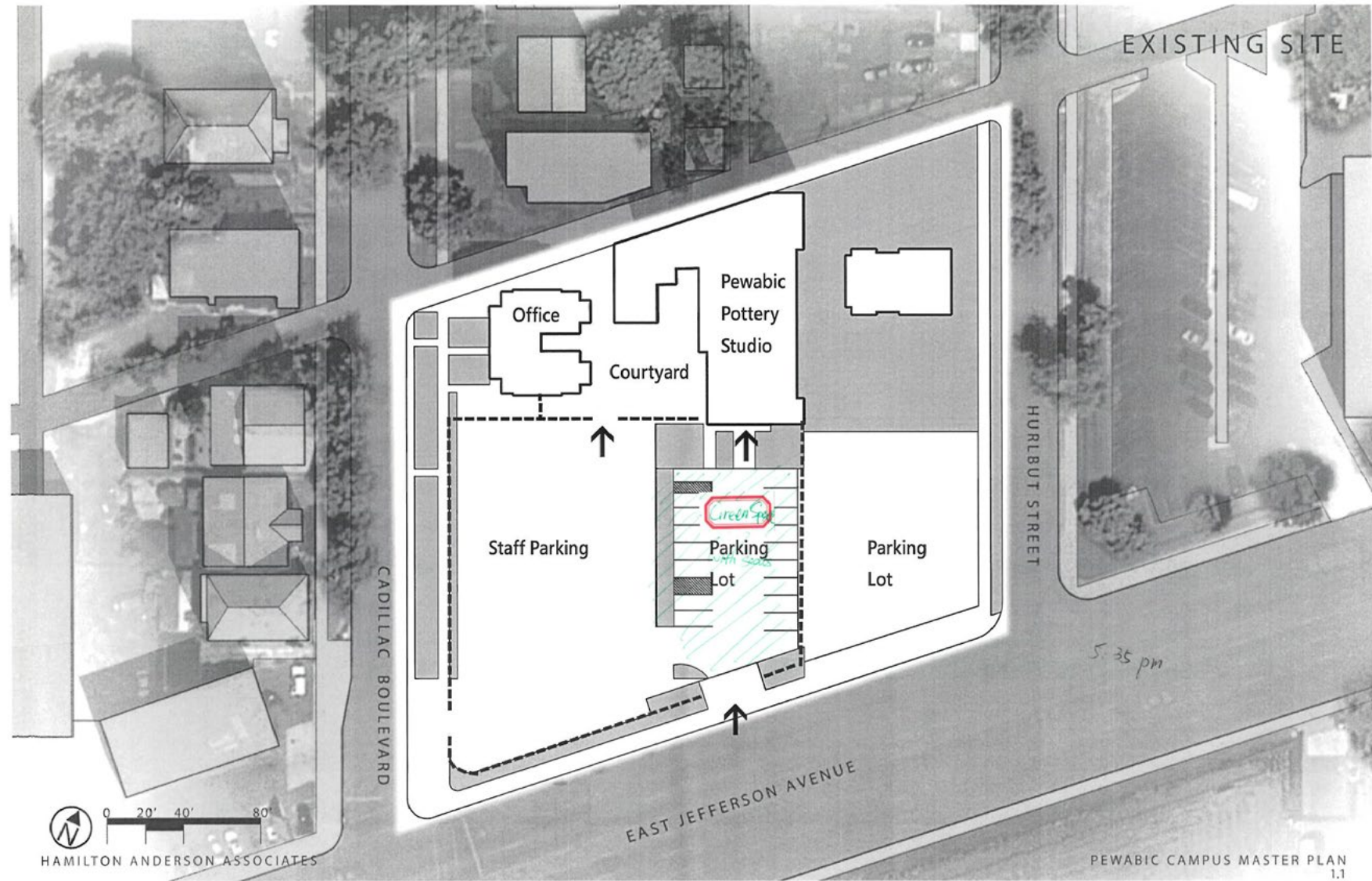












2. Survey Results

In mid-October 2016, Pewabic sent out a digital survey to its email list and also to a list of stakeholders identified to engage in the design process. Those stakeholders include representatives from the neighborhood and local community development corporations (Jefferson East, the Villages CDC, Eastside Community Network), as well as representatives from organizations such as Detroit Future City, the Detroit Metro Convention and Visitors Bureau, Detroit Water and Sewerage Department, Friends of the St. Clair River, Greening of Detroit, Hantz Farms, Heidelberg Project, and Michigan State University Extension.

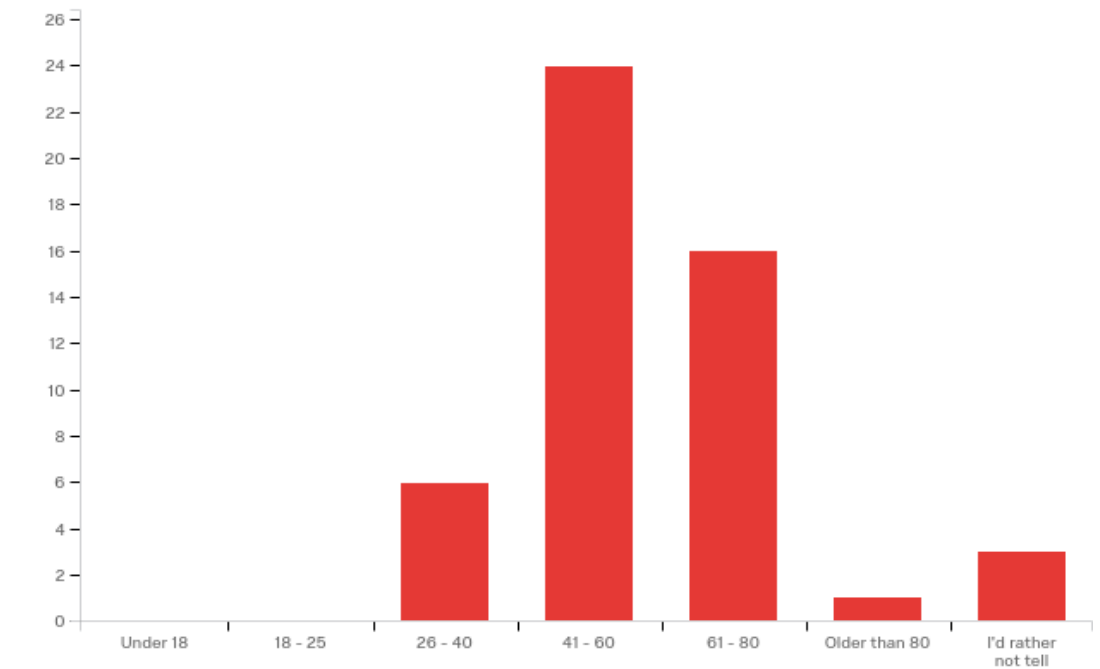
Default Report

Pewabic Visitor Survey
November 1st 2016, 8:52 am MDT

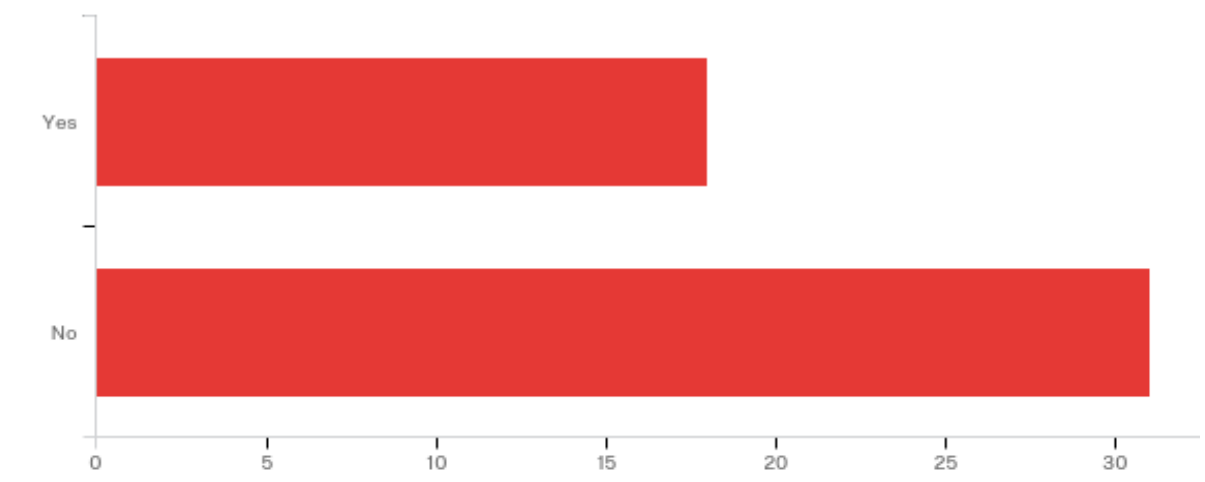
Q1 - Please enter the city and state where you currently live.



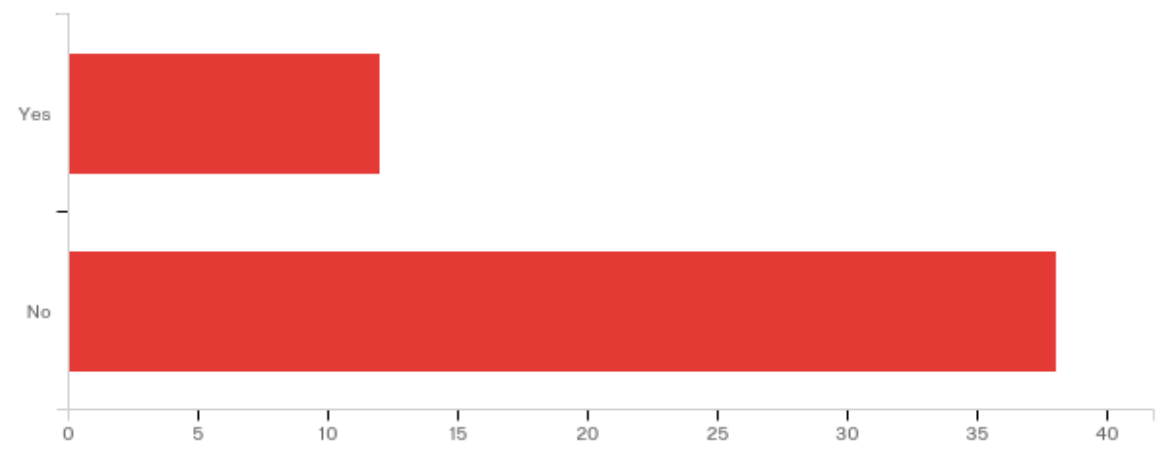
Q3 - Your age.



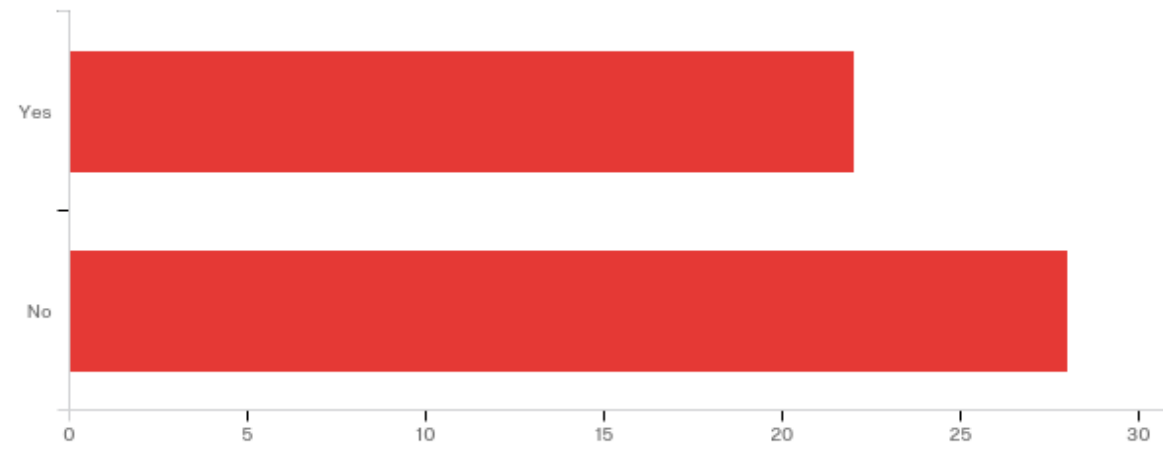
Q4 - Are you a member of Pewabic?



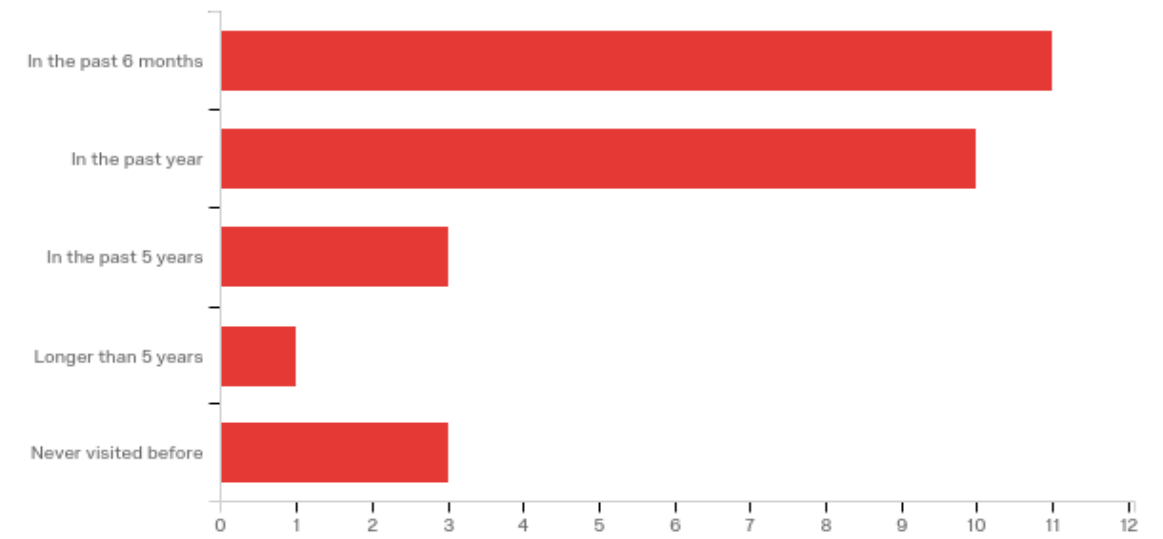
Q5 - Have you ever taken classes at Pewabic?



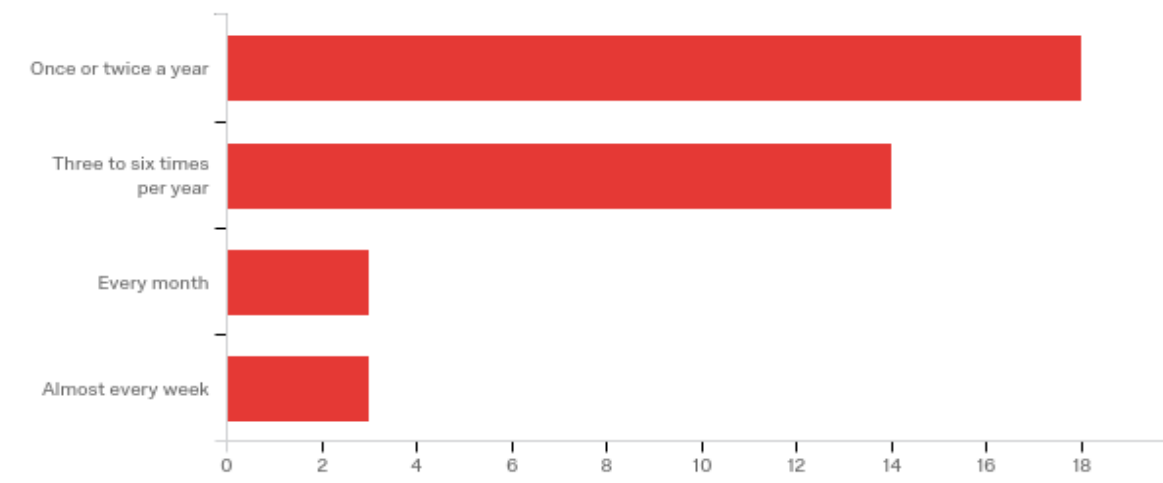
Q6 - Have you visited Pewabic within the past 30 days?



Q7 - When was your last visit?



Q8 - How often do you typically visit Pewabic each year?



Q9 - What three words best describe how you felt mentally after your visit to Pewabic?



Q10 - What three words best describe how you felt physically after your visit to Pewabic?



Q9 - Pewabic is developing a landscape and garden plan for its campus. Please rank the following items in order from highest to lowest priority, with 1 being MOST important, 12 being LEAST important. Drag items up to increase their importance. Drag them down to decrease their importance.

	Mean
Sitting areas for individuals and small groups	4.05
Sitting areas for individuals and small groups	4.16
More plants -- trees, shrubs, grasses, flowers	4.74
Sculpture garden	5.13
Water feature (e.g. fountain, pond)	5.29
Space for classes / workshops / performances (e.g. music)	5.82
Demonstrate positive environmental practices (such as habitat for wildlife, reduced flooding, reduced water pollution)	6.16
Make it feel safer (improved security)	6.58
Concessions (e.g. tea, coffee, light snacks)	6.74
More space for parking and pick-up/drop-off areas	8.74
Space for food truck(s)	9.29
Other (explain)	11.32

Note that the lower mean score means higher priority. Entries were ordered randomly for survey takers to reduce bias towards any particular element.

Q9_7_TEXT - Other (explain)

Other (explain)
Pewabic sculptures representing the history of pewabic
do not cover the integrity of the bldg.
natural path, less hardscape

Other (explain)
ground-level education studios
close handicap parking
A pewabic tile fountain with the iridescent glaze
keep it simple
Greener feel but with adequate parking
Effective Lighting
Landscape historically correct
bike racks

Q15 - Would you briefly explain your top choices? Why are they important to you?

Would you briefly explain your top choices? Why are they important to you?
Outdoor classes in the summer would be amazing!
I don't feel parking is very plentiful.
As an out of town supporter, I am eager for more one-day seminars and classes, and an environment where I can visit and spend more time at Pewabic. As it is now, I can drop in and check out the shop, then I'm done in 20 mins. It would be great to be more of a destination.
Love seeing all the different artist styles when in you r store / think it would be cool to have an area where artist have large sculptures in a garden area on display
A sculpture garden seems to go with the pottery, and water features are relaxing and attractive. Security in that area is always a concern. Sculpture could also define the building better as I sometimes drive past before recognizing where I am.
When there are large events parking is an issue. If it is rainy, etc the parking lot becomes messy. I would also like a place to sit and relax to make coming to Pewabic an experience.
More green, less asphalt, at least camouflage the asphalt since parking is still a needed space.
The front entrance could use some additional natural vegetation with pottery highlights to showcase the amazing works of art on the campus. Also, a small coffee vendor would be very nice while visiting.
Second-floor education studio is cumbersome for visitors and students alike, with the need to carry tools and supplies up two flights of stairs, poor lighting, cramped instructional space, no second-floor lavatory - ground-floor windowed educational and exhibition facilities would be more visible and convenient for the public

Handicap parking/access is usually terrible at these kinds of places. It assumes that we come with someone to push a wheelchair or a motorized one, yet most of us do not have this & are struggling to walk a little. Motorized scooters could be provided inside as well, but not at some outrageous charge like the zoo or Henry Ford. Follow thenDIA example. Then maybe it will be easier for me to visit.

I grew up on Willistead Cresc in Windsor Ontario Canada. Our fireplaces had Pewabic tiles. They left an impression on me!

I have never visited you yet, but have shared with friends & they have visited you.

I chose the order because I believe your history, beauty & intricacy of design should be preserved, cherished & visible .

Pewabic is known for its in instruction amenities; an elevator would be nice.

Many creative people are on the Staff; their work such as a sculpture or fountain would be an added visual
Pewabic was founded by innovators, continue this tradition to innovate good environmental practices while maintaining the integrity of this late 19th century building.

People are hesitant when an experience is inconvenient or feels unsafe. Pewabic's top priority should be in creating a welcoming space that is worth the effort. It should feel like a step back in time where a guest is consumed with the marvel of the experience.

Demonstrate postive environmental practices...extending education mission.

Make the parking area more natural, some kind of walkable (tough) soft green underfoot during nice seasons to contrast with so much hardscape all around. Of course, need adequate parking spaces as well. Maybe one sculpture or two. Not much room for a whole garden?

I am a gardener, and gardens to me are a place of serenity and contemplation. It would be helpful to know the size of the contemplated project, and I believe a soloist or trio in a musical performance could be a significant addition.

The landscape should be appealing and environmentally friendly with all areas for food trucks, parking, and similar activities out of public view. The issue of lighting was not raised. It should be done in an environmentally friendly and attractive as well.

Pewabic is a historically significant landmark & the landscaping should reflect that.

Safety is always a top priority. Beautiful grounds are a favorite with a place to sit and enjoy.

If the outside gardening is improved, it would be more inviting for sitting and enjoying the surroundings. A cup of tea is always nice.

Sitting areas are very important to be able to enjoy the scenery. Parking is also very important too, especially in the winter time.

PS I have never felt unsafe at Pewabic, either inside or outside.

Making the planted area sustainable with indigenous plants appropriate for the topography and relevant to the historical age of the building honors, architecture, the environment and history. It also is cost effective since there is less to maintain for the staff, cuts down on water use, weeding and lawn mowing.

i favor a usable, beautiful space that is environmentally responsible and suited for learning.

The current physical building is inadequate in terms of space and capacity. Pewabic needs handicapped bathrooms, easier parking for large groups, and accommodations for handicapped and disabled guests.

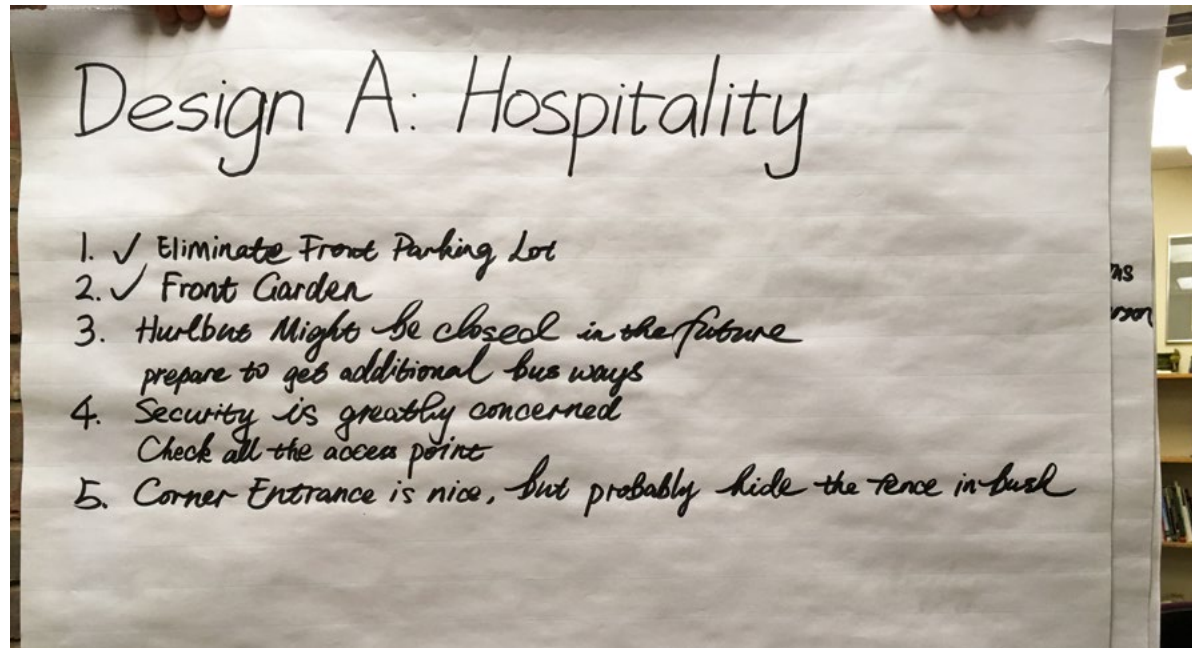
Q12 - Brainstorm what you like most about Detroit (e.g. people / places / things / events).

Pewabic is exploring future tile designs that celebrate Detroit (past, present, and future). What about Detroit would you most like to celebrate?

Idea 1	Idea 2 (optional)	Idea 3 (optional)	Idea 4 (optional)
History of Detroit	Architecture	Motown Music	Artists of Detroit
Riverfront	Campus Martius		
Natural world/local flora and fauna	Art and architecture in Detroit	The river	Music
Detroit performing art houses ie. Detroit Opera house	Detroit parks	Motown records artist	Detroit Products ie.Faygo , Verners
DIA	Ambadsador Bridge	Thanksgiving day parade	Woodward Avenue
Its diversity			
DIA			
Organic culture and gifts to our nation	Enduring spirit of resiliency	Architecturural Gems	Multicultural society
graffiti and street art	architecture	art and antiques galleries	riverfront
The suburbs	Hamtramk	Institutes like the DIA, other museums	Independent art galleries
Albert Kahn Buildings			
Architecture			
Scott Fountain	Scarab Club		
People	The DIA	The historic and contemporary public art	Align the Pottery with Cranbrook
"historic tour" - add to Belle Isle, Pewabic's centennial tile, etc. with other location pieces: what other architecture and famous sculptures exhibit Detroit pride	open the design process to the ceramic community: design contest: singular tiles or murals (with monetary prizes or copyright \$)		
Detroit River	Orchestra Hall	View of Detroit skyline	DIA
Motown	Ford		

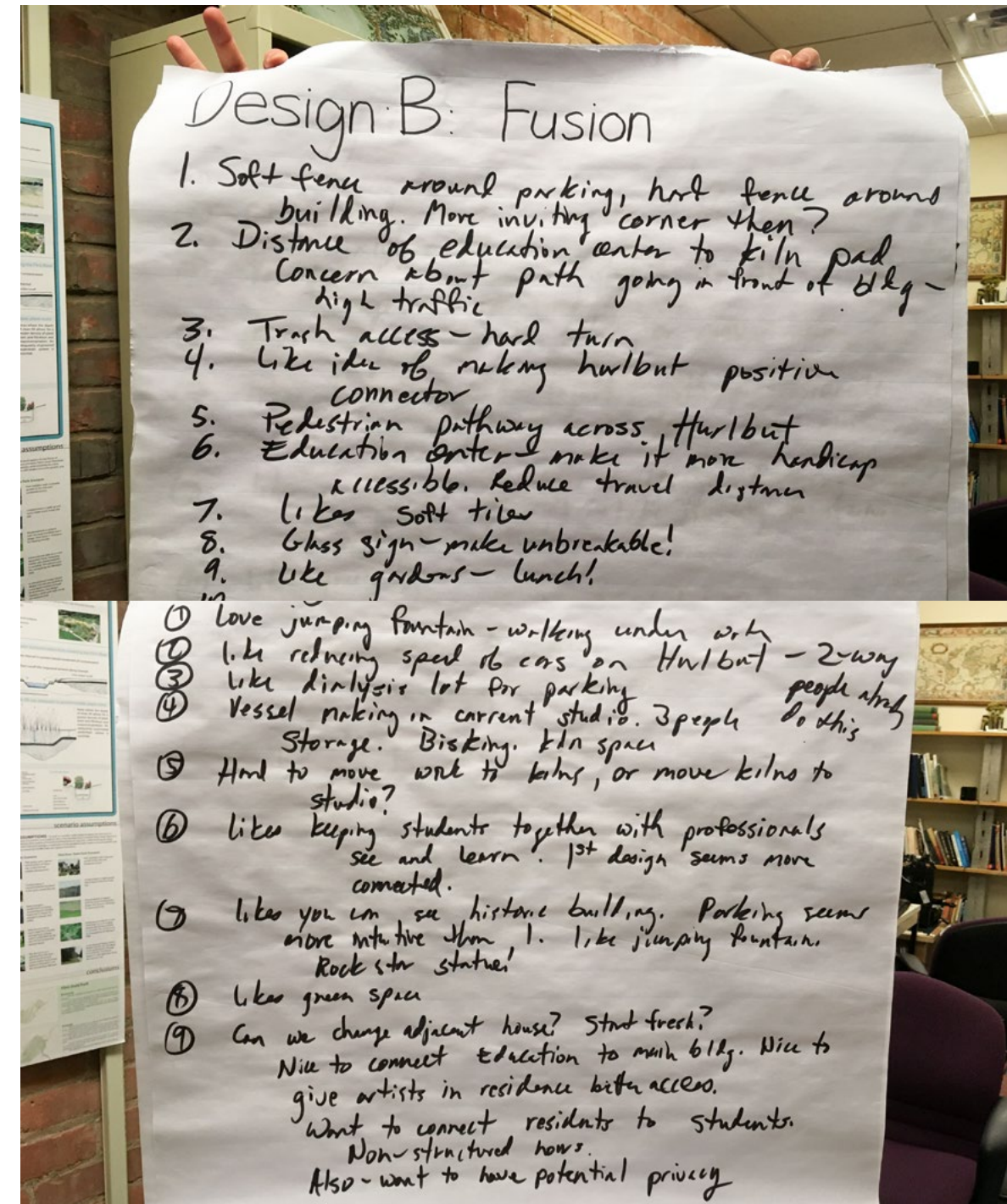
Architecture	Museums	Neighborhoods	Food
Architecture			
non-commercial things	Its unique qualities (many that are dwindling away due to over-commercialization)	landmarks	
It's historic neighborhoods			
More one day classes	More discounts on items		
Don't know			
Old high school buildings. Unfortunately some of the more architectually beautiful ones have been destroyed.			
Architecture	Detroit made products		
Neighborhoods (neighborhood names)	Parks (park names, especially those in the neighborhoods ie Patton Park, Rouge Park, Lewandowski Park in SW Detroit, etc)	Birds and plants that are indigenous to Detroit (IE the pheasant etc)	
Its history and vitality; it's flora and fauna	Its architecture through the years	Its artistic and cultural scene	Its power
the people	the spirit	the neighborhoods	the river
River			

3. Staff Workshop



Design A

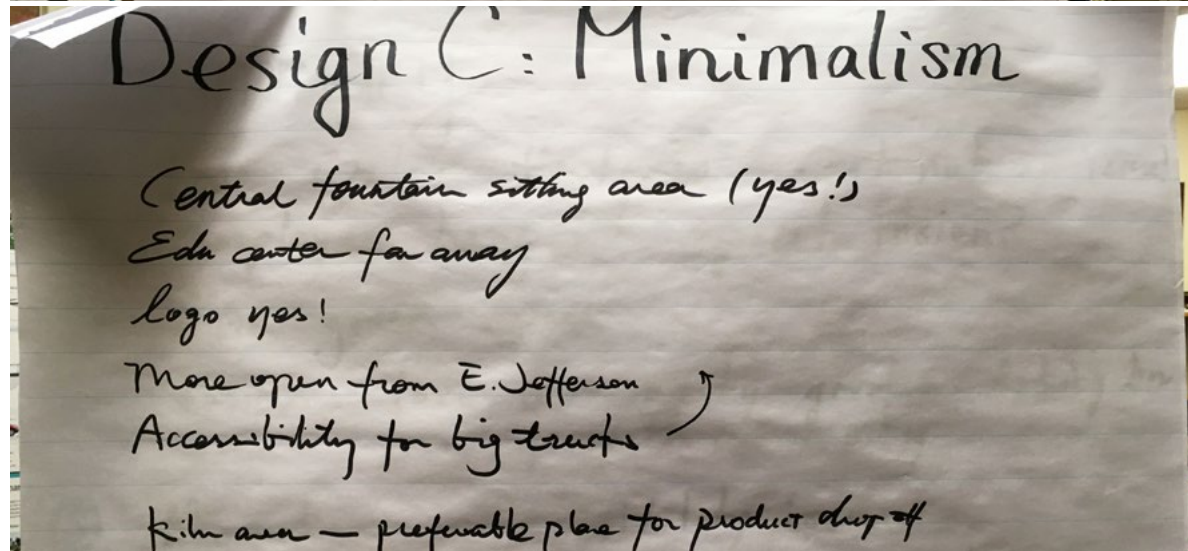
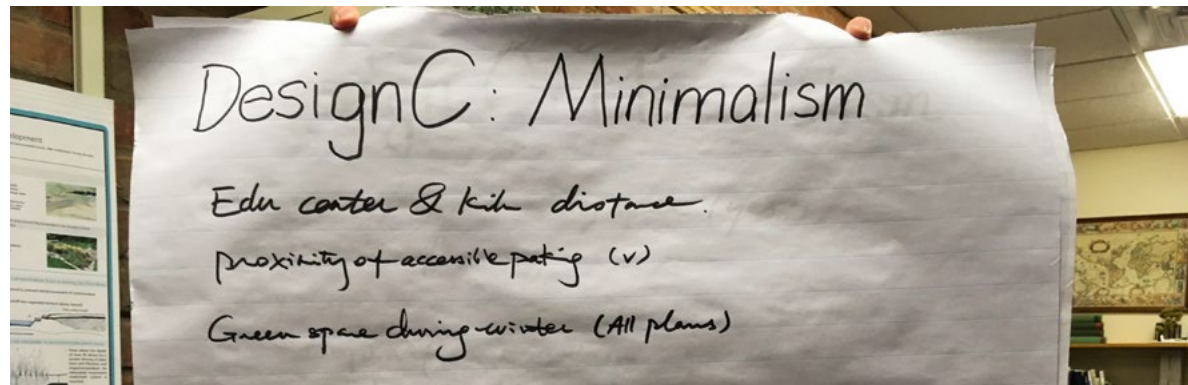
1. Preferred features:
 - a. Waterscape (One board member suggest using the pool for outdoor exhibition gallery)
 - b. Rooftop Garden
 - c. The Axis with Pewabic Chimney and Hurlbut Gate at both ends
2. Both staff and board members showed interest in new front yard garden by transferring the parking spaces, but board members mentioned purchasing new property near Hurlbut Gate required future conversation, and that crossing E. Jefferson to get to Pewabic should be given more thoughts.
3. Hurlbut St might be closed in the future, so prepare to get additional bus entrances.
4. Security is greatly concerned, and remember to check all the access points for that.
5. Corner entrance is nice, but probably hide the fence in bush.



Design B

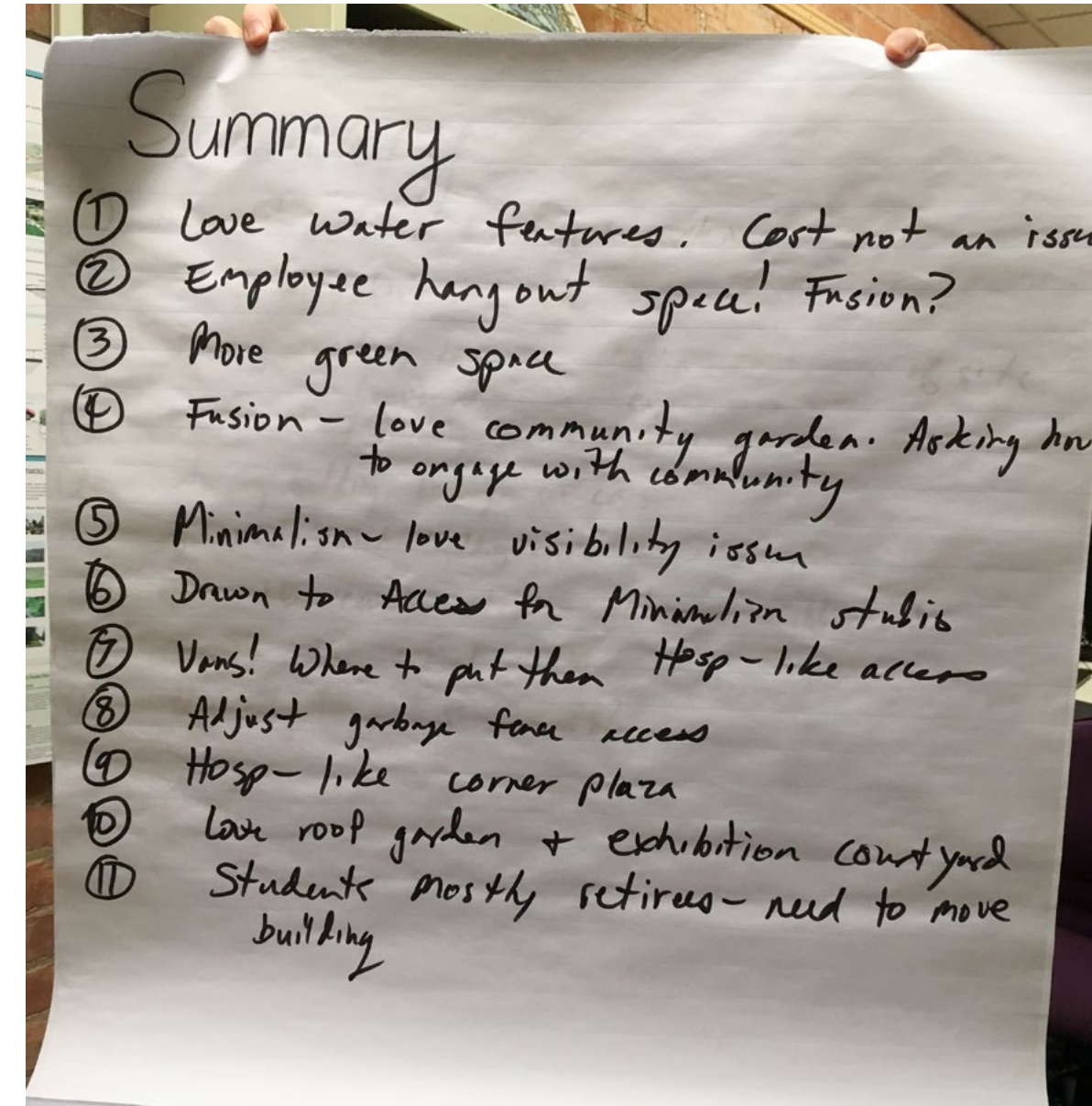
1. Preferred features:
 - a. Both the board and staff like making Hurlbut St a positive connector and reduce vehicle velocity
 - b. Soft tiles
 - c. Garden dining and lunch space
 - d. Walking under the jumping fountain
 - e. Dialysis lot for parking
 - f. Rock statue
 - g. View towards front building
 - h. Connect education center to main building
 - i. Giving artists in residence better access
2. Switch fence design by assigning soft fence around parking and hard fence around building. Maybe create an inviting corner then?
3. The distance of education center to kiln pad might be too long, and it's crossing the high traffic going in front of building. Make education center entrance more handicap accessible

4. Trash access is a hard turn.
5. Make more pedestrian pathway across Hurlbut St
6. Make the glass sign unbreakable
7. Vessel making in current studio. 3 People Storage. Bisking, Kiln Spaces
8. Hard to move, walk to kilns, or move kilns to studio?
9. Keep students together with professionals, see and learn.
10. Can we change adjacent house? Start fresh?
11. Want to connect residents to students non-structured hours, also want to have potential privacy.



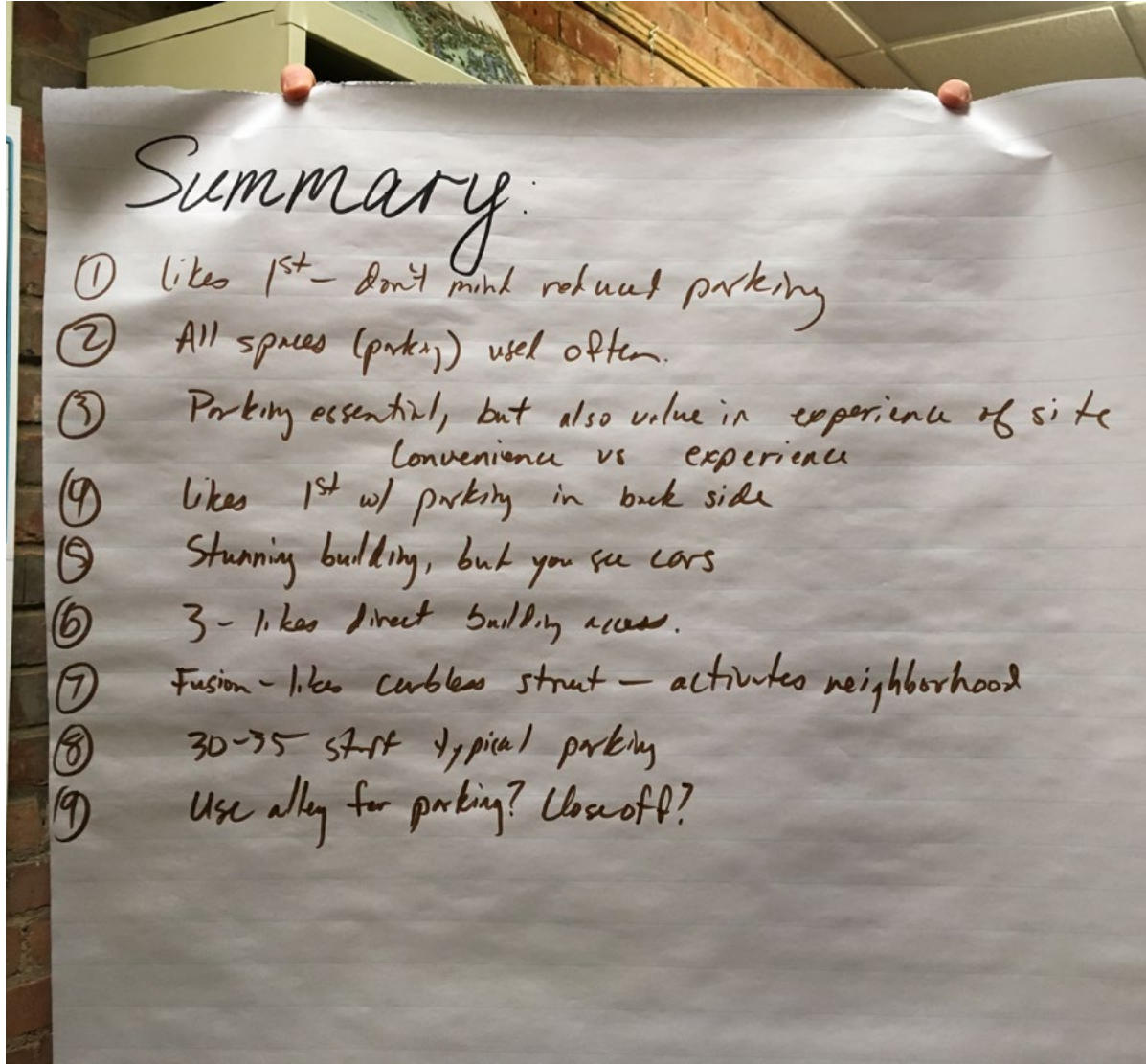
Design C

1. Preferred features:
 - a. proximity of accessible parking
 - b. central fountain and sitting area
 - c. logo wall
2. Both the staff and board members worried about new education center being far away from kiln.
3. More open access from East Jefferson Avenue
4. Accessibility for big trucks
5. Kiln area is a preferable place for product drop-off



Summary

1. Preferred features:
 - a. Love water features. Cost not an issue!
 - b. Employee hangout spaces.
 - c. Love green space and more green spaces
 - d. Design A Hospitality: Access, corner plaza, roof garden, don't mind reduced parking, parking in the back sides
 - e. Design B Fusion: Love community garden. Asking how to engage with community. Curb-less street - activates neighborhood
 - f. Design C Minimalism: visibility solving methods, exhibition plaza, direct building access
Drawn to Access for minimalism studio
2. Where to put vans?
3. Adjust garbage fence access



4. With students mostly retirees, we have the need to move building
5. All spaces (parking) used often.
6. Parking is essential, but also value in experience of site convenience vs. experience.
7. Stunning building, but you see cars.
8. 30 to 35 staff typical parking
9. Close off alley for parking?

4. Stormwater Calculations

The calculations below provide a rough overview as to the impacts of each of the three concept designs, Hospitality, Fusion, and Minimalism, on Pewabic's stormwater fee assessed by Detroit Water and Sewerage Department of \$750 per month per impervious acre.

	Current	Hospitality	Fusion	Minimalism
Area	1.49 acres	1.63 acres	4.26 acres	1.49 acres
Impervious Area	1.28 acres	.97 acres (1.18 acres with permeable pavements)	2.72 acres (2.93 acres counting permeable pavement)	.97 acres (1.28 acres counting permeable pavement)
Base fee	\$964.05	\$891.29	\$2,198.43	\$966.93
Volume Credits	2.60%	28.93%	5.78%	16.70%
Base Annual Runoff (EPA stormwater calculator)	26.19	26.31	22.01	26.22
Runoff with Management	24.44	7.28	18.83	15.26
Detention Credits	0.10%	18.15%	5.50%	15.60%
100 year, 24 hour storm volume	29950.41	23236.09	71532.46	22642.69
Detention Volume	80.2139	10542.02	9835.216	8854.812
Total Credit (80% max)	2.70%	47.08%	11.28%	32.30%
Final Monthly Fee	\$938.02	\$471.67	\$1,950.47	\$654.61
Monthly Fee Savings	\$26.03	\$419.62	\$247.96	\$312.32
Annual Fee Savings	\$312.35	\$5,035.44	\$2,975.51	\$3,747.83
Total Annual Fee	\$11,256.28	\$5,660.05	\$23,405.67	\$7,855.37

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